



Dream of Travel Writing

Know Your Non-Fiction Book's Market to Make Its Business Case

This week we are gonna talk about a couple things but under the auspices of “Know Your Non-fiction Book’s Market to Make its Business Case.”

For those of you who are joining us live, if your hands are free, let us know in the chat box if you caught last week’s Webinar, which was or maybe it was two weeks ago, but the first webinar in this series on non-fiction book marketing in which we looked at publisher’s marketplace, which is a really great and shockingly inexpensive tool that allows you to see every single book deal that is happening in the world as it happens and how much people are getting paid for these book deals. And we talked about the idea of figuring out if your book makes sense. If your book is in line with what buyers, as in, you know, editors at book publishing houses publishers are buying right now because they think that book buyers will be buying those books by looking at what other books are coming out.

And the thing that we talked about last week as well was that there are just so many non-fiction books coming out all the time. It really easy as readers for us to think about fiction books or maybe really specifically about narrative books, whether they’re fiction or non-fiction, and even then, we can think about so many new fiction books that are coming out every year.

But to be honest, fiction is a much smaller portion of the marketplace. Actually, non-fiction books take up a big part of it. And I’ve spoken with several of you on coaching calls already since last webinar who maybe hadn’t thought about doing books, or who in the back of your mind if I had a book that you wanted to work on and it hasn’t really come to the front of your mind into a place where it really makes sense to work on, or maybe you do have an idea that you have been working on.

And a lot of people told me that they were really inspired by the possibilities that we talked about in the last webinar about different ways to make books work today. So, what we’re gonna look at this week is we’re gonna start going from possibility into practice, possibility into reality. And looking at how you do that, how do you take those ideas? How do you take those possibilities and how do you turn them not only into words on a page that can end up in the inbox of an agent to get this process started, but what are the words that they’re expecting, and how do you choose the words that will most make an impact, that will most prove your case, that this is a book that should exist in the market and that somebody should pay you for it?

So, for those of you who weren’t there last week, I’ll go back just a little bit and talk about this agent editor process and what exactly that means. But aside from that, the flow of what



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we're gonna look at today is that on this webinar, we've only got four in this series, but in this webinar I'm gonna go through from top to bottom all of the things that need to be in your non-fiction book proposal. So I'll explain also what the idea of the proposal is, why do we do it, and in that time I'll also talk about agents and editors and how it works for you as the writer to get your book into market. And then we'll look at how this idea of the market, which is what we're talking about today, right? As we talk about how to know your non-fiction book's market to make its business case.

So the idea of the market, which is the market in terms of people, in terms of readers, how many readers are there potentially? Knowing that and being super clear on that and making sure that your communications to agents and editors are super clear on that is not only fundamental for getting somebody to pay you to create this book, but it also allows you to know very quickly and very easily if this book idea is even something that you should be spending so much time thinking about, if you should really move forward with it. And then we'll look at what works outside of your head when you're talking to agents and publishers. What works to establish that business case, what works in terms of the types of statistics, where you should pull them from, how we really establish in numbers that are believable and believable to people who see these things all the time, the size of your books market, the size of your books potential reading audience.

And then I'll give you an idea, kind of an exercise, kind of like a visual tool, what have you, for you to think about the circles of people who make up that market for your book. So, I had a chat with somebody who is in the coaching program who has a book that she's working on and she has a book idea that I'll kind of change a little bit but that we can use as an example today as we go through some of these exercises.

So, I talked about this a little bit last week and I just wanted to say it again, which is that non-fiction books, in general, the writing of books has not been seen or publicized or, you know, popularly discussed ever in the history. I think of the craft as a way to make money. However, it is. And that's why in a website where we focus on how to help you build a six-figure income as a freelance travel writer, I'm talking to you about how to write books because this is an opportunity for you to, in one place, get a five-figure cheque that many of you are overlooking.

