

WRITE AN  
EVOLUTIONARY  
SELF-HELP BOOK

*The Definitive Guide for  
Spiritual Entrepreneurs*

**SASHA ALLENBY**

## DEDICATION

Dedicated to inspirational change agent Brett Moran –  
my brother, my friend and my teacher.

Published in 2014 by Wisdompreneurs Publishing

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ISBN Paperback: 978-0-9930878-0-6

ISBN eBook: 978-0-9930878-1-3

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## PRAISE FOR WRITE AN EVOLUTIONARY SELF-HELP BOOK:

'So many people that I meet on my workshops and training courses tell me that they have a book in them. Sasha has provided a great resource that will help them to turn that desire into a reality. She was instrumental in helping get Matrix Reimprinting out to a worldwide audience, and in this book she shares how you can also build your platform and raise your profile in a similar way.'

**Karl Dawson – Co-author of *Matrix Reimprinting Using EFT* and creator of Matrix Reimprinting - <http://www.matrixreimprinting.com>**

'Writing a book in the self-help or spiritual growth worlds requires you to evolve and go deep. It takes most people years - and many never complete their dream. Even if completed, many authors miss what they need to do for the book to sell enough copies to have a meaningful impact. In this gritty and grounded book, experienced author and personal development powerhouse Sasha Allenby has created something truly unique - a guide to help you create a successful wisdom - or spirit-based book in a timely manner. One that actually sells and transforms people's lives. *Highly recommended!*

**Paul Zelizer – Founder of Success for Spiritual Entrepreneurs and CEO of Wisdompreneurs - <http://www.paulzelizer.com>**

'If you have a book within you, then Sasha can help you to move it from your heart, out into the world, and in the most transformative way for both yourself and your readers. This book is a game-changer for anyone serious about making a difference through the written word. Reading and referring to it often will save you time, money and effort, and prevent you having to learn the hard way. Now that's what I call a self-help book.'

**Sandy C. Newbigging – Best-selling author of *Mind Calm, Think!* and *Heal the Hidden Cause* - <http://www.sandynewbigging.com>**

'Whenever I give workshops or presentations there is something that I get asked over and over again. Without fail, people always want to know what they have to do to write or publish a book. In this book, Sasha answers that question for them, and for writers who are starting out, right the way through to those who are looking to secure a publishing deal, this book is a valuable resource that will be used time and time again.'

**Dr David R. Hamilton – Scientist, speaker and best-selling author of *How Your Mind Can Heal Your Body, It's the Thought that Counts, Why Kindness is Good for You* and *The Contagious Power of Positive Thinking* - <http://drdavidhamilton.com>**

'This book is some heavy-duty help for people who want to support others through the written word! Sasha doesn't just show writers how to structure their book – she also supports them to bring out the best in their message. This process has been invaluable to me and I'm sure it will be a huge help to countless others.'

**David H. Wagner – Director of Living Meditation - <http://davidhwagner.com>**

'This book is a must for anybody who has a dream to write their own self-help book, and wants to bring that dream into reality. Sasha has the ability to make something that feels so challenging into something so simple. She gently guides and supports you every step of the way, helping you to remove your hidden blocks or resistance. As always, her passion and desire to help others just shines through every word of this book like a guiding star.'

**Sharon King – Director of Magical New Beginnings and author of the forthcoming book, *The Book on Birth – The Missing Peace* - <http://www.magicalnewbeginnings.com>**

'You know that you have a book in you, but how do you get it out of your head and on to the page? The initial thought of writing a book can seem like a minefield for any would-be author. Sasha has a gift of seeing the unique potential in her clients and bringing it out in them. She has transferred this gift on to the page in this book, breaking it down into the simplest steps that anyone can follow. A must for any potential author who wants to seriously raise their game and get their book written!'

**Brett Moran – Moran's Marketing - <http://www.brett-moran.com>**

'This book is more than a guide to help you write your book. Sasha has created a proven blueprint for anyone who wants to share their unique message with the world and turn that message into an authentic, sustainable business.'

**Chris Black – Chairman of the Association of Professional Coaches, Trainers and Consultants**

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## FOREWORD BY SANDY C. NEWBIGGING

**H**ave you seen the movie, *Love Actually*, directed by Richard Curtis? It is such a favourite of mine that Christmas seems incomplete without my annual viewing. Consisting of a series of independent love stories that come together at the end to make even the hardest man shed a tear or two, one story involves academy award-winner Colin Firth playing a successful writer. In the film he heads off to his lakefront holiday home in France, sits down with his typewriter and, with apparent effortless ease, writes his next bestseller.

It's a scenario I've often dreamed of having myself, but to date, and despite numerous attempts, none of the eight books I've written have had such serene settings or picture-perfect processes to help them along their merry way. Don't get me wrong, I've loved every second of every book I've written. But that doesn't mean each one hasn't had its own uniquely challenging way of stretching my heart, mind, body and soul to points where they never quite regained their original dimensions.

As a great writer and successful author (not always the same thing!), Sasha fully understands the non-fictitious reality of the

book-writing process and publishing world. In ***Write An Evolutionary Self-Help Book***, she skilfully, and with a wonderful blend of clarity and humour, offers practical advice for navigating your way from having an idea, to publishing a book that will be remembered by its readers for years to come. And that's the wonderfully exciting thing about writing a self-help book. I still remember the books that have touched my heart, as I imagine you will also recall yours. You have the privileged opportunity to positively impact numerous people's lives. How wonderful is that?

Writing a self-help book can be one of the most rewarding things you ever do - personally, professionally and spiritually. But the big returns can require you to evolve in ways that you might not have imagined when first inspired to write. To fully prepare you for the journey ahead, Sasha starts by helping you to do the evolutionary inner work necessary for building the right foundation for 'getting the job done' and being a truly authentic author.

Then, once properly prepared, she expertly guides you through everything you need to know to start, style, structure, and ultimately, 'stick in there' until the final full stop is in place. But she doesn't stop there. At that point it would be fair to assume it's time to put your feet up, but Sasha is still there for you, to give guidance on how to publish your book and perhaps most importantly, get it read by as many people as possible.

Just because you have the best idea in the world, it doesn't mean you will end up with a bestseller. This book is a game-changer for anyone serious about making a difference through the written word. Reading and referring to it often will save you time, money and effort, and prevent you having to learn the hard way. Sasha presents powerful questions for you to consider throughout each chapter – my recommendation would be to answer them as you go, and not just pass them by. The clarity gained will far exceed the time invested.

If you have a book within you, then Sasha can help you to move it from your heart, out into the world, and in the most transformative way for both yourself and your readers. Now that's what I call a self-help book.

**Sandy C. Newbigging: Best-selling author of *Mind Calm, Think!* and *Heal the Hidden Cause***



## INTRODUCTION

### THE CALLING

It's simple. You are reading this book because you've heard a calling. Maybe it's a faint whisper. If you've ignored it or pushed it to one side for a while, chances are it's a fairly loud shout.

You know that what you have to share with the world is pretty momentous. On some level it could change or even save a life. It may transform the way a significant number of people perceive or live their lives forever. No pressure, but there may even be a sense that this is the most important thing you will have done to date.

It's a big dream you have, and it's been hovering in the background for some time now. Whenever you interact with people, whatever you are doing in your day job, it's there. It may be a barely audible hum that you can drown out if you try hard enough, or perhaps by now, it's a siren so loud that you can no longer ignore its presence.

On a good day, you might feel inspired knowing that one day you'll do it: see your name on the cover of a book, maybe even find yourself on the Amazon bestseller list, or perhaps see your book on the shelf of a bookshop. On those days you might find yourself brimming with inspiration and insight.

On a bad day, you may feel consumed by the thought that you'll never get it written - flashes of previous perceived failures acting as confirmation that it just isn't going to happen for you in this lifetime. Weighed down with guilt or frustration, you sit down to write and your suspicions are confirmed. Either you don't know where to start or when you do, it is a jumbled mess: a stream of consciousness that seems to have no bearing on what you were hoping to convey. Even if it is coherent, you may find yourself wondering how you are going to shape what you have written into a whole book.

Which brings me to why I wrote this book. In fact, I wrote it for you. Because I was also like you once: a message to share with no knowledge of how it was done. No experience of writing a book, but a strong sense that this is what I had to do. I heard the calling but didn't have a clue where to begin.

The first book I wrote was a niche 'how-to' self-help book on overcoming a specific health condition. Prior to writing the book, I had written a few blog posts and had the odd article published in free magazines, but I'd had zero experience of shaping or writing a book, and was literally feeling my way in the dark. The book did reasonably well for a first effort. But there are countless things that I would do differently if I wrote that book again, and later on I will share mistakes and lessons learned, as well as things that contributed to the book's success.

My second book, *Matrix Reimprinting Using EFT*, was co-authored with the creator of Matrix Reimprinting, Karl Dawson. I was responsible for the bulk of the writing and it took me 18 months to write. We secured a publishing deal with Hay House, the leading publishers in the field of self-help, for a book that ended up in 10 languages and helped to make Matrix Reimprinting a worldwide phenomenon. Writing the book was one of the most challenging things I had done up until then.

But it paid off. At one point, it put co-author Karl Dawson and me on the same bill with some of the leaders in the self-help and

transformation industry (Louise Hay, Cheryl Richardson, Gregg Braden, Bruce Lipton, Carolyn Myss, Cheryl Richardson and Marianne Williamson were also presenting at the Hay House 'I Can Do It' conference, the year the book was released).

So I've experienced pretty much the whole spectrum of the publishing industry from self-publishing, to publishing on a small, independent label, all the way through to working with the leaders in the field. One of the things that happened as a result of this is that people started asking me about writing books and publishing. They wanted to know what I know. And so I started sharing what I knew with others and they started getting publishing deals. I started working with emerging self-help and spiritual authors like yourself and helping them to experience more success in all stages of their writing, from starting out, right the way through to securing a publishing deal. And in doing so, I began to support spiritual entrepreneurs worldwide to step up and operate from their zone of genius, using their book as an integral part of their business strategy, and creating transformation in their readers all over the globe.

Therefore, what I am presenting to you in the pages that follow is much more than simply an invitation to write your book. It's a call for deep spiritual and personal growth as you go through the process of writing. It's also a call to build your platform and expand your business on every level. I want to open you up to writing transformational, evolutionary material that goes far beyond simply sharing what you know or have learned up until now. It is likely that the book that you think you are going to write (or the book you are writing, if you have already started), is going to radically transform as you read the material in these pages and go deep within with the questions and processes that I share.

There is also another component to my own journey that is just as important as my experience in the industry. Because in the period between writing my first book and where I am now, I had a profound awakening – in other words, I stopped filtering the world



through my story and began to experience life through conscious awareness. This didn't happen overnight and there are still times when I get retriggered momentarily by the filters of my past. But as I predominantly experience life through conscious awareness, it will influence the work we do together. Because not only am I going to guide you to write a world-class, cutting-edge transformational, spiritual or self-help book, but I'm going to support you to do it consciously: to relate to your readers' fears and challenges on a human level, and help them expand in the process (if that's the purpose of your book, of course). Furthermore, this book is an invitation for you to undertake a journey for yourself, too. I'm going to ask you to look at your own 'stuff' as you write. To examine the far reaches of your soul. To ask yourself if your motives to write come from a genuine desire to support transformation or conscious awakening in your readers, and to write from that place.

So if you are looking for a basic instruction book that takes you on a purely mechanical a-b-c journey, then this isn't it. But if you are ready to look inside, face your deepest beliefs and write a book from your soul, then get ready, because I can guarantee that this book is going to ask far more of you than you might have bargained for. And in the process we are going to create a book that you write from your heart. You'll not only move out of frustration and into productivity, but you'll be challenged to write an inspiring and life-changing book to the best of your ability.

## BEFORE YOU GET STARTED

One thing before we start. You've probably done it a number of times. In fact, you might even be using it to gather evidence for why you can't write. It's the biggest mistake that most people make when they begin writing and the thing that kills most book projects dead before they get started. Do you want to know what it is? Writing! Yes, writing.

So here's how it goes. You just sit down and start to write. That's it – the biggest problem that most emerging authors face is right there. The one thing that you might think you need to do first is actually the thing that comes much later on in the process. Because writing a self-help, personal development or spiritual awakening book isn't about sitting down and starting to write and stopping when you get to the end of a paragraph or a section or a chapter. There's a whole bunch of ducks that you have to get in a row before you even begin. But without knowing what they are or even that they exist, you start writing, or more usually, start **trying** to write, and by the time you've got to the end of the first paragraph, page, or if you're lucky, the first chapter, then you've killed it dead. So Part One of this book, **The Groundwork**, is about getting all those parts lined up, so you can write an effective book right from the get-go without losing yourself in the frustration, such as: when you don't know where to start out, and you just throw loads of mud at the wall, hoping some will stick, and you end up feeling lost or defeated when it doesn't stick in the way you wanted it to.

## FROM FANTASY TO REALITY

While we are breaking things apart here, I want to check in to see if you have a particular fantasy about what it means to write a book. Because what I'm **not** going to promise is that the whole journey will be a smooth and easy process. In fact, any fantasy that you may have, where you imagined that you would just sit down and write a book in a very methodical and totally structured way is often the very thing that stands in the way of you getting the job done. For many emerging authors, this fantasy usually comes with an image of being poised over the computer (or typewriter, in some cases) effortlessly streaming the book. Just like in the movies where you see the author at their typewriter after having had some kind of breakthrough and they are wildly tapping away on the keyboard without a single break or error. For some people the fantasy may even include being at a favourite holiday destination, the sun caressing their skin as they face the sea, a cool

breeze blowing back their hair as they eloquently bring forth their masterpiece!

What this book is going to do is take you out of the fantasyland of what you think it means to write a book and into the reality of actually writing it. Get ready for a gritty journey as we do this! What I hope this book enables you to do is to get used to writing. Because although am I going to suggest you create favourable circumstances to write, we also want to ensure that you don't become too attached to **only** writing in favourable circumstances. We don't want you to only write on your favourite notepad, when you have just meditated for 45 minutes and done a full yoga series, washed down with an organic vegetable juice. Although for a big part of this book we are going to be exploring practices that improve your consciousness as a writer, we also want to encourage you to write in the turmoil of daily life. As in when you've been up all night because the baby has been crying, or you had a run-in with your spouse, or your shoulder hasn't been quite right for a week, or you just can't seem to shake that winter cold, or whatever other reason that you are giving yourself that it isn't the perfect time yet. You'll be encouraged to whip out your notebook on the subway or pull your computer out on your lunch break, or scribble a note on the back of a cereal packet. We want you to be actively engaged in the process, whatever your external circumstances, not just because this is how you will get it done, but because this is what enables you to be closer to your readers at the same time. Presumably, if you are writing a self-help or transformational book, there is going to be some kind of emphasis on how your readers can experience life in a different way, whether it is a transformation in their internal reality or their external one (or both). Writing whilst you are in the throes of your own life enables you to connect with your readership more authentically, and this is often the fuel for a highly practical and effective book.

When I co-wrote the book that ended up in 10 languages, I set off on a four-month tour in a motor home to finish the book. I gave up my apartment in May with a new one lined up for September, put all my stuff in storage and hit the road. My fantasy was an idyllic coastal exploration of rural Britain as I effortlessly streamed forth the book. The reality was one of the wettest British summers on record for decades. The rain followed me everywhere. I was cold, damp and pretty miserable for a chunk of that time. It was too wet to do yoga and my practice went downhill rapidly. I started eating convenience food a lot of the time because I could only just manage the basics. I even ended up going to stay at my mum's for a few weeks where it was dry, whilst I finished the book. But I still wrote. Reflecting back, it was a book about emotional health, and the intense experience that I had was obviously exactly what I needed to go through to write it. The point is, don't wait for the perfect moment to start.

## SUPPORTING YOUR PROCESS

Besides sharing this book with you, I want to bring it alive for you, too. Visit my website for supportive material, including worksheets and accompanying videos, plus interviews I did with a number of leaders in the field who share groundbreaking ideas that will keep you focused and motivated.

You can access the free membership site at the following web address:

***<http://www.sashaallenby.com/book-membership>***

# PART ONE

## THE GROUNDWORK





## CHAPTER 1 - YOU

**W**e are about to walk through a door together, you and I.

You already know the magnitude of the journey you are undertaking and the impact it will have on the people you are serving. You also know the potential that your book has to dramatically transform your own career and put you in front of a much wider audience. But before we even begin to consider your grander plan, there is one thing that we need to look at first. And that is you.

To write an evolutionary, transformational, self-help, wisdom or spiritual book, one of the key things you are going to need to do in the medium to long run is get yourself out of the way, and I'll explain more about what that means in practical terms over the next three chapters. But before we do that, let's take a closer look at where you are in your life right now.

### **We'll look at:**

- what you are bringing to writing your book
- whether you have healed or transformed that which you are planning to write about
- what your chief motivations are

## WHERE ARE YOU ON YOUR OWN HEALING JOURNEY?

*‘An author must have made the leap, come into awareness, healed themselves first, and want to write for a particular audience because they can share their awareness and their learning.’*

### **Constance Kellough – Author of *The Leap*, and Eckhart Tolle’s original publisher**

Wherever you are starting, writing a successful book in this field is a practical skill that can be learned. That being said, the quality of the book is only one component. The content of your book – namely what you are bringing from your own life experience – is the more vital component to consider. If you have great content, a ghostwriter could take your experiences and shape them into a bestselling book for you. But if the content is underdeveloped, the best writer in the world will not be able to shape your work into a book of quality.

One of the main considerations for the content is where you are on your own healing and transformation journey as you start the book. To put it bluntly, the extent to which you have healed or transformed your own life will have a dramatic impact on the quality of the book you are writing. There are two ways you can approach writing a book of this nature. You can write it whilst you are healing or transforming yourself. Alternatively, you can write it after you have healed or transformed the challenge.

In all honesty, a book that is written in the throes of one’s own healing is usually a form of catharsis for the author, with the book acting as an emotional outlet for the challenge at hand. There is nothing wrong with writing a book of this kind for your own personal healing. In fact, many forms of therapeutic intervention encourage this type of process, and you will frequently hear an author of such a book saying something along the lines of, ‘I wrote that one for me.’

On the other hand, the more evolutionary and transformational books in this field invite the reader to go beyond their current challenge or life experience. The author opens a door to help them evolve their worldview, and enabling them to move past their particular challenge. It goes without saying that if the author is still in the midst of their own healing, they do not usually have the capacity to elevate the reader beyond that place.

There is one other possibility: an author will begin to write from an unhealed wound, and in the process of writing the book, the wound will heal. Jayne Warrilow’s *An Energy Awakening* was written from this place. Jayne freely admits that the book allowed further healing of the terminal diagnosis that she was given but refused to accept, and which she subsequently healed herself from. Jayne began writing the book after she had transformed the diagnosis, but was still experiencing some of the emotional pain that her recovery journey had involved. She was able to skilfully transcend this pain in writing the book.

Ester Nicholson had a similar experience. She began writing *Soul Recovery* long after she had healed her own addiction to crack, but the book brought up deeper emotional issues that were asking to be healed. Ester highlights how it took her four years to write her book, and it was only in the last three months of the writing process, when she had fully healed her own story, that she was able to write with flow and ease.

In the cases of both Jayne and Ester, you will notice that they began writing their book *after* they had transcended their challenge, but the book revealed there was more healing to be done. This is in contrast to starting to write the book in the midst of your healing journey. (You can listen to interviews from both Jayne Warrilow and Ester Nicholson at

<http://www.sashaallenby.com/book-membership>.

**REFLECTION POINT:** Have I already transformed or healed that which I am writing about?

If, on consideration of the above question, you find that you are still in a state of healing, you have several options. You can:

1. Consider journaling or further healing before you begin writing.
2. Create a blog that allows you to express the challenges you have been experiencing to an audience, without the pressure of making it into a book at this stage.
3. Write your book purely for your own healing purposes.
4. Begin writing when you still need healing, allowing the book to evolve and leaving space for rewrites as you heal.

If you choose the fourth option, I suggest that you do not set deadlines for when you would like the book to be written by, but rather allow your book and your healing journey to unfold simultaneously.

## KNOWLEDGE AND EXPERIENCE

*'A writer cannot take a reader where they have not gone themselves.'*

### Constance Kellough

There are some other key factors that we could also look at in relation to you. Namely your knowledge and experience in the field that you are writing in. It probably won't surprise you that a significant amount of both knowledge and experience are required in order for your book to be authentic.

In the field of academia you can get away with writing a purely knowledge-based book. It's pretty acceptable to have a PhD in a social science, for example, and write a book on the basis of a lifetime of study. In the field of self-help, the opposite is true. To

know or have trained in certain things is not enough. The depth of your book will come from your experience of having lived what you know, and having applied it in your field. If you just write about what you know, your writing will be mechanical. If you write about what you have experienced, your writing will have heart and soul. It will come alive.

**REFLECTION POINT:** Do I have enough life experience in the field I am writing about?

The first book I wrote was on overcoming a health condition that I had been disabled with. Even though it was only a short book and, if I reflect back on it with what I know now, not very well written, the experience of my own recovery was enough to make it a success – to connect me with the readers who were also recovering from the same condition. The book came from my personal experience of transforming the condition, and that of others that I had helped. I didn't start writing it until I was healed.

For the second book, which I co-authored, I had worked full-time for several years in the field of emotional trauma, and the book came from the direct experience of working with others who were developing and using the technique I was writing about. I had also healed a significant amount of trauma on my own personal journey using the same technique.

As a book coach, one of the biggest mistakes I see emerging authors make is the attempt to write their book before they are ready. The enthusiasm for a technique that has dramatically transformed their lives compels them to want to share what they know with others. But without the foundation of experience, the writing can feel one-dimensional (written solely from the author's viewpoint) or hollow.

You can still proceed in writing your book if you are inexperienced in your field, but it would be advisable to leave a much longer period to complete the book, and to write it whilst you gain further experience. The more you gain, the more it will shape your writing, so allow time for rewrites if you are starting your writing project alongside developing your experience, because the more you are out there in the world engaging in your topic with real people, the more it will shape your content. If you are just starting out, waiting six months or a year (or in some cases, much longer), and researching the book through your experience before writing, is likely to bring forth a completely different book to the one you would write today.

The other question to ask yourself is whether you know enough about what you are writing about to complete your book. This might sound obvious but you would be amazed at how many people plough into writing a book with only half the picture in place.

**REFLECTION POINT: Do I presently have enough knowledge in my field to write a book?**

If the answer is no, I recommend engaging in a variety of life experiences (outside of reading and researching other books on the topic). The thing you want to avoid is writing about your topic in isolation or from a narrow perspective. You could explore some alternative views around the subject, such as taking further courses or studying with different teachers. But the crucial thing is to apply whatever you learn to your life. This is going to give you far more depth than searching through similar books on the subject (although these can help to form a well-rounded picture, too).

As a writer, it is advisable to be open to the content of your book coming from ‘the dance of life’, rather than from a rigid or set viewpoint that you are fixed upon. The best writers take an investigative

role to gain all the knowledge they need to write their book and are open to it coming from a variety of sources – even unexpected ones.

The key is to always remember that an evolutionary, transformational book in this field is not going to consist of regurgitating a list of facts. As we said earlier, you are going to want to elevate the reader way beyond where they are at present. All the research and knowledge in the world is not going to compensate for a writer who has not been on a journey with the material themselves, so knowledge is secondary to real-life experience.

There is something else to consider that might not be obvious until you start writing. Sometimes you actually know more than you realise! If you have become unconsciously competent at a particular skill and you have been practicing it and studying it for a long time, you may find that when you sit down to write, you surprise yourself. You may give consultations and advice to clients, for example, and find yourself saying things, and you can’t even fathom where they actually came from. It’s like it comes ‘through’ you. You may find something similar when you begin to write. So, be prepared to surprise yourself when it comes to what you know! In a case such as this you might frequently find yourself saying something along the lines of: ‘Did I write that?’

## YOUR MOTIVATION TO WRITE

Another aspect that we need to explore is your motivation to write. Why do you actually want to write a book? What’s driving you towards this goal? In the introduction to this book I asked you if you have heard a calling, and if there is a deeper reason why you are taking the time to read this book and apply what is in it to your work. Something within you has likely repeated over and over again: ***I’m going to write a book one day***, and it seems that day has come. But before we go any further, I want to double-check with you that your motivation is a healthy one.

Pause for one moment, and, without thinking about it too much, do the following exercise:

**MAKE A LIST IN BULLET POINT: What's motivating me to write this book?**

Hopefully you have a number of answers, which may include some of the following:

- I want to be in service to others.
- I have a message to share.
- I want to reach a wider audience.
- It's my life purpose.
- I'm seeking recognition.
- I want to be heard.
- I want to prove I can.
- I want to make some fast cash.

There will be a mixture of reasons why this calling is so strong for you. Some of them will be in service to others. Some of them will be to forward your own interests and business. Others will be around you living your life purpose. All are relevant. However, it is essential that the primary motivation is one of being in service to others. The most effective and evolutionary books in this field are ones that are written with love and devotion to those whom they are serving, and out of the passion to support them to heal, transform or awaken. In Chapter 5 we will explore your audience in more detail, examining what their needs are and how you will meet those needs with your book. A book written without the above considerations in place will usually be disconnected from the reader.

That being said, there is still room for acknowledging what you will get out of writing a book. Many of the clients I have worked with, particularly if their book is of a spiritual nature, have felt

uncomfortable owning where their book fits into their overall business or life plan (if they even have such a plan). Serving yourself and serving others are not separate from one another. You can be deeply committed to the service of others without operating from a place of self-sacrifice.

It is very challenging to serve others when you are operating from a self-sacrificing paradigm. I went to hear the Dalai Lama speak in New York recently and he echoed a similar sentiment – that serving others and serving the self aren't separate. Your book is the interplay between how you are showing up in the world and the people who will receive what you are bringing. Novice writers in this field, who take a more 'self-sacrificing' approach, are usually writing from their filters or programmes around lack. If you are writing from this place you are less likely to take care of your own needs as a writer, such as your energy levels, rest, nutrition, exercise, meditation, and so on, and your writing will most likely suffer as a consequence. Acknowledging what you gain from a place of self-love, and paying great respect to yourself as a writer are other elements that we will explore throughout this book. When we come to Chapter 11, **Momentum**, we will look at your extreme self-care as an author. If you have not been writing or operating from a place of extreme self-care in your life, you will be encouraged to put measures in place, which help you to look after yourself as you write your book, and in your wider life, too.

On the other hand, if your motivation to write is purely built upon a self-serving, egoic need, then it is equally likely that your project will have no wings. I will always politely turn away coaching clients whose only answer to: 'Why are you writing this book?' is: 'Recognition.' Because although you are free to bring your own unique gifts to the world, and living on purpose is a crucial part of your personal and spiritual growth, if your sole motivation is self-service, then you would be writing from a place of pacifying your ego. In other words, your book would be purely for you and not specifi-



cally for an audience. A book of this nature would be unlikely to succeed. We will explore this more in Chapter 5: **Your Audience**.

I have also encountered a number of people who feel like they have something to prove by writing a book. As though writing the book will fill some emptiness within them or give them a piece of themselves that they haven't been able to get from elsewhere. They often feel they have something to prove to a particular family member (either living or dead), and they think that writing a book will give them some kind of resolution.

**CHECK IN WITH YOURSELF:** Spend a moment reflecting on whether or not you think that writing a book is going to give you something that is 'missing' in your life, or that you aren't writing it because 'X' never believed in you.

This can be more common than you might think, and if this is the primary motivating factor, the book will have a tone that is tainted with the need for approval from others.

#### Journaling Questions:

- In what ways does this book fit into my overall mission and business plan?
- What do I get from writing this book?
- Do I believe that writing this book will fulfil some other need for me such as recognition/acceptance, etc., that might be best met elsewhere or dealt with in my personal growth sessions?

One further note on motivation: if your answer to 'Why are you writing this book?' was: 'To make some fast cash,' you might want to look at an alternative means of cash generation. In your long-term business plan, with a well-built platform (which we'll come to in Chapter 14), your book has the potential to attract new clients

to your business, increase the amount of speaking engagements that you have, and enable growth in areas such as workshops and training courses. But it is uncommon for a book to instantly generate major revenue into your business (unless you already have a platform of tens of thousands and a ready-made audience to receive your work).

#### YOUR WILLINGNESS TO PUT YOURSELF OUT THERE

Another factor to consider whilst we are looking at you, is your willingness and ability to connect with your reader: not just in the written word, but face-to-face, and through social media channels, too.

The self-help and spiritual fields differ radically from other genres. If you are a fiction writer you can get away with being reasonably estranged, rarely giving interviews, tucking yourself away in some quiet corner of the world, as you type away in solitude on your keyboard. Sometimes this even adds to the mystique of the persona. As a fiction writer you would likely be required to turn up to book signings when the book launches, but even when you do, it would be fairly acceptable for you to be quirky or aloof.

The self-help industry is the polar opposite. As a writer in this field, the ability to develop a deep rapport with your readership, both through the written word and through all other channels of communication, is paramount. These days, even if you secure a lucrative publishing deal with one of the top self-help publishers, you will still need a platform and supporting list in place before a publisher will even consider you. (We'll discuss this more towards the end of the book in chapters **Publishing** and **Marketing**.) So my first question to you is: have you got what it takes to do this?

Many emerging authors in this field have a kind of 'fairy godmother' belief in publishers. I've met countless potential authors who are 'waiting to be discovered', but these days much of what a publisher

will do for you rests upon what you are bringing to the equation yourself. Even if you are considering self-publishing, you still need a platform in place in order to make a significant number of sales.

If you have zero platform at this stage, then you can write your book whilst you develop your platform. You might want to read Chapter 14, **Marketing**, and implement some of the ideas shared there alongside writing your book. The key is **not** to leave this until after you have your completed manuscript.

