





▶ “U.S. publishers have seen sales shrink in four out of the last five years . . . But Greenleaf Book Group, headquartered in Austin, Texas, is thriving.”

—*Forbes*, August 2009



▶ “Greenleaf represents a chance to tell New York publishers to take a hike.”

—*Inc.* magazine, September 2006



▶ Greenleaf Book Group ranked in the top five on *Publishers Weekly's* list of independent publishers with the most growth in sales.



## GREENLEAF BESTSELLERS INCLUDE:

### NEW YORK TIMES

The Last Link

Six Disciplines Execution Revolution

The Exceptional Presenter

Killing Sacred Cows

Small Message, Big Impact

The Aging Myth

The Gray Zone

The Amazement Revolution

### WALL STREET JOURNAL

The Last Link

Six Disciplines Execution Revolution

The Exceptional Presenter

Killing Sacred Cows

Small Message, Big Impact

The Aging Myth

The Amazement Revolution

TJ Walker's Secret to Foolproof Presentations

The 29% Solution

The 9 Steps to Keep the Doctor Away

Predictable Success

The Sandler Rules

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BOOK GROUP LLC

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You may be a good fit for one of Greenleaf Book Group's imprints if

- You're an author looking for a selective publisher with high quality standards; national distribution; sales-focused marketing services; and a smart, author-centric model.
- You're a self-publisher or small press looking for competitively priced, high-quality editorial, design, and production services.
- You're a self-publisher or small press seeking national distribution and innovative, sales-focused marketing services.

It's the right time to contact Greenleaf if

- You have a book proposal or idea with significant potential to thrive in America's retail book market. Greenleaf prefers to begin work on a project as early as possible and often collaborates with authors to define the project's content direction before the manuscript is complete.
- Your manuscript is complete and ready for professional editorial feedback or publication. If Greenleaf is interested in publishing your work, we will deliver editorial feedback to identify the project's market viability and define a publication plan for your book.
- Your manuscript is ready for press or you need production services to prepare it for the printer. Greenleaf offers production services to small and independent publishers—even if we do not publish or distribute the title.
- Your book is at press or recently published. Though our postproduction acceptance rate is very low, Greenleaf Book Group does distribute and market select titles from small presses and self-publishers. We're looking for projects with extraordinary production quality, marketing plans, and sales potential.

## OUR GOALS

We are not interested in playing the lottery with our title list, hoping one hit can compensate for multiple failures, or in working with a high volume of low-producing, short-term projects. Rather, we guide our clients to two basic objectives:

### BRAND AND PLATFORM DEVELOPMENT

One of our primary roles in the expansion of our clients' businesses and careers is to help them expand their brands and profitability by identifying opportunities for new products and services. To do this, we work to develop a complete vision for their brands, including ancillary products such as corporate training programs, workbooks, webinar series, audio downloads, etc.



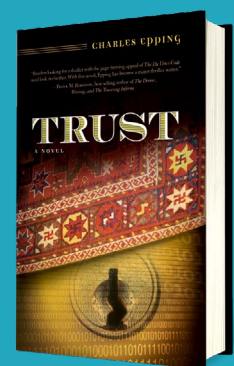
Greenleaf Book Group is a publisher and distributor dedicated to the development of independent authors and the growth of small presses.

Greenleaf accepts a very low percentage of the submissions it receives.



'I've had a great experience publishing my novel with Greenleaf,' [Charles] Epping said, 'Their attention to detail, market-savvy, and creative power is just as strong as at a major publishing house.' Epping added that Greenleaf 'hit the ground running' (the book appeared on the cover of *Publishers Weekly*) and that they're already planning a second printing. "

—*Publishing Trends*, September 2006, from an interview with Charles Epping, author of *Trust*, which won a Bronze IPPY Award, and *A Beginner's Guide to the World Economy*



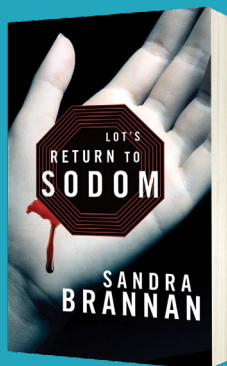
“ With its distribution and publishing arms both gaining traction, Greenleaf recently made the Inc. 500 list of fastest-growing private companies. ”

—*Publishers Weekly*

Greenleaf’s publishing models combine the benefits of the major publishers’ approach with the ownership, timeline, and control perks of self-publishing.

“ I have yet to meet someone at Greenleaf who I wouldn’t hire myself . . . Thorough while visionary, creative while grounded, exacting while compassionate, the team of professionals is an amazing tribute to the dedication and persistence in achieving the goal of the new model of publishing. ”

—Sandra Brannan, author of *In the Belly of Jonah* and *Lot’s Return to Sodom*



## MULTIPLE PRINT RUNS

Small presses and independent authors increase their profit margins exponentially with subsequent print runs. We use our production, distribution, and marketing programs to help push the titles we publish and distribute into bigger profits.

## HOW WE REACH OUR GOALS

Greenleaf’s success is contingent upon the success of our clients, so reaching our goals means helping our clients reach theirs. We approach each project from an intelligent business perspective, armed with comprehensive knowledge and experience in the book industry. The following principles are at the core of our success.

### COMPETITIVE PRODUCTS

To enter this industry is to accept the reality that more than 8,200 new books are published each day (over 3,000,000 print books in 2010). To succeed, you must be able to compete with the big players in all areas: production, distribution, and marketing. If one link in this chain is broken, the project will be lost in the crowded book industry. We help our clients compete by minimizing production costs, maximizing quality, opening distribution channels, creating book industry awareness, and building successful brands.

### COMMITMENT

At Greenleaf Book Group, we regard our clients as long-term partners. When we accept a new project, we assess its growth potential and commit to helping our client reach that potential.

### VIABLE BUSINESSES

Our success is rooted in the belief that publishing should be profitable and enjoyable for small presses and independent authors. We believe in thoughtful, strategic execution of business plans based on practical knowledge of the book industry. We are not in the business of selling dreams; we are in the business of building careers and growing small businesses.

## WHY GREENLEAF PRODUCES RESULTS

Greenleaf succeeds by operating within a fresh paradigm. Our publishing models combine the benefits of the major publishers’ traditional approach with the ownership, timeline, and control perks of self-publishing. Greenleaf matches each book with the appropriate imprint based on distribution strategy, and makes it possible for the authors and small presses we serve to compete with major publishers’ production quality and profit margins without sacrificing control and independence.

### GREENLEAF GIVES YOU POWER.

We are one of the few publishers that allows its authors to retain full publication rights while still offering editorial, design, and production quality that matches—often even beats—the major publishing houses. We do not bind our clients to us contractually for any specified time, so our clients have the freedom to move about the industry as they please. Greenleaf clients own their work and navigate their careers on their own terms.

### GREENLEAF GIVES YOU FLEXIBILITY.

While various alternative models designed to support independent authors have been introduced to the industry—including many ebook and print-on-demand publishing options—the Greenleaf model works within the trade’s infrastructure to maximize potential reach for our authors. Whether you choose traditional books, ebooks, or print-on-demand, we ensure that our authors have the flexibility and options they need to be successful. And, our model gives independent authors the best possible opportunity to compete in reaching consumers online, at retail outlets, or through direct book sales.

### GREENLEAF OFFERS MARKETING SOLUTIONS THAT PRODUCE REAL RESULTS.

Groundbreaking in the industry, Greenleaf’s marketing programs are proven, sales-focused strategies for small presses and independent authors to get books on bookstore shelves, expand and leverage powerful sales platforms, and position their titles for maximum exposure to consumers and the supply chain. We offer services to help our clients strengthen their platforms and elevate their brand presence to put them in the path of business well beyond the publication of their books.

## GREENLEAF BOOK GROUP PROUDLY PUBLISHES AND DISTRIBUTES THE FOLLOWING IMPRINTS:



“Greenleaf Book Group is turning the publishing industry on its ear.”

—*Austin Business Journal*

“[Greenleaf’s] approach has attracted both established authors looking for more control (and more money) over the publishing process and new authors.”

—*Publishers Weekly*

“Greenleaf Book Group is an exceptional company with great people, a smart business model, and working relationships that produce results.”

—Gregg Crawford, author of *The Last Link*, a *New York Times*, *Wall Street Journal*, *USA Today*, and *BusinessWeek* bestseller







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## TRADITIONAL PUBLISHING

The first option is to sell your manuscript to a traditional publishing house for an advance and royalties. The primary benefits of this method are that

- Traditional publishing requires the smallest up-front investment by the author.
- Major publishers have solid, nationwide distribution.
- Some publishers grant new authors credibility and prestige.

The traditional publishing process usually begins with query letters to literary agents. Essentially, you're applying to them for representation; if your book is accepted, they will shop your work around to publishers, looking for a buyer. Literary agents have exclusive selling rights and typically require a 10 to 15 percent commission on all royalty payments, including advances. Very few traditional publishers accept unsolicited submissions from authors without an agent.

Next, you write a proposal (or revise the one you used to secure an agent) for publishers who will consider your work. If a publishing house is interested in your project, it typically makes a standard offer:

- Advances commonly fall into one of two categories: \$2,000 to \$20,000 or \$100,000 plus. But the six-figure advance is an endangered species in today's market (especially for first-time or unknown authors).
- Through royalty payments, authors usually retain 5 to 7 percent of the cover price on paperbacks and 10 to 15 percent on hardcovers.
- It's important to note that authors do not receive royalty payments until the advance has been repaid.

What does this mean? Let's say that you have agent representation and a paperback book that retails for \$10. You received an advance of \$10,000 and negotiated a royalty of 7 percent.

- For a variety of reasons that you'll learn about later in this packet, the publisher can expect to get \$3.50 to \$5.00 for each book sold through standard bookstore channels. While this doesn't affect your payment, understanding the publisher's income will give you valuable insight into the model.
- The agent gets 15 percent of the \$10,000 advance, so after paying your agent and taxes, your net would be about \$6,000.
- Since your agent gets 15 percent of your royalties, your 7 percent is reduced to only 5.95 percent (7 percent  $\times$  85 percent), or just less than 60 cents per book sold.



An author with no previously published books can expect to invest a minimum of two years in finding an agent and a publisher, and it will take at least one more year to get the book on the market.

“After a book is published—even if a major publisher is involved—the author can't rely on the publisher to do the marketing. He or she will have to make appearances, generate media interest, and do substantial public speaking and Internet marketing in order to sell books.”