And it's not just that when you write that book you get that five-figure cheque, but that it also helps to establish you to get more assignments, whether as an individual writer for a magazine or as a contributing writer where you're on contract write regularly for a magazine, or even if you want to be writing for tourism boards and travel companies. Having a book



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under your belt immediately puts you into a different bracket in the minds of the people who are hiring you for all sorts of different writing work. So, I promised that I would recap a little bit about this process of, how do you as the writer go from I have an idea for a book about cat cafes to actually having that book in your hand, that cheque in your pocket, and seeing that book also in the bookstore or having your grandmother write you very excitedly that she's seen it and she's so proud of you.

So the first, first, first step in that process obviously is for you to have the idea and work out all that content, and that's what we're gonna be talking about in this webinar series. But the other thing is that I want to explain to you the other side of that, the flipside of it, so that we understand how all of these things that we're writing, that we're working on, they come first, what happens when they go into this pipeline.

So non-fiction books, whether you are writing something which is narrative, and by that I mean we could call, "Eat, Pray, Love," kind of the quintessential modern travel narrative book, right? There's this story that she's telling it unfolds across different continents and chapters, but there's a thread that moves the storyline through all of these different experiences, right? And then there's books which are more like, for instance, Nomadic Matt's, "How to Travel the World on \$50 a Day."

This is a book that if it was a magazine article, we would call it service. It's something that's how-to oriented. And this is not something that has a plot that weaves through every single page and conversation and sentence and chapter. This is something where you can read just the chapter that appeals to you, just the chapter that's useful. So that's the difference between narrative non-fiction books and more of just general non-fiction books.

Now, both of these categories are so easy to get a book going on as opposed to fiction and here's why. When you write or when you seek as a writer to publish a non-fiction book, you don't actually have to write the whole book before you approach an agent to publish that book. When you write a work of fiction, when you write a novel, a mystery, whatever that is, you need to have the whole thing completed and beautiful and amazing before anybody will give you the time of day. And because they need to read your whole long, beautiful, amazing book to decide to work with you, it also takes a lot longer for them to decide to work with you.

Now, the way that it works in non-fiction is that we write a proposal. So you wanna think about the proposal for non-fiction book as being the non-fiction book version of the pitches that we write to editors. We don't wanna be writing pieces that we have to submit on



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speculation with no article assignment when we have to do the whole piece in a vacuum without working with an editor, we want to write a pitch and get an editor interested in that idea and agree to pay us money for it before we write the piece. Non-fiction books are the same way. We want to write a proposal that outlines our idea, explains why it needs to be published, and other things that we'll talk about in a second, and then get somebody to agree to give us money for that. Now what happens with books is that they give you money before you even begin writing? So much better than articles, right?

And they give you thousands of dollars. So the trajectory is that for us as writers, we write a pitch email. They typically call it queries in the book world, but we write, say, like a three, four-paragraph email and that goes to an agent. So this is our first step as writers. You don't go directly to editors like we do with magazine publishing. First, we go to agents. And there's several different reasons for this and I spoke more about it in the last webinar, so I recommend catching up on that if you missed it. But we first pitch an agent. And then an agent will check out our idea. They'll check us out, they'll have a chat with us. They might have some ideas for changing our idea as well for the better to make it more marketable. And then they will agree to represent us, our interest, our book, our future books to publishers. And then what happens is that you work with that agent to perfect your proposal, which is what we're gonna talk about today, and then your agent pitches and brings that proposal to different editors at different publishing houses who then offer different amounts of money in order to be able to publish your book.

Once somebody signs you...once a publishing house signs a contract with you, then you receive an amount of money in advance before you start writing the book. You receive a certain amount of money when you submit a draft. You receive a certain amount of money when the book comes out. And even the absolute tiny teeny-weeny smallest of advances are not less than \$5000. Even \$10,000 is a small advance. If your book seems like it has a good market, \$50,000 is a small advance.

So that first cheque that you're looking at getting, it's gonna be a couple thousand dollars, it's gonna be a few thousand dollars, or it might be tens of thousands of dollars just for you to get started on having the time to work on that book. So that is where the money comes in and that is the timeline of how these things happen. Now, I asked recently a very big deal editor friend of mine about the timelines for these things and she said that sometimes they are turning them around in a day, that they will see a proposal come in and they want it so much that they're rushing you to contract over to the writer's agent that very same day.