Fundamentally, if you are committed to writing the book, then you need to have the same commitment to how you will get it out there, right from the start. This piece is just as important as your skill as a writer and where you are in terms of your own transformation, knowledge and experience.

## SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 1:

1. What are you bringing to this project? Have you healed or transformed that which you are writing about? Do you have the knowledge and experience to create heartfelt and meaningful content for your book? Do you need to gain more knowledge or experience in order to move forward with your project? What's your next step?
2. What is your primary motivation to write your book? Check in with yourself that your primary motivation is to be of service to others.
3. What's in it for you? Where does the book fit into your overall business or life plan and what do you hope to gain by writing and publishing your book?

Now we have considered you, in the next chapter we are going to take a deeper look at any blocks that might be preventing you from writing an evolutionary, transformational book.



## CHAPTER 2 - YOUR BLOCKS

**W**hat if, when you sit down to write, your attention is undivided? By this I mean all your focus is on the present moment and not split between what has happened before and what might happen later.

The thing is, if you haven't dealt with your 'stuff', 'your baggage', 'what's in your closet', 'your conditioning', 'your life programmes', and so on, when you sit down to write it's going to show up.

Unless you are able to get yourself out of the way, all the things that have prevented you from writing a book so far will resurface once you start, and this can make you feel like you constantly have one foot on the brake and the other on the accelerator.

So, in this chapter we are going to explore how you can be a clear channel for the message you are bringing forward. We'll look at your resistance, your blocks and your fears, and give you practical tools and further suggestions to enable you to transform them.

### RESISTANCE

Your inner world is the world of doubts, fears, reactions and triggers – basically, the realm of your conditioning. This world is shaped from the experiences that you have had in your life. If you

have been through a number of life challenges (particularly where you perceived yourself to have failed or been inadequate in some way), and you haven't got resolution on what you went through, when you sit down to write, you may find yourself scattered in a number of directions.

Just to be clear, pretty much everyone who sets out to write a book experiences some kind of inner questioning when they embark on a project of this magnitude - even those who have a fairly high level of confidence and have dealt with the majority of their 'stuff'. It is a normal part of the process and not something that is specific to you. But the extent to which your past conditioning halts your project, and ultimately means you sacrifice your dream: that is the part that requires your attention.

In most practical manuals on how to write a book, there is very little reference to any underlying fears, insecurities and sometimes even terrors that you may be experiencing as part of the process. The truth is, the thought of writing a book can be pretty exposing. Your name is going to be out there on the cover of a book, with your opinions, thoughts and ideas made public. Some people are going to love what you have written. But even if you are a highly accomplished writer, others are going to filter your work through their belief systems and decide that it's not for them. If you are planning to write something that invites the reader to make a change on a fundamental level, your book might 'rattle their cage' in some way. They may just quietly decide that it isn't for them, and you may never know about it. But they might also write their disapproval to you personally, or share it in a public forum, or in a review on Amazon.

That fact right there is the one that stands in the way of so many people getting their work out into the public domain. And it's part of what you need to move beyond if you want to achieve your dream of sharing your message. We'll address this in a later chapter, but for now, it's important to get clear about whether any future fears

of what others might say about your work are getting in the way of your progress.

## **THRIVING OR SURVIVING**

Another component to consider is whether you are writing from a place of thriving or surviving.

When you are thriving in life, you will find yourself operating from a state of trust and safety. Thriving has very little to do with your bank balance; a person can thrive with a minimum amount of resources, but with an inner knowing that they are supported by something greater than their external environment.

Compare this to a state of survival. When we are triggered into a state of survival there is a constant sense of underlying threat from the external environment. The reason we get triggered into survival is that our subconscious perceives a threat from the external environment and alters our body chemistry in order to protect us. It's a response that is triggered in the reptilian part of our brain. The trouble is, we frequently subconsciously misread external stimuli as threatening (particularly if we have experienced a number of survival challenges earlier in life). The slightest trigger can send us into a state of survival.

Someone can be comparatively wealthy, but live in a constant state of survival. This usually shows up as a fear that they are going to lose everything they have. This is survival mode. You may have experienced this on multiple occasions, particularly if you are an entrepreneur.

The thing is, you can write your book from a state of thriving or a state of survival, and whichever state you are primarily operating from will affect your whole approach to your project.

If your book is an integral part of a business plan that involves financial motivation, then it can be easy to slip into writing from survival. If you write from the place of needing your book to

succeed to further your financial status, it can be a drain on your creativity and create stress around the writing experience. If you are an entrepreneur and your main income comes from your business, then naturally there is going to be a financial component to what you are doing. But when it becomes the driving factor, with that subtle underlying fear that if you don't write today then everything is going to fall apart at a future date (sometimes even accompanied by a mental image of yourself homeless or begging on the street!), it creates a desperate energy which resonates throughout the writing.

Other elements of survival can be triggered by the fear of being exposed, the fear of being cast out for your opinions, and a whole host of similar conditioned programmes.

There are numerous tools that can help you to rewrite these programmes. These are particularly useful if you have experiences where your emotional triggers are so strong that they stand in the way of you functioning as a writer. Sometimes, when triggers are activated, your body chemistry changes to how it was when you experienced the original event that created the trigger. Your heart may race, your stomach may churn, your face may go red, and so on. If you are experiencing something like this, then I would suggest seeking out a practitioner that can help you clear these unsupportive programmes (my preference for dealing with this conditioning is a tool called Matrix Reimprinting – see **Resources** for where to find a practitioner).

If your triggers are mild, you won't necessarily have to go on a whole journey of self-discovery. Brendan Burchard says: 'Amplifying what is great within you will accelerate your life faster than trying to fix what you think limits you.'

I agree wholeheartedly. I have seen many emerging authors become so distracted by transforming their challenges, that they use it as an excuse not to work on their book.

On the other hand, if we gloss over the fears and insecurities that may be lingering beneath our dream we can end up spiritually bypassing them or, in other words, pushing our programmes away or denying that they exist, instead of facing them.

## FEAR

It's worth considering how much fear you are experiencing as you set about writing your book.

Your doubts and fears may be miniscule and that question might not even resonate. But if you are experiencing fear, it's better to face it head-on than to put a brave face on it. I haven't worked with a single author, including my high-end clients with lists of tens of thousands, who hasn't come up against this on some level.

**REFLECTION POINT:** How much has fear held me back so far?

Most of the writers whom I coach are relieved when we start here. My advice is to deal with it head-on. Sometimes acknowledging that it is there means it loses its power. Other times you may require tools, protocols or outside help to deal with it. Ignore it, and it will be an underlying feeling that you can't quite put your finger on, yet you find your flow is disrupted whenever you sit down to write.

The following are statements that I have heard from a number of authors, including currently very successful ones, when they were just starting out on their writing journey:

- I'm just not sure I can do it.
- I have my doubts about whether this is for me.
- I can't see myself finishing it.
- It feels like a massive undertaking.
- Writing an article is fine, but a book . . .

- I'm not sure how I will put it all together.
- I don't really see myself as an author.
- I'm terrified at the prospect of writing a book.

The list goes on. Do you recognise yourself in any of the above?

My take on this is that if you can write an article or blog post, and if you have the knowledge and experience necessary for writing a book, plus the quality content to fill it, then you can write a book. For some people it's enough to know that the above doubts are common, whilst others need some kind of intervention from a self-help, transformation or spiritual awakening practitioner in order to overcome them.

The question I hear most from new authors who are about to embark on their first writing journey (including the ones that go on to write bestsellers) is, 'Who am I to write this book?'

The self-development answer would be: 'Who are you not to?' It's the 'feel the fear and do it anyway' approach.

The spiritual perspective would be something along the lines of: 'All fears about writing the book are coming from the 'little me' or the conditioned self, and not from your conscious awareness.'

Throughout this book we are going to incorporate both of the above approaches, but we will lean more towards the spiritual perspective, helping you to write from conscious awareness and beyond your programming.

## PIOUS ALTER EGO

There is one more question I want you to consider when it comes to your self-perception about you as an author. That is, 'Who do you think you need to be to write your book?'

You may have a preconceived idea of what an author in this field is like. This kind of thinking often comes from the ego and creates a kind of separation between who you perceive yourself to be and who you think you *should* be. The latter is your creation of a

morally virtuous stereotype. I call this the 'pious alter ego'. When you perceive you are being 'good', 'better', 'right' or 'holy' you may feel justified to write your book. But when you feel you are being 'bad', 'wrong', 'worse' or 'unholy' you feel unjustified to do so. Your pious alter ego is a mind-made construct of who you think you need to be. It can show up in who you think you need to be as an author or who you think you need to be as a spiritual being.

In this scenario, there is a perceived gap between who you are and who you think you need to be. When you perceive yourself to be closing the gap you may feel righteous and when you perceive yourself to be increasing the gap you feel like a failure in some way. This kind of thinking is born out of the Christian ideology of original sin, and it sits at the heart of a lot of self-punishment and other distorted views about life.

My recommendation for writing a book is to start writing it from where you are. You may or may not have the resources and skills necessary to write your book. There may be some growing that you have to do to finish it. There could even be some further growing that you have to do to make it groundbreaking, evolutionary or transformational. In the previous chapter we explored how not everyone is ready to write a bestseller, given where they are on their journey, and that some people start out writing their book way before they have had the experience needed to complete it. But there is also nothing wrong with that. I am a million miles from where I was when I wrote my first book, but I wouldn't have travelled so many miles if I hadn't been prepared to pull my sleeves up and get my hands dirty. As I said previously, that first book was a novice piece of work with all its shortcomings, but, nevertheless, it helped a number of people along the way (and I still receive grateful e-mails about that book written eight years ago!). Similarly, for the second book that I wrote (the one that was co-authored), I wasn't ready at the start of the journey and it took me 18 months to write, but I grew with the project. Be prepared to do the same, which includes being prepared to write and rewrite, so you and your book

grow simultaneously. Even if almost nothing that you write in the early stages ends up in your book, you will have developed your skills as a writer in the process.

**REFLECTION POINT:** Have you been thinking you have to be some kind of perfect version of yourself and have you been waiting for that version to show up before you start writing?

## WRITING FROM CONSCIOUS AWARENESS

*‘Silence is the voice that god speaks in.’*

### Eckhart Tolle

As we progress through this book, I will share ways that you can write more from your conscious awareness and less from the filters of your conditioning. To do this you are going to be encouraged to develop a practice that involves sitting in silence for some part of the day (preferably the morning). The benefits of a practice such as this go way beyond improving your writing in this field. It is likely that you will experience your life less through your filters and more from conscious awareness, too. That is why I say that writing a book is part of a spiritual and personal growth journey, and not simply a mechanical process.

Not only is meditation and stillness an essential part of my own connection with source, but it is also a way of living and being that I encourage in the writers that I coach. In fact, I now only coach writers who are willing to undertake such a practice. The reasoning behind this is simple. Clients whom I coached in the past who opted out of experiencing stillness in their daily lives had a dramatically different quality to their writing than those who learned to connect with stillness and write from that place. The authors that continued without this practice almost always produced books that were written from mind. Those who dedicated themselves to

a daily practice of meditation and silence always produced work that was far less filtered and more conscious in tone and nature. If you were to take away just one thing from this book, and practice nothing else within it, this would be the piece that would carry the highest recommendation.

If you don't have a practice of stillness I recommend starting today. See **Appendix A – 30 Things You Can Do To Change Your State**, for some suggestions on how to get started.

## SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 2:

1. Identify any blocks or fears and seek relevant help if you feel unequipped to overcome them alone (see **Resources** section for some suggestions).
2. Check that you haven't been operating from a pious alter ego and believing that you have to be something other than what you are before you write a book.
3. If you don't have a daily practice that involves sitting in silence already, begin to develop one. You will find some suggestions in **Appendix A**.

Now that we have explored the inner blocks that may be preventing you from moving forward with your project, in the next chapter we will explore your external world and check that you have set yourself up with the best chance of success possible.



## CHAPTER 3 - YOUR LIFE

**A**s well as your inner world, we need to examine your outer world before you start your project.

Some books are written from chaos. In the introduction to this book I talked about overcoming the stereotype of what it means to write a book, and moving beyond the fantasy of writing it in idyllic circumstances. Yet we still want to take a look at your life and check if there are any outer adjustments that you could make to support your project moving forward.

In this chapter I am going to invite you to take a life inventory before you embark on writing your book. It definitely isn't about creating a perfect, picture-postcard life. But if any of the following aspects are ignored or overlooked, it may affect the quality of your work, or your overall productivity levels.

Be sure you examine your current life situation without any judgement filters in place. This isn't an opportunity for you to rip your life apart, but rather a way of deeply asking, 'Is there anything that needs to change in order for me to realise my dream?'

### TIME

Do you have time outside of your usual schedule to complete your book? It is going to require a significant time contribution, prefer-

ably with you touching in with your work most days, and having at least one day a week where it has a significant portion of your attention.

REFLECTION POINT: Do I need to rearrange my time in any way in order to write my book? Do I need more structure or a greater sense of time management?

### ENERGY

It's obviously going to take energy to write your book, too. If you are exhausted all the time, it will be a completely different book to if you become the master of your creative energy – something we will explore in Chapter 11, *Momentum*.

At this stage, you may want to look at the things you are doing that expend your energy and the things you are doing that cultivate your energy.

REFLECTION POINT: Are there any immediate shifts that I could make to cultivate more energy for the project? What practices do I currently have that cultivate my energy? What habits or practices drain my energy?

### PASSION

How much fire do you have for writing your book? This may become more focused when we come to the next chapter, *Your Audience*, but a general sense of whether your heart is really in your project, or not, will be enough to let you know if you are motivated about the particular subject that you plan to write about.

REFLECTION POINT: Am I on fire with purpose to write my book?

If you answered no, Chapter 4, *Your Message*, may help you to connect in with your purpose more readily.

## DEDICATION

It is not just your dedication to your project that matters when you write your book, but also the quality with which you dedicate yourself. My meditation teacher, David H. Wagner, once taught me about two qualities from ancient Sanskrit that we can develop in our spiritual practice. And they can be useful when it comes to writing your book. They are:

- 'abhyasa' – the quality of intensity and dedication
- 'vairagya' – the quality of detachment

An 'abhyasi' is someone who is dedicated to their practice. A 'vairagi' is someone who doesn't eat themselves up with the intensity of that dedication.

Getting these two qualities in balance is crucial for the way you approach not only your spiritual practice, but your writing project as well. Too much intensity, and you will burn yourself out. Too much detachment and you will lack the fire and commitment needed to keep going.

REFLECTION POINT: What is the quality of my dedication to my project at present? What do I need to address in order to be dedicated, but with detachment?

## LIFE CIRCUMSTANCES

Are there any carer roles, or other relationships, that require a significant dedication from you? I have coached a number of people

who are in carer roles, who wrote their book whilst balancing their service to others. When I asked the question of how they would balance their needs with the needs of those that they cared for, the immediate response was frequently one of guilt at wanting to do something for themselves.

I honour the journey that you are on if you are a parent, or alternatively, caring for a family member or sick relative. At the same time, it can be really helpful to ask for what you need in order to write your book (whilst still ensuring that you are meeting the needs of those whom you are supporting). Some of the carers I have coached had a very supportive response from the person they were caring for, when they sat him/her down and explained that a big part of their purpose in life was to write their book, and they were wondering how everyone could work together to support that mission. There were some really touching responses when they asked permission to make space for their goal.

Similarly, I've worked with mums and dads who have explained to their young children how important their goal was, and were met by a remarkable level of support and understanding. The thing is, when we perceive ourselves to be in a certain role in a relationship, we can end up assuming various things about that role without exploring what else is possible. If you have relationships or roles that take up a significant amount of your time, I invite you to explore what is possible in terms of asking for what you need in order to write your book.

REFLECTION POINT: What relationships are supporting my project? Are there any relationships that require adjustments in order for me to complete my mission?



## LIFE BALANCE

Do you have other things in place in your life that support your mission? Think of an athlete at the top of their game – they know that they won't get an Olympic gold if they don't structure their life around their dream. Every aspect of their life, from diet, nutrition, sleep, socialising, and so on, is geared towards their goal.

**REFLECTION POINT:** What do I need to do to get in balance so I can be top of my game when writing my book? What are the other components that support my goal?

## JOY FOR LIFE

Is writing this book part of an expression of your greater joy for life or another task that you have to do on a heavy 'to-do' list? The weight with which you view your mission will reflect in your writing. Could you include other things in your life that connect you with your joy for living, outside of your work? Such as dancing, playing, singing, connecting, walking in nature, and so on? Anything that improves the quality of your life, ultimately impacts the quality of your writing.

**REFLECTION POINT:** How can I experience more joy in my life?

## SELF-LOVE

Everything on the above inventory exists in a framework of how much self-love you are giving yourself, and how this reflects in the way you live (and love) your life.

Self-love is a term that is bandied about very flippantly in the self-help and transformation industries. Here, it is not a term that I am

using lightly. If you do nothing else, other than commit to experiencing as much self-love as you have the capacity for in this given moment, and if you are committed to expanding that capacity in each moment, then all the other aspects of your life inventory will fall into place.

For me, practicing extreme self-care, developing awareness of what drains me and committing to fill my life with experiences, relationships, food, and other practices that support joyous, full potential living, are all part of a deep level of self-love. This means that first and foremost I don't seek love from outside of myself but give myself everything that I need. This deeply developed relationship with self means that all of the items on the above inventory fall into place naturally. It's not a case of what my mind thinks it needs and then forcing my body into those needs. It's more a case of honouring myself so deeply that I instinctively know what I need in any given moment. 'Self-love' can include 'tough love'. Such as taking yourself out for a walk when you would really rather lie on the sofa, deciding not to fill your body with sugar because you know that it will impact your energy levels later, and so on.

I wonder if you are willing to come on that kind of journey with me as we go through this book together? To put self-love at the heart of what you do? To move out of limiting beliefs about not being worthy or not deserving, and move into a new paradigm where, first and foremost, you are loving towards yourself and you build your projects and write from there. If you deeply commit to a practice of self-love, everything else will grow outwards from that place. Making such a commitment is a moment-to-moment practice and you need to be willing to constantly check in with yourself and give yourself what you need.

**REFLECTION POINT:** Am I willing to, first and foremost, deeply honour myself in my writing project and to create everything from this place?

If you answered yes, you have just dedicated yourself to a much higher level of service than you may have been showing up for before. Because ultimately, when you are genuinely choosing to operate only from a place that is loving to yourself, this commitment is going to be passed on to your readers through the frequency of the words you are sharing.

*'When you come from awareness, that energy of presence, and service, and heart, is automatically transferred through the book, and the book you are writing becomes a living book. It carries consciousness. And as a person reads your book they become more conscious. And when they come back to it and read it again they are coming from a higher level of consciousness and are open to go even deeper.'*

**Constance Kellough – Author of The Leap and Eckhart Tolle's original publisher**

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 3:**

1. Tune back into the reason you were drawn to write your book in the first place. Reconnect with your passion for helping the people that you serve. Meet it with the fire of the calling that you've been hearing for such a long time. Connect in with the love you have for what you do, and the knowing that you have something special that needs to be seen, heard or experienced by a wider audience.
2. Now take a scan of your life at present. Connect with: the way that time is arranged in your life, your energy levels, your joy for living, your life balance, your self-love and self-care. How much of your life is currently set up so that you can express your joy and live your purpose? How much are you giving to yourself at this point in time? Is there anything else you need to give yourself in order to deeply experience self-care and self-love?

3. Have you got a basic practice in place such as yoga, meditation, tai chi or whatever else works for you? Are there any basics you could put in place today in order to start supporting your mission to write your book?

Journal your response and then look at making some manageable and sustainable changes in your external reality so you can proceed with writing your book.

In Appendix A you will find 30 Things You Can Do To Change Your State. Beginning to integrate some of these practices into your life will enable you to start experiencing a higher level of awareness and consciousness (particularly if you practice them lovingly).

Now that we have spent some time looking deeply at your external reality and checking if all that you do in your world is resting within a framework of being loving to yourself, in the next chapter we will begin to explore your message, and, most importantly, check if it is one that you are passionate about.



## CHAPTER 4 - YOUR MESSAGE

*'In a gentle way you can shake the world.'*

### **Ghandi**

**W**ere you ever around someone who was on fire with passion for the message that they shared?

If you don't know someone like this personally, chances are you have encountered a role model of this nature in the personal development, transformation or spiritual fields. Such a being inspires you by their very nature. It's like every cell in their body is lined up with their mission. You may have a similar experience with your own message too, and be living on purpose in this way.

The passion you have for what you do, sits at the heart of your message. It doesn't necessarily have to be a loud or overtly expressed passion that you shout from the rooftops. In fact, some of the most deeply passionate people that I know have a quiet, solid love for what they do, which sits in the centre of their work like a rock. But whether it is loud and outwardly expressed, or quietly sits in your heart, it not only influences how every word appears on the page of your book, but it also affects everything you do with your message.

If your 'heart isn't in it', it will affect your motivation to write, the tone of the book, and the way it makes your reader feel. So, in this chapter we are going to explore your fire to share your message, passed on to your readers through the written word.

### **SURRENDERING ANY ATTACHMENT TO YOUR ORIGINAL IDEA**

In this process, we might just shake up your preconceived idea of what your message actually is. When I coach writers, one of the first sessions that we do together is to find the heart of their message. Even if you already have a pretty clear idea of what your message is, I want to invite you to be open to it changing shape as we progress through the next few chapters.

One of three things is likely to happen. The first is that these next two chapters will act as a confirmation that you are totally on track. The second is that you'll end up with the same message, but it may take a different form or have a new focus. The third, which happens more frequently than you might think, is that there is another calling hidden beneath the one that you originally heard.

So as we go through this chapter together, I want to invite you to rattle yourself to your core, and deeply question your original intention for the message you are bringing to the world.

All the successful authors that I know usually hear a calling for a specific book, but are then open to that book changing into something entirely different. Approaching every aspect of writing your book this way, and being prepared to continually let go and allow it to evolve, is going to make your book a dynamic, living, breathing thing, and move you out of any rigidity or attachment you might have had around your original idea.

### **PASSION . . . OR DUTY**

The first thing to define is whether you are called to share your message out of passion, or out of a sense of duty.

The concept of duty has a very heavy energy to it. It's a totally different energy to that of 'service'. Our concept of duty usually comes from our misperceptions and programming about what it means to help others. Try the following exercise to remind yourself of how you feel when you are operating from a sense of duty.

**EXERCISE:** Close your eyes and think of something in your life that you perceived it was your duty to do. What does the energy of being 'duty-bound' feel like to you? Where do you feel it in your body? Does it have a particular shape or sound? Does it lift you up or take you down? Now imagine writing a whole book from this place!

The thing is, we are not just talking about how challenging it is to write a book from this place, we are also talking about what happens after you have written the book. Even if you do write a successful book, it doesn't end there. You are going to be asked to give talks, be on radio shows, answer questions, and so on. If you don't feel on fire with passion for your message now, and are simply writing the book out of a sense of obligation, imagine how you are going to feel when you are continually called to re-share that message on countless occasions.

Now contrast this with how you feel when you are really passionate about something.

**EXERCISE:** Tune into something that you are on fire with passion about. Something that you are at one with. Something that brings you boundless joy. It doesn't have to be related to your work. It can be playing with a child, one of your spiritual practices, dancing, teaching, or working with clients. What do you feel in your body chemistry, your energy levels, and so on? How do you see the world from this place? What kinds of things do you hear?

Now imagine yourself writing your book from this place. Feel what it's like to get up every day and write the book from here – from being deeply in love and at one with what you are doing.

Your whole physiology changes when you are coming from a place of passion. If I could show you a mirror of what you look like when you are doing something from a perceived sense of duty versus what you look like when you are doing something from a place of joy and oneness, chances are you would never go back.

**NOW FOR THE BIG QUESTION:** Is your chosen topic for your book one that you are equally passionate about?

One of my favourite sessions when coaching emerging authors is to help them work out who it is they are here to serve. This is more complex than you might imagine. Often there is some confusion between what people *want* to do and what they think they *should* do. There is a common assumption that we have to somehow lay down our passion in order to do our duty! Frequently there is a conflict within us between what we *think* we should do and what our heart is calling us to do.

When I ask a client to describe their passion, most of the time they just light up. Their whole body language changes - their energy, their face - everything changes when they connect with their passion. In contrast, when they talk about their perceived duty they shrink or fold. They usually wear a serious look similar to the one that someone has when they are about to share some heavy news. Many a time they slump in their seat or take a deep, heavy breath before they speak.

Since I am not there with you in your living room, you are going to have to check in with yourself to see if you have any similar conflicts arising within you.

**Ask yourself the following:**

- Who have I been drawn to serve?
- Who would I serve if there were no perceived limits?
- Where does my heart lead me?
- Am I writing this book out of passion for what I am sharing?

Without a doubt, the best thing you can do for both your book and yourself, is to write your book from a place of passion. Otherwise, it's going to have the heaviness of duty about it that the reader will sense, even if they aren't conscious of it.

There are two key reasons why someone would write a book out of duty or obligation. The first one is usually when someone has overcome something such as a health condition or a major life challenge and they feel duty-bound to share how they did this with others.

Some of the most powerful self-help or transformation books ever written are by those who have overcome extreme challenges. It is not uncommon to share a journey of immense transformation in this way. Louise Hay, Brandon Bays, Byron Katie and Eckhart Tolle all started with a 'rock bottom' story of one nature or another.

However, emerging authors often get confused between what their own life lesson was and what they want to share with others. Also bear in mind that your transformation story can be used to inspire your readers without you having to write a whole book around the particular challenge you overcame. We will talk about this in Chapter 8, entitled ***Form and Content***.

The second reason that someone would write a book out of obligation is that they already have an existing following around the topic they are considering writing about, yet they don't feel the fire for that particular topic. This can be more challenging, as it seems that your market is already laid out for you. But if this is the case, when you go to write, you may find that your writing is flat, mechanical or uninspired.

**YOUR 'DHARMA'**

*'It is better to do your own dharma poorly than to do someone else's well.'*

**The Bhagavad Gita**

In the ancient Indian scripture, ***The Bhagavad Gita***, Lord Krishna advises the reluctant warrior, Arjuna, that only when he figures out what he is uniquely here to do, and carries it out as well as he can, will he feel truly fulfilled in life. Krishna talks to Arjuna about his dharma (which has multiple meanings, but in this instance, refers to his life's purpose).

When my own teacher, David H. Wagner, shared the quote above about dharma, it turned my world upside-down. In fact, meditating on that quote was what led to the emergence of this book.

Doing someone else's dharma can show up in all kinds of ways, such as training others in a technique that you didn't create, practicing a tool that doesn't resonate with you half as much as one you created yourself, and so on. Just for clarity, your life purpose might **be** to train others in someone else's technique and to share an existing tool in your practice, and if it is, and you know that to be the case, then you are right on track.

But compare that to training other people in a technique that someone else created, whilst secretly having your own desire to put your own work out there. And at the same time, you fear that it might not be as worthy as that which you are teaching, and you play small as a result.

**EXERCISE:** Ask yourself, 'Are there any areas of my life where I've been doing someone else's dharma and not my own?' Take this question into your heart. Meditate on it. Is there anywhere you have been hiding behind someone else's dharma? Have you been afraid to totally live your own purpose? Have you taught someone else's technique or processes whilst squashing down your own uniqueness?

## GETTING CLEAR ON YOUR DHARMA

*'If you don't figure out what your own dharma is, you'll end up being the slave to someone else's.'*

### David H. Wagner

Undoubtedly, if you have been suffocating your own message in this way, then this, too, has been part of your own growth journey. Maybe you wouldn't have reached your own purpose without sharing someone else's first. Not forgetting the fact that if there was a time when you were on fire with sharing it, it **was** your dharma at that time. I have worked with many spiritual entrepreneurs who acknowledge that, without being a trainer or practitioner of someone else's tools, they would never have found their own voice. I wholeheartedly believe that this is the case for me. Teaching EFT and Matrix Reimprinting was both an essential part of what shaped my voice of today, and a key part of my dharma.

I have also seen some outstanding examples of where a person takes someone's original teachings and gives them their own spin or evolves them in a unique way. Matrix Reimprinting, which was created by Karl Dawson as an advancement of Gary Craig's EFT, is a perfect example of this. And within the field of Matrix Reimprinting itself, there are some equally powerful examples of those who took the original tools and made them their own: Sharon King created Matrix Birth Reimprinting, which is gathering momentum and a worldwide following, as well as having its own book in the pipeline; Penny Croal, with her programme 'Playing with Serious Disease in the Matrix', achieves outstanding results with those healing serious health conditions; and Susie Shelmerdine's 'Realise Your Dreams' work also uses Matrix Reimprinting as a core tool. All these are great examples of the unique expression of dharma within something that already exists.

It only becomes problematic when we ignore the quiet whisper (or loud shout) that tells us there is something else that we are here for, and we find ourselves split between what we are doing and

what we would like to do. This takes us out of oneness and into division. And when we are divided, it takes a lot of energy to even function.

## YOUR TRUE NORTH

Much of what we are doing in this chapter is ensuring you have found your own 'True North' before you begin writing. When you are operating from your True North, you are totally aligned with your purpose, which may shift and change throughout your life, but which has to be firmly established, now, before you begin to write.

David H. Wagner lists three keys to happiness. One of those keys is knowing your life purpose and being on track with it. Not necessarily having achieved it but knowing what it is and taking steps towards bringing it to life. (The other two that he lists are: having a meaningful spiritual practice, and dealing with what's in your closet – in other words, your baggage – just in case you were wondering!).

If you are already well established, your purpose, or True North, may be clear to you, but if not, it is advisable to get really clear about what it is before you even begin writing.

## THE FOUR ZONES

One way to check your True North is to ask yourself if you are operating from your zone of genius in your proposed writing project. In his book, *The Big Leap*, Gay Hendricks identifies four zones:

- Zone of incompetence – something that you can't do very well yet
- Zone of competence – something that you are OK at doing
- Zone of excellence – something that you can do to a high standard
- Zone of genius – something that you are 'at one with' when you do it

It goes without saying that your most effective writing is not going to come from the first two zones. But we want to make sure that

it's coming from your zone of genius and not just from your zone of excellence.