—Businessweek.com

▼  
“ 7 out of 10 titles do not  
earn back their advance...”

—*New York Times*

According to Verso Digital's 2009  
Survey of Book-Buying Behavior,  
author reputation is the most  
important factor in a book-purchase  
decision, followed by personal  
recommendation and price.

- The 7 percent would pay down the advance you received, so assuming you received a base advance amount of \$10,000, you would begin receiving royalty payments after 14,286 copies of your book were sold.

Even though the publisher retains most of the revenue, you still have to invest in marketing. Many people assume that because traditional publishers pay for production, they finance the marketing as well. The *Chicago Reader* describes the reality of today's book marketing: "Despite the publishing industry's tradition of diligent assistance to worthy authors, books are going the way of cars. If you want them to move you'll have to pump the gas yourself." While some publishers do spend considerable amounts on promotion, all successful authors must invest time and money in marketing—regardless of the publishing option—and most thriving authors published by major houses finance their own independent publicity campaigns.

With a traditional publisher you have no control over how many copies of your book are printed, when they're printed, or how long they are actively distributed. Even if you buy back your publication rights or the rights revert to you when the publisher puts the book out of print, you have very little control over the fate of your project, and you may not have the rights to the cover design and layout of the book (meaning you will have to pay to have a new cover designed and a new interior formatted). When books go out of print, authors are commonly displeased with the timing. There is almost always a lag in sales, and it is often difficult for authors to collect usable files for printing from publishers.

## VANITY PUBLISHING

Another option is to use a vanity publisher. They offer to publish any book, regardless of the quality, for a fee. Instead of an advance, they often charge an exorbitant amount and may take a 50 to 75 percent stake in the work. For the up-front fee, they help turn your document into a book, but there are many disadvantages:

- Most vanity publishers charge way too much, given the quality of their production services.
- They make the majority of their money on the up-front fee, so they have little incentive to help your book succeed.
- They do not have sufficient bookstore distribution.
- The production quality of their books is usually poor.

Industry professionals often have a negative perception of books published by vanity presses, and these books are commonly refused media exposure and shelf space in retail stores. It is well known within the trade that these publishers are not selective, and since the quality of their work is consistently inadequate, many books are prejudged because of the vanity publisher's name or logo on the book.

## DIGITAL PUBLISHING

Digital publishing has received a great deal of press recently for offering authors additional options. Of these, ebooks and print-on-demand (POD) technology have received much of the attention. First, let's take a look at ebook publishing.

- Most ebook publishers accept manuscripts as vanity publishers do—based on few or no editorial criteria. Without being able to judge a book by production value or publisher, buyers, reviewers, and media have no reliable way to assess quality.
- Although ebook publishing may seem like a cost-effective solution, sales for most titles are generally low. The market is growing, and while the handful of runaway ebook success stories are inspiring, current figures suggest it is not yet a viable stand-alone publishing option for most books.
- Because it's so affordable to convert books to ebooks, most publishers, including Greenleaf, use it as an additional option for consumers. Publishing in multiple formats maximizes a publisher's means of reaching readers.

Some ebook publishers offer an on-demand printed alternative in addition to an electronic version using POD technology.

POD is widely marketed as a profitable alternative to traditional printing. It's important to note that there is a difference between POD printers and POD publishers. POD publishers typically offer basic file preparation, design, and editorial services. After providing these services, POD publishers use a POD printer to produce books and make them available online and by special order in bookstores. You can use a POD publisher as a middleman and service provider, or you can work directly with a POD printer. When deciding whether to move forward with a POD publisher, you may consider the following:

- Like many ebook publishers, most POD publishers accept projects regardless of quality. This can result in negative reactions from media and book industry professionals.
- For the most part, POD titles are not actively stocked in bookstores. Typically, if consumers want a particular POD title, they have to order it from a bookstore or online.
- Few consumers special-order books from bookstores; most commonly, they buy a book that is already in stock, or they order from an online retailer such as Amazon.com.
- When working with certain POD publishers, you may pay for an interior layout and cover design but may not own the rights to the formatted files. In other words, if you leave your publisher (or freelance contractor) for a new publisher,



According to the *New York Times*, AuthorHouse reports selling more than 2.5 million books in 2008—averaging sales of only 54 units per title.

It's important to note that there is a difference between POD publishers and POD printers. POD printers can be valuable resources if you need a short print run or an exceptionally fast turnaround time.



you may not be given the application files or high-resolution files you need and will thus have to pay a second time to have the interior formatted and the cover designed.

Unlike POD publishers, POD printers typically do not offer design, editorial, or other publishing services, but they can be extremely valuable resources, particularly when printing books with unknown or limited sales potential.

If you need a few copies in a rush, good POD printers can offer unmatched turnaround times. If you are seeking a national book release, however, you should consider the following:

- If you expect to sell more than a thousand copies, your production price per unit will be notably lower if you use a traditional offset printer.
- POD printers do not offer the same variety as offset printers, so your design and manufacturing options will be limited to very basic specifications.

The main issue to consider with digital options is whether they offer you the optimal chance of success in your particular market. Greenleaf Book Group uses digital publishing options for projects with niche or focused markets and to complement standard formats, but we generally recommend traditional printing and sales channels for authors and publishers seeking mass distribution.

## SELF-PUBLISHING

Self-publishing has gained a lot of momentum in recent years, primarily as a result of decreased production costs and the mass distribution of accessible technologies that make book production simple for the layperson. But self-publishing continues to offer authors a mixed bag of costs and benefits.

On one hand, if you self-publish you have the advantage of ownership and total control over content and timeline. You also retain the full cover price for all books sold directly to consumers and a significantly greater portion of the cover price (up to six times more than if you were published by a major house) from standard trade sales to bookstores.

On the other hand, most self-publishers cannot compete with the major houses for one or more of the following reasons:

- The editorial process major publishers employ is almost impossible to recreate with a freelance editor. The standard editing process with a major house involves multiple editors and input from other departments, such as sales, distribution, and marketing. Though many self-publishers hire talented editors, they rarely have access to a cooperative team with experience in all areas of the industry to help make critical content decisions.



“The real challenge is not to produce books, it is to achieve all the goals of publishing—to get the books edited, distributed, noticed and, above all, bought.”

—*New York Times*

“Self-publishing was out of the question, as self-published books appear to potential readers as too self-serving. We were delighted, therefore, to discover Greenleaf Book Group. The process has been fun, encouraging, and stimulating.”

—Mary Kay Plantes and Robert Finrock, coauthors, *Beyond Price*

Though many self-publishers hire talented freelancers, they rarely have access to a cooperative team with experience in all areas of the industry to help make critical decisions about content and design.

- Designers of self-published books usually lack access to distributors, experienced book marketers, and sales experts. Talented designers can produce attractive covers and interior page designs, but they often exclude or spoil vital elements that affect market viability.
- Self-publishers usually lack regular exposure to printers, and as a result, they miss out on new technologies available for book production. This gives major publishers a competitive edge—they can design cutting-edge products and use special effects to make their books stand out more in the marketplace.
- Because self-publishers usually do not bring volume business to book printers and other vendors, they have to pay top dollar for production services and book printing. Meanwhile, major publishers can keep costs low and establish much healthier margins.
- For the most part, self-publishers do not have brand recognition with booksellers or experience navigating the industry’s complicated supply chain. This causes many ripples in the distribution process, including lower sales (from weak or nonexistent relationships with national buyers and no established vendor accounts with key retailers) and higher costs (from inefficient systems, expensive fulfillment, and a lack of buying power). Self-publishers can mitigate some of these problems with the help of a distributor, but issues of brand power and experience can still affect sales.
- Because self-publishers usually have to outsource each element of publication to a different source, their projects often lack the cooperation and synergy required for a successful book launch. Commonly, their editors do not have experience with sales, which affects the market viability of the content; their designers may not know anything about the national buyers’ preferences, which affects the distributor’s ability to negotiate big sales; and their distributors may not have deep marketing involvement, which creates a gap between publicity and sales. On top of this, the author has to coordinate all of the moving parts and manage all of the outsourced vendors.

Self-publishing has a rich history as the starting point for successful authors, and more and more authors are leaving their New York publishers to retain their publication rights and pursue self-publishing. John Grisham, Richard Nelson Bolles (*What Color Is Your Parachute?*), Deepak Chopra, Ken Blanchard, Stephen King, and even William Strunk Jr. started off self-publishing, and the trend continues to gain strength. The financial benefits combined with ownership, control, and shorter timelines lure more and more authors to the independent sector every year. But in order to be successful, self-publishers must find quality partners and vendors, become avid students of the book industry, and promote themselves with tireless persistence.



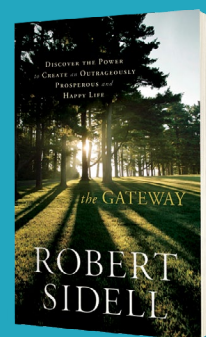
Greenleaf offers the quality, distribution power, and experience of a major publisher and the ownership and financial advantages of self-publishing.

“Greenleaf Book Group . . . is set apart from assisted self-publishing by its traditional distribution operation to targeted trade outlets.”

—*Publishing Trends*

“My book moved to a whole new level as a result of interacting with Greenleaf Book Group. It is more professional, more focused, and more polished. It delivers the message more powerfully.”

—Robert Sidell, author of *The Gateway*.





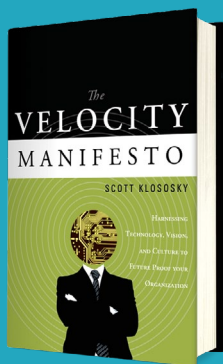
Because Greenleaf Book Group is a full-service national distributor, we grant our publishing clients industry clout and sales power.

“As a bestselling author, I’ve been associated with three of New York’s biggest publishing houses. Without a doubt, Greenleaf Book Group provides first-class service, second to none.”

—Steve Alten, *New York Times* best-selling author of *Meg: A Novel of Deep Terror*, *Domain*, *Goliath*, and *The Loch*

“I love the hybrid model of being able to retain the rights and control many aspects of the book, while also getting the distribution help.”