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So, if you have a good idea, these things can happen very fast. And so that's why it makes sense for you, if you've already got an idea and process, to at least start going through these steps that we talked about last week, that we'll talk more about this week about figuring out if there is a market for your book if your book touches on something that's really fresh and interesting right now. Because you can get this book contract going very, very quickly. The only thing that stands between your idea and having that happen is your proposal. So let's take a look at that. So the proposal is a document and when I say document, I mean it's usually gonna be a word document that ranges somewhere from 20 to 60 pages. Now I know people who have told me that they have seen proposals that are much shorter.

Those tend to come from published authors. So, if any of you guys have heard of the...I think it's in a museum somewhere, that kind of letter that George R.R. Martin wrote outlining "Game of Thrones," that was basically his whole book proposal right there. So even though I just told you that fiction authors don't get to do proposals, they have to write the whole book first. If you become a famous non-fiction author, you too can sell your books and proposals alone and very simple proposals with that. But we are not yet famous authors, so we have to do a proper complete proposal. And here's what that looks like. So, your proposal begins with an overview which outlines not what your book is about. This is very important. Your overview is more of an overview to your proposal which represents the business case for your book than it is an overview to your specific individual book.

This is really important to remember, and this is also why I do not want you to even think about this overview. We won't even talk about it until the last webinar in this series because it is something you should write absolutely last, when you know what are all of the most important, best, juiciest, most salable things about your book. And the overview can be two or three pages and it's really...a good way to think about it is as an executive summary to the rest of the document, which is your proposal.

Now, the other things that are in your proposal are something called comparative titles, often abbreviated as comps. Any of you guys who have ever sold a house have probably also come up with this idea of a comp or a comparable, and it's, in fact, very similar to real estate. The idea of the comparable is that you want to outline other books that are similar, that have sold well because you're trying to show to the publisher reading this document or to the agent who reads it first that your book, they say has legs, but that your book has something in it that already appeals to the marketplace, that people are already paying money for.

Now it's very, very common in book publishing for people to say, "Oh, I have this idea. No one's ever done anything like this before. So it absolutely needs to be a book." Now, the



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problem is that can work really well in editorial. It can work really well when we're pitching magazines, but it does not work so well when you are pitching books because a publisher is not only paying you the \$50,000 that they pay upfront, but they're paying for the staff time, for the editor, for the salespeople, for the marketing people, for the graphic designers, for the publicists who are also working on your book. And before they spend that kind of money, they need to know that there is some indication that somebody somewhere is going to pay, and more than one somebody, by the way, is gonna pay for this book and they are gonna make their investment back.

So the comparative or competitive, it's also called titles, are very important and people don't always take them quite as seriously as they should. We're gonna talk more about this down the line, but I just want to give you a couple of tips here because it ties back into what we looked at last week with Publishers Marketplace, that website that you can subscribe to for 25 bucks a month and get access to every book being published for your competitive or comparative titles. You don't need to just say things that are quite exactly like your book, right? So, for instance, my book is called "My 15 Big Fat Indian Weddings," so I don't need to just compare to things like...you know, it's actually a movie so you can question how close that is, but monsoon wedding, which is about weddings in India or the second best exotic Marigold Hotel, which is also about weddings in India.

I can compare it to other books about wedding. I can compare it to "Crazy Rich Asians." I can compare it to other books about India. But the thing is that you want to make sure that the books are comparing to are, A, successful, B, not unicorns. This is a big thing publishers hate when your book is being compared to unicorn. So don't say it's "Game of Thrones" meets "Hamilton" for instance. Okay? And see that those books have happened recently. Because the market changes and they wanna see that people will still be interested in buying your book in a couple of years. Now the next thing, this is what we're gonna talk about a lot about this week, is the target market or target audience, so stay tuned because we will get to that in the next couple of slides. After that, and this is what we're gonna talk about in the next webinar in this series, is the marketing plan.