Your zone of excellence is the zone of settling for less. You are appreciated for your work, but you aren't on fire with it. Our cultural training teaches us to live from the zone of excellence. It's the socially acceptable norm that we are entrained to live by.

When you are in your zone of excellence you can pretty much chug along at a fairly high performance rate; this is probably one you are reasonably well paid for. The fact is, you could write a pretty good book from your zone of excellence. But it would be totally different from the book that you wrote from your zone of genius.

Your zone of genius isn't necessarily intellectual genius. It's more that when you are operating from this zone, you are totally at one with what you are doing. You have only to look at top sports professionals, dancers, and so on, to see the zone of genius in action. But you see it, too, in the mother or father who is fully engaged with their child, the waiter in the restaurant who is able to bring the menu to life for you, and countless other examples in everyday reality. Basically it is anyone who is lined up with their true purpose and is living it breath by breath, moment by moment. Usually when you encounter such a being, you actually find yourself silently uttering: 'Genius'.

Consider these two scenarios. You are trained in a technique and you do it very well. You know all the steps of that technique – steps one to seven –inside out. You practice it methodically and you consistently get good results. Compare this to being a very dynamic practitioner of the same technique. You know the seven steps but you dance in and out of those steps with each client you meet. You use your original teaching in the technique as a framework but you also bring in different tools and practices from other areas of your life. Sometimes you feel like you are 'downloading' what to do next, and you can't even describe where it's coming from. Time seems to warp and one hour feels like five minutes. And in that time, it seems like some kind of magic has occurred that you

can't even put into words. That's the difference between living in your zone of excellence and living in your zone of genius.

When you operate from your zone of genius and write your book from that place, it seems like you don't have to 'think' too much about writing. Many authors who operate from this place say that the book is more like a download for them. There are still certain parts that need research, for sure, but just as in the session above that I described, where you have your basic framework and then dance with what is showing up, so in writing your book you have the same thing – the dance between what you know and what is coming through you as a result of your connection with what you are doing.

**EXERCISE:** Connect in with your zone of genius. There'll be something in your life, even if it isn't writing, even if it's in sessions with clients, or playing with children, or teaching, or being a mother or father, where you have experienced that zone. It's where the sum total of what you are expressing is more than you have ever learned from somewhere else. It's the part that isn't overthinking everything. It's the part that isn't caught up in the programmes or conditioning. In essence, it is where you operate purely from awareness. Where do you feel it? What do you see and hear? Switch between that and a 'head-focused' or 'straining to think' energy, so you can get clear on the difference between the two.

If you have been developing a spiritual practice, your experience of 'oneness' or 'resting in inner stillness' may be equivocal to your zone of genius. In these cases you may find that you do your most inspired work in the periods when there is no separation between you and what you are doing. When you write from conscious awareness, it might feel like the words are coming through you and not from you.

A question that I get asked a lot about operating from this state is this: 'I frequently operate from my zone of genius, but when I try and write about it, it all seems so far away. How do I write about what I have experienced?' The simple answer is that if you are doing some pretty dynamic stuff but it isn't translating to the written word yet, be willing to record yourself in action (with permission from the others involved, of course). It will take a little time to work out exactly what it is you are doing, but it will mean that you have lots of raw material to learn from. When I advise my clients to do this, they often get a clearer idea of what it is they actually do, because they are able to look at it from the outside.

### 'THERE IS NOTHING NEW UNDER THE SUN'

So now that we've established that your heart needs to be in your message before you begin writing, it's time to ask yourself a rather tricky question:

#### *Is my message anything new?*

This doesn't mean that you have to write about something brand-new. You can, for example, have a unique take on an existing technique or concept, but if this is the case, it helps to be really clear right from the start what uniqueness you are bringing. And at the other end of the scale, if it's something brand-new, such as a technique you created, is it tried and tested or just an interesting idea that you had? If it's a new take on an existing technique, for example, what is it that you are bringing that's going to make it transformational to your reader? I ask you this question because, as the title of this book suggests, we want your book to be evolutionary, and not just a repetition of what has gone before.

At this stage it can be helpful to search existing competing titles on Amazon, using a key word search for the topic you are writing about, so that you can get a clear idea of what is already out there in a similar vein. We'll look into this more later on, when we establish the title of your book, but it's important not to overlook it at

this stage, too. You would be amazed at how many people book a coaching session with me to talk about their project when they haven't even considered if anyone else has written a similar book. You are going to bring your own unique flavour even if the topic has already been covered, but knowing your market will be essential when you come to publish, and it is vital not to wait until that stage before you do.

Even if you are setting out to write a book about a technique that already exists, I am going to show you how to put your own unique spin on it (or recognise the individuality of your work), so that it stands out from others in the same field. You can still write the next big book on hypnotherapy or life coaching, for example. But in doing so we want to ensure that you put your particular stamp on it, so that there is a specific reason why someone would purchase your book over another on the same topic. The question to always ask yourself is: 'How am I evolving this work?'

A successful message will be one of two things:

- a unique take on an existing tool or concept
- a brand-new tool or concept

Two examples of books that are a unique take on an existing concept are *The Tapping Solution* by Nick Ortner and *The Secret* by Rhonda Byrne. Nick Ortner's book was his own unique take on Emotional Freedom Techniques, created by Gary Craig. Rhonda Byrne's book was based on Wallace Wattles' *The Science of Getting Rich*, which was written in 1910. Both these books are great examples of an original message that wasn't unique to the author, but that they made their own.

If you are writing about something that already exists, what do you need to do to put your own stamp on it? Many novice authors make the mistake of writing a book about a technique (or a collection of techniques), without defining what their unique message is. If you aren't able to articulate how your message differs from others in the field through your back cover and contents, it will make it very challenging to market your book at a later date.



A book on a brand-new technique or concept is highly marketable, providing it has been tried and tested in the world with positive results and is not just an idea that you have. Vianna Stibal's book, *Theta Healing*, and Roger Callaghan's *Tapping the Healer Within*, are prime examples of this.

Similarly, Bruce Lipton's book, *The Biology of Belief*, presents his groundbreaking concept of 'epigenetics' (briefly, how cells respond to the environment that they are in and the effect that this has on health). Although a book on the new sciences, it is published by Hay House because Dr Lipton's work shows how transforming beliefs can, in turn, change your biology.

You might find that you start out emulating someone else's creation and it develops into something that is your own. Maybe the way you are working with clients or delivering your work isn't a brand-new technique yet, but will become one as you get clearer on your message. This happened for Wendy Fry when she was writing her book, *Find You, Find Love*. She realised that the way that she worked with clients using EFT was so unique to her that she called it 'The Spotlight Process'. Knowing what her unique approach was shaped the book in an entirely different way, allowing her to fully step into and own her message.

## IF YOUR MESSAGE ISN'T BRAND-NEW

At this stage you may be wondering what to do if your message isn't brand-new. There are two options. You can either:

- Find a new way of saying it.
- Make steps, processes, systems or techniques that are unique to you.

### Finding a New Way of Saying It

You may be drawing on an existing message that sounds totally unique when you share it with your voice. Two classic examples of this are: *The Power of Now*, by Eckhart Tolle and *F\*\*k It*, by John

C. Parkin. Tolle's book shares the concept of present moment awareness. This is an ancient wisdom but shared in a modern and accessible way. The uniqueness came from Tolle's voice, which spoke to the hearts of countless people. *The Power of Now* has sold an estimated 3 million copies in North America alone and still ricochets through space and time.

John C. Parkin's book was also a new way to share an ancient teaching. The book explores the concept of surrender, but in a way that relates to a more contemporary, 21<sup>st</sup> century audience.

### Make it Unique to You

The other option, if your message isn't brand-new, is to make steps, processes, systems, and so on, that are unique to you. You can take your teachings or concepts and distil them into steps or systems, which will instantly make your work more marketable.

**REFLECTION POINT:** Consider if your material could be made into tools, steps or processes that make it (a) more unique to you and (b) more appealing to your reader. Only do this if it isn't going to detract from your original message.

There are some further questions that can help you ensure that you are doing much more than repeating what has gone before. They came from a live interview that I did with Constance Kellough (author of *The Leap* and Eckhart Tolle's original publisher). Constance helped Tolle, and other groundbreaking authors, bring forth some of the most profound spiritual books of our time, and the advice that she shares is priceless. She advises authors to ask the following questions as they bring forth their work:

- Is it evolutionary?
- Is it going to take people to a new level of awareness, understanding or healing?

- Is your book going to take people beyond where anyone has taken them before?
- Is it written from the mind or from a state of presence? (We'll continue to explore this question more deeply, as we progress through this book.)

See **Resources** for how to access the full interview with Constance Kellough on the free membership site for this book at

<http://www.sashaallenby.com/book-membership>.

## SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 4:

1. Is the message that you are sharing coming from your passion or your sense of duty? If it's from a sense of duty, what needs to shift in order for you to write a book that you are passionate about?
2. Have you aligned with your True North in order to write this book?
3. Is it clear to you when you are operating from your zone of genius? When was the last time you operated from this zone? Does this work feel like it is coming from there? If not, what needs to happen so you can write a book from this place?
4. Is what you are sharing anything new? Have you researched to check similar competing titles and clarified that what you are bringing is different?
5. If your idea isn't anything new, are you going to (a) find a new way of saying it, (b) create your own tools, steps or processes, or (c) a mixture of both?
6. Is your message evolutionary? Is it going to take the reader to a new level of understanding where nobody has taken them before?

Now that we have explored **Your Message**, next we'll look at **Your Audience** and how to define exactly whom you are serving.



## CHAPTER 5 - YOUR AUDIENCE

**W**e've already established that you have a message to share, and one you feel will benefit a large number of people. We've looked at what's required to get yourself out of the way so you can allow the message to come through you. In this chapter we are going to spend some time defining your audience so you know exactly who you are writing for. Identifying who your book is for will affect everything: from getting the tone right, to sharing the relevant content, to any supporting exercises that are included in the book, right the way through to how you market your masterpiece.

### **YOUR AVATAR**

When I say 'avatar', it's difficult not to instantly picture the blue eco-warrior from the popular sci-fi fantasy action movie of the same name. But avatar is also a term used in marketing to clearly identify who a particular product is aimed at. Although it might seem crude to talk about your book in this way, the bottom line is that eventually you want to sell books and you need to have a clear idea of whom you will be selling them to before you begin to write. The answer I hear most commonly when I pose this question in coaching is: 'Anybody that wants to buy it.' But because part of the aim of this book is to help you define a strategy for marketing

your book, it makes sense right from the start to know who you are writing it for, rather than this being an afterthought when the book is finished.

**REFLECTION POINT:** Who is going to benefit most from the book I am writing?

There are several reasons why, if you answered: ‘Anybody and everybody,’ to this question, that the outcome could be problematic for you. First and foremost, it’s hard to get the tone right for everybody. Consider the following statement from a client who is planning to write a book on emotions:

*It’s a book on emotional health and I want it to be the kind of book that a doctor or a psychotherapist will pick up, but also it’s for everyone that has ever had an emotional health challenge, really. It’s for people who get upset and triggered easily and people who are learning that they don’t need to be at the mercy of their emotions.*

Although it might seem obvious, the tone and the language and terminology you would use to address a doctor or a psychologist would be a complete contrast to the tone and language used for someone who was just beginning a journey with their emotional health. While one would be filled with medical jargon that may alienate a layperson, the other would need a much softer and more empathetic tone to relate to the reader.

The following is a list of considerations to help you define your avatar. We will explore each one in detail.

1. Who are they and what is their age range?
2. What are their specific needs and how will those needs be met with the book you are writing?
3. What is the promise of the book?

## WHO ARE THEY AND WHAT IS THEIR AGE RANGE?

When you answer this question, try and stay away from the clichéd answer: ‘Everyone from 18 to 80.’ Different generations obviously have contrasting needs, and just as the tone is going to differ if you are addressing a doctor or a layperson, the language of the book is going to be affected by the target age range of the book. It doesn’t mean that you won’t get a wider readership than your target audience. I know an author who is writing a cutting-edge spiritual men’s book aimed at 35-to-45-year-old men. I have no doubt the book will be read by older and younger men, and that even some women will read it. But addressing this age group requires a specific tone. Now imagine trying to write a book to all men that was speaking to women at the same time.

Although it might sound like an obvious question, is your target age range a group that you are used to addressing? For example, if it’s a self-help book for teenagers, are there any teenagers in your life?

## WHAT ARE THEIR SPECIFIC NEEDS AND HOW WILL THEY BE MET BY YOUR BOOK?

Once you have identified your target audience, what are their needs? The primary thing to remember is that your book will have to appeal to their desire to grow beyond where they are now.

Identifying the needs of your audience and addressing them within the book will be at the heart of its success. The reason so many emerging self-help or personal development books don’t succeed is that this component has not been well thought out. When I began to write this book I was already very clear on the needs of the audience that I was writing for, having worked in this field for some time. I knew the common mistakes that emerging self-help writers make and I knew I had plenty of solutions to help them overcome them.

The needs can be defined as the challenges your readership faces. Below are examples of some of the common challenges that those who are writing a self-help or transformation book might face, and you may recognise yourself in some of them:

- not knowing where to start
- writing without structure
- doubting they can do it
- not knowing how to get into the flow of writing
- lack of knowledge about the industry
- contacting publishers too early
- self-publishing before the book is ready

**EXERCISE:** List the needs of your avatar.

Once you have your list (and it will usually be between three and six points), you can highlight how you aim to meet the challenges of your readership. In the case of this book:

- clear guidelines on where to start
- help to create a workable structure
- reassurance that it is achievable
- guidance on how to create momentum when writing
- insider information on the industry
- clear guidelines on when to contact publishers or agents
- getting the book ready before spending money on publishing

**EXERCISE:** For each challenge you have identified for your audience, how are you going to meet their needs with your book?

Make sure the things on your list are specific. Stating that you want your readership 'to feel better,' for example, would be too vague. What specific outcomes will they have in their life from reading your book? Your book will be more effective if these outcomes are tangible, i.e., if they are real life changes that occur for your reader as a result of engaging in your book.

Save this list for later, as it will be useful for the two chapters, **Structuring** and **Marketing**.

## THE PROMISE

Once you have identified who your book is for and what their needs are, it's time to home in on the promise. A self-help, personal development or spiritual publisher will commonly ask you the following question:

### What's the promise of your book?

The promise is what the book sets out to deliver. The promise of this book is: 'It supports emerging authors to write the most evolutionary self-help, personal development or spiritual book that is within their capacity to write, starting from scratch and taking them all the way through the process to the finished and marketable product.'

The promise is essentially what your reader will get from your book. What's in it for them? The thing about the promise is that it needs to be realistic. If I were to say that the promise of this book was that every single person who read it was going to write a number one bestseller, then it would be a false promise, because although I can give you all the information you need to write your book to the best of your ability, I cannot account for your content, your writing style, your life experience, and all the other components necessary for your book to succeed.

**EXERCISE:** Define the (realistic) promise of your book.

The main thing to understand about the promise of your book, is that it is what the central theme or concept of your book is built upon. A strongly developed theme or concept is essential for the success of your book. It will be the first thing that a publisher looks for. So, taking some time to define your promise is like building your core. When you work out, you can build up the main muscles of your body, but if your core isn't strong, it will affect the whole. The same is true for your book.

## BEGIN TO FORM A PICTURE OF YOUR AVATAR

Now we have clearly defined who your avatar is, what their needs are and what you are promising them, see if you can build a picture of what they are like in real life:

- What are their habits and life style choices?
- Where do they shop?
- Do they have spiritual, political or religious preferences?
- What level of education do they have?
- Do you know anyone who fits your avatar's description? Can you interview them to find out if there are any needs they have that you might not have considered?

All these questions will enable you to communicate most effectively to the group that you are writing to. Once you have defined your avatar, you literally write the whole book as though you were speaking to that one person. Doing so will have a dramatic impact on the clarity of your message, creating consistency throughout the book.

## YOUR MARKET

At this point you probably have a clearer idea of whether you are writing a mass market book or a niche book. A mass market book

will obviously be aimed at a much wider audience than a niche book. An example of a mass market title would be a book aimed at all men and women in the 35-50 age range who are looking to create some kind of transformation in their lives. A more niche title would be women in the 35-45 age range who have just been through a divorce.

There's a common assumption that you should write a mass market title as your first book. However, unless you have a significant list already built (somewhere in the five to ten thousand plus range as a rough guideline) then it might be more beneficial to go for a niche title as your first book, unless you have a highly unique idea.

Although a mainstream publisher is much less likely to publish a niche title (again unless you already have a highly established list and unique circumstances), writing a niche title for your first book lends itself to a number of advantages.

First and foremost, niche titles can be easier to market and sell, so unless you get a publishing giant behind you from the get-go and are promised a spot on the shelves of bookshops, targeting a niche audience is a much easier route to take. As long as you create a searchable title, even if you are self-publishing, you can make it quite easy for your readership to find your book. If we take, for example, the book for 35-45-year-old divorcees suggested above, simply putting women and divorce in the title could make it visible on Amazon and other search engines (depending, of course, on how many competing titles there were on the subject). There would still be a lot of work involved to market your niche book, such as sending copies to relevant leaders in organisations and getting endorsements (we will discuss this when we come to chapters **Publishing** and **Marketing**), so I don't want to give the false impression that creating a niche book is an easy get out. But if you compare that to, say, marketing a book that was for all men and women of the same age range who are interested in

transformation, it becomes more challenging to define the search parameters. In short, if you want to establish yourself as an authority in your field, particularly if you are just starting out, and you are self-publishing, or aiming for a smaller publisher, the niche book is the safer bet.

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 5:**

1. Who is my avatar for this book?
2. What is their age range?
3. What are their specific needs and how will those needs be met with this book?
4. What is the promise of the book?
5. Is my book more 'mass' market or 'niche' market?

Now that we have defined your audience, we are ready to move on to your subgenre and help you work out the style of your book and where it would sit on the shelf alongside other books in the field.

## **PART TWO**

### **THE DETAILS**





## CHAPTER 6 - TONE

**B**y now you have hopefully established who you are writing for, what their needs are, and how you are going to meet their needs with your book. The next stage is to set the tone for your evolutionary masterpiece.

If you are an experienced writer, then you will know that the words you choose and where you place them on the page can create mood or atmosphere. If you are new to writing, this is a skill that can be acquired with a little practice. In this chapter we will start to practically apply this skill to your writing, so you can develop the skill of elevating your reader beyond their current viewpoint through the written word.

### **LIVE WITH IT OR CHANGE IT?**

Although we have spent a chapter exploring different subgenres, there is one more point to make here that will dramatically affect the overall tone of your book. It relates to where your book sits in the self-help, personal development and spiritual awakening paradigm. The whole industry can be crudely split into two distinctive paths – the ‘live with it’ path and the ‘change it’ path.

The ‘live with it’ path is more synonymous with Eastern wisdom teachings such as those that come from traditional meditative,

yogic or martial arts paths. The focus of many of these teachings is usually internal. Even if you are learning something such as yoga or tai chi that will create a transformation in the physique, the change is seen as more of a by-product than the purpose or goal. Teachings such as these often encourage you to experience life through conscious awareness rather than filtering it through your life experiences. A book written from this perspective may be geared more towards you experiencing peace *with* your life as it is. Books that support the reader in their spiritual awakening are included in this category.

In contrast, the ‘change it’ path has been born out of the self-help, personal development and transformation boom of the last several decades. The focus of these books is to fix, change or improve something in your external or internal reality in order for you to experience peace. In many ways, these books are easier to market, because they address a specific need for the audience and directly share how that need can be met in the book. They are results-oriented, and even if the effects are internal - a change taking place within the mind or emotions, for example - they are often geared towards the outcome that this will create in the external world, such as improved finances or relationships.

**REFLECTION POINT:** What is the main premise of my book: ‘live with it’ or ‘change it’?

It can be both, but as a writer, it helps to be clear about it, because it is going to dramatically affect the tone. Some ‘live with it’ books have a largely accepting tone, whereas others are more of a harsh wake-up call. Some ‘change it’ books have a largely motivational tone, whilst others are softer in their expression. It is, therefore, helpful not to get locked into stereotypical forms of expression. Your particular flavour as a writer is going to affect the tone, just as is continually thinking about your avatar and the best

way to address them. If you are writing for an emotionally fragile audience who have experienced a lot of trauma, your tone is going to be subtle and gentle, even if you are writing a ‘how-to’ self-help book. Whereas, if you are writing for an audience who is pretty awakened and you want to shake them up and enable them to see where they are getting caught by the traps of their thinking mind, your tone might be more ‘kick ass’! So just to reiterate, your tone needs to be less about your personal preference and more about what your reader needs.

Consider the samples from the four books below and note the differing tones:

### Live With It

*The End Of Your World* by Adyashanti (p. 16-17):

*‘The sincere call [...] to awaken, is a call that comes from a deep place within us. It comes from a place that wants truth more than it wants to feel good. If our orientation is simply to feel better in each moment, then we’ll continue to delude ourselves, because trying to feel better in the moment is exactly how we delude ourselves. We think our delusions are making us feel better. In order to awaken, we must break out of the paradigm of always seeking to feel better.’*

*Awareness* by Anthony De Mello (p. 5):

*‘Spirituality means waking up. Most people, even though they don’t know it, are asleep. They’re born asleep, they live asleep, they marry in their sleep, they breed children in their sleep, they die in their sleep without even waking up. They never understand the loveliness of this thing we call human existence. You*



*know, all mystics – Catholic, Christian, non-Christian, no matter what their theology, no matter what their religion – are unanimous in one thing: that all is well, all is well. Though everything is a mess, all is well. Strange paradox, to be sure. But tragically, most people don't get to see that all is well because they are asleep. They are having a nightmare.'*

### Change It

***Awaken The Giant Within*** by Anthony Robbins (p. 1):

*'We all have dreams... We all want to believe deep down in our souls that we have a special gift, that we can make a difference, that we can touch others in a special way, and that we can make the world a better place. At one time in our lives, we all had a vision for the quality of life that we desire and deserve. Yet, for many of us, those dreams have become so shrouded in the frustrations and routines of daily life that we no longer even make an effort to accomplish them. For far too many, the dream has dissipated – and with it, so has the desire to change our destinies.'*

***You Can Heal Your Life*** by Louise Hay (p. 1):

*'Life is really simple. What we give out we get back. What we think about ourselves becomes the truth for us. I believe that everyone, myself included, is responsible for everything in our lives, the best and the worst. Every thought we think is creating our future. Each one of us creates our experiences by our thoughts and our feelings. The thoughts we think and the words we speak create our experiences.'*

**EXERCISE:** First look at the passages above. Identify how these authors use words on the page to transfer the resonance of the information they are sharing.

Now look at samples of the top ten best-selling self-help, personal growth or spiritual books either from your bookshelf, the local bookstore, or with the 'search inside' option on Amazon.

- What do you notice about the different tones?
- Which particular tones resonate with you?
- What kind of tone is most effective for conveying your message to your audience?

## ENGAGING THE EMOTIONS

What you may have noticed in the exercise above is that the leaders in the personal development, self-help and spiritual industry all have one thing in common. They are masters of emotion. Just as a good fiction book needs to engage the emotions of the reader and take them on an emotional journey, so a self-help, transformational or awakening book needs to appropriately engage emotions, too.

If the book's focus is self-help or personal development, the predominant emotions that need to be engaged are the ones towards the top of the emotional scale, sometimes referred to as 'high-vibration' emotions. These are:

- Hope
- Inspiration
- Compassion
- Joy
- Peace
- Love
- Faith
- Passion

However, if you **only** write from these emotions you risk alienating your audience, particularly if they are currently experiencing a high volume of pain (either emotional or physical). Your skill as a writer will lie in momentarily connecting in with where your audience is and then lifting them to loftier heights.

Just as a good practitioner of one of the transformation techniques such as EFT, NLP, Hypnotherapy, and Matrix Reimprinting will meet their client's vibration momentarily and then skilfully enable them to release certain blocks so they can experience life from an emotionally higher place, so too can you, with your writing.

So, how do you do this? Basically, whatever genre you are writing in, consider how each word on every page is going to make your audience **feel**. The key thing to remember is that, whatever the type of book you are writing, whether it is helping people to wake up or creating a change in their lives, you are writing about the human condition. If your audience does not feel that you understand their emotional experience within that condition then you will lose them.

Even in a largely practical book like this one, although the tone is predominantly one of reassurance, you will see there are moments when I connected to the frustration you may have been feeling before I gave you practical tools to move through it. Basically you want your audience to be thinking 'me too!' as they read what you have written.

A word of warning though. Engaging high emotions without any follow-through is not particularly effective either, and if this happens, what is written will have no substance and will feel like 'hot air'.

#### 4 MAIN TONES

*'Many books out there, even in these genres, are written from mind. Often they share lots of useful information, but there is a huge difference between writing from the thinking mind versus writing from your inner presence, your inner knowing, your inner awareness, and that which you have acquired through experience.'*

**Constance Kellough**

The actual tone for your book is going to be largely governed by two factors: where you are on your own awakening and transformation journey, and who your audience is. Just as an effective communicator adjusts their tone depending on who they are speaking to, so your book requires the same skill.

The most common tones for books in these genres are: 'conscious', 'inspiring', 'informative' and 'transformational'. All can, and often will, exist in the same book. If you look back at the **Introduction** to this book, the tone is one of inspiration. It calls you to feel that you **can** do it. Throughout the book, the general tone is more informative, or, in other words, it addresses the action you need to take to create the product. At times it is also transformational, in that I help you take your current or existing model and change it into something that is going to be more effective for the reader. And I help you create transformation for yourself as we go along.

To write in a conscious tone, you don't have to be enlightened. In fact, numerous authors who have written books in this field have sometimes said that the writing comes from a higher consciousness than what they actually experience in real life. It seems they have mastered the art of writing from where they rest in stillness, as opposed to writing through the filters of their conditioning. It would appear that they write from beyond their programming, and many will say that it feels like the writing comes through them or is a download from somewhere else. Neale Donald Walsch's **Conversations with God** is a classic example of this. (However, there doesn't have to be a direct sense that you are communicating with something outside of yourself to write with a conscious tone.)

#### THE DIFFERENCE BETWEEN INSPIRATIONAL & TRANSFORMATIONAL TONES

There is one further distinction to make here. That is, the difference between that which inspires or that which transforms.

These days, you can get inspiration from just about anywhere. If you go onto Facebook, within about two minutes you will be able to find a picture with an inspiring quote that can help you refocus or set about your day in a slightly different way. But such an experience probably won't change your life. In order for something to be transformational, it needs to shift you out of your current paradigm, help you see beyond your programming, or alter a previously fixed point of view. Transformation might take place on the level of thought, emotion or energy, and something may change in the external reality also.

As you write, it is important to understand the distinction between inspiring your reader and helping them to create transformation in their lives. If you inspire your reader but then don't follow through with something that actually helps them to create a change, then your book may momentarily cause them to shift, but the effects will not be lasting. There will be 'aha moments', but deep transformation will not take place. In order for your book to be most effective, always consider if you are helping your reader to actually create change, or whether you are just talking about change. This is one of the secrets of your book's success.

## ROCKING THE BOAT

*'I do not believe that we have the right to hide our light. If we have been put on this planet at this point in time for humanity's evolution, and we have something to share that can shift that consciousness, it is our responsibility. We have taken sacred contracts and sacred oaths to rock the boat.'*

### **Dr Melva Green – Co-Author of *The Breathing Room***

One thing to consider that might not come easily to you at first is that you might need to 'rock the boat' with your tone. The softly, softly approach is not necessarily the thing that is going to help your audience to transform. I interviewed Dr Melva Green on the Wisdompreneurs Publishing Summit and she described herself as

'A spiritual midwife who is midwifing people through the crucibles of life.' She explained:

*'If someone is in labour and they are in trouble, that's not the time to be sweet. That's the time to get them delivered. There may be things that look unprofessional and un-polite. I'm here to really help them to deal with the darkest of the darkest, of the dark. That is an aspect that people need especially when they are in times of trouble or struggle.'*

This is also a calling for the writing of your own book. If you have been tiptoeing around your audience because of fears that you have about how they will perceive you if you speak your authentic and heartfelt truth to them, the tone might appear too soft or weak. This is where clearing your own stuff before you start really helps. If a very strong and transformational tone is coming through in your writing, but you are watering it down for fear of what people will think, you will find yourself with one foot on the brake and the other on the accelerator once again, diluting your message or being afraid to speak what is true for you.

If you want to read a book by a master of boat-rocking, seek out books by Osho.

## COMMON PITFALLS WITH TONE

There are some common challenges when it comes to getting the tone right, and if you get it drastically wrong, it can result in switching the reader off.

### **Comic**

The odd bit of comedy shows your humanity, can build rapport with the reader and helps to alleviate tension when you are writing about the heavier aspects of the human condition. But it's a delicate balance and something that you can easily get wrong. Misplaced comedy can break rapport. Just as a bad stand-up

comedian can completely alienate a crowd, so awkward attempts at comedy in self-help can do the same to your market. Think about your avatar:

*Is comedy the best way to reach them? Will it serve to build a bridge, raise them up or push them away? Do you actually have the skills to write in this style?*

If you are going to write comedy, be clear on the style you are writing: dark, light, ribbing yourself (which can be misread as unconfident or self-deprecating), or ribbing your reader (which can help them to 'wake up' if you get it right). The key here is that you need to be really careful that it serves to lighten the load rather than making the reader cringe.

Of course you may have the skill to write an entirely unique comedic self-help or transformational book. An example of a book that flew in the face of every convention mentioned above is, yet again, **F\*\*k It** by John C. Parkin. A book like this can feel like a breath of fresh air when it comes, so if you have the skill to write a book like this, then go for it!