—Scott Klososky, author of *The Velocity Manifesto* and *Enterprise Social Technology*



## THE GREENLEAF BOOK GROUP MODEL

Greenleaf’s model combines the most powerful benefits of traditional publishing with all the perks of self-publishing—while eliminating the biggest downfalls of both. We offer our authors the quality and experience of a major publisher and the ownership and financial advantages of self-publishing. At the core of Greenleaf Book Group’s publishing model are five primary values:

- **Money:** Though Greenleaf publishes better products than self-publishers and many major houses, our authors may pay less than they would self-publishing and retain a much larger portion of the profits than they would with a major house.
- **Ownership:** Greenleaf’s authors retain complete ownership of their books. They can earn more money, and since they own the work, they can sell publication rights, foreign rights, and even film rights.
- **Quality:** Our quality standards are some of the highest in the book industry. With publishing veterans from the major houses on staff and a seamless process to shape our books’ content, Greenleaf’s editorial work is unmatched. We are renowned for our award-winning design work and have a reputation for being on the cutting edge of printing technology and design trends. We have a staff of talented professionals who work as a team to avoid the problems that often arise in self-publishing, and because our projects are not bound by the harsh budget limitations imposed on the major houses by their parent corporations, our quality often outshines the major publishers.
- **Time:** Greenleaf can get a book on the market faster than a traditional publisher and keep selling it for much longer than the average three to six months a major publisher allows. It usually takes a minimum of two years to secure an agent and get a book published by a major house. In contrast, Greenleaf releases books within timelines as short as six to nine months.
- **Marketing:** Major publishers are notorious for abandoning their authors in a marketing campaign, and self-publishers are often stuck with no way to tie sales to publicity. In contrast, Greenleaf Book Group executes sales-focused, coordinated campaigns that complement our authors’ efforts and strengthen their opportunities for success.



Another benefit of Greenleaf is our payment structure. Greenleaf Book Group clients who sell directly on their own (such as speakers who sell books in the back of the room) retain the full cover price for book sales they invoice. Greenleaf clients also retain a greater portion of the cover price for books sold by Greenleaf to bookstores and libraries—even after considering discounts for wholesalers and retailers. In most cases, our authors retain 35 percent of the cover price for all books sold to trade accounts—that’s five times more than what they would earn with the average major publishing contract and almost one and a half times more than the average vanity publisher’s royalty. Also, Greenleaf authors can sell books at higher profit percentages—since they own the rights, they determine to whom, and for how much, to sell their books.



“Finally I found someone who gets it! Greenleaf is flexible, agile, and innovative. They know how to make this crazy book business work for the entrepreneurial author.”

—Giovanni Livera, author of *Live a Thousand Years*



“I feel deeply honored and privileged that Greenleaf picked up my project. I am so much more protected than writers who are struggling on their own to hire all the different services they will need to meet the book industry requirements. I am repeatedly asked about Greenleaf, and I proudly talk about the company and how great the staff was to work with.”

—Pamela Henn, author of *Nick & Slim: The Legend of the Falcon Mine*

## ▶ SERVICE PORTFOLIO

PRODUCTION
<input type="checkbox"/> Manuscript Development
<input type="checkbox"/> Ghostwriting <input type="checkbox"/> Project Development
<input type="checkbox"/> Editorial Development
<input type="checkbox"/> Developmental Editing <input type="checkbox"/> Substantive Editing <input type="checkbox"/> Copyediting <input type="checkbox"/> Proofreading
<input type="checkbox"/> Content Repurposing
<input type="checkbox"/> Content Chunking <input type="checkbox"/> Ancillary Products
<input type="checkbox"/> Indexing
<input type="checkbox"/> Titling
<input type="checkbox"/> Cover Copy Development
<input type="checkbox"/> Cover Design
<input type="checkbox"/> Interior Page Design and Composition
<input type="checkbox"/> Illustration
<input type="checkbox"/> Technical (line art, charts, and graphs) <input type="checkbox"/> Artistic
<input type="checkbox"/> Advance Reader's Copy (Galley) Design
<input type="checkbox"/> Compliance
<input type="checkbox"/> Printing
<input type="checkbox"/> Audiobook Production
<input type="checkbox"/> Ebook Conversion

DISTRIBUTION
<input type="checkbox"/> Sales to
<input type="checkbox"/> Barnes & Noble <input type="checkbox"/> Books-A-Million <input type="checkbox"/> Hastings <input type="checkbox"/> Independent Bookstores <input type="checkbox"/> Libraries <input type="checkbox"/> 800-CEO-READ <input type="checkbox"/> Amazon.com <input type="checkbox"/> BarnesandNoble.com <input type="checkbox"/> Ingram <input type="checkbox"/> Baker & Taylor <input type="checkbox"/> Bookazine <input type="checkbox"/> Brodart <input type="checkbox"/> Follett <input type="checkbox"/> College Bookstores <input type="checkbox"/> Museum Stores <input type="checkbox"/> Gift Shops <input type="checkbox"/> Airport Bookstores and Specialty Outlets, via Hudson, Levy, News Group, Paradies, and Nutribooks <input type="checkbox"/> International Markets <input type="checkbox"/> Ebook Channels <input type="checkbox"/> Audible
<input type="checkbox"/> Warehousing
<input type="checkbox"/> Fulfillment
<input type="checkbox"/> Inventory Management
<input type="checkbox"/> Accounts Payable/Receivable
<input type="checkbox"/> Store Placement ("Co-op") Negotiations and Promotions

MARKETING
<input type="checkbox"/> Supply Chain Marketing
<input type="checkbox"/> Bookstore Outreach <input type="checkbox"/> Library Outreach <input type="checkbox"/> Ingram Print Ad <input type="checkbox"/> <i>Publishers Weekly</i> Email Ad <input type="checkbox"/> "Autographed by Author" Stickers <input type="checkbox"/> Trade Reviews <input type="checkbox"/> Targeted Print Advertising <input type="checkbox"/> Advance Reader's Copies
<input type="checkbox"/> Genre Marketing
<input type="checkbox"/> Reading Group Guides <input type="checkbox"/> Targeted Display Advertising <input type="checkbox"/> Targeted Award Submissions <input type="checkbox"/> Targeted Review Submissions
<input type="checkbox"/> Online Marketing
<input type="checkbox"/> Custom Social Media Strategy <input type="checkbox"/> Social Networking Setup <input type="checkbox"/> Targeted Blog Outreach <input type="checkbox"/> Amazon Optimization <input type="checkbox"/> Amazon Search Inside! Setup <input type="checkbox"/> BN.com See Inside Setup <input type="checkbox"/> Google Book Search Setup <input type="checkbox"/> NetGalley <input type="checkbox"/> Targeted Banner and Text Advertising <input type="checkbox"/> Video/Trailer Production
<input type="checkbox"/> Brand & Platform Development
<input type="checkbox"/> Audience Building <input type="checkbox"/> Author Brand Audit <input type="checkbox"/> Positioning and Content Strategy <input type="checkbox"/> Presentation Design & Development <input type="checkbox"/> Press Kit <input type="checkbox"/> Testimonials/Endorsement Outreach <input type="checkbox"/> Website Design



PRODUCTION + EDITORIAL

# UNITING OWNERSHIP & EXCELLENCE

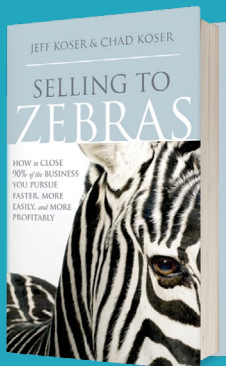
► GREENLEAF'S PRODUCTION AND EDITORIAL DEPARTMENTS GIVE independent authors the ability to create books that match or beat the quality of those generated by the major publishing houses, so writers can retain the rights to their work without sacrificing editorial, design, and printing excellence.



▼

“What started out as a good idea and an okay manuscript has turned into a solid book with very real potential.” “We pat ourselves on the back for picking such a good partner to be the publisher of *Selling to Zebras*. The Greenleaf team is a joy to work with. And the book! The end product will be light-years beyond anything we ourselves could have produced.”

—Jeff Koser and Chad Koser, coauthors of *Selling to Zebras*



“For years we’ve been told, ‘Don’t mess with book publishers!’ But our relationship with Greenleaf Book Group defies that logic. Without their expertise, creativity, and wise counsel, *Don’t Mess with Texas: The Story Behind the Legend* might never have been published.”

—Tim McClure, cofounder, GSD&M

When Greenleaf accepts a new title for publication under one of its imprints, the manuscript first goes to our editorial department for analysis. This process begins with editorial feedback based on a professional editor’s thorough examination of the manuscript. After we discuss the feedback and our recommendations with the author, the project is submitted to production to begin the publication process. We build a production schedule that outlines all major points on the project’s timeline, and then we begin editorial, compliance, and design work. Our production and editorial departments can take you from the point of idea conception to the moment you hold the first copy of your book in your hands.

The production division also functions like a trade association: we use our volume business to negotiate better prices, and we select the best vendors for your needs based on years of experience with the highest-quality professionals and printers in the industry. The result: you save time, money, and stress—and produce a more competitive book.

Each book’s specific needs are considered when building publication plans, and only the most appropriate services are scheduled for each project. Following is an outline of Greenleaf’s comprehensive production and editorial service portfolio.

## ▶ THE PROCESS BEHIND THE CREATION

### EDITORIAL DEVELOPMENT

Typically, editing is the first stage of the production process. Greenleaf’s editorial services include project development, ghostwriting, multiple stages of editing, and indexing. As part of the editorial process, we also work with authors on title selection and cover copy. Fees for editorial work are based on your needs as determined during the editorial analysis; they are generally structured according to the number of hours required to complete your project.

### PROJECT DEVELOPMENT

The editorial team’s work may begin early in the publication process with project development—clarifying the market demand for your content and helping you present and package it to create the greatest consumer appeal. Project development is a collaborative process that starts with analysis of the core idea for a book from a market and audience perspective. We then work with the author to create a strong structure and outline for the content and offer guidance as the author writes the manuscript or reworks existing content. The goal is to eliminate the vacuum that many authors feel during the writing process and help you create the best possible book right from the start.

## GHOSTWRITING

The greatest strength of any book is its content—its usefulness, its educational value, or its entertainment value. Some authors have unique, marketable content but lack the time or inclination to write a complete book. Enter the ghostwriter. Greenleaf offers ghostwriting services to authors who express a need or desire for help with the writing process. A ghostwriter's primary responsibility is to effectively communicate the author's content while also capturing the author's voice and style. We work to pair authors with the best writers, based on writing style, familiarity with content, and personality. The ghostwriting process is a gradual one, beginning with idea development and creation of a detailed outline. The author is involved all along the way, providing content, guidance, and feedback.