Now, the marketing plan has several different aspects and we'll talk, like I said, all about this next week, but the most important thing is that it is believable and impressive, and we'll look through how to do that. Even if you feel like you don't have any resources at your disposal in terms of marketing your book project right now, believe me next week, you will be literally overflowing with ideas. Now these next couple of things on the bottom, we're gonna talk about all of these in the very last webinar in this series, and that's for a reason. Because they look really important, the bio about you, the table of contents of what's in your book, the



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samples of your writing, but they're not important. The most important thing is your idea and the business case that proves that your idea can make money.

Because all of this other stuff can change, even your author bio. You can be published in some great, wonderful outlets before your book comes out that totally changes your author bio. You could get a master's that makes you sound more impressive before your book comes out. There's so many things that can be done with your author bio as well as different ways that you can represent yourself and why you should be writing this book.

Same with the table of contents. Table of contents absolutely can and most definitely will change between this proposal and the time that the book comes out. Once it gets massaged by people who understand these things very well, and spend their entire days thinking about them, which are those people are your agent and your editor, and also probably other people associated with your editor. And the same with your sample chapters. So, what we're doing here with this proposal, the most important thing to remember is that it's all about showing them the beginning, showing them that this is a platform and then here, it means agents, editors. That this is a platform, as in that your idea is a basis upon which they can build something beautiful.

They can build something that fits in the marketplace that they can make money on. It all comes back to that. So this is why the most important thing in each and every section of your proposal is to show that this project has the ability to make money. That your writing is beautiful, is a great thing to have. But to the actual publishers who decide these things, that is really secondary. It's about having an idea that people for sure are going to buy in. And to be honest, it's interesting how much that sounds quite a bit like the act of pitching editors where I love the editor of 50 to 80. The Denver City magazine said a while back at a conference that he can bring the writing home. That's what he does. He can help you with the writing as long as the idea's good enough. And it's interesting because if you've worked with me at all or if you watch the webinars on how we pitch content marketing gigs, you'll see interestingly that this is quite similar in certain ways that we have this, you know, the overview is that first line where we build connection to the present we're pitching.

But then we go right into case studies and anecdotes and statistics that build the business case about the importance of what it is that you're pitching them, right? Because that's the thing that these people who are looking to outlay money on these things, that's what they care about most. Now very pro tip here.



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If you have been listening to this series or just this webinar and thinking, “Yeah, I had this book idea, but I think I’m just gonna self-publish it.” I say, “I think I’m just gonna self-publish it in that way,” because I tend to hear that people who are deciding to do self-publishing as opposed to traditional publishing because it seems like an easier avenue. So, what I hope you’ve noticed as I’ve been talking about this is that every single aspect of this process, every single thing that I’ve mentioned about showing the market for your book, about deciding the marketing plans, about figuring out whether it’s how you’re going to position your author bio over the time or what’s most attractive about your author bio now, every aspect of this process ties into things that you would also need to know how to do, or also need to think about if you’re self-publishing your book.

So if you are planning to forego the traditional publishing process and the thousands of dollars that they will pay you before you write that book, just in order for you to get it done, you just can’t forget or overlook doing these things. Unfortunately, I tell you this because I know it seems like a lot of work, but if you skip these steps, if you skip checking out the comparable titles and seeing what they do that your book does not do, and not incorporating those plus sides or finding out what interesting things that a reader would want to know, they’ve left on the table that you should incorporate into your book. If you skip those steps, you are handicapping your book down the line, whether you publish with a traditional publisher or whether you self-publish.

So this whole process that we’re outlining, all of these different things that we’re talking about are really fundamental things about how books go to readers regardless of who actually prints the paper or who decides on the cover design and all of those different things. So, we’ve talked about the different steps of book proposal. And I’ve told you, I’ll just go back one slide, I’ve told you already we’re gonna be talking about next week. We’re gonna be talking all about the marketing plan and I promise you that you’re just going to be overwhelmed with ideas because it’s so, so easy to put these things together once you get the hang of it. And the last week we’re gonna be talking about these things that are less important because they really change once you start talking to agents and editors.