One interesting thing you might notice is that, even if you have the ability to make people laugh in your actual life, it might not come across that way in your writing, and vice versa.

### **Egoic**

In opposition to writing from conscious awareness, it is possible to write through an egoic filter, believing that filter to be conscious awareness. This is the voice of the false prophet or the misplaced guru. Interestingly, a concept expressed through egoic consciousness can often have lots of followers because much of what is expressed can be convincing to the readership and speak to them on some level. But other aspects of the message can seem 'off'.

David Harshada Wagner once pointed out to me why so many people in the Western world have this misplaced guru complex.

In the conventional guru system of the East, one would spend decades in self-study before they became a guru, and they would continue to have their own master or someone that kept them in check long after they started teaching others themselves. In the West, it has been more fashionable for teachers to come through who rose to stardom quickly and didn't have anyone to keep them in check. The result was that they made their own rules, based upon their unresolved filters.

Look out for an egoic tone coming through in your writing. If this tone slips through, you will begin to sound as though you know that you are right, or that your way is the only way. It can sound preachy or lofty. If this starts to occur, check in with someone who is a good reflector for you, or spend some time in a meditation technique that enables you to rest in inner stillness and return to conscious awareness.

### **Angry or Opinionated**

Particularly for anyone who is writing a book on alternative health, an angry or opinionated tone is one that is easily slipped into. If you have, say, self-healed a condition and your experiences with the medical industry have been less than desirable, you will have to be careful not to fall into this tone, which can be more accurately described as a rant. There is a tendency, especially if you have unresolved anger around what you went through, to express this through the writing in a kind of us-versus-them style. Even though your readers might relate to what you are writing, if your prime purpose is to help them elevate their consciousness so that they can move out of their current paradigm, the ranting will only serve to reiterate their suffering. Anywhere you create separation or blame in your writing, you will reinforce the challenges of your readership rather than transform them.

### **Sharing the Pain**

Similarly, if you have been through a significant amount of emotional pain, you want to ensure that you don't use your writing

as a form of catharsis. Again, aim to briefly check in with your audience if they are suffering, so that they know that you understand the depth of their pain, but then help them get beyond that, rather than joining them to wallow there.

Look out for any time you are writing where you are experiencing extreme downturns in emotion, and deal with this independently before you come back to writing again.

### **Dry**

If your writing is too dry, you will find yourself sharing information without any inspiration or emotion. Your writing will have zero personality. It will seem like you are a ghost in your own book – barely there, if there at all. It's a delicate balance, because if you put too much of yourself into the writing, it can sound forced and read like you are performing, and any quiriness you have might irritate the reader, particularly if you make the style too informal. But if your writing is too dry, it will be an information dump that is guaranteed to send your reader to sleep; they probably won't hang in with you to the end, however transformational your material might be.

### **Fluffy**

On the other hand, and especially if you are writing a book that contains lots of angelic and spiritual references, it is important not to make the writing too fluffy. Fluffy language can feel like you are expressing yourself with hot air and can be highly off-putting to the more discerning reader. Examples of fluffy language might include the overuse of words such as 'love', 'joy' and 'happiness', and at the extreme end of the scale, using words like 'wow', 'yay', 'cool' and 'beautiful'. Even if you use words like this frequently in your everyday vocabulary, it is important that they don't show up in your book; otherwise you run the risk of producing ungrounded writing.

### **EXERCISE**

Take a section of 100 words from an informative blog post or a piece of text that you have written. If you don't have a blog post, write one on a topic that you would include in your book. Rewrite your section in the following styles, so you can be clear how it feels to express yourself in a way that is both (a) supportive and (b) unsupportive to your message:

**Comic** – See if you have the ability to make what you have written light and funny.

**Egoic** – Now twist what you have written to make it sound like it is the absolute truth and nothing but the truth. Write it as if your readership would be foolish not to believe or follow what you have written.

**Angry** – Now twist it, so that anger or self-righteousness comes through in your writing.

**Dry** – Now make it so dull that it is simply a list of facts with no dressing.

**Fluffy** – Now dress it up so that it has a lot of airy language in it such as 'wow', 'yay' and 'amazing'.

**Inspiring** – Now see what you can do to make it uplifting or inspiring – to help your readership feel that they can do it.

**Conscious** – Now, if you know a form of meditation or some other technique that helps you experience inner stillness, sit for ten minutes. Following this, write the same piece of material from inner stillness.

Note how you feel when you are writing in each style. Which ones flowed? Which ones felt stilted?

## OTHER THINGS TO AVOID

Although it may seem obvious, two other things to avoid are patronising your audience or making assumptions about them.

Patronising the audience comes from writing from the viewpoint that you know something that they don't and that this gives you some kind of upper hand. Always aim to write with the utmost respect for your readership, sharing knowledge with them and looking across at them rather than talking down to them or teaching them.

In making assumptions about your audience, look out for anywhere you say things like: 'That is why you are feeling depressed,' or 'You are not sleeping because...' Instead, use 'perhaps' or 'maybe': 'You may have been feeling depressed,' or 'Perhaps you have not been sleeping because...'

Assumptions risk alienating your audience, because if they haven't been feeling or experiencing things the way you have suggested, you will start to lose rapport with them. It would be the difference between me saying to you, 'Perhaps at times you have felt frustrated when you have sat down to write, because...' and 'Every time you sit down to write you always feel frustrated, because...' The first is a suggestion and the second is an assumption.

## DEVELOPING YOUR FINESSE AS A WRITER

Now that we've got the basics in place with the tone of your book, we can start to develop your finesse as a writer.

Whether you are writing fact or fiction, your skill will be in developing the hook. For many years I taught drama to disadvantaged teenagers with challenged behaviour. One of the key elements of ensuring I had their attention and engagement was to find the hook – the connection between my world and theirs – the thing that

would draw them in to what I was teaching. Knowing about the hook and applying it in my teaching meant that I could do things that other people deemed impossible, such as teaching Shakespeare to teenagers who could barely read. It's not dissimilar when you write self-help, personal development or spiritual awakening books. Continually, you want to be finding the hook that is going to engage your reader and keep them engaged.

Even when you are writing historical facts you can have a flair for the dramatic. In *The Tapping Solution*, Nick Ortner creates an exemplary hook when he begins to describe how Roger Callahan, the originator of Thought Field Therapy (TFT), created the tool.

*'Dr. Roger Callahan was in a bind.*

*He had been in this position before, but that didn't make it any less frustrating.*

*A traditionally trained psychologist, he was working with his client Mary, who had struggled with a severe water phobia since she was a child. . .'*

With that single, short, opening sentence, notice how Ortner draws the reader in. As the reader, you immediately want to know what 'the bind' is about. Then he engages an emotion – frustration. Only then does he go on to describe the client Mary, who was Callahan's first TFT client, and how the technique had come from his intuition during his work with her in this session. Now imagine if he had simply written: 'Dr Callahan created TFT when his client had a seemingly incurable water phobia.' You are not there in the story in the second example. You probably don't even care, whereas in the first example, he created a hook that made you part of the experience.

Take another 100 words from one of your blog posts or something you have written (or write the first 100 words for the introduc-

tion to your book). Read it out loud (which is important for getting a sense of the dramatic!). Ask yourself:

- Is it an information dump?
- Is there a sense of the dramatic – without it being overdramatized?
- Is there some kind of hook?
- Is there something compelling in there to keep the reader interested?
- Is it too dry?
- Does it engage emotion?
- Can this particular passage be rewritten in order to make it more engaging? If so, rewrite it with a hook and with emotional engagement.

### SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 6:

1. Decide whether you are predominantly writing a ‘change it’ book or a ‘live with it’ book.
2. Experiment, so you know how to engage emotion when you write.
3. Play with different tones until you start to find your voice as a writer.
4. Begin to develop your finesse and build a sense of the dramatic in your writing.

Now that you have begun to develop your tone for the book, in the next chapter we will explore style and genre.



## CHAPTER 7 - STYLE AND GENRE

**W**hen it comes to defining the genre for your book, it isn't enough to simply say that it is self-help. Self-help, personal development and spiritual books fall into a variety of subgenres and defining where yours fits will enable you to home in on your message more clearly. In addition, a publisher will want to know where your book sits on the shelf among other titles, and defining your subgenre really helps to clarify this. We'll start with an exploration of what generally *doesn't* work when writing a self-help book, before looking at which styles and genres will work best for you.

### AUTOBIOGRAPHICAL

Want to know the biggest mistake people make when they set out to write a self-help or transformational book? It's that they don't get themselves out of the way enough. The reason we are approaching this when it comes to which subgenre you are writing in, is because the most common thing that people do when they set out to write a self-help or personal development book is that they make it autobiographical.

Your own transformation story can be a pivotal part of your book and can create rapport with your readership and an instant connection with you, and we will explore this more in Chapter 8, *Form*

**and Content.** But as a general rule, if your book is largely autobiographical in style it will switch your readers off. This is because it is more about you and less about them.

So, why do people often make the mistake of writing an autobiographical self-help book? The simple answer is that it can be easy to get into writing the book for cathartic reasons. Maybe you have been through a life challenge or experienced a big upheaval. From your point of view, you may have a sense that your story needs to be told. But in most cases this is more a need for you to experience a release through the writing than it is for your story to be directly heard by a larger audience. There is a genre of autobiographical books about life stories that are fairly popular, but they fall under the genre of ‘tragic life stories’. With titles such as *Mummy Knew* by Lisa James, *Nobody Came* by Robbie Garner with Tony Maguire and *Ma, He Sold Me For A Few Cigarettes* by Martha Long, they are often remarkable, dramatic tales, but they don’t fall under the genre of self-help. Yet many novice self-help writers begin to write personal development books in a style similar to this. The effect is more like sharing the pain of what you have experienced than inspiring and elevating your readership beyond their current challenge.

If you think about it, even the leading names in the self-help and transformation industry don’t tend to write autobiographical books. If I were coaching you, I would steer you away from writing an autobiographical book because they simply aren’t marketable.

## CONCEPT

The second biggest mistake that people make when they write a book in this field is they make it purely a concept book. A concept book can be defined as a book that is largely filled with the author’s particular viewpoint, with little or no direction to the readership on how to apply that viewpoint to their everyday life.

Concept books have become less popular than they were a decade or so ago. In the early years of the self-help boom, it was

fairly acceptable to write an inspiring book that could shift the perception of the reader dramatically. The challenge is that these books oftentimes only create a shift in perception **whilst** you are reading them.

You may, for example, read a book by an enlightened teacher and every word that you read could resonate with you. If we think about this in terms of some of the ancient teachings, you have an ‘I’ which is defined as your eternal consciousness and a ‘me’ which is described as your ‘egoic’ or ‘little’ self – the one that experiences life through the filters of your programming. As you read a concept book you might experience some kind of awakening. In other words you may hear it from your ‘I’ consciousness and no longer through the filters of your ‘me’ self.

However, when you put the book down, you may switch back into filtering through your egoic or ‘me’ self. Without the guidance of the author in your everyday reality, you can end up feeling caught between what you read in the book and how you actually live your life. It’s as though you became ‘conceptually enlightened’ but not ‘experientially enlightened’. This can be why so many people become addicted to reading self-help or transformational books: they buy them to get that ‘hit’ of awareness once again, aren’t able to integrate what they have learned into their everyday reality, and then experience frustration when nothing seems to change.

The other downside of an unsuccessful concept book is that it can be written through the filters of the author’s perception. Commonly, a novice writer will write a book like this, which can become a challenge if their perception is ‘skewed’. Today, there are some really successful concept books that have stood the test of time, such as *The Power of Now* by Eckhart Tolle, *The End of Your World* by Adyashanti and *Awareness* by Anthony De Mello. These books all have one thing in common. They are written by enlightened spiritual teachers who express themselves in a way that enables a mass readership to have an experience of conscious awareness whilst reading the book and which, for many



people, at least in part, will carry through to their life experience. Osho is another teacher who seems to have had a similar impact on his readers. For many people with whom I have spoken, teachings such as these seem to penetrate the heart in some way.

The challenge for a novice writer in this field is, that sometimes the egoic or 'me' self can masquerade as conscious awareness. It is not uncommon, as I said earlier, for someone to be conceptually enlightened rather than experientially enlightened, and to write a book through an egoic filter, believing it to be coming from conscious awareness. A concept book written from this place, although perhaps containing a number of clever ideas, will usually not have the same impact as, say, a book written by one of the aforementioned authors. It will, instead, be written from mind.

## 'HOW-TO' SELF-HELP BOOKS

So, what actually works? Currently, the trends veer more towards 'how-to' self-help books. These are result-oriented, issue-solving books that give you directions on how to move or evolve beyond a current predicament or challenge. They either take you step-by-step through a process that you can apply in real life or they give you clear suggestions and guidelines for how to fix, change or improve something in your internal or external reality. If they are more spiritual or esoteric in nature, they may be geared towards helping you experience peace with your life as it actually is, or supporting you to awaken from the filters of the egoic self into experiencing life through conscious awareness. Both types will give you tools, steps or techniques to do so.

REFLECTION POINT: Am I intending to write a 'how-to' self-help book? If not, what would need to change about the book I am writing to make it more 'hands-on' for my readership?

This book is a classic 'how-to' self-help book in that right from the get-go I don't simply tell you what I think makes a good self-help book (this would make it a concept book). Instead, I take you through the process of preparation into actualisation. It doesn't mean that everybody that reads this book is actually going to follow these steps, sit down and write their book, but for those who do, there is the promise that the book will likely be in much better shape than if they just sat down and wrote it with no knowledge of the industry.

'How-to' self-help books are therefore usually born out of the knowledge and experience of the author and give insider or expert guidance in how to achieve something. When you think about it, expert information from a book can be had at minimal expense. For as little as 5-10 dollars, you get to learn what it took the author years, or sometimes decades, to understand. This makes 'how-to' self-help books an excellent source of practical information sharing in our modern day world.

Classic books in this genre include: *Take Time for Your Life: A Seven-Step Program for Creating the Life that You Want* by Cheryl Richardson, *You Can Heal Your Life* by Louise Hay, *Awaken the Giant Within: How to Take Immediate Control of Your Mental, Emotional, Physical and Financial Life* by Anthony Robbins, and *The 7 Habits of Highly Effective People* by Stephen R. Covey.

## BREAKING THE MOULD

Although we have established that 'how-to' books are more marketable than concept books, there are exceptions to this. Again, John C. Parkin's book *F\*\*k It – The Ultimate Spiritual Way*, is one such exception. This is largely a concept book that 'breaks the mould', the concept being that wherever you are experiencing resistance in your life, you simply learn to apply the '*F\*\*k It*' way. It is a modern-day invitation to apply the ancient wisdom of being

surrendered to everyday life, with suggestions such as: ‘Say f\*\*k it and make a cup of tea for someone you really don’t like.’ While it does have a small amount of ‘how-to’ instruction in it (largely how to do a qi gong type breathing exercise to become more present and relaxed), it is a clear example of a concept book that really broke the mould.

(Interestingly, it was very popular in the UK where it was released, and most of my friends and associates on the UK circuit are familiar with this book. It was, however, not so popular in the USA, and even my ‘coolest’ US friends and associates haven’t heard of this book! Although it is frequently the case that a book breaks in the UK and not in the USA, I think that in this case it was largely cultural, and that the concept was more in alignment with British culture than it was to US culture.)

So, before we move on, I want to ensure that you don’t have a totally unique concept idea that you are going to dismiss because of what I have so far written in this chapter. Ask yourself:

*Is my concept so unique that it is going to break the mould?*

You will likely be getting a lot of encouraging feedback from your external reality if you have been working on, or developing, a concept that is unique and marketable. If you suspect you have something unique, I suggest you do not dismiss your idea until you have had feedback from a trusted external opinion in the industry. And to get this feedback, you are going to need to write some of the book first! There is still a marginal space for concept books in the industry, but they have to be something pretty exceptional.

**REFLECTION POINT:** Out of the books on my shelf that I have read and got something from, which ones are unique or ground-breaking concept books?

Although fiction and not self-help, it is worth knowing that one of the most popular books of our time, *Harry Potter and the Philosopher’s Stone* by J. K. Rowling, was turned down by up to 12 publishers before it got a publishing contract. It is always worth remembering this fact if you have something totally unique that you know in your heart is going to pave the way for something completely new. We live in interesting times and anything that can create a mass shift in consciousness has the potential to be highly marketable.

## FURTHER SUBGENRES

Now that we have taken the time to distinguish the styles that are most popular - largely ‘how-to’ self-help - and the pitfalls of writing in an autobiographical or purely conceptual style, we’ll explore some of the other subgenres that you might find in the self-help section of your local bookstore. It is vital that you understand and know your world before you even begin to write, rather than writing in isolation without a clear picture of where your book sits among other giants in the industry. Not only will your publisher want to know the competing titles in similar subgenres (if you choose to go down that route), but your knowledge will also affect your tone as you write the book.

## CATEGORIES

Publishing giant Hay House currently divides their books into nine distinct categories:

- Angels and Fairies
- Astrology and Divination
- Children’s Books
- Fiction
- Health
- Mediums and Psychics

- Parenting
- Self-Help and Personal Development
- Spirituality

Within the categories of self-help, personal development and spirituality, it may be helpful to explore a number of subgenres even further, so that you can get a clearer idea of where your book would sit in a list such as this, as well as some vital considerations for your particular type of book.

### Self-Help & Personal Development – Brand-New Technique

If you are writing a book in this subgenre, in other words, if you have created a brand-new technique yourself, there are several things worth considering before you write a book about it. The key consideration is whether or not it has been tried and tested on actual people! Yes, believe it or not, I have had clients contact me for book coaching who have created a technique that they haven't actually used on real live people! If this is your case, I would suggest that in these early developmental stages, you hold off writing the book until you have real-life case studies of your technique that demonstrate its effectiveness. Even better: if you can get case studies from other people whom you have trained to use your technique, your readership can get an outsider's view of its effects, and meanwhile, you are building trust and rapport. If you are writing a book about a technique you have created, ask yourself:

*Has it been tried and tested enough in the real world?  
Is there anything I need to do to test it out more before  
I start writing? Are there any parts of the book I can  
write from where I am now?*

A cross section of books in the 'how-to' technique field are: ***Tapping the Healer Within*** by Roger Callaghan, detailing his Thought Field Therapy (TFT) technique, ***The EFT Manual*** by Gary Craig, outlining how to use Emotional Freedom Techniques on

yourself, and ***Theta Healing*** by Vianna Stibal, introducing her technique of the same name.

### Self-Help & Personal Development – Unique Take on an Existing Technique

Perhaps you have become an expert in your field in a technique that is already well established, but you have a unique take on it or a gift for sharing it in a way that will reach a fresh audience.

A cross section of popular books in this field are: ***Be Your Own Life Coach*** by Fiona Harrold, ***Brilliant NLP*** by David Molden and Pat Hutchinson, and ***The Tapping Solution*** by Nick Ortner.

One key consideration if you are going to write a book in this subgenre, is whether or not someone owns the trademark to the technique you are considering writing about and, if they do, whether they are happy to give you permission to write about it. In most cases it is better to try and work with the creator of a technique, and see if you can get their support: this may work to your advantage when you come to market the book. This is more likely to happen if what you are writing does not directly compete with what they have done previously, but rather supports them to further their message in a new and dynamic way.

If you are considering writing a book on a technique that already exists, the key thing to ask yourself is:

*What is my new take and how will I communicate this  
to my audience?*

It is vital to consider your own unique message. Are you sharing the technique in a new or exciting way? Or perhaps you have a gift for making the technique accessible to your particular audience. Whatever you are bringing, it helps for you to be clear about what aspects of your teaching are particular to you. This is because one of the common pitfalls of writing a book on a technique that already

exists, is that a novice writer can end up regurgitating information that has already been shared, without adding any of their own unique flavour.

Another mistake that novice writers make frequently is to write a book about every technique that ever helped them. This can really water down the message, and a book of this nature is not usually very marketable. It is better to write about one technique thoroughly than to dilute your message by writing about a multitude of different approaches.

### Self-Help & Personal Development – Unique Take on an Existing Concept

What's the secret? Actually it's more like what's *The Secret?*, which, if you don't know it by now, is a book by Rhonda Byrne that has sold over 19 million copies worldwide. As previously mentioned, *The Secret* was very much influenced by Wallace Wattles' 1910 book, *The Science of Getting Rich*.

It's not uncommon for a current transformational book to be a new take on an existing idea. Another similar example is the book, *The Law of Attraction*, by Esther and Jerry Hicks.

In the last decade, the theories of Max Planck, who is described as the father of quantum physics, were popularised in the industry with books such as *The Field* by Lynne McTaggart and *The Divine Matrix* by Gregg Braden. These might be more correctly categorised as books on the 'new sciences' but they are frequently seen in the self-help section of popular bookstores.

So, as mentioned in Chapter 7, *Style and Genre*, just as you can have a unique take on an existing technique, you can also write a book that is a unique take on an existing concept, although to keep up with current trends I would reiterate that this would be best accompanied by some support on how to apply these concepts to everyday life.

### Spiritual & Esoteric - Instruction Books

It goes without saying that if you are going to write an instruction book for, say, how to do a certain form of yoga, then, besides that 'special something', you will have to be exceptionally well qualified and established in your field. I have come across countless outstanding teachers in this competitive field, but because they have not developed their platform, it is very hard for them to market themselves. If this speaks directly to you, then Chapter 14, *Marketing*, will be of particular relevance. Again, you are going to either have a unique art for simplifying the ancient teachings or a tried and tested method that you have created yourself.

### Spiritual & Esoteric - Fiction

In recent years, Hay House opened their doors to fiction writers, and a steady flow of authors has been added to the titles list. It's a well-established genre that has increased in popularity over the years, as people who are experiencing a more conscious way of living do not feel represented by the popular fiction books on the market.

Sometimes the trend has been part fact, part fiction, or a book inspired by historical events. A popular mass market giant in this field was *Eat, Pray, Love* by Elizabeth Gilbert, charting the journey of her exploration with relationship and spirituality, and selling 9 million copies worldwide.

Other classics in this field include: *The Alchemist* by Paulo Coelho, *The Monk Who Sold His Ferrari* by Robin Sharma and *Siddhartha* by Herman Hesse.

A key thing to consider is that if you are mixing self-help with fiction, it is important to get the tone right. What doesn't work is trying to directly teach people things through your characters' dialogue, which can end up sounding pedantic or preachy.

## SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 7:

1. Define whether your intention is to write a 'how-to' self-help book or a concept book. If it is the latter, be clear about your aims for the book and whether it is marketable as a concept book.
2. Clearly define your subgenre for your book. Check in that you have chosen the right subgenre to convey your message to your audience.

Now that we have established the style of your book, the next chapter will help you get your form and content right.



## CHAPTER 8 - FORM AND CONTENT

**A**t this stage we have already established that if your book is going to be more than simply your business card, it needs to either bring unique content, or express something that has been previously shared in a new and compelling way. It needs to have a central theme, which is defined by the promise of the book. But what form will it take on the page? In this chapter we'll explore some of the components that your book can include to convey your content in the most effective way.

### FOREWORD

You might want to start thinking about someone in your field who would be willing to write your foreword. It's usually going to be someone who knows you or your work. It's helpful if it's someone who is already established in a field similar to yours. It's unlikely (but not impossible) that someone you have never met, who has sold tens of thousands of copies of their own book, is going to write your foreword. The exception to this, of course, is if you are already well established yourself. We'll talk about this further in *Finishing*, Chapter 12.

**ASK YOURSELF:** Is there anyone I know who might be willing to write my foreword for me?

The benefit of having a foreword from someone else (particularly someone who is already established) is that it builds the readers' trust and shows that you are not just writing about your topic in isolation.

## INTRODUCTION

When it comes to the introduction, this is your opportunity to connect to your reader and invite them to join you on a journey. The introduction needs to be inspiring and motivating: a call to action that connects with their needs and shares how those needs are going to be met with your book. It's your chance to show your reader from the get-go that you understand them and you are here with a solution. If it stirs something deep within them, all the better, so think about both engaging emotion and connecting to all the senses - particularly what they will see, hear and feel.

## YOUR TRANSFORMATION STORY

For some books, particularly if you, as the author, have overcome a similar challenge to the one that is being addressed by the book, it is appropriate to share your own transformation story. Shared well, your story can inspire the reader and create a great connection with you from the outset. But there are several key things to avoid when doing this. If you simply write your life story, do an information dump on what you have been through or share the pain, then you risk sinking your reader emotionally rather than elevating them. In such a case, the story can make the reader feel like you are sharing more of the problem rather than giving them a creative solution.

The following is an example of what **NOT** to do:

*(Notice how you feel when you read this.)*

*'I was born in the North of England. It's an industrial town where most of the employment comes from factories. It was difficult growing up. My father was an alcoholic and for much of my childhood he was in and out of psychiatric hospital. By the time I was fourteen I was drinking heavily myself, partly to numb the pain of family life, and partly because I had the early onset of bipolar affective disorder, and drinking helped to mask my symptoms.'*

**Instead, find the hook:**

*'From as early as I can remember, I had the feeling that I was seeing the world through different eyes. I recall the first time my father asked me to fetch his slippers and remarked that I would make a 'good wife'. I remember feeling a mixture of pride, coupled with a deep and all-pervading feeling that I hadn't simply come here to play the role of wife, and that I could be so much more than my preconceived destiny.*

*I was 3 years old at the time.'*

**When you are writing your transformation story you need to:**

- Make it relevant to your avatar.
- Build in a hook (or several hooks).
- Create or build suspense.
- Help the reader see or feel that you are like them.
- Inspire the reader with what you have overcome and make them feel it's possible for them to do the same.

Any good fiction writer will tell you that the main character in a novel needs to make the reader feel like they are 'like them, but

not like them'. What this means in fiction is that the character must have human traits that are like those of the reader, so that they can identify with them, but must also have an extraordinary something that means that they can carry out a task that seems to be beyond the perceptible boundaries of their character. In fiction, this is known as the hero's journey. Think of all the unlikely heroes in modern literature and film. Harry Potter, in the series of the same name, Peter Parker in **Spiderman**, Katniss Everdeen in **The Hunger Games**, Frodo in **Lord of the Rings**. They all have one thing in common. They are unlikely heroes that have overcome their vulnerabilities, so that they can complete the often-gruelling task at hand.

It's not unlike writing your transformation story for a self-help book. In many other industries, if you have hit rock bottom in the past or had a shady history, best keep it under the rug as you put on a façade and only show your best bits. In self-help, personal development and spiritual awakening, it is the opposite! If you've hit rock bottom or been completely down and out, **this** is the fuel for your authenticity in your message! Remember Brett Moran who is writing the book **From Dealing to Healing** and who transformed from being a crack dealer and addict to a transformation agent? Imagine how inspiring he is to other prisoners and addicts when he goes into prisons to give talks to inmates. Nobody can argue with him and say that he doesn't understand how hard it is for them, and his very presence, whether in person or on the page, is a call to action for those around him. How about Neale Donald Walsch who wrote **Conversations with God**? If you saw the film of the same name you would see that he was once homeless and lived on the streets. Sharing stories such as these make the reader feel that anything is possible.

### Why Sharing Your Story Is Important

*'If you are alive today and you have had an experience, your story is supposed to be shared. That is the gift that we have,*

*and one of the greatest currencies that we have in the world – the life we have lived, the lessons we have learned, the things that have changed because of that, and the service that has been called forth through that change.'*

### Jerome Braggs

Inspirational speaker, Spiritual and Life Coach, Jerome Braggs is an expert in sharing transformational life stories in a way that connect to an audience. Jerome was given a terminal diagnosis two times. The first time he was given seven days to live and the second time, 48 hours. On each occasion, he went deep within, faced and transformed himself on a profound level, and his physical body healed as a result. Obviously, a story of this magnitude, particularly where a terminal diagnosis was given, could have an emotionally charged impact on the reader. But Jerome is able to share what happened without being triggered into pain or fear himself. When I interviewed him live on the Wisdompreneurs Publishing Summit he revealed:

*'The reason why I am able to share my story without sharing the pain of it, is because it is an emotionally healed story. I got the full wisdom and lesson from the story. If I was still in the learning process of that story, then there would be pain associated with it.'*

His advice to authors and spiritual entrepreneurs is this: 'Build your platform from the place of a healed story. You know your story is healed when you can share it and talk about it and you don't experience any emotional pain or fear yourself.'

Jerome also has a unique take on why sharing our healed story is an important part of the evolution of mankind. In the same interview with me, he highlighted: 'If we look at the evolution of mankind, from the very first time human beings were able to evolve and communicate with each other, they evolved and grew through storytelling.' With his own roots in both African and Native American traditions,

Jerome emphasises how stories have always been essential to how tribes and communities evolve. Rites of passage are a part of many African cultures, and when someone makes this transition from one status to another, they separate themselves from the tribe in order to go deeply within. They bring the wisdom of what they learned back to the tribe and verbally share it with the other tribe members. Part of healing a chronic illness can include a similar rite of passage, as we often go into a more isolated state to heal.

Jerome points out how the same thing happens in traditional Native American culture. There is a process known as a Vision Quest that Native Americans undertake. When they have received their new wisdom from the Vision Quest it transforms them into a new state. Again, they come back and share their new wisdom for the benefit of everyone within the tribe.

Jerome says: 'In our history, the very make up of who we are as human beings, in our DNA, in our collective conscious memories, is that stories are what we share with each other so that we can learn and grow.'

### **Prayer For the Highest Version of Your Story**

Jerome shares a prayer for writers who wish to bring their own transformation story through in the highest way. Regardless of whether you consider yourself religious or not, this prayer will help you to align to telling the highest version of your story for your reader:

*Dear God, Source, Creator, Beloved, All That Is,  
That loves me,  
What is the highest version of my story that wants to  
be told through me?  
And what is the happiest and 'funnest' way for me to  
tell it?  
Let me get out of my own way and let the story come*

*through in its fullness,  
In a way that those who are praying for its message  
will receive it,  
Let the highest version of my story be told through me,  
And let it serve the world at the highest level that it is  
intended.  
This is so, and so it is.*

See <http://www.sashaallenby.com/book-membership> for the full interview.