## EDITING

Even if previously published with a major house, few authors have experience with the extensive processes and standard style guidelines used by the top publishers to produce the refined quality of content that distinguishes their work from that of other authors. Greenleaf's editorial division was structured to support the same quality standards as the major publishers, and to offer independent authors a professional, thorough editorial process. The four types of editing provided by Greenleaf are

- **Developmental editing:** high-level directional editing that may include developing a cohesive theme or market position, adding new content or new writing to support current content, and rewriting, restructuring, or reorganizing current content
- **Substantive editing:** comprehensive editing that involves structural and organizational changes and substantial improvements to the quality of prose and style
- **Copyediting:** thorough editing of prose for optimal sentence structure and proper grammar, usage, and punctuation
- **Proofreading:** corrections to grammar, punctuation, spelling, and page layout mistakes

## INDEXING

Many nonfiction books need a clear, user-friendly index. Greenleaf Book Group creates comprehensive, accurate indexes to ensure a competitive, high-quality product.

## TITLING

Book titling is both a science and an art. That's why at Greenleaf we take a cross-department approach to the titling process, bringing editorial, marketing, distribution, and design stakeholders to the table to help our authors through the creative and technical process of selecting a title for their book. Authors meet with the team to create

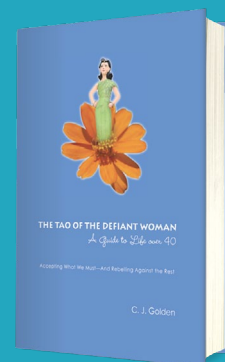


“By the eighth month after the first book release, we were in our third printing, with another title on its way to the bookstores. Results are results.”

—Karen DeFelice, author of *Enzymes for Autism* and *Enzymes for Digestive Health*

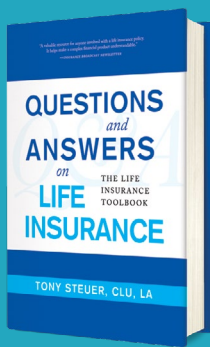
“Finding Greenleaf was the most fortuitous and fruitful event that has happened in the saga of writing and publishing my book. As soon as I met with this amazing group, I knew I was in the right hands. Their creativity helped shape the manuscript; their knowledge guided me in the right direction; and their caring made me feel as if I were their only client.”

—C.J. Golden, author of *Tao of the Defiant Woman*



“ Throughout the whole process, Greenleaf gave me ideas—from content chunking and marketing to ways to freshen up the content with new editions—that I never would have thought of. ”

—Tony Steuer, author of *Questions and Answers on Life Insurance*



“ On average, a bookstore browser spends eight seconds looking at the front cover and fifteen seconds looking at the back cover. ”

—*Wall Street Journal*

a title and, if desired, a subtitle that express the promise of the book and attract the targeted buyers and audience.

## COVER COPY DEVELOPMENT

Publishers use cover copy not only to describe the book but also to close the sale with potential readers. To present a book to the market in a compelling, audience-oriented way, Greenleaf’s editors work closely with our authors to develop the most effective cover copy, including titles, subtitles, taglines, flap copy, back cover copy, and other promotional copy.

## CONTENT REPURPOSING

At Greenleaf, we strive to provide our authors with cutting-edge publishing opportunities. With the growth of digital technologies, an author’s greatest asset is his or her content—and that content can be used to position the author, to build a platform, to support a brand, and to achieve any other goals the author might have. To help authors repurpose their content for different media formats and sales channels, we offer content strategy and services including the following:

**Content chunking:** The purpose of content chunking is to identify “chunks” of content within a manuscript that can be repurposed, particularly in online formats. We identify a number of short discussions that can be used as a blog posting, as the basis for a syndicated article, as a comment on somebody else’s blog, etc. We also identify short, powerful statements that the author can use as Twitter posts (tweets) to help build momentum for the author’s brand and the book.

**Ancillary products:** The editors at Greenleaf Book Group have both writing and educational content development experience. We can help you develop ancillary materials, such as seminar or workshop workbooks, training guides, assessments, abridgements, audiobooks, and ebooks, to support the book and any personal or business goals.

## DESIGN

Greenleaf’s award-winning designers have extensive experience designing books that are eye-catching, interesting, and attractive. The design process begins with the cover design and then progresses to the page design and composition. The designers pay particular attention to creating files that are clean, organized, and press-ready—critical steps in avoiding up-charges from printers. Greenleaf’s designers also spend considerable time researching current trends in each genre and investigating cutting-edge printing technologies that can enhance designs. Design fees vary according to genre, format, and page count, and are quoted after your manuscript is accepted for publication.



## COVER DESIGN

Your cover is the most important element of production—more than any other single factor in production, it determines whether your book sells. The average consumer spends just eight seconds looking at the front cover and no more than fifteen seconds looking at the back. The average national buyer takes even less time than that to make a decision about the number of copies he or she will buy and whether your book is worthy of face-out placement. Good covers don't guarantee big sales, but bad covers can kill projects.

Greenleaf focuses on compelling combinations of text, art, and color. Our process begins with the development of a few design concepts for the front cover. After working with our clients to choose the most effective concept, we build the spine, back cover, and flaps (when printing dust jackets). Finally, we explore printing technologies that can enhance the design, and then we prepare the files for press.

## PAGE DESIGN AND COMPOSITION

Page design requires the designer to make decisions about appropriate fonts, presentation of chapter titles, placement of folios (page numbers), and other such elements. It defines the reader's experience with your book, gives it personality and organization, and is required for professional printing. Greenleaf's talented artists have extensive experience in book design and use Adobe InDesign to create unique layouts for each project. For clients using Greenleaf's editorial services, our composition work includes the incorporation of all corrections made during proofreading.

## ILLUSTRATION

Illustrations are all-important for children's books and can add clarity and definition to nonfiction adult titles. Greenleaf's illustration services include information graphics for scientific, business, health, or reference titles and full-color children's book illustrations.

## ADVANCE READER'S COPY DESIGN

Advance reader's copies (a.k.a. ARCs or galley) are bound, uncorrected proofs designed and produced for book reviewers, broadcast media outlets, national retail buyers, and other entities that need books prior to publication. ARCs have specific design and content requirements and are usually simplified paperback versions of the final book. ARCs are not intended for sale and are commonly sent to the printer before the final round of editing. Greenleaf designs, develops, and produces ARCs to meet our authors' promotion needs and timelines.

## COMPLIANCE

Fulfilling all compliance requirements for the printed and digital formats of a book is time-consuming and complicated, so Greenleaf offers a single package that includes all the major elements, ensuring that no detail stands in the way of your success. Following are the primary compliance elements.



Your cover design needs to set your book apart from others in the bookstore. How many others? Depending on the size of the store, Barnes & Noble bookstores generally carry anywhere from 60,000 to 200,000 titles at one time.

### SELECTED DESIGN AWARDS

- 2011 *Print* magazine's Regional Design Award for book cover design.
- 2010 *HOW* magazine's International Design Annual award for book cover design.
- 2009 *Print* magazine's Regional Design Award for book cover design.
- 2008 Gold Ink Awards (Gold, Silver, and Pewter) for jacket design/printing.
- 2008 Printing Industries of America Benjamin Franklin Award for book jacket design.



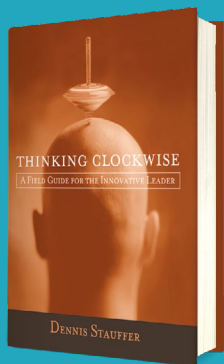
Working with Greenleaf has been an education and a pleasure. They understand the publishing process and they excel at it. ”

—Peter Woan, author of *That's What It Means!*



“Greenleaf has been consistently outstanding to work with, always available and encouraging, while providing sound professional expertise.”

—Dennis Stauffer, author of *Thinking Clockwise*



## PRICING

There are a few different methods commonly employed to determine a cover price, but we suggest considering the prices of books that compete with yours. Take a sample of ten to twenty-five books in your genre with similar specifications (page count, trim size, etc.) and by authors with similar platforms to yours. Identify the most common price point. That is likely an appropriate price point for your book.

Many independent authors and small publishers base cover price on production costs. Greenleaf advises against this because, though your margins need to make sense, a price that is not competitive will present obstacles: major bookstore chains often refuse to buy overpriced books, and they routinely commit to smaller buys if the cover price is high. If your production costs are too high to turn a healthy profit with a competitive cover price, you should explore ways to lower your per-unit production costs before increasing your cover price.

Another note on pricing: We often hear publishers justify an overpriced book with the “perceived value” argument. Though that justification may be applicable to other industries, the book trade is working with an oversupply and underdemand for its products and therefore cannot support overpriced items.

Greenleaf also provides recommendations on current trends and strategies for pricing ebooks and other digital products.

## ISBN AND EAN BARCODE

The most important compliance item is the International Standard Book Number, or ISBN. This number gives your book a universal numerical identifier—sort of a Social Security number for your book. It allows bookstores, media professionals, publishers, and consumers to order, identify, and refer to your specific book. In fact, almost all major ordering systems use only the ISBN.

Every thirteen-digit ISBN contains five sets of numbers, separated by dashes. The first section is the prefix for books. The next section is one digit and describes the language of the book; a 0 or 1 means the book is published in English. The third series describes the publisher and is usually six or seven digits long. The fourth set is the publication number. The final digit is a check digit, which can be a number from 0 to 9 or an X. Using an automatic algorithmic calculation, the final digit acts as a check to make sure the entire ISBN is correct.

The EAN barcode is generated by using the price and the ISBN, all translated into a scanner-readable format. The EAN (European Article Numbering) barcode on books is different from the usual UPC (Universal Product Code) barcode. Although some books have both the UPC and EAN, most bookstores require—and prefer—only an EAN barcode. The price is shown as a five-digit sequence on the right side of the barcode. The first number is usually a 5, indicating U.S. dollars; the next four digits represent the price in terms of the number of cents. So a book that costs \$29.95 in U.S. dollars will have 52995 on the right side of the barcode. If you choose not to list a price on the barcode, it will read 90000.

## CATALOGING INFORMATION

The Library of Congress Control Number (LCCN) is a unique identification number assigned by the Library of Congress to the catalog record created for the book. Librarians use it to locate specific catalog records and to order catalog cards for the book. Greenleaf requests an LCCN prior to publication so that it can be included on the copyright page as part of the Cataloging in Publication data.

The Cataloging in Publication (CIP) data is included on the copyright page of a book to provide guidance to libraries as to how to shelve the book and what information to include on the catalog card. Greenleaf works with the Library of Congress and other organizations to have CIP data prepared.