So we’re gonna talk about those all at once, and we’re gonna talk about the do’s and don’ts for those. So now I wanna get into your target market. Now I mentioned that there’s somebody I coach who has a book idea and I’m gonna use sort of an adapted version of her book idea to workshop some of the things that we’re gonna look at today. So let’s say, for instance, that you...I’m actually going to take a different one just to start. Let’s say, for instance, that you have a book that you want to do which is a Civil War road trip. So it is oriented for the independent traveler who would be traveling on his or her own through the south and maybe parts of the north to take in different sites of different battles or otherwise



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important civil war history. Perhaps it could be sites of speeches, it could be sites of battles, it could be sites even where, you know, important decision makers were.

But you wanna kind of set it up like a road trip. You wanna have service that is like how-to information. And you wanna also have background historical information and who knows, maybe you'll actually also do some interviews along the way or maybe you'll just suggest different tours or maybe you'll suggest different places to stay, things like that. How do you show your potential agent, editors or just yourself as the publisher, how big the potential market is for this idea?

So we're talking about the Civil War and about road trips, right? About people who are interested in history. So these are from janefriedman.com. Jane Friedman is a lovely, lovely person who also offers non-fiction book proposal critique services. I think they cost like 800 bucks. But honestly, I think for what she does that's an incredible bargain. So if you are interested in having your entire non-fiction book proposal critiqued by somebody, I threw some Jane Friedman in here because she's really just a wonderful super in touch with the industry person. And so I wanted to offer you some of her suggestions as well.

So what Jane has said here, that I just cut and paste over here for us to see, is a selection of statements that are way too general to convince any people who hope her strings that your idea has a market. Some examples that she gave are a google search result on topic, turns up more than 10 million hits. A U.S. census shows more than 20 million people in this demographic, and an Amazon search turns up more than 10,000 books with dog in the title. So what's wrong with these things? So first of all, something that's lacking here is that these are showing interest in something without necessarily qualifying that there are purchases happening, that there's business happening here. That's one issue, right? A second thing is that she's showing that things exist, but not necessarily much past that. Now, what I mean by that is showing that there's 20 million people in this demographic or that there's 10,000 books on a dog or that there are 10 million websites that talk about something.

Yes, these things exist, but what does that say about these people's interest in books? Or these people's necessarily interest in buying books on this topic. Now, a third thing actually is that all of these ways of pulling up statistics that have been implemented here are quite general. And I would say apart from the U.S. census, I wouldn't even necessarily call them super trustworthy. So let's look at a couple better ones. And actually, well, first, I'm gonna give you some bad examples for the Civil War book idea that we're talking about and then we'll give some good ones.



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So we've got our Civil War road trip idea, right? So let's say that I went on the U.S. Department of Transportation website and I pulled like and meticulously added together statistics on how many people are taking road trips in the states that would be covered in my book. Now, that's sort of useful because it's about road trips and you know there's a chance that some of those people taking road trips might also be interested in the civil war or stopping to see things associated with the civil war.

But if they would be interested in planning a whole trip around the Civil War, that's one thing, and if they'd be interested in buying a book about a trip planning around the Civil War, that is not necessarily shown by these statements. Another example would be, what if I took that and added together, again, meticulously, of course, because we love to do too much work in the wrong direction when we're getting really excited to project. What if I added together meticulously the number of Civil War re-enactors at all of the different sites along this tour that I'm envisioning. So what if I looked at all the different battlefields that we were thinking about visiting on this road trip tour and I said, this is the total number of people every single year who come out to perform Civil War reenactments. That stat seems pretty good, right?

What's wrong with this? So it does definitely establish a number of people who are not only interested in spending money on this activity, but who are also, hopefully, it seems traveling to do so. From that perspective, it's pretty good, right? However, it doesn't on its own, it might combine with some other things. But it doesn't on its own. Let me know that these people plan any other travel aside from this one reenactment around the Civil War. So that's what we might call a very potential market, but it's a market where you would need to do some marketing to convince them of your case. Now, if I said, you know, XYZ number of people participate in Civil War reenactment every year, and an anecdotal study interviewing participants in Civil War reenactments showed that on average re-enactors travel to 3.5 or more reenactments every year, then we would be getting somewhere.