### **The Turning Point**

The rock bottom point of your story is often defined by a turning point and it can come in a variety of forms. Byron Katie's was the throes of depression. Louise Hay's was a cancer diagnosis. Eckhart Tolle's was when he realised he was in a constant internal conversation with himself.

I had a similar experience when I was lying in bed, completely disabled with chronic fatigue syndrome. The following is an excerpt from my own transformation story when I had my turning point:

*'It was happening again.  
For the umpteenth time in my life I had taken to my bed  
with an unexplained sickness. But this time I didn't get  
up. Not for days. Nor for weeks or months. In fact this  
time I didn't get up for years.*

I was, of course, a victim of my illness, or at least that was how I filtered my experience in those days. My life had been cruelly taken away from me, or so I thought. And so for several years I lay in my cocoon of semi-consciousness cursing the gods and anyone else I could blame for my state. Drowning in a sea of 'poor me.'

That is until the day I had my first awakening. A day that started a shift in perception that was to transform my life eternally.

It was a day like any other. I was in the kind of physical pain that consumes you. The sort that eats away at you until you can think



of nothing else. My agony was my routine along with the familiar thoughts that accompanied it, the slogans of my condition, a tape player in my mind: 'My life is over . . . I'll never recover . . . It's so awful . . . It's always the same . . .'

Except on this day it wasn't the same. Because on this day I heard myself. Inside my head another voice came through – the observer, it would seem. In a tone that carried no judgement it gently asked: 'And who's making it awful?' and the voice of the mantras of pain and suffering meekly replied: 'Me!'

So there it was. The moment where I realised that although pain was inevitable given my physiological condition, suffering was most definitely a choice.

In that moment it was like I had shifted into an alternate reality – another dimension, of sorts. Time had the feeling of slowing down and I looked around the room as though I had arrived there for the first time. ***Had I really lain here for years?*** It was like I could see the space in between things instead of the things themselves and my eyes, with childlike wonder, scanned my surround, marvelling at how it appeared.'

Now imagine the difference in impact if I had simply written something along the lines of: 'One day when I had chronic fatigue I was lying in bed and I heard my own thoughts and realised that they were contributing to my suffering.' I imagine you would not be there, engaged with me in the story, in the same way.

**EXERCISE:** If it is appropriate for the genre you are writing in, begin to write a compelling transformation story.

1. Put your name in the centre of a piece of paper.
2. Put the theme of the story under your name – it's not just about writing everything you've ever been through – that would be an information dump. Each story has a theme and it needs to be relevant to the promise of your book.

3. Note the five key things you've been through on that journey that are hooks to your reader – what order do they go in? Label them 1 - 5.
4. Add up to 5 facts that could really inspire your reader.
5. Now spend a few moments creating 1 – 5 different opening sentences that really hook the reader. Try it in different styles: comical, serious/heavy, inspiring, informative etc., until you get the tone right.
6. Think back to what your aim is with your book. Do you want to evoke hope, optimism, excitement, faith, peace, love, etc.? Does the tone you have set do this effectively?
7. Have you touched in with where your reader is now and then elevated them beyond that place?

Just to reiterate, not all self-help, transformation or spiritual books will have a transformation story. In fact, if you think about it, much of what I have shared with you so far is how to make your book about your reader. For this reason, if you are including your story, it might be appropriate to put it after the introduction or a bit further on in the book, because by then you will have reassured the reader that the book is about them and not about you.

Even if it doesn't feel appropriate to include the story in your book, the above exercise will help you develop your skills as a writer and get really clear on the things that you have been through that qualify you as an expert in your field. It might end up on the 'about me' page of your website, so it is also a good exercise for marketing and creating the story behind your brand.

The other thing to consider about your transformation story is that it can be a way to introduce some of the key themes or concepts you are sharing in the book. If you are writing fiction you are encouraged to 'show and not tell', which means that you show the reader what is happening, rather than telling them about it.

Your story serves a similar purpose in this context. You show your reader what you went through and how you transformed it, rather than just telling them how they can do so. Your story acts as an example of transformation in practice, allowing the reader to tune into what you went through.

Much of this is about resonance. You match your reader's resonance by tuning into where they are, and once you have done so, you help them resonate at the frequency of healing their challenge. Written skilfully, your story can begin to create shifts in the reader before they even enter into the contents of your book. This is because you are modelling the possibility of change, helping the reader to shift their point of view about what is possible on all levels – emotionally, energetically and physically.

My own healing story is an example of this in practice. Having been chronically ill in bed for several years with chronic fatigue syndrome, sharing my recovery story helped countless people who had given up on healing, realise it was possible. It is much more than giving someone hope. It is first showing them that it was done and then sharing how it can be done throughout the rest of your book.

## CONCEPTS

Another component of your book will be the concepts within it. Even if your book is very clearly a 'how-to' self-help book, it is still likely to contain a number of concepts that your tools, techniques or processes rest upon; otherwise, it can end up seeming like a list of instructions without any substance. Publishing giant Hay House list 'a well developed concept that will connect to readers,' as one of the key components they are looking for, when they consider a book for publishing (you can find this on the submission guidelines of their UK site).

Your concepts will either be a unique take on an existing concept or a brand-new one. Here are some reminders of classic titles that

are based on concepts, which we explored earlier on in Chapter 7,

### **Style and Genre:**

- ***The Secret*** by Rhonda Byrne - the concept of the Law of Attraction
- ***The Power of Now*** by Eckhart Tolle – the concept (or more precisely, experience) of living in present moment awareness
- ***The Divine Matrix*** by Gregg Braden – the concept of being connected by a unified energy field
- ***Tapping the Healing Within*** by Roger Callahan – the concept of body-mind and how the thought-field affects physiology
- ***The Biology of Belief*** by Bruce Lipton – the concept of epigenetics and that beliefs affect biology

## SCIENTIFIC OR OTHER RESEARCH

You may choose to have scientific research to back up your theories as part of your content.

In doing so, ensure that it is properly referenced, whether you are quoting from a book, study, article, audio, video, etc. Make sure you take all the details of where you found the information as you go along, including exact quotes, page numbers or Kindle references from books. Include which edition of the book you used, the year and place it was published and the publisher: this applies to all the references in your book. It is advisable that you take accurate notes, because if you don't, you may find that you have quoted from different sources, and without the references, you will then have to go back through books to find page numbers, and so on. You will save time if you do it as you go along.

## METHODS

If you find that methods are an effective way to express your message, you may choose to use them in your book. These can include things like your 'seven-step process to . . .' or 'five keys

to . . .!

These can either be the foundation of your book or they can be a smaller part of your overall book. The advantage of having, say, a 3- to 7-step process for something is that it makes your work more memorable to your readership, particularly if you are giving them something tangible to practice (and, as we mentioned before, if the steps have been tried and tested and actually work, of course!).

Two classic examples of this are: *The Seven Spiritual Laws of Success*, by Deepak Chopra and *The 7 Habits of Highly Effective People* by Steven Covey. Take a moment to consider if these books had been called '*The Spiritual Laws of Success*' or '*The Habits of Highly Effective People*'. Adding a number implies some kind of system that can be approached or mastered in a certain way. This can be popular for self-help and transformation books.

Best-selling author Sandy C. Newbigging had a similar experience with one of his first books. He admits that his book, *New Beginnings*, took on a whole new life when he added the subtitle, *Ten Teachings to Make the Rest of Your Life the Best of Your Life*. The ten teachings gave the book shape and form. So defining your work into methods or processes such as these can give your message more substance.

## TECHNIQUES

Techniques may be part of your content. Perhaps your book contains an existing technique that is already established or maybe you have created one yourself that is tried and tested.

The great thing about putting techniques in 'how-to' self-help books is that it makes the book even more engaging for the reader. If you do this, one thing to ensure is that your instructions are clear. Ask someone to test them out for you, and be prepared to rewrite

several times until they are easy to follow.

## EXAMPLES IN PRACTICE

If you are describing either a new or an existing technique, then it can be effective to have examples in practice. These can include scripts of sessions you do with clients to show the technique in action. They can be placed throughout the book if they are short, or included as a separate chapter or appendix at the end if they are longer sessions.

If you are demonstrating a new technique, this can really help to bring it to life for your reader. *Loving What Is* by Byron Katie is an example of a book that does this effectively throughout the text.

If you are recording sessions (with your clients' permission, of course) and using transcripts of these sessions in your book, make sure you edit them so only the vital information is included. There is nothing duller than a transcript of a session that includes every detail of the interaction between client and therapist (such as when the client coughs or shuffles!). Think Hollywood movie and edit out everything that is unnecessary, until you are left with the bare bones of the conversation.

## CASE STUDIES

Have you ever read a book where you remember the case studies long after the information in the book? It's not usually because the book was badly written! It's more likely that you have an emotional engagement with the other people that you read about, who are like you in some way.

Your case studies can take two different forms. You can write about clients whom you've worked with, sharing their results (with their permission: changing their names is the usual protocol, unless they express in writing a desire for their real name to be used). Alternatively, you can ask your client base or members of the public to submit case studies on the topic you are writing about. This

second option is my preference, simply because it makes your work seem more genuine and takes it out of isolation. It also gives the book ‘characters’ who your readers can connect with.

Case studies and transformation stories can either form the main body of the book or be integrated throughout it.

Some examples where they form the main body of the book are: ***Recovery from CFS – 50 Personal Stories***, compiled by Alexandra Barton, and ***Chicken Soup for the Soul: 101 Stories to Open the Heart and Rekindle the Spirit*** by Jack Canfield and Mark Victor Hansen. One thing to note about books that are formed solely from case studies is that in the current climate they aren’t so highly marketable. If you are compiling a book like this, I would advise one that has a very strong theme or avatar, such as Alexandra Barton’s book above.

You would also want to make sure that every case study in the book is highly dynamic and inspiring. Remember the point about having your healing story in your book, earlier on? About shifting your readers into a new paradigm of possibility? Your book needs to continually shift the reader into a new dimension of possibility and each story needs to be a dynamic example of what is possible.

Your book can have case studies throughout to support the concepts presented in the book. ***How Your Mind Can Heal Your Body***, by David Hamilton, is an example of this in practice. In ***Matrix Reimprinting Using EFT***, we had a chapter with a large cross section of case studies from our practitioners, all of which were dynamic examples of the technique in practice, so that the readership could see that Matrix Reimprinting hadn’t been developed in isolation.

## PICTURES & DIAGRAMS

Unlike biography, where there has been a long-standing fashion to include photographs of the subject at various stages of their life,

pictures and diagrams in self-help and transformation should only be included if they are going to enhance the effectiveness of the book, and are relevant to the avatar.

The plus side of pictures and diagrams is that if the reader is picking your book off the shelf in a bookshop, they will spend a longer time connecting with your book if they pause to scan a diagram. If your reader is visual, a diagram can help them visualise the information at hand, bringing the book to life for them.

## APPLICATIONS TO COMMON CHALLENGES

It is sometimes relevant to share how the tools, techniques or protocols in your book can be applied to common challenges such as:

- Relationship issues
- Weight loss or management
- Mood management
- Motivation or productivity
- Emotional challenges
- Health issues
- Financial challenges

And so on.

If you are including these applications, ensure they are relevant to your avatar and their needs.

## EXERCISES

Including exercises in your book is a classic way to give your audience the opportunity to engage. Exercises fall into several categories:

- Things to do physically in the external world
- Things that improve your relationship with your mind, emotions or internal world
- Things to reflect or journal upon

Exercises can take your book out of being a conceptual piece and into the realm of a 'how-to' book that creates results. The best self-help and transformation books have exercises interspersed at regular intervals throughout. Because of the different learning styles of your readers, it is advisable to have some kind of quick start exercise in the first few chapters in order to get your readers actively engaged at an early stage.

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 8:**

1. Consider who might write your foreword and reach out to them (if it feels appropriate to do so at this stage – alternatively you can wait until you have a first draft or completed manuscript).
2. Write a compelling introduction to your book.
3. If appropriate, write your transformation story.
4. Decide what other forms your writing will take and begin to write exercises, steps or processes that will be included in your work.

Now that we've established the form that your book might take, in the next chapter we are going to create a structure for your book so that you can be organised and clear in your writing.



## **CHAPTER 9 - STRUCTURE**

**S**o far, we have considered what is going to go into your book and how your message is best conveyed to your audience. Now we have one more stage to prepare for. We're going to look at how to structure your book. What if, whenever you sat down to write, there was a clear and succinct order to your message? Structuring your book will ensure that you aren't just spilling out content with no formula. It will make your message clearer and more easily received by your avatar.

### **TITLE**

You may already have a title in mind for your book or perhaps you are still pondering on what title will best convey your message. Many people spend weeks or months coming up with a clever title, and there is no doubt that something catchy or memorable is going to improve the chances of attracting readers to your book. But there are other things to consider besides whether the title sounds good. In this digital age, one of the main things to consider when it comes to choosing a title, aside from whether it actually reflects the message you are sharing, is whether it is searchable. In other words, whether or not it contains key words or concepts that someone looking for a book in your niche would be able to find. This is particularly relevant if you are publishing the book yourself.

Generally, a title will be more right-brained or creative, and a subtitle will be more left-brained, analytical or logical. Not all titles follow this pattern (in fact the title of this book does not), but what it means is that the title is more of a concept or idea around the book, often in a single word or two, and describes the essence of the book, whereas the subtitle is the description of what the book is about.

As I was writing this section, there was a thud at the front door as a book was delivered. I was staying at the house of a friend and the book that she had ordered was ***Stand and Deliver: How to Become a Masterful Communicator and Public Speaker*** by Dale Carnegie Training. (For those of you who know the self-help field well, you may be aware that Dale Carnegie wrote ***How to Make Friends and Influence People*** in 1936 and Dale Carnegie Training continue to deliver books inspired by his message to this day.) ***Stand and Deliver*** is a great example of a catchy title, and the subtitle, ***How to Become a Masterful Communicator and Public Speaker***, means that anyone searching for the terms ‘communicator’ or ‘public speaker’ would easily find the book.

***Jot down a working title on a page and then ask yourself:***

- Is it easy to remember?
- Does it contain common search engine words that my avatar would be looking for on Amazon?
- Is it so common that it would get lost among other similar books – for example, ‘Healing’?
- Is it catchy?
- Is it relevant?

The success of my first two books was largely due to the ‘searchability’ of their titles. The title of my first book was ridiculously long and inelegant:

***Joyful Recovery From Chronic Fatigue Syndrome/ME: Accelerated Healing with Emotional Freedom Techniques (EFT)***

However, it was highly searchable for those looking for solutions for overcoming the health condition CFS/ME, as well as those that had an interest in using EFT to resolve the underlying emotional components of the condition, which is why it did relatively well for such a niche book.

***Matrix Reimprinting***, the book I co-authored, also enjoyed a lot of success, and part of this was due to the fact that we added the subtitle: ***Using EFT***. Far fewer people would have been looking for a book on Matrix Reimprinting because it hadn’t gained in popularity when the book was published. But EFT was (and still is) a technique growing in popularity. Tens of thousands of people were searching for at the time, which is why it made sense to put it in the subtitle. This made the book much more marketable worldwide.

**The Resonance of Your Title**

Another thing to consider is the resonance of your title, or in other words, how your title is going to make your reader feel. Is it part of the problem or part of the solution? Going back to when I was recovering from CFS, one of my inspirations was to write a book that was about recovery rather than reinforcing the problem. Other titles in my field at the time included a book entitled ***Shattered***. No disrespect meant to the author, but when I was sick, I felt even more tired just by reading the title. Compare the resonance of this to say, Alexandra Barton’s book ***Recovery From CFS – 50 Healing Stories***, and you will begin to understand the impact the title alone has on the reader.

The title of this book changed four times in six months by the time I was happy with it. It was first called ***Write Your Self-Help Book in 12 Weeks***. Although I liked the results-orientated nature of this title, I changed it because I didn’t want to give the impression that the contents of the book were shallow, or put people off who might have wanted to take longer to write their book. I changed it to ***Write A Game-Changing Self-Help Book***, after

Sandy C. Newbigging had written a review saying that this book was a game-changer, but still it didn't reflect the consciousness of the book. It switched to ***Write a Life-Changing Self-Help Book***, which felt closer to the message I was setting out to share. It was only when I interviewed Constance Kellough (Eckhart Tolle's original publisher) that it shifted into ***Write an Evolutionary Self-Help Book***. Consider the frequency of the word 'evolutionary'. How that word makes you feel. I share this journey with you because I want to encourage you to have the same commitment to finding the resonance of the title that matches your content and draws the reader in at the same time.

## STRAPLINE

If you want to keep your title and subtitle simple you can always add a strapline that evokes curiosity and summarises the book. Straplines are an effective way to connect to your readership when they have found your book. For the Matrix Reimprinting book, we used 'Rewrite your past, transform your future.' The strapline summarises the promise of your book.

**REFLECTION POINT:** Thinking back to the promise of your book, create an effective strapline that communicates this elegantly in one short sentence. (You may need to sit with this for a few weeks or longer, before you get one that works.)

## YOUR TITLE AND URL ADDRESS

One other thing to consider when choosing the title is whether the URL address is available for the title of your choice. According to leading marketing experts, if your book is going to have an independent website it helps to have the domain name of the book as a .com.

## STRUCTURING YOUR WORK

The next exercise is going to help you start shaping your work into a manuscript. We'll take the structuring exercise in two stages, and

it is best built on a mind map (either on a large piece of paper or with mind mapping software on your computer, if you prefer). The following exercise may take a few days or weeks, so be patient with yourself if it doesn't come right away.

## Stage One

1. In the centre of a large piece of paper, jot down all the key concepts and principles of your book. Remember these will come out of your avatar's needs, so go back to your list that you created in Chapter 4, *Your Message*, to ensure that you are actually shaping the book to what is missing for them. When I carried out this exercise for this book, I listed things such as: preparation, starting the book, motivation, finishing the book, editing and publishing.
2. For each component that you have listed, are there any subcomponents? For example, I divided the heading 'preparation' into the subcomponents: the reader, their message, their audience. Do this until you have as many subcomponents for your main headings as you can think of. These will be the chapters of your book. (In the case of this book, the subcomponent 'the reader' was divided into three chapters: 'You', 'Your Blocks', and 'Your Life'.)
3. Once you have your chapter headings, continue dividing them into smaller components. For this book, I divided the chapter heading 'You' into the subcomponents: 'Where are You on Your Healing Journey?', 'What's Your Motivation to Write?', and so on. These became the subheadings within the chapters. You can begin to do the same for your book, acknowledging that subheadings will change and evolve as your book unfolds.
4. Now that you have an idea of the chapter headings and subheadings, hopefully it is starting to become clearer as to how your book will unfold. Spend some time numbering your chapters so you know what order they go in. Even a skilled author will find that they have to move the

## WRITE AN EVOLUTIONARY SELF-HELP BOOK

order around once they get started, adding in new chapters and dismissing ones from the original structure once the project is underway, but the key here is to have a starting point from which you can work.

### Stage Two

The second stage of the process is to take the decisions you made about the form and content of your book from the previous chapter and start to weave them into the overall structure.

1. If you are going to have concepts as part of your book, what headings will they go under? Start to make a note of where your concepts fit into the overall structure.
2. If you are going to have methods, which heading will you place them under?
3. If you have techniques, which ones are you using? Do you have practical examples? Case studies? Note what headings you think they will go under.
4. If you have scientific, or other, research, whom are you drawing upon? Should the research go early on in the book to support the concepts you are presenting, or will it best serve your avatar to have it later? Will the research featured be within specific chapters, or are whole chapters needed for it? Note where the research goes on the mind map.
5. If you have applications to common challenges, which ones in particular are you writing about? Will they go towards the end of the book when you have introduced all the theory and practical aspects (which is the usual convention) or somewhere else in the book?
6. Is there anything else that you think the book will need to include that you haven't already added to the structure?

Spend a couple of days (or longer) creating your draft structure, going back to it and tweaking it until it feels like it unfolds in the best order to convey your message to your audience.

As you do this exercise, keep reminding yourself that your draft structure is a living, breathing and dynamic thing that will keep evolving with your book. If there is no structure, your writing will feel chaotic and lacking in direction. But attachment to the original structure will stifle the project.

### SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 9:

1. Choose a compelling and searchable working title (preferably that you can own the domain name to).
2. Structure the key concepts of your book.
3. Add methods, techniques, case studies, research, and applications to common challenges to your structure plan.

Now that we have chosen a working title and created a plan for your book, in the next chapter we are going to get underway with the writing of your book.



# PART THREE

## GETTING IT WRITTEN





## CHAPTER 10 - GETTING STARTED

If, prior to reading this book, you had been sitting down and trying to write without any preparation, by now it's probably obvious to you why you perhaps didn't have the success you desired.

So, hopefully now you've got all your ducks in a row, you are ready to make a start (if you haven't already). If you have found it difficult to start, in this chapter you will have everything you need to begin your evolutionary masterpiece. By the end of this chapter, if you apply what is shared, you could easily be in the flow of writing your book.

### **HOW LONG SHOULD IT BE AND HOW LONG WILL IT TAKE?**

Before you actually start, I want to address two of the most frequent questions I get asked as a book coach. 'How long should it be and how long will it take?' Although the obvious answer would be 'It will depend on you', it can help to have some kind of framework, just as a rough guide.

#### **How Long Should It Be?**

The average self-help book is between 40,000 and 80,000 words, so you have quite a large margin for expressing your message.

Things have changed fairly drastically in the industry, now that self-publishing a book on Kindle has become so popular, and some books are as short as 10,000 words. This has meant that if you are not a prolific writer, you can still have a successful book behind you without a high word count (as long as your content is powerful and effective, of course).

As a rough guide, but definitely not as a rule, if you are writing a 40,000-word book with 12 chapters, you would aim for each chapter to be around 3,000 words long, with room for the introduction and conclusion factored in. But be sure not to limit yourself with this information and use it as a guideline only.

### How Long Will It Take?

Most people like to have some kind of idea of how long it will take to write their book before they start. It's a reasonable question, given that your book is probably going to be a crucial part of your business plan. I have seen some programmes on the Internet telling you that you can write your book in 10 days. If you already have the content for your book, have done all the relevant research, are a fairly accomplished blogger with an eloquent writing style, have the majority of the book 'ready' inside your mind, and have 10 days put aside to work on nothing but your book, then it is entirely possible to do a rough draft in as little as ten days. If you were to write 2,000 words a day for 10 days straight then you could have at least a Kindle-length book ready in this time. But, if you care about the quality of your book, I would advise against such an undertaking. You will need time to edit, and sometimes if you let the book breathe for a couple of weeks (or in some cases, several months), and come back to it with fresh eyes, you will find that a significant amount of tweaking and rewriting is needed.

On the other hand, if you have limited experience in writing, are unsure of the content of your book, are still researching, have a lot of quotes to include, and are working part- or full-time, then anything between 3 to 18 months might be necessary to get your

book finished (in some cases, if it goes on much longer than 18 months, the momentum can be lost).

The other factor to consider is what we mentioned in the first chapter, which relates to where you are on your own healing journey. If you still have major healing to do, particularly on the subject you are writing about, then it is going to dramatically alter the time-frame of your project.

If you have done the majority of your healing, and want to create momentum in writing your book in, say, 12 weeks, here's what I suggest you do. Set yourself the goal of writing 1,000 words per day, five days per week until you have done. That way if you are aiming for a 30,000-word first draft, you will create this in six weeks and have six weeks to rewrite and perfect it. You would, of course, use this as a rough guide and probably find that some days you wrote more, and other days, much less.

Another approach is to write the content for two or three subheadings each day. Some people find they feel overwhelmed by the concept of a thousand words, but two or three subheadings can feel a lot friendlier.

Other writers function more effectively with set hours per day. Shamash Alidina, author of *Mindfulness for Dummies*, highlights how he has a window between 9 a.m. and 1 p.m. where his writing is most effective. Experiment with different hours of the day to find what works for you. With this in place, you are likely to increase your productivity and shorten the length of the project.

Another thing to factor in, when you are calculating how long your book will take to write, is allowing time between the first draft and second draft. You may want to allow a breathing space of several weeks or months before you turn the first draft into a second one. It can be tricky to describe why. It's a bit like when you have an intense relationship with someone and it burns like fire, and then there is a kind of cooling-off period where you both need space from each other. Then, it feels like the relationship reaches a new

height as you give each other room to grow independently. It can be like this with your book, too.

One final thing to note is that many people start writing a book without any stated goal about when they would like to finish it by. The plus side of this is that it doesn't create any pressure. The minus side is that it can leave you without any momentum. I set regular goals when I am writing, allowing for flexibility and change, and I recommend you do the same. This is one way to prevent your book from becoming a never-ending project.

### The 'Right' Time

It is generally agreed among writers of the self-help, personal development and spiritual genres that there is a certain time for a particular book. You may have an idea for a book and it may not feel like the time for it yet or it may need further time to percolate or gestate. Writers can crush a project by trying to rush it out, fearing that someone else will beat them to it or that it has to be out by a certain time (usually a self-perceived deadline). So, getting the timing right is a delicate balance and can cause wheel spinning if you get into your head too much about it, and forget to go with the flow of the project.

### PICTURE-PERFECT

In the introduction to this book, I highlighted how a perceived block I often find in emerging writers is the one where they are waiting for that perfect moment to write.

**REFLECTION POINT:** Have I been waiting for the perfect moment before I get started with my writing?

Where have you been waiting for a change to take place before you can begin writing? What stories have you been telling yourself in your mind that have prevented you from taking action and writing your book? Here are some examples:

### I'll write the book when . . .

- **environment:** the office is ready/ we've moved house / I'm on sabbatical
- **relationships:** the conflict has been sorted out with 'X' / I have broken up with 'X' / I'm not spending so much time looking after 'X' / the children have grown up
- **career:** I've quit this job / I've got a new job / this project has taken off / I'm working for myself full-time

Make a note of the stories you've been telling yourself that have prevented you from getting started. (This can usually be summed up as: ***When a certain aspect of my external reality is perfect, then I will start writing my book.***)

These stories inside your mind about why you haven't been able to get started might have a deeper significance. Maybe, because you weren't sure how to start or when you did start it was all over the place, you made a decision that something in your external reality had to change before you felt better about writing. One of the aims of this book is to help you line up your internal world so that you can write, whatever your circumstances, and part of that is no longer waiting for that perfect moment to start.

### YOUR PIOUS ALTER EGO

Whilst we are on the subject, the illusion that we have to create perfection in our external reality in order for us to write is not the only factor that stands in the way of us starting. We discussed in Chapter 1 how many emerging self-help or spiritual writers have the belief that they have to be some kind of image of perfection before they start.

Here are some examples.

### I'll write the book when . . .

- **physical:** 'X' has healed / I'm in better shape / I've sorted my dietary challenges out or lost weight / I've overcome 'X' habit

- **spiritual:** I'm enlightened / I have a more stable spiritual practice / I'm meditating more regularly
- **emotional:** I'm emotionally stable / I'm less triggered by the world around me

Write the book from where you are, and connect with your readership from that place. There may be things that will help you manage your state so that you have the energy and stamina to write, and we will explore these in Chapter 11, *Momentum*, and also in *Appendix A*. There may be room for growth and development as you write your book. But if you can drop the idea that you have to be something other than what you are to write your book, then you can start writing from who you are now, rather than waiting for a moment when you perceive yourself to be perfect before you do so.

## COVER MOCK-UP

Now that we have looked at you, and checked whether or not you have been standing in your own way, we can begin to engage in some of the practical aspects of getting started. One suggestion is that you start by writing the back cover first. This may seem like it should come much later in the process, but there are certain benefits to doing it right away, particularly given the amount of preparation you have done. You already know what your message is and how it is going to benefit your readership. You've clearly highlighted their needs and how they will be met by your book. You know what your promise is. So, now for the next challenge:

**EXERCISE:** Write the first draft of the back cover to your book.

I borrowed this idea from fellow author Sandy C. Newbigging, and it has proved helpful to a large number of my coaching clients. Write between one to two hundred words, adding a separate section that is your relevant biography, which would go at the

bottom of the back cover. If you are proficient at desktop design or using Microsoft PowerPoint, mock up a front and back cover and print it out (you can change the size of the document in PowerPoint to the measurements of your book cover – measure an existing book of the same size as the one you want to write if you don't know the dimensions). If you don't have any design skills, you can get a cover mocked up for as little as five dollars (see *Resources*).

Once this is done, print it out and stick it on your wall above where you are likely to do a lot of writing, or alternatively, wrap it around an existing book that you have. It may not be the actual book cover or text that you use in the long run, but it will help bring your project to life and make it feel more real.

### Example:

If you are reading this book on Kindle, chances are you won't have seen the back cover. Here it is, so as to give you some guidelines on what to write:

*As an aspiring writer of a self-help, personal development or spiritual book, you may have big dreams of getting your book published, expanding your audience and building a bigger platform. But when it comes to actually writing your book, perhaps you recognise yourself in some of the following challenges:*

- *I don't know where to start.*
- *I procrastinate and lose momentum.*
- *My writing lacks structure and organisation.*
- *I lose the motivation and confidence to finish.*
- *I'm missing inside information about the publishing industry.*
- *I don't know how to market my book.*

*In this practical and innovative guide, you'll learn that as long as you can write a blog post, you can write*

*a book. You'll be taken through the process of starting from scratch to creating your finished product in as little as 12 weeks. With information and practical exercises on everything from defining your audience, setting the right style and tone for your book, getting started, motivation, editing, publishing and marketing, you'll finally be able to create a finished product that you are proud to put your name to.*

*'This book is a game-changer for anyone serious about making a difference through the written word.'*

**Sandy C. Newbigging** - *Best-selling author of Mind Calm, Think! and Heal the Hidden Cause*

**About the Author:** *Sasha Allenby is co-author of Matrix Reimprinting Using EFT, which was published by industry leader Hay House and released in 10 languages. She is a highly sought-after ghostwriter, and also teaches worldwide through online seminars, courses and training programmes. She coaches aspiring writers to define, write and publish their books. She combines her extensive knowledge and 15 years' experience in the field of personal development, self-help and spiritual awakening, with her skills as a qualified literature teacher. Visit: <http://www.sashaallenby.com>*

The formula I have used here is as follows:

1. A couple of lines engaging directly with your avatar's needs.
2. Several bullet points summarising the kinds of problems they face (using 'you', so it connects with them more directly).
3. A paragraph about the solutions this book offers, and how their needs are going to be met.
4. Several lines of relevant information about the author.