In addition to these items, we also work with organizations to provide metadata information about the book. This primarily pertains to children's books and describes the reading level.

## REGISTRATIONS

As part of the compliance package, Greenleaf handles the forms and fees required for the official copyright process using the government's Form CO.

Bowker's Books In Print is the book industry's largest bibliographic database. Registration with this outlet makes your title's product details and ordering information accessible to bookstores and publishers nationwide.

## PRINTING

Book printing is a very specific industry with strict standards. There are about forty book printers in North America, and your local print shop probably is not one of them. Greenleaf works with the best and most reputable book printers in the world. To make the job hassle-free for the printer and, therefore, less expensive for you, Greenleaf

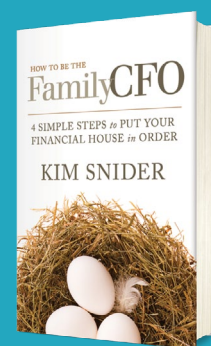
- Works with you to determine the appropriate print quantities and uses printers that specialize in those quantities
- Prints in full and half signatures—sixteen-, thirty-two-, or forty-eight-page increments, depending upon the right fit for your book
- Understands the printing process, stays on top of new technologies, and knows the capabilities of each printer
- Creates clean, press-ready files set up according to strict individual printer specifications
- Monitors printing schedules carefully to maintain the established timeline

Prices fluctuate from company to company and from week to week in the book industry, so we gather quotes from the best, most affordable printers and choose the

Greenleaf works with the best and largest printers in the world.

“ I love working with professionals who know their stuff, make doing business with them easy, do what they say they are going to do when they say they will do it, and provide real value. Greenleaf is all that and more. ”

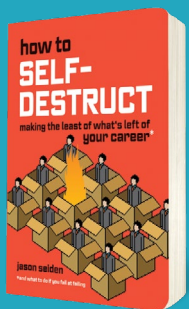
—Kim Snider, author of *How to Be the Family CFO*



▼

““ These guys do it right. Greenleaf’s machine works and their people rock. Their competence, patience, and fun-loving attitudes gave me complete confidence in their process and helped me fully enjoy the wild and exciting ride that is publishing a book! ””

—Jason Seiden, author of *How to Self-Destruct* and *Beyond Social*



““ Two years ago I walked away from a highly successful medical practice to follow my dream of spreading the powerful message of wellness to as many Americans as possible. Enter the expertise of Greenleaf Book Group—and six months later, the most gratifying and important accomplishment of my career. Thank you, Greenleaf, for making it so easy to transform my dream into such a successful reality. ””

—Ann Kulze, M.D., author of *Dr. Ann's 10-Step Diet*

company that suits your needs. Once we've accepted your manuscript for publication and determined preliminary specifications, we solicit printing estimates for your project.

## AUDIOBOOK PRODUCTION

With the fast-paced nature of today's society, more and more people are “reading” books in digital audio format. Greenleaf provides the following production services for digital-download audiobooks:

- Editing—to generate an abridged version ready for audio production
- Recording—professional talent, recording studio, and producers
- Manufacturing—MP3 or physical format

Costs associated with audiobook production depend on word count and production specifications. While digital audio is the most common approach to audiobook production, Greenleaf can also coordinate the design, mastering, and replication of physical audiobook products for clients with strong back-of-room or website demand for physical CDs. Like book printing, we work with the most talented and cost-effective partners to deliver you the best possible product.

## ▶ SUBMITTING YOUR WORK FOR PUBLICATION

Greenleaf Book Group accepts a very small percentage of the submissions we receive, but we are always seeking projects with big potential. We will consider your submission for all of our imprints and make a recommendation based on our review. To submit your work, please send a completed submission form (available for download or online submission on [www.greenleafbookgroup.com/submissions](http://www.greenleafbookgroup.com/submissions) if not included with this packet) with your book proposal or manuscript and marketing plan to

Attention: Submissions  
Greenleaf Book Group LLC  
PO Box 91869  
Austin, TX 78709 USA

If your work is accepted, we will deliver editorial feedback and investment projections that outline the costs of your project.

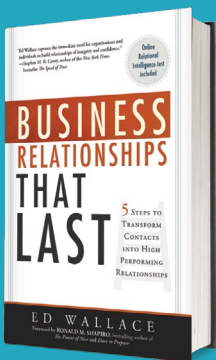




▼  
We believe independent authors and small presses need partnerships that support their growth, rather than ones that strip them of all power.

“ Our goal in working with Greenleaf was to build out our business around a mainstream book, and that goal has been achieved well beyond expectations at this point. ”

—Ed Wallace, author of *Business Relationships That Last*



Greenleaf Book Group's distribution model is revolutionary in the industry, finally offering a viable alternative for independent authors and small presses. The foundation of our model is

- Selective acceptance of new clients: Greenleaf Book Group is known for representing the best in small and independent publishing. We take great care to execute the most effective distribution strategy for each book we select for publication and distribution.
- Responsive interaction with our clients: Like all partnerships, the success of publisher-author and distributor-publisher relationships depends on a clear, free-flowing communication model. At Greenleaf, we work closely with our clients, setting up open, positive, interactive relationships from the beginning and then following through with regular correspondence.
- A sales-focused marketing division that works directly with the distribution team: Our distribution team ties marketing and publicity efforts together with inventory management and negotiations with buyers at national wholesale and retail outlets.
- Progressive agreements and distribution terms: We believe independent authors and small presses need partnerships that support their growth, rather than ones that strip them of all power. The standard distribution model allows for little movement within the system, but at Greenleaf, we give the power back to our clients and foster partnerships based on expansion and freedom. We offer

*Flexible agreements:* We encourage our clients to establish a solid customer base and industry network. This is an imperative part of building a publishing career and one way we support the growth of our clients. While Greenleaf sells to the customary trade channels, our clients may handle sales to their direct markets.

*No minimum commitments:* The standard distribution model typically demands a one-year minimum term of exclusive distribution rights. This means authors and publishers have to assume the heavy risk of being trapped in an unproductive distribution contract during the most important period of their book launch. In contrast, Greenleaf's partnerships are founded on—and sustained by—mutual benefit rather than restrictive legal agreements.

## ▶ HOW BOOK DISTRIBUTION WORKS

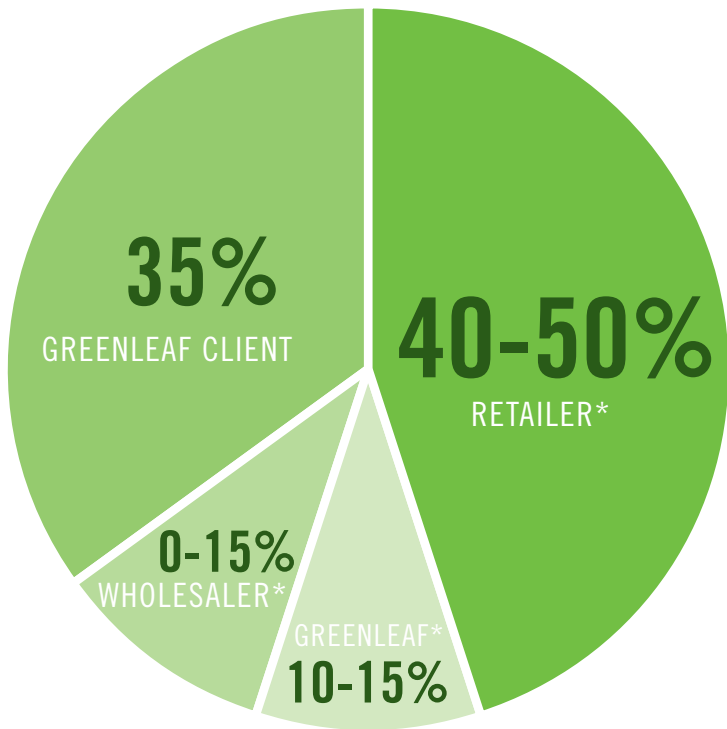
### THE SALES PROCESS

Due to an excessive supply of products and the consolidation of trade retail outlets, the book industry has an exceptionally complicated supply chain and sales process. First, in order to secure national distribution in standard trade outlets, all publishers and distributors must make their products 100 percent returnable. That means the book trade is ultimately a consignment business. Next, most trade outlets pay publishers and distributors 90 to 120 days after the sale, and all payments are net of returns. And finally, since retailers and wholesalers cannot manage thousands of accounts with thousands of authors and publishers, most establish vendor relationships with only a few major publishers and recognized distributors. As a distributor, Greenleaf Book Group sells the books we publish and the small press titles we represent to the trade outlets most appropriate for each imprint. In most cases, Greenleaf clients retain 35 percent of the cover price for books sold by Greenleaf.

▼

“ Greenleaf has secured nationwide co-op placements for my book in bookstores and in airports. Because of their consistent and impressive sales, my first book is in its third printing, and I just released a second title with them. ”

—Dominik Karelus, publisher, Card Player Press



\*Variation determined by individual wholesaler and retailer terms

▼  
As an established vendor with the retailers and distributors that serve airport bookstores and other specialty outlets, Greenleaf negotiates buys and co-op promotions for all appropriate titles we publish and distribute.

“Shelf space is a commodity, so it is important to work with vendors who pride themselves on quality work and innovative projects. I enjoy working with Greenleaf. Their sales team is professional, courteous, and efficient.”

—Sara Hinckley, vice president of Book Purchasing & Promotion, Hudson Group

## OUR IMPRINTS

When we accept a title for publication or distribution, we assign it to one of our imprints. Though production work is the same for all imprints, our imprint recommendation determines our distribution and marketing strategies, which are based on genre, author platform, and demand-generation plan.

### GREENLEAF BOOK GROUP PRESS



We accept approximately three percent of the submissions we receive for Greenleaf Book Group Press (GBG Press). Our initial print runs are large, and our distribution strategy is aggressive. To support this sales strategy, GBG Press authors typically bring mature platforms, expansive demand-generation plans, and books published within genres that have strong retail sales records.

### EMERALD BOOK COMPANY



Emerald is an exclusive line we publish for books that have substantial potential but require a managed-risk distribution strategy. We release Emerald titles with more conservative print runs, and rather than pushing a large number of books into retail outlets in anticipation of sell-through, we open distribution channels and let sales build over time as the author's platform grows and a fan base develops. Emerald's distribution and marketing strategy is particularly advantageous for new authors building their careers, authors with conservative demand-generation plans, and those with books within high-risk genres.