So let's look at what are some better statements. All right. So here's what Jane says. Media surveys indicate that at least 50% of quilters plan to spend \$1000 on their hobby this year, and 60% indicated that they buy books on quilting. Great. This is one of those combined things, like I just offered you, that addresses a couple different things. So we've established that quilters, which assumingly is a market for this book in this made up statistic, that quilters spend money on their hobby, although it'd be great to have as a company, of course, by a number of outlining the number of quilters in, you know, a country or something like that. But she's also included how many buy books. Now this next one is really interesting. Recent reviewers of X books complained that they are not keeping up with new information and trends.



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So what she's saying here in this statistic is that the books that already exist on a certain topic are too outdated. So that there are people who are paying for these books and buying these books and want to instead buy books that are more up to date about a certain topic. So there's not a number here showing the size of this market, but it's showing that people who are vocal and active and who honestly control the opinions of other people, right, because they're reading Amazon reviews, are looking for the type of book that this made up statistic would be proposing in this proposal. Now look at the next one. "The New York Times" recently wrote about the increased interest in military memoirs, X and Y media outlets regularly profile soldiers who've written books about their experience. So this is another double whammy. So we've got a trend here.

We've got that "The New York Times" has commented on a trend about not the publication of military memoirs. This is what we saw a lot up here, that there's a lot of publications, whether book form or website form on these topics. "The New York Times" commented on the interest, as in, the reader interest in military memoirs. And they've also showed that magazines which clearly have to publish things that people want to buy or they wouldn't be in business are also profiling soldiers who've written books about their experience. So this is actually like a whole other double whammy because not only are they including two things here, but the second one is a double whammy where they're showing that there's interest that people are reading about this topic and things that they have to pay for. And it also indicates that this fictional author here probably hopes to get themselves profiled by X and Y media outlets because of the fact that they are writing a book.

So, how would we take our Civil War road trip idea and make that fit into these three different types of useful statistics? So here we can say, media surveys and, of course, you would want to say where these surveys came from? You'd want to be more specific, but these are made up statistics that Jane did. So you would wanna say, you know, a survey by, you know, BBC world history or a survey by, what is it called here, The History Channel or something like that indicates 50% of Civil War enthusiasts plan to travel to pursue their hobby this year, and 45% will buy books to support that trip. That would be one. We'd have to find that. Right. And then also I didn't quite give a number, but maybe they'll spend, you know, maybe enthusiasts crazy. So maybe they'll spend \$10,000 on their hobby this year, including travel.

So then what if we said, recent reviewers of Civil War site or Civil War guidebooks or Civil War... I'm trying to think of some other similar kind of books here, but, you know, it would basically be guidebooks on Civil War sites, right, complain that they are not keeping up with new information on trends or complain that, well, there is much historical information contained in the guides. The information on how exactly to visit these sites is lacking. Right.



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Another one here, the New York Times recently wrote about the increased interest in military memoirs.

I think this is the kind of thing where whatever it is you wanna write about... I just found a great piece the other day and I want to say it was the San Francisco Chronicle, there was an enormous, enormous weddings piece that was all about this wedding between an Indian guy and a white woman that went on and on and on, it was very clear that there was a large interest in this topic.

So on the topics of the Civil War guidebook that we're fictionally writing here, we could say, you know, that the Chicago Tribune or, you know, let's go to the south, right? "The Washington Post" recently wrote about the drastic uptick in Civil War related travel due to the, you know, there was an anniversary that just took place and illustrated that has been sustained following the 150th anniversary. Media outlets regularly include information on how to visit these sites, something like that. Media outlets including X, Y, and Z. So I wanted to give you these and I pulled them from Jane's sites because she spends a lot of time reviewing people's proposals and she also is very in touch with the industry. So she really knows that these are the type of things that are going to be swaying the people who are looking at your proposals.