**EXERCISE:** Create the copy for the back cover of your own book, remembering to include the needs of your avatar and how they will be met in the book.

## LAYOUT

The next exercise is to set your computer to layout like a book. This is going to help you feel more like you are writing a book and less like you are writing an essay or thesis. Again, measure an existing book if you don't know the dimensions to use.

- Choose your font and adjust your page size.
- Write your dedication on the first page (if you are having one).
- Take your structure from Chapter 9 and put it at the front of the book as the Table of Contents.
- Go through your document and put each chapter number and heading on a separate page (using the page break between each one).
- Create a section for References, Bibliography, Acknowledgements and About the Author at the end and fill these in first if you already have the information (we'll come to what these should actually contain later).

Alternatively you can use a programme such as **Scrivener**, which contains resources that allow you to shape your material into a book. I don't tend to use this kind of software myself because I have an eidetic memory (the kind of memory that photographs and records information), so I don't have any first-hand experience at using this software, but I have coached many clients who have found it very useful.

Hopefully you now feel like you are actually writing a book! If that idea has filled you with anything other than excitement, then there are three additional strategies and a number of alternatives below that are going to ease you into the process.

## WRITING ARTICLES

Have you ever found yourself saying something along the lines of: ‘Yeah, but I’m not **actually** a writer.’ I hear this from pretty much everybody that sets out to write a book and I remember saying it myself when I first started out, too. So, if you already write articles for your blog or have written any magazine-style articles, see if you can shift your mind-set so that you are just writing a series of articles that you are crafting together into a book. This can take the pressure off and create a perceptual shift. What you are doing here is just an extended version of what you have already been doing, and not something new.

## USING SUBHEADINGS

This next piece should hopefully simplify things even further for you. Remember when we did the structuring exercise and we created a number of subheadings under each chapter title? We are going to use these to create subheadings in your book.

Subheadings are a vital part of your work. All the best bloggers know that if you have subheadings in your blog, it breaks up the content for the reader and makes it more accessible. We live in an age where we are bombarded with bite-size information and this needs to be reflected in your book.

Have you ever read a book that didn’t have a single subheading within each given chapter and consequently each paragraph blended into the next? Maybe you found that even if the author just shared the most earth-shattering revelation, afterwards you were left with the thought: ‘**What did I just read?**’ Subheadings help to make the text more accessible to your reader.

Your subheadings may shift and change as your work develops. You may come up with more sophisticated, engaging or comical subheadings later. They may change order. But making them a part of the foundation of your book is a really good starting point.

**EXERCISE:** Embed your subheadings into each chapter of your layout so that you have a list of proposed subheadings in each chapter.

Your book is now taking shape and you have an idea of what is going to go into each chapter. Now each subheading can become an article, just as though you were writing in a blog or a magazine.

## STARTING AT THE ‘BEST BIT’

Now you have got a number of your subheadings in place I am going to throw you a curve ball! You may have been expecting to hear: ‘So now start at Chapter 1 and work your way through to the end . . .’ But I’m actually going to suggest the absolute opposite! Because unless you are painfully methodical and it will upset your sense of order to do anything other than start at the beginning and write the book sequentially, I suggest you start where you are most drawn.

Remember I said that *Matrix Reimprinting Using EFT* took me 18 months to write? Want to know the secret of why it took so long? I learned the hard way about trying to order my writing so logically. The first three chapters were based on popular scientific research. They contained a plethora of quotes from other books so that the readers could see that the work was built on popular theories from quantum physics and body-mind science and not just plucked from the ether. But I spent the best part of 9 months pulling this research together and many times I almost gave up. However, once I changed tactics, and wrote the following chapters first, so that the entire book was ready, apart from the research section, I was able to gain the confidence I needed to finish the most challenging part.

Equally, we want to build up your confidence in your ability to write. You want to feel like you are making progress. And the best

way to do this is to start with a part that you feel really compelled to write. That way you will constantly be building on smaller successes.

There are a couple of exceptions to this 'un-rule'! One is that some people find that writing the introduction first can help them to focus (just like the suggestion to write the back cover may have homed you in on the project earlier). Secondly, if you are being considered by a publisher before the book is written and they ask you for the first three chapters, then you are obviously going to need to write them first. Aside from this:

*Pick a subheading that you feel confident about writing and now start to write.*

You are now officially writing your book!

## CLOSING THE GAP

There is one more thing to consider when it comes to getting your work under way. That is that there may be a significant gap between your taste and your ability, to start with. Ira Glass expresses this beautifully. I sometimes advise emerging authors to print the following quote out to remind themselves that such a gap is normal, and you will find numerous printable versions of this quote online if you wish to create a copy to remind yourself:

*'Nobody tells this to people who are beginners, I wish someone told me. All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple of years you make stuff, it's just not that good. It's trying to be good, it has potential, but it's not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase, they quit. Most people I know who do interesting, creative work went through years of this.*

*We know our work doesn't have this special thing that we want it to have. We all go through this. And if you are just starting out or you are still in this phase, you gotta know it's normal and the most important thing you can do is do a lot of work. Put yourself on a deadline so that every week you will finish one story. It is only by going through a volume of work that you will close that gap, and your work will be as good as your ambitions. And I took longer to figure out how to do this than anyone I've ever met. It's gonna take awhile. It's normal to take awhile. You've just gotta fight your way through.'*

If you are not already a highly accomplished and skilled writer, bearing in mind that part of your process is to close the gap between your taste and your ability will really help. You can allow your writing to be substandard for a while, and in that process, your skills will develop. If you expect the gap to be closed without putting in the time to develop your skills, there is likely to be some frustration that you are not where you want to be.

## ALTERNATIVE MEASURES

All that being said, if you are in any way unhinged by this whole process and you are getting the sense that you have bitten off more than you can chew, there are some other alternatives to actually sitting down and writing your book.

You can organise a series of live talks, a webinar or teleconference, workshop or training course around the main chapter headings of your book, record them, have them transcribed, and jump straight to the section called **Finishing**. For some people, having a live audience and presenting what they do comes more naturally than actually sitting down and writing. Some of the concept books that I described earlier such as **Awareness**, by Anthony De Mello, and **The End of Your World**, by Adyashanti, were written using



this process. (In fact, anywhere you see a book from *Sounds True*, it has probably been created from the spoken word.)

Some authors find that if they speak into a handheld device and transcribe it, they don't even need an audience. This is rare, because as many have observed, the audience provides the fire to express the message in the spoken word.

I wrote this book prior to delivering my first 12-week programme for writers. Even though each week had the same title as each chapter heading, I found myself saying new things out loud that I had not written about. When I came to the rewrite, the 12 recordings enriched the original draft. This is one way to go about either writing the whole book or at least building on what you have written, because the live audience will often evoke a different response than your experience of writing in isolation.

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 10:**

1. Check that you aren't waiting for the perfect circumstances to write.
2. Make sure that you don't feel you have to be some image of perfection to begin.
3. Mock up the front and back covers.
4. Create the layout for your book, embedding the table of contents, chapter titles and subheadings.
5. Start at the bit you are most drawn to write.
6. Consider alternative measures such as recording a tele-conference series or live workshop, if at this stage the actual writing part doesn't feel appealing to you.

Now that we have got you off the ground, in the next chapter we are going to look at developing your momentum.



## **CHAPTER 11 - MOMENTUM**

In the previous chapter you hopefully got started with writing your book. So, now you are moving, we want to make sure you create consistency in your writing. Sure, there may be times when you dip in and out of writing, when you don't feel inspired or when you are swimming upstream. But what if you could minimise these experiences? With a little bit of planning, you can create strategies in advance if they do occur, so that you are prepared for these moments rather than floored by them.

### **WORDS OR TIME?**

In the last chapter we discussed having a word count as your goal each day, versus a set amount of time to write each day. The answer to which method would suit you best will depend on your personality type, your motivation to get things done and your availability. My preference when I write is to set myself a realistic lower word limit for each day (for me it is usually 2,000 to 3,000 words a day, but the thing to bear in mind is that I am a professional ghostwriter, and for most of the clients I coach, 500 - 1,000 words per day feels more realistic). The word limit can be a very precise motivator. I usually write in the mornings (or later in the winter months). If you only have a set amount of time as your goal,

it can be easy to use that time on other things such as research and editing, and not get any focused work done, which is why I recommend a realistic word count. Again, of course, do this only if it resonates with you.

**REFLECTION POINT:** When I look at other projects I have done, what strategy might work best for me:

- A particular time of day?
- Set hours?
- A word count per sitting?
- A mixture of both?

Once you have defined this, make a plan for when, where and how you are going to write, knowing that it can change as you dive into the process.

## FRIDAY I'M IN LOVE . . .

It has become highly popular among aspiring writers to drop one day a week from their normal work schedule and use this time to write. It's often a Friday, although it can, of course, be any day. You may have already tried this and found that it didn't work out as you had planned. Perhaps you dropped 20 per cent of your salary to get your book done and have been efforting to write your book one day a week ever since. Again it's one of the big challenges that I find inhibits a large number of would-be authors. The thing is, dropping one day a week so you can write your book is an excellent strategy for getting your book written, **but** it comes with a big proviso. Because if you **only** write on this one day, you are going to come up against a number of challenges.

Basically, you need to be in a relationship with your book as you write it, and it is going to be more productive if it is a healthy one. Imagine if you were in a relationship with someone that you only

saw once a week and you didn't speak to or communicate with them on any other day except that one. Maybe you've been in a relationship like this. You can't wait to see each other, but when you do, it takes time to re-adjust to each other and get into the flow of being together again. If you had an argument or a fall-out at the end of your last visit, you might spend all week stewing about what your next encounter is going to be like. It's the same if you only write once a week. You will probably spend half a day getting back into the flow. It is likely to be a really unproductive use of your time and you will probably find yourself frustrated, especially if you took a salary cut or fewer clients to get your book done.

Now, add to the mix writing a whole day a week **and** connecting in with your book an hour a day in-between. As I said in the introduction, this can be anywhere and at anytime. On the bus, at the breakfast table, on your lunch break, before you go to bed – basically anywhere you can. Even if you only connect in and write a couple of hundred words here and there – maybe a subheading a day as a target – it will mean that when you come to your allocated writing time, your book is not a stranger that you are going to have to re-friend. If you have one day a week where you are going to prioritise your writing, ask yourself:

*What other opportunities can I make to write during the week? Where can I fit writing time into my daily schedule?*

Allowing for occasions when your book needs to breathe and you both need a break from each other (just like a lover!), you will be well on the way to establishing a flow with your writing even if you work long hours.

## WHICH DAY?

The other consideration, if you are going to take one main day a week to focus on writing your book, is picking a day when you are likely to feel more inspired and fired. Have you ever noticed how

different parts of the week have a contrasting vibe to them? If you are tuned into the collective energy field, days at the start of the week can feel more fired and inspired, and Thursdays and Fridays can feel more like a closing of the week's cycle. For many people, Saturdays feel like a day for getting things done, and Sundays feel like a day of rest. When I spent some time living in Israel, this cultural field changed for me and I was productive on different days, because Friday and Saturday are the weekend in the Jewish culture, and the new week starts on Sunday.

You may or may not be affected by the cultural fields of the week's cycle, but if you are someone who is, consider carefully which day you choose for your main body of writing, if it is within your control to do so.

### **NEXT TIME . . .**

Another great trick is to set your intention for where you are going to start next time you write before you finish your current sitting. You don't have to stick to it, but the idea is that if you have only got one hour to write, and if you worked out where you are going next time before you stop writing, when you do come back to it you will get straight down to business, rather than spending the first half hour working out what you want to focus on.

The other advantage to doing this, is that once you have set your intention, you will probably find that thoughts, ideas and downloads on your next intended topic come to you in-between writing times. And just to reiterate, always have a notebook handy to capture these, so that when it comes to your writing time you have already done some preparation on your material.

### **A NOTEBOOK BY YOUR BEDSIDE TABLE?**

You may have read somewhere else that it is helpful to have a notebook by your bedside table to capture any ideas that come to you as you are halfway between your sleep state and consciousness. I have mixed feelings about this practice and it isn't something I do myself, simply because I value my sleep too much!

If you are someone that gets a flash of creative genius at this time and you are OK with skipping a few hours' sleep, by all means, go for it. But I have also seen writers get pretty burned out when they don't give themselves the rest and reset they need. This is particularly true for some, when downloads come at around four in the morning. Whilst we wouldn't want to squash this in you, I would advise that you exercise caution if it is going to deplete your resources.

### **MANAGING YOUR STATE**

If you have ever read a book or attended a conference with industry leader Anthony Robbins, then the term 'state management' will probably be familiar to you. When we use this term in relation to writing, we are looking specifically at what you may benefit from doing to improve the flow of your writing.

We already highlighted in the previous chapter on getting started, that you don't need to be a perfect version of yourself in order to write a book, so I don't want you to get into the mindset that you have to do the following in order to be a writer. Some writers do their most compelling work fuelled on coffee. However, if we refer back to what we shared earlier on, in supporting you to write a book from conscious awareness and not from mind, then any practice that helps you get back into your body and be present, is going to affect the quality of your writing.

For me, my writing is fuelled more by a balanced and managed state than by a caffeine drip! Personally, I don't like the intensity of my actions when I am caffeine-fuelled as it affects my quality of being. I find I have less present-moment awareness, and more automatic and unconscious behaviour responses when I drink caffeine. My writing also takes on a more manic quality. So, if you would prefer an alternate means to fuelling your writing than the stereotypical chugging down of coffee and being wired beyond midnight, then the following may be useful.

**If your writing is flat:**

- Move – go for a brisk walk, put on some dance music for five minutes and jump about, make sound, shake your body, clap.

**If you are feeling uninspired:**

- Watch ten minutes of someone in your field who really inspires you speaking on a video or listen to an audio (try not to then spend the whole day doing this – use it as a boost rather than an excuse not to write).

**If you are feeling too exhausted to write and there isn't time to sleep:**

- Shavasana or Yoga Nidra will help your body switch off for 20 minutes and give you a rest when there isn't time to sleep. See Resources for where to experience these online, or follow this simple exercise. Set a soft alarm for 20 minutes. Lie on your back with your eyes covered. Have your palms face up and a little bit out from your body, and your feet hip distance apart. Tense each body part on the in-breath and release it on the out-breath, starting at your feet and working your way up. Then take five deep, long, slow, audible breaths. Take a further five deep breaths, slowing the out-breath. Take a further five deep breaths slowing the in- and out-breaths. Rest in this position breathing softly until the alarm sounds.

**If your mind is scattered or thoughts are coming too quickly:**

- If you don't already have one, developing a meditation practice alongside writing your book is going to be highly beneficial. See Resources for recommendations.
- Another yogic practice, sometimes described as 'brain flossing', is known as Nadi Shodhana Pranayama. You can do a simplified adaptation of this sitting at your desk. Lean your right elbow on your desk. Hold your right hand with

your palm facing you and place your first and middle finger between your eyebrows with your little finger curled down. With your eyes closed, block your right nostril with your thumb and breathe in through your left nostril to the count of four. Close your left nostril with your ring finger and breathe out through your right nostril for a count of eight. Breathe in through the right nostril to the count of four, then close it with the thumb and breathe out of the left nostril to the count of eight. Continue, breathing in through the left, out through the right, in through the right, out through the left counting four as you breathe in and eight as you breathe out. After eight full rounds remove your hand and take eight further breaths in and out of both nostrils counting eight on the way in and eight on the way out.

**If your writing does get blocked, ask yourself whether it is because you:**

- are writing about something you are not passionate about?
- feel like you are forcing something that needs time to come through?
- have gone off on a tangent and what you are writing will not be beneficial to your avatar?
- are leaving too little time for your writing?
- have too much time for your writing or not enough structure or motivation?
- are lacking belief in your ability?
- need to go outside and play for a bit and then come back to it?

See *Appendix A* for *30 Things You Can Do To Change Your State*.

**MASTERING YOUR CREATIVE ENERGY**

I used to believe that my creative energy was a mystical force that was bestowed upon me. These days I understand that it's some-

thing that can be cultivated within myself. You can also learn to cultivate this energy within yourself if you haven't done so already. If you are a yogi, a meditator, or you have a practice that cultivates subtle forms of energy, this will not be new to you. But if you find your subtle energies waning and sometimes feel at the mercy of a force beyond yourself, you can learn to be more masterful with the energy that you have.

Whatever your level of self-awareness, you will probably know by now what drains you and what fires you. In the earlier part of this book you were encouraged to pick a topic that fires you. But we want to make sure you cultivate life practices that fire you too, in order to support you in the writing process.

The best way to describe this process is a dance with your creative energy. It can help to see your creative energy as a web you create to support your mission. If you have set your life up in a way that means that you create your own day (in other words, you work predominantly for yourself), then before you even start your project you can begin to arrange your life in a way that supports what you are doing.

It might require a radical change of how you spend and cultivate your energy. As someone who has worked successfully internationally for almost a decade, when I talk about work structure, many people assume that I must start work in the early hours. In actual fact, it varies due to the seasons. In spring and summer, I am most of the time working by 8 a.m., with my meditation, yogic and exercise practices scattered throughout the day. In the winter, I very rarely start work before 11 a.m., with the first three or four hours of my day spent on practices that cultivate my energy. This fuels me to work until 7 or 8 p.m. in the winter.

I advise all the writers that I coach to look hard at their habits and preconceived ideas about how they should work, and to break the mould when it comes to writing a book.

Try the following exercise below.

## **QUICK START ON IMPROVING CREATIVE ENERGY**

Do you tend to go on Facebook or check your e-mails, or go on Skype and chat, first thing in the morning? Instead, try having your creative writing time first thing before you have switched anything on. Spending this golden hour writing, when you are fresh and without the influence of others, can dramatically improve your creativity and productivity.

### **Mastering Creative Energy in a Short Space of Time**

If you don't have the luxury of planning your own structure so freely, I suggest that even if you only have an hour to write each day, that you spend as much of that hour as you need to (even if it is 50 minutes), getting in the right space to write. This may look like procrastination (and if you are not careful it can be used as an excuse to procrastinate!). But on the other hand, if you sit down to write and you have not gotten yourself in a good space to write, you are probably going to wrestle with your project for at least 50 minutes of your hour anyway. So, better to spend 50 minutes getting yourself into a good space and 10 minutes writing something genius, than 50 minutes wrestling and 10 minutes writing something that has come from a place of mind, irritation or frustration. Chances are, what you write in the latter example would get scrapped when you come to rewrites anyway.

Being the master of your creative energy has two components – the way you master your creative energy on a day-to-day basis (your practices that cultivate a strong and healthy life force which becomes the centre from which you create), and being able to return yourself to a good space when your energy dips.

A QUESTION TO ASK YOURSELF FREQUENTLY: Is the thing that I'm doing depleting my resources and creative energy or is it building them?

There are four different areas to address, in order to clear the way:

- **Underlying emotional blocks, triggers and patterns from your life experience** - When something has triggered you, can you recognise it? Do you have a tool or coping strategy to take you out of your fear or survival-based response and enable you to return to conscious awareness?
- **Stories inside of your mind** - Your mind produces an endless stream of thoughts that are not necessarily real. In his book, *Mind Calm*, Sandy C. Newbigging talks about 'peace *with* mind' rather than 'peace *of* mind'. It's not about stopping thinking. It's about being able to have thoughts in your mind without latching on to them or becoming identified with them. (Two great books to help you with this are Sandy C. Newbigging's books *Thunk!* and *Mind Calm*.) The key is to make sure the voice of doubt in your head is not stronger than the voice of your passion and conviction, and to learn not to pay any great significance to the voices that tell you that you can't do it.
- **Your physical energy and wellbeing** - These are supported by your internal world (what you put into your body in order to support and nourish yourself) and your external world (whether your environment is supporting you or draining you).
- **Your morphic field as a writer** - The term 'morphic field' comes from the work of Rupert Sheldrake. In his book, *Morphic Resonance: The Nature of Formative Causation*, Sheldrake highlights how different behaviours and habits have their own field of energy. The more we repeat a habit or behaviour, the stronger those fields become. If you have repeated a healthy habit of writing for some time, then your morphic field around

writing will be strong. If you don't see yourself as a writer and haven't got into any kind of rhythm with your writing, your field as a writer won't be so strong, and will have to be developed. If you have had lots of stressful experiences around writing, your morphic field as a writer may be resonating with these old experiences. Tools such as Matrix Reimprinting or EFT can be helpful for clearing the old resonance, so you can start to build a new field of behaviour. (You can apply these tools to any of the habits or behaviours in your life, and not just your writing. See *Resources* for where to find these.)

**Re-visit the questions that we asked at the start of this book and ask yourself:**

- What needs to change in my external reality for me to write this book?
- Are there any habits or patterns that are inhibiting my mission?
- Are there any personal blocks that I need to address?

Of course, we are not talking about life never throwing things at you. The world is unlikely to stand still around you as you write your book! But you want to make a space for your work – with intention at least - even if it doesn't pan out the way you had planned.

REMINDER: If you haven't done so already, develop some practices, such as meditation, that develop your experience of resting in conscious awareness. (See *Resources* if this is new to you.)

**SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 11:**

1. Work out whether you are best at writing a number of words per day or for a set amount of hours.
2. If you are writing one day a week, identify other times in the week that you can touch in with your project.

3. Each time you write, work out where you are going to start again next time.
4. Develop a number of different strategies for managing your state so you can focus and rejuvenate yourself when you are tired, feel uninspired or your writing is flat.
5. If your writing is blocked, check if you are: unpassionate about your material, forcing, going off on a tangent, leaving too much or too little time to write, lacking belief in yourself, needing a break.

Now that you have taken steps to develop more of a flow to your writing, in the next chapter we will look at what you need to do to shape your book into a finished product.



## CHAPTER 12 - FINISHING

**Y**ou are almost there, so hang in there, because by this stage you have hopefully got some kind of working manuscript together that is starting to look more and more like a book as each sitting goes by. In this chapter we're going to explore everything you need to do to actually finish your book and get it publisher-ready – whether you are self-publishing or seeking a publishing deal.

### **FILLING IN THE GAPS**

Although you may have done the bulk of the work by now, it is important not to lose momentum at this fine-tuning stage. Take some time to glance over your working manuscript once again. As you do, you may find:

- Places where you have skipped more challenging sections.
- Sections or chapters that you are feeling resistance to writing.
- Gaps in your writing, where you have leapt from one concept or idea to another without linking them.
- Parts of the book that need reordering, for example, where you have talked about something earlier on in the book that should come later on, after you have introduced a key concept or tool.

- Sections that seem like they don't actually belong in the book.
- Anywhere that you are reinforcing the problem for your readers rather than offering the solution.

This is a normal part of the process, and your job at this stage is to be as objective as possible as you start to comb through your work, filling in any blanks and restructuring where necessary. Some authors love this part of the process, whereas others find it tedious and frustrating. If you feel yourself verging towards the latter, try the following:

1. Make a running list of the things you still need to tweak and change. The easiest way to do this is to make a copy of your table of contents and then for each chapter, list what is outstanding.
2. Do your tweaks in short sittings, breaking them up with another activity, particularly something that gets your energy flowing.
3. Any time you feel frustration or impatience welling up inside of you, deal with it by burning it off in some kind of high-energy activity before you return to the process. The most unproductive thing you can do at this stage is to allow the feelings of frustration or impatience to build up.

## STRUCTURING YOUR CHAPTERS – THE 4MAT MODEL

By this stage, you will have filled your chapters with at least some content under each subheading. As you glance through your manuscript, you may find that your chapters contain lots of valuable information but don't feel much like a 'how-to' book.

At this point, it's time to introduce the 4Mat Model from Neuro-Linguistic Programming (NLP), providing, of course, that this is relevant to the style and type of book that you are writing.

The 4Mat Model will help you structure the book as a whole, as well as each chapter within it. It explains learning according to the

ways that different people process and perceive information. The different learning styles are divided into four types:

**Type One – Imaginative Learners** - They learn by making connections, feeling and watching. The key question that they ask when learning is 'Why?'

**Type Two – Analytic Learners** - They learn by listening to information and thinking about it, and formulating ideas. The key question that they ask when learning is 'What?'

**Type Three – Common Sense Learners** - They learn by thinking, doing and applying ideas. The key question that they ask when learning is 'How?'

**Type Four – Dynamic Learners** - They learn by doing and feeling, exploring and trial and error. The key question they ask when learning is 'What if?'

### Meeting the Four Learning Styles

It is advisable to ensure that your book meets all four of these learning styles, and one way to do this, especially if you are writing a 'how-to' book, is to structure each chapter around these styles. Open each chapter by explaining what you are going to do, why and how you are going to do it, and what will happen if this information is applied. Ensure in addition that your 'how-to' aspects of the book cater to all the different styles, so that you are sharing information, demonstrating how to carry out your suggestions, giving opportunities to formulate ideas, and creating exercises that allow for trying things out both on paper and in the 'real world'.

**EXERCISE:** Apply the 4Mat Model to your book where appropriate, so that your book resembles a 'how-to' book that meets the different learning styles.



## CHECKING THAT YOU ARE CATERING FOR DIFFERENT REPRESENTATIONAL SYSTEMS

Whilst we are on this topic, you may want to check if you have catered for different representational systems. Many people have a dominant representational system. The main ones are visual (seeing), auditory (hearing) and kinaesthetic (feeling). If you are, say, predominantly visual, you could find that many of your references in the book are picture based. When you read through your book, you may find multiple references such as: ‘You might see yourself . . .’ or ‘Picture yourself . . .’ However, if you only make references to one representational system, you can risk alienating an audience who operate predominantly through one of the other systems. This usually takes place on a subconscious level for the reader, as they decide that your book is somehow not for them, although they can’t quite determine why. It is, therefore, helpful to engage all the senses when you write, including expressions like: ‘You may have felt . . .’ or ‘Perhaps you have heard yourself . . .’

**EXERCISE:** What is your predominant representational system: visual, auditory or kinaesthetic? Next time you read through your content, check that you have a balance between the different representational systems when you address your audience.

## REWRITING

Not everyone finds writing challenging. So if you are one of the rare breed that just sits down and does it fairly meticulously, then great. But if you are like most people, it is likely that you will need some kind of rewriting throughout your book. Be prepared to rewrite anywhere between 50 to 80 per cent of what you have written. Some sections will just need tweaking so that they flow better. Others you will read, and the contents will be so stilted that it is best to simply start again.

The art is to constantly let go. Any thoughts that come, such as, ‘I’ve wasted time,’ will only hold you up further. If you get to grips with the understanding that rewriting is part of the process, you can be less precious and more methodical and objective about this stage. You need to be in a relationship with what you have written, constantly reading and re-reading passages, tweaking and changing them, enjoying the process of improving the quality of what you are sharing as you go along.

At this stage, you might feel that your book is a long way from others that are sitting on your shelf, but reassure yourself that all the books that you own went through the very same process.

## PREPARING A PROFESSIONAL MANUSCRIPT

If Chapter 4 of this book, *Your Message*, could be described as ‘the sexy bit’, this next section is the polar opposite! We are going to get right down to the nuts and bolts of all the professional (but maybe not so exciting!) finishing touches that you need to do to make your manuscript into a book.

### Endorsements

Any endorsements that you have for the book will go on the first page before the book begins. If you haven’t secured endorsements for your book, know that they are not essential, but they can be helpful. You may want to wait until you have reached the end of this chapter and have got your manuscript tightened up further before sending it out to potential endorsees in your field.

### Disclaimer

As a general precaution, but particularly if your book contains any kind of process, technique, exercise, advice and so on, include a disclaimer in the front of your book. Something along the lines of:

*‘The views expressed in this book are not a substitute for medical advice. Consult your doctor or health care professional if you are unsure whether the informa-*

*tion presented within this book is suitable for you. The author accepts no liability for your use of the techniques or concepts presented within this book.'*

You can search for the appropriate disclaimer for your particular subgenre online, or copy it from a book. It is important to get the wording right, especially if your book is focusing on self-healing of some sort.

### **Dedication**

If you are dedicating the book to someone, do so in a single sentence (or two, maximum).

### **Table of Contents**

Include your table of contents. It is more fashionable to simply list the chapters in this table, and not to list all the subheadings.

### **Conclusion**

Make sure you wrap your book up with a conclusion. For transformational and self-help books, these are usually written in an inspiring tone, motivating your reader to go out and take action on what they have read in the book.

### **Appendix**

At the end of all your content, include any supporting material such as pictures, summaries of techniques for easy reference, summary of questions presented in the book, etc.

### **Bibliography**

List all the books that you have read in reference to writing your particular book. Include them in alphabetical order according to authors' last names.

### **References**

If you have any direct quotes in your book, make a note of the page where they appear, then have a separate section in the back

marked **References** where you list where you got the quotes from. For example:

#### Chapter 1

1. Katie, Byron (with Stephen Mitchell), ***Loving What Is: Four Questions that Can Change Your Life***, Three Rivers Press, New York, 2002, p. 255

Do the same if you have taken quotes from articles, newspapers and other published material. However, it is not best practice to directly quote from random Internet articles, blogs or other unreliable sources.