### LIVE OAK BOOK COMPANY



Live Oak Book Company is a digital-first imprint devoted to projects with strong niche market potential and/or very aggressive speed-to-market requirements. Live Oak titles are primarily pushed online rather than into brick and mortar bookstores.

### OLIVE TREE BOOK COMPANY



Titles published or distributed under our Christian line, Olive Tree, follow the same distribution and marketing tracks as GBG Press titles, but with added outreach to Christian bookstores and retailers, as well as setup with Spring Arbor, the Christian market's largest wholesaler. To be considered for Olive Tree, books must have strong Christian content and meet the standards set by the Christian Bookselling Association.

### INC. 500 PRESS



Greenleaf Book Group partnered with *Inc.* magazine in 2007 to form Inc. 500 Press, the exclusive book publishing arm of the Inc. 500. To honor all the entrepreneurs who make the Inc. 500 or Inc. 5000 list, Greenleaf and *Inc.* extend automatic acceptance for publication and national distribution under the Inc. 500 Press imprint to all honorees.



## DISTRIBUTION SERVICES

### TRADE DISTRIBUTION

Greenleaf combines the power of our in-house distribution staff with our team of commissioned field reps to manage traditional retail and wholesale trade accounts. Sales, consultation, and setup charges are consolidated into a flat, one-time fee that includes

- Enrollment in wholesale and retail systems (details vary according to imprint)
- Direct sales to independent retailers and consumers through commissioned field reps and in-house staff
- Enrollment and image posting on major online retail sites, including Amazon.com and BarnesandNoble.com
- Inventory management
- Accounts payable/receivable

### WAREHOUSING AND FULFILLMENT

Greenleaf's warehouse and fulfillment center are centrally located in Cleveland, Ohio. For all books we publish, we manage the transport of inventory from the printer to the appropriate outlets to fill initial purchase orders, and from our fulfillment center to the ultimate destination for all subsequent sales. Our warehousing services cost 5 cents per book per month. Greenleaf clients pay shipping costs to wholesalers and retailers (original orders), and we take care of returns from wholesalers and retailers to our warehouse.

### SPECIALTY ACCOUNTS

As the number of traditional retail book outlets shrinks, Greenleaf recognizes the importance of opening new sales channels for our books. Greenleaf employs a network of specialty sales reps who work hard to place our books in retail accounts that are not typically associated with book merchandise. These include airports, museums, drug and grocery stores, gift shops, catalogs, book clubs, big-box retailers, and wholesale clubs.

### DIGITAL DISTRIBUTION SERVICES

Greenleaf also offers conversion, production, and distribution services for all of your digital content, including ebooks and audiobooks. Please see the Digital section that begins on page 32 for all the details.

If accepted for publication or distribution with Greenleaf Book Group, we will contact you to go over the specific distribution strategy and fees associated with the imprint assigned to your project.

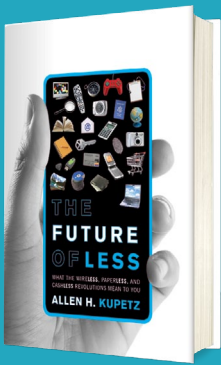


Greenleaf Book Group has been named to the *Inc.* 500 or 5000 list of fastest-growing companies for the past five years.

Greenleaf takes care of all billing and accounting issues—from invoicing and collections to sales reports and tracking.

▼  
“ The biggest single issue facing a new author is that you don't know what you don't know. But Greenleaf Book Group knows what you don't know and—more importantly—offers an end-to-end solution that proactively addresses the challenges an author would otherwise face alone. ”

—Allen Kupetz, author of  
*The Future of Less*



## ▶ SUBMITTING YOUR WORK FOR DISTRIBUTION

Although we accept only a small percentage of the submissions we receive for distribution and publication, we are always seeking projects with big potential. To submit your work, please send a completed submission form (available for download or online submission on [www.greenleafbookgroup.com/submissions](http://www.greenleafbookgroup.com/submissions) if not included with this packet) with a copy of your book, book proposal, or manuscript, and a comprehensive marketing plan to

Attention: Submissions  
Greenleaf Book Group LLC  
PO Box 91869  
Austin, TX 78709 USA



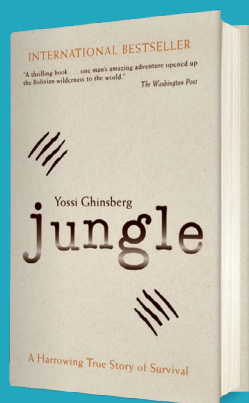
Our supply marketing program concentrates on marketing to retailers in order to aid distribution and directly influence sales.

“The publishing game has changed. Greenleaf understands not only the value of a well-designed, strategic platform, but the dynamic power of an author’s brand. They’re way ahead of the curve.”

—Stacy Tetschner, CEO National Speakers Association

“Greenleaf is a rare group of passionate people who take pride in what they do. Integrity is their creed, and they are scrupulous with even the smallest of details. They exceeded my expectations and were great fun to deal with. I am looking forward to our next collaboration.”

—Yossi Ghinsberg, author of *Jungle* and *Laws of the Jungle*



We divide book marketing into five critical components:

- Brand and platform development
- Genre marketing
- Online marketing
- Supply chain marketing
- Publicity

Greenleaf provides services for all of these elements except publicity. Greenleaf will work closely with your publicist to tie your demand to distribution while we focus on brand and platform development, genre marketing, online marketing, and supply chain marketing.

For each book we represent, we build a customized campaign that includes a thoughtful combination of the programs described on the following page. Because the services included in our marketing package vary according to imprint and distribution strategy, details and specific recommendations for your project will be provided to you upon acceptance of your title.

## SALES-FOCUSED BOOK MARKETING

### BRAND AND PLATFORM DEVELOPMENT

There’s nothing more important to us than giving our authors the content tools they need to drive their ideas, messages, and businesses. We design content strategies and brand outreach through a range of initiatives such as speaker development, ancillary product recommendations, social media tools, and endorsement/testimonial campaigns, to help our clients better engage their audiences, deepen relationships, and create value and community.

### GENRE MARKETING

Though Greenleaf does not offer publicity or media relations services, the success of our sales campaigns is dependent on exposure to our clients’ core audience. To maximize awareness in communities of like-minded readers, Greenleaf’s marketing campaign includes genre-specific components such as targeted advertisements, book club promotions, award submissions, content syndication, and more.

### ONLINE MARKETING

Marketing books on the Internet is one of the most direct ways to reach customers and build sales. Your marketing campaign includes an online component that is customized for you using sales and online traffic trends for your book’s genre and subject matter. Our online marketing program includes services such as Amazon.com optimization, which



increases your title's visibility and position within the site; blogger outreach; targeted banner advertising; social media strategy; and more.

### SUPPLY CHAIN MARKETING

To balance supply with demand and translate your promotions into sales, you must have open distribution channels and invest in retail marketing, or “supply chain marketing.” Greenleaf concentrates on marketing to retailers in order to maximize distribution, leverage your demand-generation programs, and directly influence sales. Our supply marketing programs include services such as outreach programs that generate orders from bookstores and libraries, email and print advertisements to increase awareness in the book industry, distribution coordination, and more.

### PUBLICITY

We have deep relationships and first-hand knowledge in the publicity space and regularly provide referrals for clients seeking publicity experts.

### BUILDING YOUR CAMPAIGN

For most clients, we build marketing campaigns that draw from all four sales-focused initiatives: brand and platform development, supply chain marketing, genre marketing, and online marketing. Our programs are customized for each author, so prices and specific services vary from project to project.

After your title has been selected for publication or distribution and assigned to an imprint, Greenleaf will contact you with the details of your marketing campaign, including an estimate of costs.

## ▶ SUBMITTING YOUR WORK FOR MARKETING

To submit your work, please send a completed submission form (available for download or online submission on [www.greenleafbookgroup.com/submissions](http://www.greenleafbookgroup.com/submissions) if not included with this packet) with a copy of your book, book proposal, or manuscript and a comprehensive marketing plan to

Attention: Submissions  
Greenleaf Book Group LLC  
PO Box 91869  
Austin, TX 78709 USA



“The book industry needs this kind of pioneering marketing.”

—Dan Poynter, author of *Dan Poynter's Self-publishing Manual*, commenting on Greenleaf Book Group



The Greenleaf team knows the book market and knows how to attract true national interest for their authors. They do our business right—the first time.”

—Rear Admiral Stuart Franklin Platt, USN Ret., author of *Letters from the Front Lines*

Greenleaf's team coordinates your marketing campaign with everyone involved in production, distribution, and publicity.



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While the market share of ebooks is still a fraction of overall book sales, the number of consumers adopting new reading devices and formats continues to grow rapidly. Greenleaf works with authors and publishers to determine the most effective digital components for the publishing strategy behind each new title.

## CONTENT CHUNKING

During the content-chunking process, Greenleaf creates multiple Twitter “tweets” and articles of varying length pulled directly from the author’s manuscript. This provides the author with an arsenal of content to use on his or her blog prior to the book release, for guest blogging on other blogs, for commentary material on other blog posts, and/or for a publicist to use to develop media outreach articles.

## EBOOK CONVERSION

Most ebook retailers have adopted ePub as their preferred format for receiving ebook files. However, most content partners with proprietary reading devices also require a unique DRM (digital rights management) “wrapper” to protect against piracy. Ebook retailers also require metadata, or title information, for new titles.

Some econtent sites allow authors to upload their content directly for conversion. It’s important to note that in this case, the author does not typically receive or own the converted file. Greenleaf handles all aspects of ebook conversion, DRM, and metadata while our authors retain full ownership of the converted files.

## EBOOK DISTRIBUTION

The landscape of econtent retailers widens each year. Greenleaf partners with all of the major eBook retailers to target both consumer and library channels. We upload the appropriate files to each partner, monitor title postings for quality control, and handle all accounts payable/receivable and sales reporting.

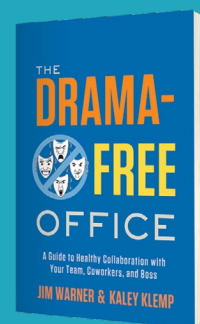
## DIGITAL AUDIOBOOK PRODUCTION

With the fast-paced nature of today’s society, more and more people are “reading” books in audio format. Greenleaf provides audiobook production services, including editing, design, recording, and manufacturing. Costs associated with audiobook production depend on page count and production specifications.