So I wanted to give you these three and also these other three bad ones as templates, right? And that's why I talked about each of them in a lot of detail because I want you to see as you are thinking or explicitly writing these out or just testing an idea, just looking through Google or Amazon or the U.S. census or rather not those things, but perhaps media outlets and whatnot, to see if your book idea has legs and deciding what of those interesting factors will go into this proposal that I'm hoping you guys at the end of this all put together a proposal just in a weekend, just to get something out there and circulating.

So, I want you to see some templates that you can really easily follow or not follow in the case of the bad ones. How to improve, if you do write one that's bad, what you need to add to it, and basically how to understand the levers that really make the people who buy these books, the people who will write you these five figure checks right off the bat.

Just write your book how these people think. Now, literally million dollar question because, you know, we all want to show that millions of dollars are already being spent on whatever we wanna write a book about, is where do you find these statistics? I actually have gotten this question in a couple different forums, both in coaching calls and on a webinar earlier today, or not a webinar or rather a podcast interview, is about where to find statistics. Now this is a



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really interesting question. Now, when a writer asked me ever for any reason on any website of any kind about anything where to find something, I get a little nervous because if you are having trouble finding something that is, you know, in the FAQ, googleable, on somebody's About page, what is that telling me with my editor hat on about your research skills? So it's very important as we think about putting together not just our whole proposal but particularly this business case part that we are showing our ability to get interesting statistics.

We are showing our research abilities by what we find and what we include in this section. So if you are pitching a book as pretty much every book does, even if it's about something that you've experienced that involves research, you wanna nail this. So, where do we find these cool stats? I've given you a couple examples in these examples from Jane. We've got some, you know, media outlets surveys, so you can put survey about Civil War road trips, survey about Civil War travel, survey about visiting Civil War sites, survey about spending on Civil War travel, survey about spending on Civil War interest, survey about spending by Civil War enthusiast. You want to take any of these initial things, right? So, you know, reviewers of Civil War books, whatever that, we can just go on Amazon, right?

Increased interest in Civil War travel guides, any of these phrases that we see here, you wanna not just take them and drop them into Google, but drop them into Google with a lot of variations because it's so common today that whatever you need can be found, but that the act of finding it is the really, really grueling part. And I often see when it pays off, when people have gone that mile to get just that right thing versus when people have stopped on something earlier and it's interesting because it's not.

I'm definitely not saying that it's a factor of laziness by any stretch of the imagination. I wanna be really clear on this. It's a factor of working smartly, working smart. I'm not quite sure which of those is correct. It's a factor of not putting in one search term Civil War travel statistics and going through 20 pages of random search results. It's a factor of trying different things from the beginning, finding the one that is getting you the most traction and then going down that path. So as you're looking for statistics, there are many Google searches you can run, there is, depending on what you're looking for, there is any number of government agencies or nonprofits that put out reports on these different things. There are for profits that are doing white papers that are doing, you know, data mining of the data that they have as companies.

There are so many different things that are out there and being published online. What really matters for you is what is turning up the most useful data. So what that means is it's less about where to find the statistics then making sure you are gravitating towards good statistics



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and turning away or trying something else. When you are seeing these more flaccid statistics that don't show spending, they don't show specific audience and they don't show spending also specifically on books.

So I have one more thing that I want to chat about, which is this idea of the concentric circles of who is interested in your books. Now the thing about these circles as they begin with every agent and editor's favorite question. Now, for those of you who are able to see the slides, you would've read the question, but for those of you who are just listening, the question is, who needs this book?

Now in the example that I gave you about this Civil War road trip, as you do your market research, you will start to see that there are some people somewhere spending money on this interest, specifically the road trip part and the Civil War part. That money is already being spent on it. Now, the important thing here is that if you do not find that, if you do not find that people so need this thing that they're already paying for it, it means that an agent and a publishing house will also find that lack and if they will not be interested in your book. So if you aren't finding it, you either need to dig deeper or you need to move on to something else. Because if you can't answer this question, who needs to have this book in their life, who will buy it the second that they hear about it, you're in trouble.