The reason for referencing authors if you have quoted them is that you want to avoid plagiarism (the appearance of directly copying someone's idea without crediting them for it).

### **Resources**

List recommended sources of information on what you have shared. Make sure you include information on how your readers can contact you and a 'call to action' if you would like them to work with you further.

### **Acknowledgements**

Include anyone who has helped or supported you to write the book (including supportive friends and family members). If you are going through a publisher, make sure you know all the names of the people in the office who are working, or have worked, on your book (including the unsung heroes!), so you can include them in the acknowledgements. Ensure you include your editor.

### **About the Author**

Write a succinct 100-200-word biography specifically relevant to your book.

**Back Cover**

Remember the mock-up of the back cover we did way back when we started? Check if it needs a rewrite and that it:

- clearly identifies the needs of the reader
- says how your book is going to meet those needs
- has a separate, relevant, 50-word description about you

**FIRST MAIN SELF-EDIT (STRUCTURAL AND CONTENT EDIT)**

At this stage you will have your final draft ready with everything within your book at least drafted. It is possible, but not always necessary, to get a 'first draft review' by a professional at this point to save you putting time into editing something that might need a complete rewrite.

If you feel you are ready to progress without a professional review of this type, the next stage requires one or two consecutive days of your time. During this stage you are going to read through your book from cover to cover for your first main self-edit.

There is a specific reason why it helps to do this in a focused way. One of the main things that you are going to be doing is to read your book objectively as if you were a first-time reader. Some examples of what you are going to be looking for are:

- Gaps in your writing - anywhere you have made assumptions that your avatar knows something that you actually haven't explained.
- Opportunities to rewrite material to make it clearer or more succinct.
- Places where the pace of the book drags and it has lost its punch, or become too dry or factual.
- Areas where your tone might have slipped into fluffy, dogmatic, angry, patronising, dry, egoic, and so on.

- Parts of the book that do not feel like they are held together by the promise of your book, or your central theme or concept.

The reason I recommend doing this in such a focused time-space is that you want to get an idea of the overall flow of your work.

Check in with yourself to see if you feel bored at any time as you are reading what you have written. If it becomes dull to you, chances are it is going to be the same for your reader. Is there anything you can do to spice those areas up, make them more inspiring or add a hook or a bit of flavour? Maybe they need a reflection point, exercise, case study, example in practice, inspiring quote, etc.

**SECOND MAIN SELF-EDIT (SPELLING AND GRAMMATICAL EDIT)**

Once you have gone through ordering and reordering, it is advisable to go through your book at least once more with a fine-toothed comb for grammatical and spelling errors. If you are meticulous you may find that you want to do this more than once, even if you are paying someone to edit your work. The first self-published edition of the book that I co-authored, despite being thoroughly edited, had two spelling mistakes in it (out of 120,000 words). You would be amazed at how many e-mails I received telling me that! These things really do matter to many readers.

One of the things I would recommend at the stage of your second main edit is to look at word economy. For every sentence you have written, you may want to consider if it can be said in fewer words.

**SHOWING YOUR WORK TO OTHERS**

It is highly advisable that you get a second opinion of your work at this stage, if you haven't done so already. The people **not** to show it to are your friends or relatives who don't have any knowledge or experience in the field that you are writing in. One of two things is likely to happen if you do. They will either tell you that it's brilliant

and give you a false sense of completion when there are things that still need to be done to get your work published, or they will find flaws in it that end up destroying your confidence.

If you have a couple of people that fit your avatar's description, then you may want to invite them to read it and give you feedback. Ensure that you are asking for feedback on content rather than mistakes – I remember doing this as a novice writer: friends came back with a whole list of grammatical errors, whereas what I was asking for was content feedback! So be clear what you are looking for, if you show your work to others.

If you have a friend or relative that you know who is a good copy editor, then now might be a good time to enlist them in the task, if it is not within your budget to hire a professional. Otherwise you have several options for hiring a professional:

#### **Final Review**

A more comprehensive report on your work can be given by a professional who offers a Final Review service. Ensure that the service is a reputable one, as some will simply flatter you or tell you what they think you want to hear!

#### **Structural Editor**

A structural editor will give you feedback on the structure of the whole book and tell you if it conveys your message succinctly and effectively. A professional who has experience editing in your field is preferable, as they are more likely to give you feedback on the overall feel of the book, the impact of your message, and whether or not your book is effectively tied together with your core concept.

#### **Copy Editor**

A professional copy editor will be able to give you feedback and corrections on spelling and grammar. You do not need a professional who has experience in the self-help and personal growth industry for this process. Anyone who is qualified to copy edit can do this job. (See **Resources** for my recommendations.)

### **THIRD MAIN SELF-EDIT**

After your book has been returned from the editor (professional or otherwise), go over their edits meticulously so that you can check that what they have changed grammatically does not alter the content of your message or skew it in any way. Some editors will want to see your work one final time to minimise the chance of any errors that have slipped through the net.

After you have completed your final edit on the computer, be sure to print it out for one last check.

When you are really confident that the book is structurally and grammatically sound and there is nothing else you can do to make it so, it is time to proceed to publishing.

### **THE BOOK THAT'S NEVER FINISHED**

One more point before you publish your book. I've known some authors to procrastinate at this stage. When they do, I call it, 'The book that's never finished.' The thing is, you are about to step up and put your work out there to a wider audience. You probably already have the sense that in doing this you may have to face some kind of rejection or criticism. Because of this I have seen authors sit on their book at this stage. 'There is more research I could do,' they tell me, as they plough into an unnecessary rewrite. Remember, you can always release a second edition of your book or a follow-up later on, so be careful not to get caught in this loop. By all means, you want to put out the highest quality book that you are capable of writing – if that weren't the case, then you wouldn't be here with me now at this stage, and you wouldn't have invested so much time and energy into getting it finished. But, we want to make sure that fears of criticism or rejection aren't preventing the next step.

Want to know what I did to get over this fear (aside from dealing with it in my own personal growth sessions)? It's not for everyone, but this exercise really helped me to get perspective. I went on Amazon and looked up some of my favourite authors and some of the books that I considered to be the most inspiring and life-changing books I had encountered. Then I read the reviews. Not the glowing five-star ones, but the one-star reviews from people who just hadn't got what the author had shared. It helped me to understand that even the greatest authors are going to be hit by criticism because it's socially acceptable to both look for perceived flaws and announce them.

For me, preparing myself for criticism was a helpful part of the process. Some of that criticism can seem quite personal and damning, but if you can step back into the understanding that people generally like to have an opinion on what is good, bad, right, wrong, better or worse, and if you can see that it happens to even the best writers, then you can set yourself free from it holding you back. One way to look at it is that critics are going to be examining your work through the filters of their own perception. People can be very attached to the beliefs that accompany their filters. Your only job is to see what this triggers in you, and to deal with it independently.

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 12:**

1. Fill in the gaps: sections that you have felt resistance to writing or have skipped, places where you have leapt from one concept to another without creating links, parts that need rewriting, sections that need reordering, pieces that you could cut out altogether, sections that aren't held together by your promise, central theme or main concept.
2. Make a running list of things that you need to work on and break it into manageable sections.

3. Apply the 4Mat model to the structure of your chapters by sharing with your readers what it is you are suggesting they could do, why they could do it, how it is done, and that if they do it they may achieve a certain outcome.
4. Rewrite sections and chapters of your book so they express your message succinctly. Be prepared to use word economy when you rewrite: Can what you have written be shared in fewer words?
5. Prepare a professional manuscript including (where appropriate): endorsements, disclaimer, dedication, table of contents, appendix, bibliography, references, resources, acknowledgements, and 'about the author'.
6. Write or rewrite your back cover including an outline on how your book is going to meet the needs of your avatar and a 50-word relevant description of you.
7. Carry out a structural and content edit.
8. Carry out a spelling and grammatical edit.
9. Show your work to relevant parties for feedback.
10. Consider whether your work needs a professional for a final review, structural edit or copy edit.
11. Carry out a third (or more) self-edit.
12. Deal with any blocks to getting your work out into the public eye.

Now that you have a professional manuscript prepared, in the next chapter we are going to consider your route for publishing.

## PART FOUR

GETTING IT OUT THERE





## CHAPTER 13 - PUBLISHING

It is time to get published!

The following chapter is going to help you prepare to do one of three things: get your manuscript ready for a publisher, self-publish electronically or self-publish hard copies of your book.

Imagine your published book in your hand. You are almost there. However, many people get caught out at this final hurdle, as the publishing industry can seem like a minefield. The following pages will guide you to take action on the decision that is right for you so that you can turn your manuscript into a book that reaches as wide an audience as possible.

### **CREATING HARD COPIES**

It is recommended that you don't create multiple hard copies of your book unless you have an already well-established audience. One of the biggest mistakes I've seen people make is to print hundreds of copies of their finished product and not have anyone to sell them to! And there are other means of creating hard copies of your book without printing hundreds of copies in advance. Some are more costly, whilst others are more time consuming, and we will explore several options below.

## GETTING IT 'PRINT-READY' YOURSELF

The most time-consuming way is to prepare the book for a printer by yourself and have them print small amounts at a time. The reason this is so time-consuming is that you have to lay the book out for the printer exactly as you want it to appear on the page and they will simply print it out for you as you present it to them. There is no initial financial outlay for this, other than the copies you pay for to be printed.

The downside to this method is that you have to work out everything, from the size of the font, to where the page numbers are going to sit on the page, to where the chapters are going to start, and so on. To do it correctly, you need to make sure you understand all the different conventions for publishing (which are far too tedious to go into in this book!), such as the page numbers not starting until the actual body of the book starts (rather than numbering the page that has got the copyright and disclaimer on it, for example).

The advantage of preparing it for the printer yourself is, depending on the individual printer costs, the quality of paper you use and the size of the book, that it can be much more economical than other self-publishing options, largely because you don't have a high initial investment.

When we first self-published *Matrix Reimprinting Using EFT*, we used a traditional printer in this way. It cost us £2.40 a copy to print the book and it retailed at £15.99 when we self-published it. So, there was obviously a larger profit margin doing it this way, but it took me over three weeks to get the layout right. With hindsight, I would not choose that option again, simply because of the time-consuming nature of the preparation involved.

## VANITY PUBLISHING

A more popular way is to pay a company to do your layout for you and print your book on demand. This is known as vanity publishing, and this convention has meant that anyone can find their book

in print. In this case, for an initial financial outlay, the company that you choose will take care of all your printing and layout for you, and good ones will offer a service where you can print a copy at a time on demand, whenever someone has placed an order for your book.

The downside to this is that you will need an initial financial outlay to make this happen. The upside is that you will not have all the hassle of working out page sizes, where the page numbers go, and so on. I would urge you to make sure that your book is 100 per cent ready for publishing before going through this process, for obvious reasons.

For the transformation and personal development industry, Balboa Press are a popular option. This vanity company are the self-publishing wing of industry leader, Hay House. Although you have to pay to publish your book with Balboa Press, there is one distinct advantage in that Hay House appear to take notice of the authors who are doing well with Balboa. In recent years, titles such as *Through the Eyes of Another: A Medium's Guide to Creating Heaven on Earth* by Encountering Your Life Review Now by Karen Noe, *The Top Five Regrets of the Dying* by Bronnie Ware and *Messages from Margaret* by Gerry Gavin, all secured Hay House contracts due to their success on Balboa. So, although it obviously in no way guarantees you a publishing contract, it does at least improve your chances if you do well.

## VANITY PUBLISHING SCAMS

Although it doesn't necessarily match the optimistic tone of this book, it is important that you know a little about vanity publishing scams. There are many reputable vanity publishers, but disreputable ones will sometimes pose as conventional publishers and make you believe you are getting a conventional deal when actually it is a clever ploy to get you to invest.

In the early years of writing, I was caught out by a vanity publishing scam, and it is not uncommon for this to happen in the industry.



The following are things to look out for:

**The publisher may contact you** - Unless you are a highly established authority in your field, it is very unlikely that a publisher is going to approach you about writing a book.

**They will use some kind of flattery** - It will probably be about your blog or an article you have written online.

**They will guarantee some form of success** - They might say something like, 'If you publish a book with us, we can guarantee you that it's going to be a number one bestseller.'

**They will expect you to pay** - There will be a hidden charge, either for your own editing, for cover design or for a marketing package that will 'further your chances of success'. No conventional publisher will expect you to outlay money for publishing your book.

**The contract will be ambiguously worded** - Either it won't make sense or if it does, it will probably be misleading, particularly in the department of what you will receive for your book or from them as a publisher.

Having lost literally thousands of dollars on a vanity publishing scam, I would urge you to seek out and use only the reputable vanity publishing houses. Be very wary of anyone offering you a conventional publishing contract that has been 'easily won'. Securing a publishing contract is usually a reasonably lengthy process, including initial meetings with someone from the publishing house before contracts are signed. Do your homework about the publishers you are considering and don't be fooled by anyone who contacts you directly unless you have exceptional circumstances. The normal convention, even if you are a leader in your field and a publisher is interested in a book from you, would be for them to have some kind of introduction through a mutual contact, rather than a cold call or message out of the blue.

## PUBLISHING ELECTRONIC COPIES

When it comes to publishing your book electronically, there are a variety of options. Basically, it depends on whether you want your book to be a free e-book on your website to attract your customers to other products and build trust with them, or if you want to make money from selling your book. If it is the former, simply search 'create an e-book' on your search engine and look for the best option available. If it is the latter, then I would say that currently, the best option is to publish it on Amazon Kindle Direct Publishing.

## PUBLISHING ON AMAZON KINDLE

If you don't have a ready-made audience, then Kindle is your best option for a number of reasons. If you recall, earlier on in the process we looked at how to make your title easier to find by your readers. If you create a searchable, niche-specific title and load it onto Amazon Kindle, it is likely that you are going to reach a wider audience. And if your book is part of a greater marketing plan, then this is one of the best ways to self-publish. We'll explore this further in Chapter 14, entitled *Marketing*.

## CHOOSING A PUBLISHER

So if all the above sounds fine, but actually you feel you are destined to have a publisher behind you, in this part of the book we are going to explore your different options within that.

Most people automatically aim for the biggest publisher on the self-help market. I did the same at one point, and was unshaken by anybody who asked the question, 'So what's your plan B?' For me, there was no 'plan B' and in the end, the determination and hard work paid off. So, while I totally encourage you to set your goals as high as you dare and then go for them, the reality is that not every title is going to be suitable for one of the bigger publishing houses. And, there's another factor: there are limits to how many titles they

can take each year. You may find one of the smaller houses is a better fit for you. You will have to do your homework – looking on the back cover of your favourite books, searching for similar genres on Amazon, and so on, until you find a publisher that is right for you. There is no magic formula for this, just a lot of asking questions, researching online and in bookstores, and talking to people that you know who are published.

## SECURING A PUBLISHER

There are two main routes to securing a publishing deal: the agent route and the self-submission route. Every publisher will have their submission guidelines on their website, and if they say ‘No unsolicited manuscripts,’ it means that you can’t self-submit your work and you will need an agent to do so on your behalf.

### The Agent Route

Securing an agent is not a given! There are actually some very tight protocols that agents operate under and following each individual agent’s protocol to the letter is a must if you want to be considered by them. The thing to understand is that they usually have a never-ending pile of manuscripts on their desk and you have anywhere between five and fifteen minutes to make an impression!

The golden rule is to only approach an agent who is publishing in the genre that you have written in. Don’t assume that, because you have written an absolutely watertight or exceptional manuscript, the agent you approach will make an exception to this. Their connections within the industry will be for the genre that they specify.

Visit their website prior to your submission, find out their submission rules and follow them with precision. If they want three chapters, a summary and an introduction letter, don’t consider sending anything else (like a photograph of you and your dog!). Joking aside, I went to an open day at a leading publishing house and listened to a panel of agents speaking on this topic, and it was

clear from what they said that even a small deviation from their submission guidelines would equal an immediate rejection.

E-mail or call before you submit, to find out the name of the agent in charge of submissions. Many agents will probably reject your submission straight away if it is addressed ‘Dear Agent’.

Make sure that whatever you submit is spell-checked, grammar-checked and done so to the highest standard. One of the biggest mistakes that amateurs make is that they get excited about their work and contact the agent too early, when the initial chapters are at the first draft stage. Only send in your first three chapters when they are in impeccable order.

On this note, many people make the mistake that they’ve got a great book idea and they contact the agent or publisher before they’ve even written anything. Agents and publishers aren’t usually interested in ideas. They are interested in finished products (or at least products that are on their way to being finished).

If the submission guidelines say ‘first three chapters of a **completed** manuscript,’ I would advise against submitting your first three chapters until you have a completed manuscript. If they ask to see the rest of it and you haven’t finished it, you may lose your window of opportunity with them.

There are some exceptions to the above rules. If you are already very well established in the transformation industry (for example, you are the creator of a technique or a leading meditation teacher with an active list of ten thousand or more), you may have a little more leeway. Agents or publishers are happy to hear from a rising star in the industry who has a solid book proposal, has the first few chapters written, and a solid platform already in place, so don’t be discouraged from going in early if you are already well on your way to major success.

## The Self-Submission Route

If you are contacting the publisher directly, just as for the rules for the agent, you need to know what the rules are for the publisher and follow them to the letter.

- Choose the publisher you want to aim for, taking time to consider who you choose.
- Look for the submission guidelines on their website and see if they take self-submissions.
- It is industry standard to only submit to one publisher at a time.

An example of the submission guidelines from industry giant Hay House include:

- Innovative non-fiction and fiction material with a positive message
- A well-developed concept within the book that will connect with readers
- Authors with a strong platform through which to promote their work (for example, a significant e-mail mailing list)

Some questions featured on the Hay House submissions page might be helpful to get you thinking about your own book:

- How does this book fit in with the kind of books we publish?
- What would make a reader choose your book over the other titles published in this area?
- How would a reader become aware of your book, and how could we work with you to promote the book?

One of the biggest keys for contacting a publisher is your intended marketing plan, which we will look at in Chapter 14. The publisher needs to know what they are going to get out of marketing you and how you are going to help them meet their needs as a publishers, which are, to state the obvious, selling books!

Sometimes, if you do well in your self-published book, it can supply the publisher with all the evidence that they need to sign you up. I heard that one author, who is a leader in his field, was initially turned down by the same publisher with whom he is very popular now. He went away and sold 100 copies of his book a month for 6 months, and the publisher was convinced of his marketability. (This example goes back over 5 years now; in more recent years, with social media and other platforms in place, a publisher would be looking for a greater number as evidence.)

Karl and I took a similar route with *Matrix Reimprinting Using EFT*. Self-publishing and selling almost 1,200 copies of the book in just over a month was enough to get it signed by a major label in the industry, even though it was considered a niche book at the time.

## WHAT TO PUT IN YOUR PROPOSAL

Individual publishers or agents might have their own guidelines for what to submit in a proposal. Here is a format outline in case they don't.

- Overview
- About the Author
- Market
- Promotion
- Competing Titles
- Delivery Dates
- Expanded Table of Contents
- Spin-off Products and Follow-up Books
- Additional Resources
- Introduction and First Three Chapters

### Overview

Give a concise, one-page summary of your book. Make it compelling and inspiring, and highlight how it is going to meet the needs of your avatar.

## About the Author

Opt for compelling and relevant information about yourself. For the self-help industry, getting the balance right is extremely important. Being humble isn't going to cut it! You have to sell yourself and show that you have confidence to own what you do, without being egotistical. This is in direct contrast with when you submit fiction, where you are required to be humble!

## Market

Who is the market for your book (think avatar)? Remember this is the bit that the publisher is most interested in, because they are thinking about the book from a marketing perspective. So, even though you may have written your book for one avatar, you can suggest a range of relevant secondary markets.

You need to do some research into your market and give figures. If your book is for divorced women over 40, how many divorced women over 40 are there? Could your book also be relevant for divorced women under 40? If so, explain your knowledge of your market.

## Promotion

Where are you going to promote the book? What lengths are you prepared to go to? Who are your contacts? Include anybody you know who has agreed to endorse your book.

## Competing Titles

Competing titles can be divided into 'giants' and 'upstarts'. Giants are the titles that are already successful in your particular subgenre. Young upstarts are authors like you, who are just breaking through. Be sure to highlight how your book differs from others of a similar nature and what your unique selling point is.

## Delivery Details

How long is it going to take you to have a 100 per cent completed manuscript? Be realistic, as setting a deadline that you can't meet is considered poor etiquette in the industry.

## Table of Contents

Include your table of contents from the front of your book.

## Expanded Table of Contents

Outline each chapter in a couple of hundred words. Include a summary of your introduction and conclusion. Make it compelling and highlight the sections in which there are going to be specific activities for your reader, so the publisher can see what quantity is 'how-to' self-help.

## Spin-off Products and Follow-up Books

Ideas for follow-up books will help the publisher see that you are not just a one-hit wonder! Your ideas will also enable them to consider their longer-term relationship with you.

Spin-off products can include things like card decks, for example. It is advisable not to include your webinar programmes or e-courses as spin-offs, unless you want the publisher to take a cut. If this is the case, you would want to ensure that your publisher has a direct intention of promoting them for you in some kind of joint venture: you don't want to simply sign a significant part of your capital over to them. This is key in self-help, where your income is reliant on the products and services you deliver.

## Cover Letter

Include a cover letter introducing yourself and highlighting the merits of your project. If you are serious about getting published, it is worth investing in a session with a marketing expert to get this cover letter right. In **Appendix B** of this book, you can see the copy of the cover letter that was submitted to Hay House for **Matrix Reimprinting Using EFT**, which was drafted in a session with marketing coach, Lisa Farr.

## CHANCING IT

So far in this chapter we have looked at the formal approaches to getting a publishing deal. I also don't want to rule out just taking a chance and reaching out to a publisher. It's not something I recommend as your only strategy, but it has worked for some people. Take Shamash Alidina, for example. He researched the popular *Dummies* series and realised they didn't have a book on Mindfulness. He sent them a short e-mail asking if they had considered such a book. To cut a long story short, it started a chain response from them that led to his publishing contract. Although stories such as this are rare, they are not to be ruled out!

### SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 13:

1. Are you self-publishing? If so, what format will your book initially take? Are you using vanity publishing or preparing the content yourself? Decide your exact route and take action.
2. Are you contacting a publisher? If so, are you taking the self-submission route or the agent route?
3. If you are publishing, prepare your cover letter (taking advice if needed).
4. Whether you are self-submitting or contacting an agent for submission, prepare your proposal, following the publisher's guidelines. If there are no guidelines, one suggested format would be: Overview, About the Author, Market, Promotion, Competing Titles, Delivery Dates, Table of Contents, Expanded Table of Contents, Spin-off Products and Follow-up Books, Introduction, and First Three Chapters.

Now that you have your book either print- or publisher-ready, it's time to consider how your message will reach your audience.



## CHAPTER 14 - MARKETING

In this chapter, we'll begin to explore the marketing of your book. This will require a multitude of strategies on your behalf, and although we have left this topic until last, it is something that needs to be considered in tandem with creating your finished product, rather than as an afterthought. Writing a book without considering a marketing plan is the main reason why some talented authors don't get the sales their book deserves.

It would take a whole book in itself to share everything you need to know about successfully marketing your book. In fact, a highly recommended book on the topic is *Platform: Get Noticed in a Noisy World*, by Michael Hyatt. The ideas in this chapter will get you started, and elsewhere, I'll be giving you some further suggestions if you want to study this in more depth, or work with a professional to attain the best results. Whatever route you take, the success of your book depends on your willingness to engage with your market in a variety of forms, and most importantly, in an authentic way.

### AVERSIONS TO MARKETING

Before we go any further, do you have any aversions to marketing? For those in the self-help and transformation industry, especially

if they are more spiritually inclined, a resistance is sometimes felt when this word is heard.

I want to distinguish between advertising and marketing. Advertising in modern Western civilisation is generally geared towards playing on the fears, insecurities and emotional triggers of the audience. Marketing, at least in the context that we are sharing it here, plays a different role. It identifies with people's specific needs and shows how the product or service in question can meet them. But, because many people confuse the more unsavoury elements of advertising with the more authentic elements of marketing, they frequently feel an aversion to it.

## SPIRITUAL ENTREPRENEURSHIP

Obviously, we want to focus on marketing your book, rather than advertising it in the conventional sense, but there is another important element here that often gets overlooked. With the rise in popularity of Internet marketing over the past decade, there is a definite contrast between marketing **at** your readership as opposed to creating a connection **with** them through your marketing. Throughout this book we have been looking at how to create a connection with your readers. The last thing we want is for you to lose this connection when you come to marketing your work.

Conscious marketing expert Paul Zelizer created his own business, 'Success for Spiritual Entrepreneurs', and a highly popular Facebook group, 'Wisdompreneurs', with similar intentions: to help people with a spiritual foundation to have more success in their business. Paul highlights that not being skilful in marketing is one of the most common reasons he's seen failure. He has helped many spiritual entrepreneurs to succeed and he shares a similar message about the importance of not creating a disconnect between your marketing and your audience.

Paul says that if he were asked to sum up the core practice of what he teaches to his clients in one sentence, it would be: a steady,

loving presence in the marketplace. He says: 'Many spiritual entrepreneurs aren't steady. They pop in on Facebook one day, then nothing for a week. They start blogging for a month or two, then they hear that video marketing is the hottest thing, and they switch to that. They post about their book when it first comes out, then nobody hears anything about it for six months.' He adds: 'Many marketers don't understand loving presence. Their approaches often feel egotistical or mechanical to a spiritual audience.'

One of the key secrets Paul shares with spiritual entrepreneurs is that the best marketing plan for you is one that you'll implement regularly, and with your highest quality of awareness.

## IMPLEMENTING WHAT YOU LEARN

The thing is, you can go on a course and learn all the latest marketing jargon and techniques, but you need to be able to adapt what you learn so that you speak directly to your avatar's needs. It's a skill that is harnessed, sometimes by trial and error. If you have the budget, you can save time by investing in working with someone in the field of marketing who has a spiritual foundation in their work (see **Resources** for recommendations). If you don't have the funds to invest at this stage, look at what some of the leaders in the field, such as Brendon Burchard, Jack Canfield, Steve Harris, Pat Flynn and Brian Tracey, are doing. They have free information, podcasts and videos that will give you a multitude of marketing ideas. Make sure you adapt these ideas so that they feel authentic to you and your path as a spiritual entrepreneur, rather than just copying them directly. Combine this with the advice from Paul to show up lovingly and consistently, and you are well on your way to creating a conscious marketing plan for your book.

I was lucky enough to work with marketing expert, Lisa Farr, early on in my career, and she took the mystique out of marketing for me. She taught me about specialising and finding a niche, and doing so early on in my career meant that I had almost instant

success as a practitioner (going from zero to 37 clients in my first 3 months of trading). What Lisa taught me still stays with me to this day. In fact, I could sum it up in a few sentences. Your marketing *isn't* about you or what you have done, or achieved. It is about your audience. You simply need to identify what their needs are, or what is missing for them, and how what you have will authentically meet those needs. Accompany this with testimonials about others who have had their needs met by your service in a similar way, along with a call to action so that your audience knows the next step they need to take in order to connect with you. Do this, and you have the foundations of your marketing in place.

## CREATING A LAUNCH TEAM

Another useful piece of advice for marketing your book comes from Jeff Goins, who was interviewed by Pat Flynn on his online web series 'Smart Passive Income'. Jeff suggests that you assemble a launch team – a group of up to 100 people to whom you give a free copy of your book in exchange for a review. You can also give your launch team other benefits, such as a free webinar with you.

The key to working successfully with your launch team is building a relationship with them. The success that you have with your launch team will depend on the level that you are prepared to engage with them.

The advice from Jeff is to give them the book and a deadline to review it, and this is best done two weeks before you launch. Even if only half your launch team follow through, it means that you will have 50 reviews on Amazon before your book is released. Jeff suggests that it isn't necessary to be attached to five-star reviews. Let your team know that if they are going to give you a three- or four-star review, that it would be helpful to share who the book might be for, if it isn't for them.

The only snag here is that your reviews won't be verified by Amazon (only customers who buy your book through Amazon can give a verified review). But it still means that your book will be more attractive to other buyers if you have a multitude of reviews accompanying it.

As well as asking your launch team to review your book, Jeff suggests that you encourage them to let other people know about it. If you have done a good job, they can create a buzz about your book on social media, their blog posts, and so on. If any members of your launch team have blog talk radio shows, then hopefully they will be willing to talk about your book on there too, perhaps inviting you live on the show, as a guest.

Even if you have already launched your book and it hasn't been as successful as you had hoped, you can re-launch it using this method.

## REACHING THE TOP 100 SELLERS LIST ON AMAZON

When you launch your book, offer an incentive to everyone who buys it within the first week. Encourage purchasers to submit their receipt to you and give them something for free in return. This can include digital products, free webinars, a mini-series, and so on. For example, 'Buy a copy of my book and I will give you access to a free webinar where I will answer your main questions live on air.' The key is, you want to encourage your readership to buy from you sooner rather than later. This is partly because if lots of people buy from you at once you will head up the rankings on Amazon and once you make it into the top 100 list in your category, a number of things could happen. If you don't have a publishing deal, you may find that you get picked up by a publisher this way. I went to a talk by a British crime-writer who had sold 300,000 copies of his own books on Amazon Kindle, and was then picked up by a leading publisher. The interesting thing about the deal he struck was that

he was adamant that he wanted to keep doing things his way, so the publisher allowed him to keep publishing on Kindle and they gave him a deal for the paperback copies of his book. So, taking yourself into the higher rankings on Amazon may pay off on a number of levels.

Many people check the top 100 lists in categories they are interested in, and buy a book on the strength of how well it is selling, so you are likely to benefit from selling as many copies in a short space of time as possible. The more you are able to target your sales at a specific week, day or even hour, the higher up the rankings you will go, as Amazon update their rankings every few hours. If you reach number one in your category, take a screen shot of your ranking. You will be able to call yourself a number one bestseller from this point (if that appeals to you). You can share your screen shot on Facebook and other social media.