“Greenleaf’s content chunking service is a huge differentiator over ‘major publishing houses,’ who lack the resources and nimbleness to work closely with authors on key marketing efforts.”

—Jim Warner, coauthor of *The Drama-Free Office*



Greenleaf can handle all aspects of digital publishing, including enhanced ebook production.

## DIGITAL AUDIOBOOK DISTRIBUTION

More and more, readers are demanding choice. Greenleaf can help by delivering your content in multiple formats, including digital audio download. Our partnership with Audible makes your audiobook available through iTunes, Amazon, and directly to Audible members. Audible's audiobook downloads can be listened to on iPods, MP3 players, iPhones, and Android-powered smartphones.

## PRINT ON DEMAND

Greenleaf uses print-on-demand technology to produce short, digital print runs (to produce Advanced Reader's Copies, for instance) and to make books available through a print-on-demand sales network for its Live Oak imprint.

## ONLINE MARKETING

The Internet gives authors cost-effective, highly-focused ways to increase visibility and reach communities of readers. Marketing campaigns work best when multiple media formats are combined, so all Greenleaf marketing campaigns contain an online component that is customized by genre to include components such as the following:

### AMAZON OPTIMIZATION

Amazon.com is the undisputed leader in online book sales, but its system is automated to a very high degree. We provide optimization services to increase your book's position in search results and its overall visibility on the site.

### ONLINE ADVERTISING

Targeted online advertisements help create brand awareness and reach buyers in both industry and consumer channels. We strategize, design, and place display advertisements based on sales and online traffic trend data.

### ONLINE EXCERPT SYNDICATION

Online excerpts increase your book's visibility in search results from online booksellers and major search engines. Also important, excerpts allow consumers the opportunity to preview part of your book and confirm that it is exactly what they're looking for. We syndicate your content to the search indexes of Google, BarnesandNoble.com, and Amazon so that users can discover your book even when they aren't searching for title, author, or ISBN.

▼  
“The reality is that there is a place for both traditional and new media. Just because a publisher is working in print doesn't mean it can afford to neglect the Internet. All print publishers should master the basics of Internet marketing, because it offers potentially higher returns than can be obtained from traditional methods.”

—Tom Christensen, *ForeWord Reviews*



## BLOG AND REVIEWER OUTREACH

Blog appearances (such as author Q&As, guest articles, and book excerpts) and reviews help build book sales by generating buzz with your target audience. They also leave a permanent Web footprint, increasing your search engine visibility and overall online presence. Greenleaf pitches high-traffic, genre-appropriate bloggers and top Amazon reviewers.

Once your title has been selected for publication or distribution with Greenleaf Book Group, we will contact you to discuss the best digital strategy and estimated costs.

## ▶ SUBMITTING YOUR WORK FOR DIGITAL SERVICES

To submit your work, please send a completed submission form (available for download or online submission on [www.greenleafbookgroup.com/submissions](http://www.greenleafbookgroup.com/submissions) if not included with this packet) with a copy of your book, book proposal, or manuscript and a comprehensive marketing plan to

Attention: Submissions  
Greenleaf Book Group LLC  
PO Box 91869  
Austin, TX 78709 USA



“ Twenty-one percent of book buyers said they became aware of a book through some sort of online promotion or ad. ”

—Bowker's U.S. Book Consumer Demographics and Buying Behaviors Annual Report



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To submit your project for consideration, simply mail your submission to the address on the top of the submission form enclosed with this packet or available for download at [www.greenleafbookgroup.com](http://www.greenleafbookgroup.com). Please include

- Your book proposal, manuscript, or book
- The completed submission form
- A marketing plan and proposal that includes all current and future promotion plans with a rough timeline, your vision for the future of your publishing career, the marketing budget designated for the project(s) you're submitting, and any available marketing materials

We will send you an email to confirm receipt of your submission. Our review committee will evaluate your project's viability, and one of our consultants will contact you with the results of our review within four to six weeks.

If you have any questions about Greenleaf, our services, or our submissions procedures, please feel free to call 512-891-6100 and ask to speak with a consultant.



Greenleaf accepts fewer than  
10% of submissions each year.



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## RICH HORWATH

### ABSTRACT

Consultant Rich Horwath recognized a need for a book that would act as a roadmap to guide managers in elevating their focus from day-to-day tactical thinking to the big-picture insights of strategic thinking. Writing the book was one thing; getting it into the hands of potential clients and managers who could truly benefit from his knowledge and experience was another. This case study looks at how Horwath solved his book distribution problems, and how he used the book to catapult him to the upper echelon of professionalism, label himself as a thought-leader on strategic thinking, and secure significant growth in his consulting and speaking business.

### INTRODUCTION

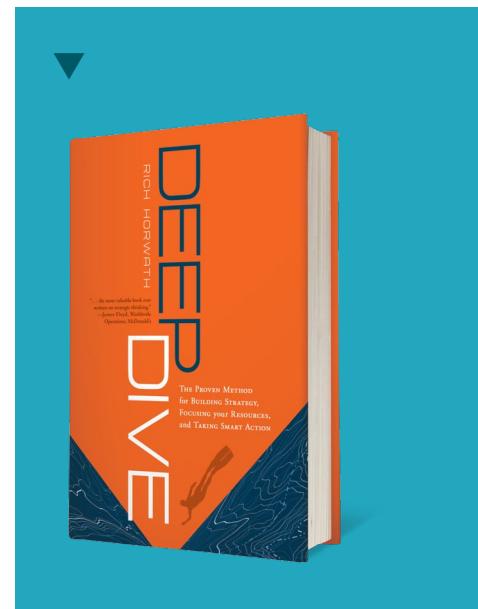
Consultant Rich Horwath, founder of the Strategic Thinking Institute, has worked with many organizations, helping them identify holes in their thought processes. His services focus on teaching managers to develop a more strategic way to approach their business in order to improve their competitive advantage, better use resources, and achieve sustainable growth. Having worked with such companies as Kraft and Motorola, Rich recognized the need for strategic planning resources at all levels of management. “I heard from many managers at all levels that they didn’t have a roadmap to go from being tactical thinkers to strategic thinkers,” a necessary skill vital to the health of a company.

Looking to bring solutions to his clients, Horwath decided to develop a guide, a book on strategic thinking that his clients and other business professionals could use to improve their competitive advantage and overall performance, and to grow in a profitable and sustainable way. “[My book] *Deep Dive* helped fill a critical need in the marketplace,” says Horwath, and it also allowed him to position himself as an information source rather than just a consultant.

### GETTING THE BOOK TO THE MARKETPLACE

Once Horwath developed his book, he knew he needed a way to get it into the hands of the professionals who could most benefit from its content. Although self-publishing would give Horwath the greatest amount of creative control, it didn’t provide him with the broad distribution reach he knew his book needed in order to be successful. Horwath says, “I considered large publishers and midsized publishers who had a strong background of getting business books into all potential distribution outlets.” Unfortunately, with a slow acquisitions process and long publishing timelines, getting to market with a traditional publisher can take several years and often has a low return.

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Horwath looked for another option, one that would give him control, but most of all, one that would give him the maximum return in terms of placement and distribution. “I chose Greenleaf Book Group because of its ability to strategically place my book, *Deep Dive*, in premium positions within key retailers across the U.S.” In addition to traditional book retailers and online stores, Greenleaf “was best able to secure high-visibility locations [e.g., Hudson’s bookstores in airports] where my target audience [business executives] was most likely to purchase the book.” On each book sold through the traditional and specialty retailers, Horwath retained 35 percent of the cover price, a significant return over traditional publishing, where authors receive only 5 to 15 percent of the cover price.

Greenleaf also allowed Horwath to sell his book directly to business professionals through back-of-room exchanges at his many speaking engagements. Not only did these back-of-room sales allow Horwath to immediately monetize on the interest generated from his speeches, but Horwath also retained 100 percent of the cover price on each purchase, a significant return for a published book. Still, it was the placement in specialty retailers, including Hudson’s retail outlets inside airports, that provided the biggest incentive for Horwath. “Since the target audience for my business is senior-level executives, and because these executives tend to travel quite a bit, the airport locations were critical to generating awareness and demand for both my book and my consulting and speaking services.”

Convinced that Greenleaf would provide him with the distribution muscle he needed to connect with his audience, Horwath signed on in November of 2008. By August of 2009, Horwath had a high-quality finished product strategically placed in national retailers. When asked about his experience with Greenleaf, Horwath replied, “Greenleaf has expertise across both the creative and business spectrum of the publishing process. They were able to take my vision for *Deep Dive* and make it a creative and commercial success.”

Since its publication, *Deep Dive* has generated its own revenue and also helped drive prospects to Horwath and his consulting firm. He has seen a significant increase in the “acquisition of consulting, training, and speaking engagements based on people reading *Deep Dive*.” Horwath has also enjoyed “increased name recognition as the thought-leader on the topic of strategic thinking [and] an increase of 50 percent in my keynote speaking fees.”

## PLANS FOR THE FUTURE

“*Deep Dive* has furthered my position as an international thought-leader in the area of strategic thinking and has positioned me to leverage this success as I prepare to publish future books.” Motivated by his success, Horwath plans to publish at least three more books. Greenleaf “delivered a high-quality book that I’m proud to see on bookshelves around the country.” As a result, he will continue to partner with Greenleaf Book Group in order to get both the best placement and the highest return for his projects.



“... increased name recognition as the thought leader on the topic of strategic thinking [and] an increase of 50 percent in my keynote speaking fees.”

—Rich Horwath, CEO of the Strategic Thinking Institute

## ADVICE FOR OTHER PROFESSIONALS

When asked what advice Horwath would give to other professionals who are considering writing a book, he shared the following thoughts:

- “Understand how your book is different from the others in its category.”
- Assess how the book will help you achieve your overall goals.”
- “Make sure you know who on the publisher’s side will be doing the day-to-day work and that you’re comfortable with their knowledge and expertise level.”
- “Decide why you’re writing the book in the first place, and know what value it will bring to people.”

Answering these questions will save you both time and money as well as help you better locate a publisher who can meet your needs as a professional. A firm grasp of your book’s value and its competitive advantage will also help you better place it in the market and develop a sound marketing strategy in which to engage prospects who will purchase your book—and contact you for other services. Above all, do your homework, and don’t settle for anything below your own personal standards.