So this brings to mind a book that got so much press in Britain when it came out. It was called "Unmentionable," the...I wanna say, the 18th, 19th, the some century ladies guide to, you know, sex and public discourse and something else. Now, it was a book that was written quite interestingly and unusually in second person. To you, my dear darling reader, who has gone back in time to the era of Jane Austen to live as our favorite romantic heroines did. And in order to do that, you need to understand that quite a few things are different back then. For instance, the way that bathing works is entirely different. Even the way that you get dressed in the morning or somebody dresses you as the case may be entirely different. The order in which you eat your foods or the time of days at which you eat or when and what is acceptable to eat.

The way that you move your parasol as you're out for a walk with a gentleman and what that secretly signals to him. So this book, very service, how-to oriented about a very specific topic, which is how to actually live as a woman in the time of the romantic Jane Austen dating lives. Now, who needs that book? If you think about it, who needs that book?

First and foremost, is it every single person who reads and loves Jane Austen? Is it people who have watched the movie? There's like a Jane Austen fan club movie or something like



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that, which is around the idea of people going on these weekend retreats where there are men there that act like, you know, these characters out of these heavy books like you know the Mr. Darcy's and whatnot, and you get to play act along that you're one of these heroines.

Is it for those people? Is it for people perhaps who go themselves to these events if they actually happen? Who needs this book? I would say it's the people who are actually physically going somewhere to have those kinds of Jane Austen experience. They need this book. They need to know how to dress up in this way. They need to know how to use their parasol. All of those things, right? That is the answer to the question, who needs this book. So that is the first concentric circle. Now, because the text didn't fit very well on circles, I've got them sort of lined up here, but you want to imagine that there's a circle with another circle around it with another circle around it and another circle around it and that each of these stages here are the stages of the circles. But the text not too small when I did that, so I have them here for you in order.

So we want our very core base, the people that we for sure need to find statistics about and put that in our target market, target audience section of our proposal in order to know that this is a valid topic that needs to be the people who absolutely need this book to answer a burning question in their life that needs to be answered. That is our inner circle, our core foundation, the molten magma core of the planet of our book's audience.

Now the question after that is, who is already spending money to follow their interest in this topic? Now, obviously, the people who are already going to these Jane Austen kind of, you know, life live along camps or everyone call it living history camps are spending money on it, but those are the die-hard hardcore people who need this book. This next category is more those people who are going to see that film, which is about this sort of experience, right?

Or it might be people who are buying outfits for this type of thing or who are going to parties that do this kind of living history thing if not for a whole weekend. These are people who are already spending money to follow their interest in this topic. And then the next step out from that are people who are spending time on this but maybe not so much clear connection in terms of how they're spending money. So this would be in people who are in groups to pursue that interest. So in the case of our Jane Austen idea, this would be perhaps people who are in book clubs that read books from that era or discussion groups or who maybe hang out in, you know, a Jane Austen Fan Club on Facebook or something to that extent.

Now the next one is, who is already buying books about this topic? Now you can see as I've talked about the really fervent sort of core layers, the buildup, the planet that is our planet of



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readers here, that this is gonna feel less attached. If I say anybody who we use Jane Austen versus the people who pay to go to these live experiences, you can already see that we're getting further away from the idea of people who absolutely need this book.

And that's really important to remember. It's important to remember that leap that we've made, which has several different steps in between from people who are actually going to these live living history, you know, romantic, whatever, Jane Austen things to people who have just bought Jane Austen. There's a big gap there. And as you are pulling together the statistics for your target audience section of your book, that gap matters. If you have not filled in appropriately these other sections, this alone and the ones beneath that are not gonna work for you. Now the next further step out is people who have overlapping interest in this topic. So this is gonna be maybe people who don't read like the Bronte and Jane Austen type books, but maybe they're reading other things from a similar era like a Charles Dickens or something more of that variety. But as you can see, these are weaker ties.

It's less obviously clear that those people are going to buy your book. The most important thing is to show who is already spending money on exactly what your book is about, so much so that they need your book in order to guide them to make their lives better, and then to build out from there.

I look forward to chatting with you guys next week. Bye.