Jeff Goins suggests that you reward the early adopters of your book. Lots of people lower their price at a later date when they have already sold a number of copies. He advises the opposite – to raise the price after a certain amount of time. For one thing, urgency builds demand. But on a more personal level, you are rewarding the more enthusiastic members of your ‘tribe’ by giving them the best deal now. Also, your early adopters would suffer if you put a higher price first and then reduced it later.

## CREATING A SQUEEZE PAGE

As I mentioned earlier, it is considered best practice to choose a title for which you can also own the domain name. You are recommended to create a single web page for your book (known as a squeeze page). The custom is to give away something free in exchange for the e-mail addresses of your audience. The first chapter of your book (meticulously edited, of course) is one thing you could exchange without creating any extra work for yourself.

## On the squeeze page for this book I have:

1. A picture of the book, with the option to sign up for a free sample.
2. A link that enables my readers to buy the book on both Amazon UK and US
3. A video of me explaining the key features of the book – first highlighting that I understand my avatar’s needs and then explaining how the book will meet them.
4. A number of endorsements from leaders in my field. (If you gathered endorsements for your book, then you can ask your endorsees if you can also feature them on your site with a photograph of them.)
5. A section that is entitled ‘Four Important Things You Will Learn in this Book’: I have included the content below so you can shape something similar for your own book, should this resonate with you.
  - (a) **How to establish and pinpoint your audience for your book** - Establishing your audience affects everything from the tone of your book, right the way through to how you publish and market the book. This crucial step is a game-changer for your whole project, and establishing it early on can save weeks of time and effort later on in the process.
  - (b) **How to overcome procrastination and build momentum so you actually finish your book** - You’ll learn tried and tested strategies that help you overcome everything from the initial fears and blocks about writing your book, right the way through to keeping the momentum going so you shape it into a finished product.
  - (c) **How to prepare a proposal for the publishers** - This includes insider secrets on the publishing industry that every potential author must know before they submit their book. This information can prevent you from ending up on the publishers’ ‘slush pile’ and dramatically improve your chances of securing a publishing deal.



- (d) **How to build your platform and successfully market your book** - This includes all the latest information on how to make sure your book reaches the widest audience possible. This will help you avoid the disheartening experience of finishing your masterpiece and then not actually having an audience to sell it to.

At the bottom of the squeeze page there is another opportunity to buy the book.

## DEVELOPING YOUR WEBSITE

If you are not going to create a separate squeeze page for your book, then you will at least need your book to be a primary feature on your own website. Marketing expert Brett Moran highlights how a big part of the success of your book rests on building a connection to your potential readers through video. The days where you could just write a book and hide behind the fact that you are a good writer have disappeared in the age of the technological revolution. People expect to be able to see you, connect with you and experience you through multiple forms of media. Your video on your website is your first port of call.

Brett suggests that your website, particularly your landing page, should be clean, modern and simple. Your video would be above the fold (the bit people can see before scrolling down). If the website is mainly focused on your book, you can introduce yourself as the authority in the field of what you are writing about and go straight into talking to your avatar about their needs, and then describe how the needs are going to be met by the book.

The video must end with a call to action - usually a sign-up box where you exchange a free product or the first chapter of your book for an e-mail address so you can begin to build your following.

## EXCHANGING A FREE PRODUCT FOR AN E-MAIL ADDRESS

An alternative to giving away one chapter of your book is to create some kind of free video product to give away. For one of his books, best-selling author Brendon Burchard described how he created a sales funnel. When his readers purchased his book on Amazon, they could return to his squeeze page, where they shared their e-mail address and receipt number. In return, he gave them a three-part video course. From there he invited them to join his academy.

## IF YOU HAVE AN EXISTING PLATFORM AND YOU WANT TO GROW YOUR AUDIENCE

One thing you can do is turn your book into an online membership programme or course that your readers pay for. Brett Moran is a specialist in this field, and he helps authors to create online platforms, which can bring the contents of the book alive for you. This can be an upsell from your book. Create an interactive video course or live webinar series where your readers can have the experience of the book with you, the author. A similar product accompanies this book. I created a 12-week, live programme with the purpose of bringing the book alive for you, and supporting you to turn the dream of writing your book into a reality. See **Resources** for how to be part of this.

Alternatively, launch your book with a free webinar and tell your list that everybody who buys a copy and e-mails you the receipt will be invited to a live web conference. If you are already well established and have made a name for yourself, ask leaders in your field to speak at your conference and put it out to their lists. This can be a great way to have an online book launch and draw attention to the material that you are promoting.

## IF YOU HAVE A MINIMUM BUDGET TO LAUNCH YOUR BOOK

Sounds obvious, but building your presence through social media before the book comes out can be a great way to spread the word. Answer questions, solve problems, share inspiring pictures and articles and be there authentically for your potential readership. People are more likely to buy from those they know, like and trust, so building up heartfelt and genuine relationships (rather than just doing it because you might get a sale at a later date!) is the key to success for a lot of newcomers in the field.

Marketing expert Frank Kern suggests you create an underground club just for your target audience. You can even use your own slang words, or specific language only your tribe understand. Remember, people are looking for connection (which is why Facebook is so popular). If you have successfully highlighted throughout your book how to meet your audience's needs, you can use this information to connect to those needs through social media.

Some people use a blog-style website (which currently ranks higher on Google search engines if you add fresh content each week). You can give away snippets of your book in your blog with a link at the bottom of the page to where they can buy your book.

As long as you have a half-decent camera with a reasonable microphone, you can also create your own YouTube channel, giving away content from your book. Don't be afraid to give away the best bits. Some people hold on to their best information and think they have to save it for the book. Give away your best bits for free! You could make a mini-series with a spoiler from each chapter. It will entice potential readers to want to know more. If you are building a YouTube channel, make sure each video has a call to action at the end of the page and a clickable link back to your website.

## IF YOU HAVE MONEY TO SPEND ON LAUNCHING YOUR BOOK

If money is not an issue, hire a reputable marketing company or publicist to launch your book for you. If you are not passionate about marketing, it is best to pay someone that is.

The book can be marketed on its own domain on a squeeze page before it's even launched, building up anticipation in your readers and getting them ready for the real thing.

### CONNECTING WITH LEADERS IN YOUR FIELD

Send copies of your book to leaders in the field that you are working in who might promote your work (if it doesn't directly compete with what they are doing). If you have done a good job with your book, and if it enhances or supports the message that they are sharing, they may be willing to promote it for you.

If you are selling products off the back of your book, consider who you might be able to joint venture with. For example, if you have a webinar series to promote, the usual practice is to offer those that you know with a sizeable list, the opportunity to joint venture with you. They send your product out to their list, and the usual practice is to give them 50 per cent of the profit. Many successful entrepreneurs are happy to joint venture as it gives them passive income, and the benefit for you is that you get more people on your programmes.

### THERE'S A WORLD OUT THERE!

Don't forget the real world in your marketing. Some people focus just on social media platforms. Of course, they will spread your message all around the globe, but don't forget about your local community.

Contact your local papers and let them know you are having a launch, invite people to your local hangout and share a talk and then let them know about your book. If there are any groups in your local area that fit your avatar's description, invite them along. If the

point of your book in your business is to attract new clients locally, for example, this is a great way to establish yourself as an authority, and particularly relevant if you are looking for local face-to-face clients in your work.

Some of the top Internet marketers send people direct mail. Think about how many e-mails you get. How many do you open? You can send handwritten letters to everyone you know who might fit your avatar's description. This may be time consuming, but the personal touch can go a long way to building connection and your name in your community.

### **SUMMARY OF REFLECTIONS & EXERCISES FROM CHAPTER 14:**

1. Create a one-page website for your book (or feature it on your current website).
2. Create something you can give away on your site to build your audience.
3. Consider adding video to your site or building a channel on YouTube.
4. Study key people in the marketing field or, if it's within your budget, look at working with a marketer (ensuring it is someone that is in alignment with you as a spiritual entrepreneur).
5. Look at what you can do in your local or global community to build your presence and authority with your book.



### **CONCLUSION**

**Y**ou have the potential to create evolution for your readers with the words that you share on the page. Whether this is your first read through of this book before you plough into the task at hand, or whether you are re-reading it at the stage of a final tuning to check that there is nothing you have missed, I want to take a moment to remind you of all the vital elements of your journey that have been shared with you in this book.

First of all, we examined what you are bringing to your project. We looked at whether you have healed or transformed that which you are writing about. We explored your knowledge and experience in your subject area, so you can create heartfelt and meaningful content for your book.

We also asked you what your primary motivation to write is, and whether it is to be in the service of others. At the same time, we checked in to see what's in it for you: where your book fits into your overall business or life plan and what you hope to gain by writing and publishing it.

Next we looked at any blocks that you may have had to writing your book. We asked you if you believed you had to be someone other than you are now in order to write your book. We

suggested you begin some kind of daily practice to experience more consciousness (if you didn't have one already).

Then we explored your life: your time commitments, your energy levels, your passion, your dedication, your life circumstances, your life balance and your joy for life. We explored all these within the context of how much self-love you are experiencing in your life right now, and we extended the invitation to commit to creating your whole project from a self-loving place.

Next we explored your message. We asked you if your message was coming from your passion, or a sense of duty. We looked at aligning to your True North and operating from your zone of genius. We also asked whether your message was anything new, and whether you were going to find a new way of saying it, or create your own tools, steps or processes, in order to ensure the uniqueness of what you are sharing. More importantly, we asked if your message was evolutionary: Whether it was going to take the reader to a new level of understanding where nobody else had taken them before.

Then we looked at your audience. We asked who your avatar was, what their age range was, what their specific needs were, and how you would meet those needs with your book. We defined the promise of the book, alongside helping you decide if you were writing a niche or mass market book.

Next we asked you whether you were predominantly writing a 'change it' book or a 'live with it' book. We explored the different tones so you could engage different emotions when you wrote, developing your finesse and building in a sense of the dramatic in your writing.

We developed this in the next chapter by defining whether you intended to write a 'how-to' book or a concept book. We looked at the different subgenres for the industry, helping you to define where yours would sit on the bookshelf of your local bookstore.

Next we discussed writing a compelling introduction to your book, and if appropriate, an engaging transformation story. We explored the form your book would take in terms of exercises, steps and processes, so that you could bring your work alive for your audience.

With all the groundwork in place, we then looked at how to choose a compelling and searchable title for your book (one that you could preferably own the domain name for). From there you were encouraged to structure the key concepts of your book, adding methods, techniques, case studies, research, and applications to common challenges to your structure plan.

To get you started, we checked that you weren't waiting for the perfect circumstances to write or that you didn't feel like you had to be some image of perfection to begin. From there we suggested you mock up the front and back cover, and lay your book out, embedding the table of contents, chapters, titles and subheadings into a Word or other document.

In the following step we asked you to determine whether you were best writing a number of words per day or for a set amount of hours. We suggested that if you were writing one day a week, that you identify other times in the week that you could touch in with your project. We gave you some tips such as working out where you were going to start again next time, before you finished writing. In addition, we suggested that you develop a number of different strategies for managing your state so you could focus and rejuvenate yourself when you were tired, felt uninspired or your writing was flat. We shared that if your writing was blocked, to check if you were: unpassionate about your material, forcing it, going off on a tangent, leaving too much or too little time to write, lacking belief in yourself or needing a break.

Once you had gotten the main body of your manuscript in place, our next suggestion was to fill in the gaps such as: sections that you had felt resistance to writing or had skipped, places where you

had leapt from one concept to another without creating links, parts that needed rewriting, sections that weren't held together by your promise, central theme or main concept, and so on. We shared with you that the easiest way to do this was to make a running list of things that you needed to work on and break it into manageable sections.

Other suggestions such as applying the 4Mat model to the structure of your chapters were added, so you could share with your readers what it was you were recommending they do, why they would do it, how it is done, and the desired outcome if they did so.

Preparing a professional manuscript was the next stage, and it included endorsements, disclaimer, dedication, table of contents, appendix, bibliography, references, resources, acknowledgements, and 'about the author', before carrying out several structural and content edits, in order to most effectively communicate your work to your reader.

Next we explored your route into publishing. We asked whether you intended to publish or self-publish, and whether you were seeking an agent. We gave you suggestions for drafting your proposal and cover letter if you were going down the publisher route.

Finally, we looked at some of the things you could do to help you get your book out there to as wide an audience as possible. We explored social media, your web presence, and the things that you could do in your local community to increase the visibility of your book.

So, whether at this stage you are inspired to write the book that you have always dreamed of writing, or are well on your way to finishing and marketing your evolutionary masterpiece, I want to remind you of why you had this dream in the first place. Within you, you have something to share that will make a great difference to a number of lives. It is something that could influence and shape

the destiny of others significantly. It is something that could actually save a life.

It is no small task that you are undertaking. If you've been working your way through this book with me, and engaging in the exercises as you went along, it has probably stretched and challenged you in ways that you may not even have conceived of when you began this journey. Perhaps the book you had in mind has dramatically transformed since you started out, especially if you have now defined your own unique message.

There may still be days when you consider giving up. Days when you doubt yourself and just don't believe that you are up to it. I want to invite you to be rock solid in those moments. To be unwavering in the face of the limitations presented by your thinking mind. To dare to move beyond your blocks and make your vision into a reality.

It is your time.

I wish you joy as the journey unfolds.

APPENDIX A**30 Things You Can Do To Change Your State**

In Chapter 11 we talked about state management. The following are 30 things you can do to change your state. We are considering them in the context of writing, but most are applicable to changing your state in your everyday life.

1. Join [www.yogaglo.com](http://www.yogaglo.com). There are a whole host of video resources for beginners right the way through to advanced practitioners. You can practice anywhere between 5 and 90 minutes.
2. Learn to meditate. Try: David Harshada Wagner – again on [www.yogaglo.com](http://www.yogaglo.com), Sandy C. Newbigging's book *Mind Calm*, Adyashanti (countless resources in audio books and also on YouTube including: *Spontaneous Awakening* and *True Meditation*).
3. Learn to practice Mindfulness. Try *Mindfulness for Dummies* by Shamash Alidina.
4. Practice Shavasana or Yoga Nidra. You can find resources on [www.yogaglo.com](http://www.yogaglo.com). Any practice where you can lie down on your back with your arms spread out, your eyes covered with a bean bag or t-shirt, and you are able to let go of your body, is going to help.
5. Learn a deep breathing practice. My preference is Pedro Franco's Tantra Yoga on [www.myyogaonline.com](http://www.myyogaonline.com). (This is not a sexual practice, but rather, a breathing practice.)
6. Buy a rebounder (mini trampoline). Make sure it's a super bouncy one. Bounce for 5-15 minutes to your favourite, uplifting music.
7. Go for a brisk walk in nature.
8. If your resources allow it, go for a massage, or some other form of extreme self-care.
9. Get your heart rate up. Make sure it's in a fun and enjoyable way.

10. Try a laughter yoga class. You will experience a flood of endorphins that last for several days and totally alter your mood, boost your immune system, and increase your enthusiasm about life in general.
11. Go dancing. Even if you have two left feet, try something that doesn't require a whole lot of co-ordination, such as Zumba. Alternatively, try something free-style like a Five Rhythms class, which will allow you to flail about on the floor and totally let go of any inhibitions!
12. Work out with weights. There can something about the action of making your muscles stronger, that transfers into a strength around writing the book.
13. Seek out and take a far infrared sauna. Many spas have infrared saunas that you can use. You'll not only sweat out some toxins from your body, but it can radically shift your mood, too.
14. Find yourself an accountability partner. Agree to help each other raise the vibe, rather than discussing your lack of progress. Make an agreement with each other that you are going to support each other with your highest intention to write the book.
15. Have a bunch of 'go-to' comedy clips lined up on YouTube that are guaranteed to shift your mood.
16. Have a bunch of clips lined up on YouTube that fill you will love, joy or awe, such as a clip of a baby laughing hysterically.
17. Have a bunch of Ted Talks or other motivational talks lined up to watch.
18. Change location. Try a new café, write in the library, find somewhere to write that is closely connected with nature, such as a café in a park.

19. Clean up your diet. Notice what happens if you try writing without sugar, coffee or pastry. Get clear on what zaps your energy, what gives you temporary highs, and what sustains you over the long term.
20. Get some more sleep or take a catnap. It can be challenging to write when you are super tired, and for some, a 20-minute nap can totally change the pace for the day.
21. Clutter-clear your house (or at least the room you are working in). A recommended resource is ***Breathing Room*** by Lauren Rosenfeld and Dr Melva Green. This awesome book will help you with the connection between your emotional and spiritual health and your external clutter.
22. Try walking and speaking into a handheld device at the same time. Sometimes movement can shift your energy and thought processes.
23. Try Donna Eden's five-minute energy routine. You can find numerous versions of this on YouTube.
24. Learn the Five Tibetan Rites. These exercises are said to improve health and longevity, plus they are a great way to shift energy too. The great thing is that you start with just one exercise per day and build your way up, so it isn't too challenging to start incorporating into your routine.
25. Take a shower in the middle of the day. It can be a great way to shift your vibe if you temporarily take a dip. Alternatively, if your nervous system is too fired up, try taking a bath instead.
26. Burn sage, incense or something (non-chemical) that changes the fragrance of the room.
27. Do something that makes you more playful. Play with a child, skip, laugh, sing, bang a drum. Something that helps you to step out of your role of being an 'adult' for a while.

28. Create a standing desk. There is much research to suggest that sitting all day is actually harmful for the body. Health and nutrition expert Chris Kresser recommends standing for up to half the day. Some experts recommend creating a walking desk, with a treadmill and desk combined. Whether you stand or walk, it is said to increase blood flow and can significantly alter energy levels (once you get used to it!).
29. Try dry skin brushing. Take a bristle brush and sweep in gentle strokes towards the heart. This is said to move your lymph, and it can be a great way to create a quick shift.
30. Try writing in 45-minute increments, incorporating some of the above throughout the day.

APPENDIX B

The following is a copy of the submissions letter that we used for **Matrix Reimprinting Using EFT**. This letter was drafted with the support of Marketing Coach, Lisa Farr, and it will give you some guidelines as to what to put in your own letter.

Oct. 2009

Dear Michelle,

*I am pleased to present to you Matrix Reimprinting: Using EFT – Rewrite your Past, Transform your Future. I wrote this book with the creator of Matrix Reimprinting, Karl Dawson. This is a unique opportunity for Hay House to publish the first book on Matrix Reimprinting, which has increased in popularity since it was created in 2006.*

Introducing Matrix Reimprinting

*Matrix Reimprinting developed out of the world renowned Emotional Freedom Techniques (EFT). As one of only 29 EFT Masters worldwide, Karl has been at the forefront of developments in EFT for a number of years. He created Matrix Reimprinting, which combines EFT with quantum theory, bringing rapid personal evolution. It differs from EFT in that with EFT you take the negative emotional charge out of a past memory, whereas with Matrix Reimprinting you actually rewrite the memory.*

*The popularity of Matrix Reimprinting has exploded globally due to the fact that it is a fast and effective technique that can be easily learned as a self-help tool. What's more, the reader doesn't need a qualifi-*

*cation or training to use the technique on themselves, and it can be learned by a beginner from the book.*

*We believe that this book is unique and extremely topical. We recognise that over the past few years there has been an increase in the popularity of the quantum theory that states that we are all connected by a unified energy field. What we offer here is a technique that works directly with the unified energy field or Matrix. This book draws on the research of popular science to offer a new perspective on how our stresses and traumas are held in the Matrix, and how these stresses affect us on every level. With Matrix Reimprinting we can rewrite these stresses and traumas, which transforms health and wellbeing in the present, and empowers the reader to take full control of their lives.*

Current Self-Published Edition

*Enclosed is a self-published edition of this title, which we released in October 2009. We initially self-published this book because there was already a high demand for resources and information on Matrix Reimprinting. We also wanted some evidence of its marketability before we approached publishers. Since then we have sold close to 1,200 copies worldwide to destinations as diverse as the USA, Canada, Singapore, Hong Kong, Australia, Qatar, Africa, Mexico and Europe, to name but a few. To date, we haven't invested any funds in our marketing, and instead have relied on e-mail newsletters and word-of-mouth.*

Popularity of EFT

*We believe that this book is extremely marketable because of the already existing popularity of EFT. At*



the time of writing this letter the free EFT Manual has been downloaded from *emofree.com* by 1,317,216 people. The popular site *tapping.com* receives 40,000 hits per day. A further 40,000 people signed up to Nick Ortner's EFT Teleconference in 2009 (so many, in fact, that the servers couldn't cope with the demand). There are also 50 EFT books already existing on *amazon.co.uk* and *amazon.com*, many with reasonably high sales rankings. (That's twice as many EFT books than were available this time last year.) What we offer is a unique set of protocols that advance EFT, ensuring that we have a readymade market among EFT enthusiasts. In addition, this book would appeal to others who have trained in other Energy Psychology techniques such as TFT and MTT.

#### Other Target Markets

There are four further distinctive target markets for this book:

1. Those who are interested in the 'new biology' and 'new sciences'. Bruce Lipton teaches us how the first six years are of major importance in the formation of our beliefs, and how these beliefs can later lead to ill health and disease. *Matrix Reimprinting* puts the science of Bruce Lipton into action, transforming memories from the first six years and beyond.
2. Those who have become interested in the *Matrix*, including followers of Gregg Braden, people who have seen *The Secret*, those who have read *The Field* by Lynne McTaggart, or those who have seen the recently released film *The Living Matrix*. *Matrix Reimprinting* shows

how to put the law of attraction into action, and works directly with the matrix to create personal change.

3. Those who are interested in self-help, including people who are challenged with trauma, disease, addiction, phobias, allergies, and so on. Also, anyone interested in the various aspects of self-improvement. We do not just offer theories for these groups, but effective techniques and protocols that they can use on themselves to work through their issues or challenges. They can also benefit from these techniques without any previous training or experience.
4. Any therapist who wants to add a new tool to their toolbox. To date *Matrix Reimprinting* is already being used successfully by GPs, nurses, medical professionals, naturopaths, hypnotherapists, counsellors, psychologists, body workers, energy workers, professors, teachers, NLP practitioners, life coaches, beauty therapists, hairdressers and laypeople.

#### Marketing Plan

We have only just begun to explore the market for this book, and believe we have only reached the tip of the iceberg. If published by Hay House we believe this would put our work in front of a much wider audience than we could reach ourselves.

We would market the title globally through our present contacts and mailing lists. Karl has a mailing list of around ('X' number of) people who he has trained. There are an additional ('X' number of) people worldwide already on the *Matrix Reimprinting Book Newsletter* (which was only set up in November). Then there

*are the many contacts that Karl has as an EFT Master. Dawson Church, author of Genie in Your Genes, has already published a review of the book in the Energy Psychology magazine. Geoff Napier at Cygnus Books has read the book and indicated his interest in running a feature on it. We have connections with Gary Williams at EFT World Magazine. In addition we have connections with Magnus from the globally successful tapping.com., and he has already helped us launch the self-published version.*

*Karl also has countless national and international contacts and a strong presence on forums worldwide. We are both strong public speakers and would be keen to set up talks and demonstrations all over the country to support the release of the book. We both have several international trainings planned for 2010, and are willing to travel globally to promote this work. Additionally I am about to set up regular teleseminars on Matrix Reimprinting, so these could be utilised for publicity of the book. We would also utilise Internet radio. And of course, there are the many practitioners that we have trained who have had great results with these techniques and are willing to support us to get Matrix Reimprinting more widely recognised.*

*Matrix Reimprinting as a technique is also being recognised, discussed and reviewed worldwide through many online resources such as forums, blogs, websites, and article sites. We feel we could capitalise on this already existing interest.*

#### Contacting Us

*I became involved in Matrix Reimprinting when I resolved two major 'incurable' health conditions*

*using these techniques, and since then my life has transformed on countless levels. My aim now is to get Matrix Reimprinting into the mainstream, so that others can experience similar benefits. I hope that you can see the vast potential for marketing this title as we are very keen to work with you to bring Matrix Reimprinting to a much wider audience. If you are interested in publishing this title, or require further information, please contact me using the details on this letter. I look forward to hearing from you.*

*Yours Sincerely*

*Sasha Allenby*

*Co-Author of Matrix Reimprinting Using EFT*

*EFT and Matrix Reimprinting Trainer*

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## RESOURCES

To be kept updated on all the latest resources go to: <http://www.sashaallenby.com/book-membership>.

### Clearing Emotional Blocks

To clear underlying emotional blocks or beliefs around your ability to write a book, see *Matrix Reimprinting Using EFT: Rewrite your Past, Transform your Future* by Karl Dawson and Sasha Allenby. Also see *Transform Your Beliefs, Transform Your Life, EFT Tapping Using Matrix Reimprinting* by Karl Dawson and Kate Marillat.

You can also train in Matrix Reimprinting with the creator of the technique, Karl Dawson, or with one of his trainers worldwide.

Visit <http://www.matrixreimprinting.com>

Kate Marillat, co-author of *Transform Your Beliefs, Transform Your Life* (Hay House, September 2014) also specialises in clearing the emotional blocks that you may experience as a writer. Kate combines her expert knowledge of EFT and Matrix Reimprinting to support authors in their creative process. <http://katemarillat.com>

### Meditation

For immediate access to online meditation and Shavasana (lying down relaxation), visit <http://www.yogaglo.com>. My recommendation is my own meditation and spiritual teacher, David Harshada Wagner. Also visit David's website: <http://davidhwagner.com>

To learn a simple and highly effective meditation technique, visit the site of Sandy C. Newbigging (the author of the foreword for this book): <http://www.mindcalm.com> or see his book, *Mind Calm*.

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To have your book edited by the editor of this book, e-mail Lois Rose at [lois@lois-rose.com](mailto:lois@lois-rose.com). Lois is the chief editor for Wisdompreneurs Publishing and also a world-class editor.

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## ACKNOWLEDGEMENTS

Thanks to my dear friend and soul brother, Brett Moran, for your input on the marketing section, for the continued love, support and connection you have shared with me on the journey over the years, and for being such an awesome human being. You inspire me every day and in every way.

Thanks to David Harshada Wagner for continued friendship and spiritual support. There is so much of what you bring to this world in the essence of this book. Thanks also for your contribution to the endorsement of this book.

Thanks to Sandy C. Newbigging for continued friendship and support, for writing the foreword, and for your numerous tips and ideas presented in this book.

Thanks to Karl Dawson for all the invaluable help, friendship, support and belief in me given over the years, and for your contribution to the endorsement of this book.

Thanks to Paul Zelizer for the co-creation of Wisdompreneurs Publishing, and the awesome advice on spiritual entrepreneurship, which helped to reshape the marketing section of this book. Thanks also for your contribution to the endorsement of this book.

Thanks to Jerome Braggs for being such an inspiring light in my life, and in the lives of all whom you touch. I predict that you are going to be one of the most prolific and powerful voices of our time!

Thanks to Alison Raby for your inspiration and input into Wisdompreneurs Publishing. I look forward to our growing journey together.

Thanks to Chris Black for your input for the marketing section, plus all your input into my business over the past few years.

Thanks to David R. Hamilton for your endorsement, and for being such a great inspiration to me. You are a beacon of light in this industry.

Thanks to Lisa Farr for the original inspiration to find and define my niche. What I learned from you in the early days has stuck with me always.

Thanks to all the staff at Hay House UK for their outstanding contribution to the publishing of ***Matrix Reimprinting Using EFT***.

Thanks to Lois Rose for editing this book – it's always a joy to work with you.

Thanks to Ann Lowe for the inspired cover design. I love it and I love your work.

Thanks to Kim and Sinclair Macleod for your awesome work on the layout of this book.

Thanks to Pat Flynn and Jeff Goins for their excellent webinar on how to create a launch team.

Thanks to Constance Kellough for the profound influence you had on me and the work that I do, when I interviewed you on the Wisdompreneurs Publishing Summit.

Thanks to Dr Melva Green, Ester Nicholson, Jayne Warrilow, Shamash Alidina, Jerome Braggs, Sandy C. Newbigging, David H. Wagner, Karl Dawson and Brett Moran for your input on the Wisdompreneurs Publishing Summit.

Thanks to Sharon King for friendship, loyalty, and for your endorsement of this book.

Thanks to my soul sister, Natasha Black, for the beauty that you give to this world and that you add to my life.

Thanks to all the other dear people who love and support me in all that I do. Laura Jane Jones, Laveta Piemme, Tanja Velkov, Alen Garagic, Adriana Rizzolo, Stevie Weinstein-Foner, Chris Malejko, Taryn Longo, Sarah Turner, Susie Shelmerdine, Bernie Allenby, Barry Allenby, Ben Allenby, Roni Hobbs, Daymo Hobbs, Isabelle Hobbs, Suzanne Hobbs, John Hobbs. I love and thank you all.

A special mention to Kate Marillat for your contribution to Matrix Reimprinting. I am delighted that you co-authored ***Transform Your Beliefs, Transform Your Life***, the follow-up to the Matrix Reimprinting book, and I wish you every success going forward.

And finally, thanks to all my clients and workshop participants that I have had the honour to work with over the years. I learned so much from you and I am eternally grateful for the time we have shared together on this journey. With love.



## ABOUT THE AUTHOR

Sasha Allenby is co-author of *Matrix Reimprinting Using EFT*, which was published by industry leader Hay House and released in 10 languages.

Sasha teaches worldwide through online seminars, courses and training programmes, aspiring writers to define, write and publish their books. She also supports and trains individuals in spiritual leadership.

She is a highly sought-after ghostwriter and CEO of Wisdompreneurs Publishing.

She combines her extensive knowledge and 15 years' experience in the field of personal development, self-help and spiritual awakening, with her skills as a qualified literature teacher.

Sasha has the unique ability to see into the heart of your project, sometimes before you have actually seen it yourself, and help you define and refine what is authentic for you.

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