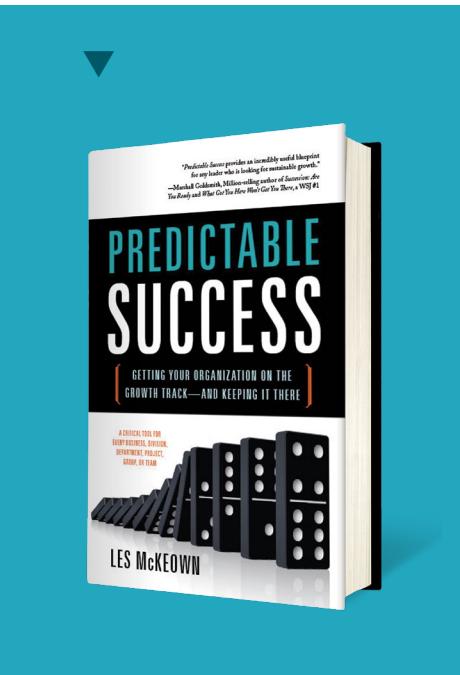


### ABOUT THE AUTHOR

Rich Horwath is president and founder of the Strategic Thinking Institute and author of *Deep Dive: The Proven Method for Building Strategy, Focusing Your Resources, and Taking Smart Action*. Learn more about Horwath and the Strategic Thinking Institute at [www.strategyskills.com](http://www.strategyskills.com).



“ I chose Greenleaf Book Group because of its ability to strategically place my book, *Deep Dive*, in premium positions within key retailers across the U.S. ”



## ▶ LES McKEOWN

### ABSTRACT

After fifteen years of teaching his strategies for achieving predictable success, consultant Les McKeown knew it was time to commit his system to paper, not because he wanted fame, but “so that people other than my clients could benefit from the tools I had developed.”

Says McKeown, “After a few false starts and a bit of a kick in the pants from my terrifyingly brilliant wife, I finally sat down and wrote it.” As he wrote his book, McKeown examined his publishing options, looking at everything from traditional publishing to self-publishing and digital-only formats. After “nine months of examining all the options in great detail,” McKeown finally settled on Greenleaf Book Group.

When asked why he chose Greenleaf, McKeown named two primary reasons:

- “Their business model matched my needs perfectly. I wanted to maintain control over my own copyright and have a big hand in the marketing of the book—neither of which I knew I could get through traditional publishing.”
- “I really liked the way they conducted themselves when I was making initial inquiries. Everyone was very transparent, open, responsive, and respectful—again, not something I had experienced with traditional publishers.”

McKeown signed on with Greenleaf in 2009 and work on his book began immediately. When asked what his experience was like, McKeown responds, “Absolutely first class, from start to finish. They did everything they said they would do—and often more—on time and on budget, 100 percent of the time. The finished product was sensational and I loved working with the people. I would say it was my best professional experience in thirty-five years.”

The book hit the market with a splash, quickly earning McKeown national notoriety as a business thought-leader. “I was fortunate to have *Predictable Success* make the *Wall Street Journal*, *USA Today*, and Amazon bestseller lists, and the impact on my professional profile has been huge.” McKeown consistently receives invitations to speak and consult based on people’s positive reactions to his book, a real plus considering he wrote *Predictable Success* to help people beyond his existing client list.

When asked what advice he would give to another professional considering publishing a book, McKeown says to remember that “publication day is a starting line, not

a finish line, and be very clear up front about what you want to have happen with your book after publication—that’s what counts if you want to see a return on your investment.”



## ABOUT THE AUTHOR

Les McKeown is the president and CEO of Predictable Success. He has launched over forty businesses and is the cofounder of an incubation company that has helped hundreds of entrepreneurs launch businesses employing thousands worldwide.

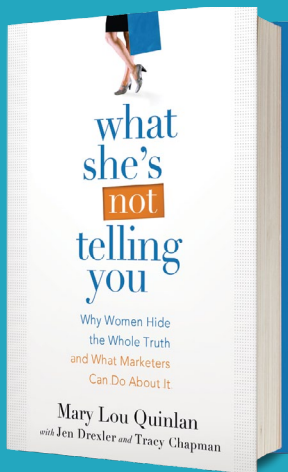
Learn more at [predictablesuccess.com](http://predictablesuccess.com).



“ I would say it was my best professional experience in thirty-five years. ”

“ They did everything they said they would do—and often more—on time and on budget, 100 percent of the time. ”

## ▶ MARY LOU QUINLAN



### ABSTRACT

As a marketing consultant and business owner, Mary Lou Quinlan utilized book publishing to build her brand and connect with her audience. After publishing two books with traditional New York houses, she turned to Greenleaf Book Group and its innovative model to help her further strengthen her brand. Intrigued by the control, quality, and distribution power offered by this independent publisher, Quinlan discusses her experience with Greenleaf and explains how her book has helped her boost her business and her speaking career.

### BUILDING BRAND AWARENESS

Differentiation is key for any marketing consultant trying to set him- or herself apart from the masses, and so is branding. When Mary Lou Quinlan started a marketing consulting firm dedicated to understanding the triggers that make women buy products and believe in brands, she knew the best way to set herself apart from her competition and build a brand of her own was to publish a book. “My goal was to expose our knowledge, create brand awareness, and gain media attention—all of which would fuel my consulting business and help me secure speaking engagements.”

In 2003, Quinlan released her first book, *Just Ask a Woman: Cracking the Code of What Women Want and How They Buy*. When asked what effect the book had on her company, Quinlan replied, “Thanks to the book, we have attained the highest awareness among our relevant competitors and attracted clients and paid speeches. There’s still something powerful about an actual book in a client’s hands versus the electronic white paper or download.”

Since then, Quinlan has published two more books: *Time Off for Good Behavior: How Hardworking Women Can Take a Break and Change Their Lives* in 2007 and her most recent release, through Greenleaf Book Group in 2009, *What She’s Not Telling You: Why Women Hide the Whole Truth and What Marketers Can Do About It*.

### TAKING THE REINS

Although Quinlan enjoyed her experience with her previous publishers, she also knew she wanted to try the independent publishing route. When asked why, Quinlan answered, “It felt like where the future was headed . . . and I realized that I could contribute meaningfully to the process rather than be in the ‘wait and see,’ ‘be grateful for what you get’ position that can result from busy publishers with much bigger books on their plate.”



Independent publishing also offered other benefits to Quinlan, benefits she couldn't get from a traditional publishing model. Greenleaf gave her “control as far as the look of the book, the production and cost of the book, and the marketing of the book,” she says. Under the Greenleaf model, Quinlan was able to create her own small press, Just Ask a Woman, and gained complete control over the entire process so that she could develop a product that both maintained her brand integrity and furthered her value proposition in the market.

## ABOVE AND BEYOND

As a frequent speaker, Quinlan also liked the fact that Greenleaf allows its authors to sell books directly to consumers and retain 100 percent of the cover price. As Quinlan notes, “I wanted to feel the satisfaction of making money when I sold books, since I knew we would sell most of them in bulk connected to clients and speeches.” This gave Quinlan the flexibility to sell through retail channels, to sell directly to clients online and at events, and to include the book as a value-added benefit for her speeches and consulting packages.

Quinlan also enjoyed Greenleaf's personal attention. “I felt like a partner,” she says, and like her “opinions were more integral to the decision-making process” than they had been with previous publishers. With Greenleaf, Quinlan enjoyed “more flexibility as far as schedule when our needs accelerated—and that would be tough with a big publisher who has a complex schedule that can't be adjusted for one book or event.” Although she appreciated how her experience at Greenleaf was different, she also says, “It's the way the system was the same that made me enjoy it most—excellent editors, fabulous designers, great account support, terrific end product, and great support and operational staff.”

## WORDS OF WISDOM

When asked what advice she would give to another professional considering writing a book, Quinlan shared the following tips.

- One, have a clear goal for why you are releasing a book rather than saying, “Oh, I always thought I would write a book” or retaining the misguided idea that there is big money in writing a book. There can be, but it's in the marketing of the book, not just the fact of having written one.”
- “Two, realize that you are responsible for meeting deadlines and giving good, clear approvals and direction and following up. Any team is only as good as you let them be.”
- “Third, get ready to do some hard work.”



“Thanks to the book, we have attained the highest awareness among our relevant competitors and attracted clients and paid speeches.”

This gave Quinlan the flexibility to sell through retail channels, to sell directly to clients online and at events, and to include the book as a value-added benefit for her speeches and consulting packages.



For more case studies on Greenleaf successes, please visit [www.greenleafbookgroup.com/content/case-studiestestimonials](http://www.greenleafbookgroup.com/content/case-studiestestimonials)

Quinlan also notes that “there’s great satisfaction in gathering the best of your thoughts into something that lasts, and there can be amazing business results if you are smart about your subject, marketing, and audience.”



## ABOUT THE AUTHOR

Mary Lou Quinlan is an internationally recognized marketing strategist with thirty years’ experience advising blue-chip clients. She is an author, speaker, correspondent for CBS News, and ABC-TV personality. To learn more about Mary Lou Quinlan, visit [www.justaskawoman.com](http://www.justaskawoman.com).



ABOUT US

# WHO IS GREENLEAF BOOK GROUP?

- ▶ GREENLEAF BOOK GROUP WAS FOUNDED IN 1997, AND IN 2006 was named to the Inc. 500, *Inc.* magazine's list of the fastest-growing companies in America.

▼  
Do you want to learn more about Greenleaf and the book industry? Visit the Big Bad Book Blog, designed to educate and entertain the writing and publishing community with useful insights and fun commentaries.

[www.bigbadbookblog.com](http://www.bigbadbookblog.com)

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[www.greenleafbookgroup.com](http://www.greenleafbookgroup.com)

Our company is headquartered in beautiful Austin, Texas, where most of our staff is concentrated. Our warehouse and fulfillment facilities are centrally located in Cleveland, OH.

## GREENLEAF IS PROUD TO BE ASSOCIATED WITH THE FOLLOWING ORGANIZATIONS



Chicago Book Clinic

**SPAWN**  
*Small Publishers,  
Artists, and  
Writers Network*



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Tree Neutral® is a commitment to the future of our forests. We work with individuals and companies that want to offset the number of trees they consume by taking proactive steps such as planting trees in direct proportion to the number of trees they use, recycling, converting to electronic records, and other methods of reducing tree consumption.

As consumers develop a greater awareness of the impact that deforestation has, they are turning to environmentally friendly options. Becoming Tree Neutral is one proactive step you can take to help replace the trees you are consuming in your home or business. By choosing to be Tree Neutral, you are making a responsible decision that will have a positive impact on the future, your life, and your business.

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