

TIFFANY YATES MARTIN

Speaker/Presenter Kit



Tiffany has spent nearly thirty years as an editor working directly in the publishing industry with major publishers and *New York Times*, *Washington Post*, *Wall Street Journal*, and *USA Today* bestselling and award-winning authors as well as indie and newer writers, and is the founder of FoxPrint Editorial and author of the bestseller *Intuitive Editing: A Creative and Practical Guide to Revising Your Writing*.

She's led workshops, presentations, keynotes, and master classes for conferences and writers' groups across the country and is a frequent contributor to writers' sites and publications like *Writer's Digest*, Jane Friedman, *Writer Unboxed*, and more.

Tiffany has experience on both sides of the "page": under the pen name Phoebe Fox, she's also the author of six published novels.

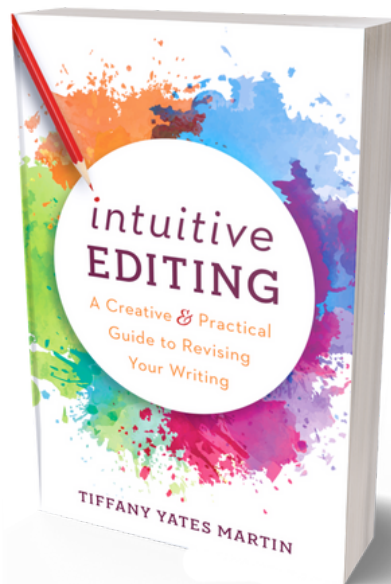
Find out more:

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Twitter: @FoxPrintEd

PAST EVENTS

- Austin RWA
- California Writers Club
- Central Coast Writers
- Contemporary Romance Authors
- CTRWA
- Dallas Area Romance Authors
- Jane Friedman
- Mystery Writers of America--Midwest
- Passionate Ink
- Permian Basin Writers Conference
- Pikes Peak Writers Conference
- Rocky Mountain Fiction Writers Conference
- Romance Authors of the Heartland
- RWA National
- Saguaro RWA Tucson
- Santa Barbara Writers Conference
- Sisters in Crime
- The Golden Network
- Washington Romance Writers
- Women Writing the West
- Women's Fiction Writers Association
- *Writer Unboxed*
- *Writer's Digest*



"Authors, if you can't be lucky enough to have Tiffany as your editor, then Intuitive Editing is the next-best thing. Her advice is sound, thoughtful, no-nonsense and given with the compassion that every author and their book deserves."—Elisabeth Weed, literary agent, the Book Group

CURRENT WORKSHOPS AND PRESENTATIONS

Most presentations and workshops are customizable for each organization's needs: length, author experience level, level of attendee hands-on interaction, etc. All come with supplemental materials for attendees.

BEGINNER-AND-UP WORKSHOPS

The Foundation of Story—Character, Plot, and Stakes

The basis of story rests on a balanced foundation of three key elements: character, plot, and stakes. This workshop shows authors how to make sure these crucial elements are finely developed and polished to set their story apart and hook readers, agents, and publishers from page one. I'll show authors in clear steps how to take complex story concepts and distill them into digestible ideas and easily actionable techniques to more clearly see and assess their own work, and improve their storytelling and craft using a variety of practical techniques and tools, real-world examples, and optional hands-on demonstrations ("live edits") with authors' WIPs.

The Essential Supporting Elements of Story

After an author has honed the big-picture areas in his manuscript—character, plot, stakes—it's time to take a closer look at the essential supporting players of story. This presentation encompasses an in-depth exploration of "microedit" areas—those places where authors may need to clarify, polish, and streamline their prose prior to seeking an agent or publisher, or self-publishing. This workshop covers the areas in both fiction and nonfiction where many manuscripts need strengthening: tension and suspense, pacing, showing and telling, point of view, and more, with plenty of specific examples.

The Final Polish—Making Your Prose Serve Your Story

Even if your story is compelling, well paced, and gripping, what sets a good book apart from a great one can be the prose itself. With concrete, specific examples, authors will learn how to tighten up the flab of useless verbiage, unnecessary modifiers, dueling descriptions, spoon-feeding, and more to make their style as tight as their storytelling. Plenty of specific examples and optional "live edits" help attendees see firsthand how to apply these techniques to their own WIPs.

The above workshops can also be presented as a full-day/weekend master class



Five Steps to Creating an Airtight Plot

Wrestling your characters and ideas into a strong, cohesive, propulsive story can get overwhelming, especially when you get "lost in the forest," so deep in the woods you can't see daylight—or the way out. Maybe all those ideas swirling in your head get muddled together and you can't figure out what's intrinsic to the story, or what goes where. Maybe you just lose steam and are thinking of abandoning the project altogether.

But plotting doesn't have to be a many-headed Hydra. Whether you're just beginning your first manuscript or you're a seasoned writer with many stories under your belt...whether you're a plotter who likes every step planned out in advance or a "pantser" who likes to write by the seat of your pants, the five simple, straightforward steps I lay out in this course will give you a solid, actionable road map for your story—a clear, workable guide to make sure you're keeping momentum strong as you propel readers steadily through your story to a satisfying, cohesive conclusion.



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CURRENT WORKSHOPS AND PRESENTATIONS

INTERMEDIATE AND ADVANCED WORKSHOPS

How to Seamlessly Weave in Backstory (without losing your readers)

Your characters don't just spring to life fully formed at the beginning of your story. Ideally, if you've developed them fully, they are "real," three-dimensional people with complex backstories and experiences that have shaped who they are at your story's "point A," and inform the journey they take in your manuscript. Yet how can you fluidly weave all that depth and complexity into your story without stalling pace and story momentum by getting bogged down in info dumps, flashbacks, or just too much exposition? In this workshop, authors will learn practical techniques for developing and revealing who your characters were and are without slowing down the story of where they're going.

Shoring Up Middle-of-the-Book Sag

Is there anything more thrilling for the creative soul than starting a shiny new story? That sexy little minx seduces you effortlessly, promising you a dazzling future, and in the heady flush of new love it feels as if this perfect communion between you will never end.

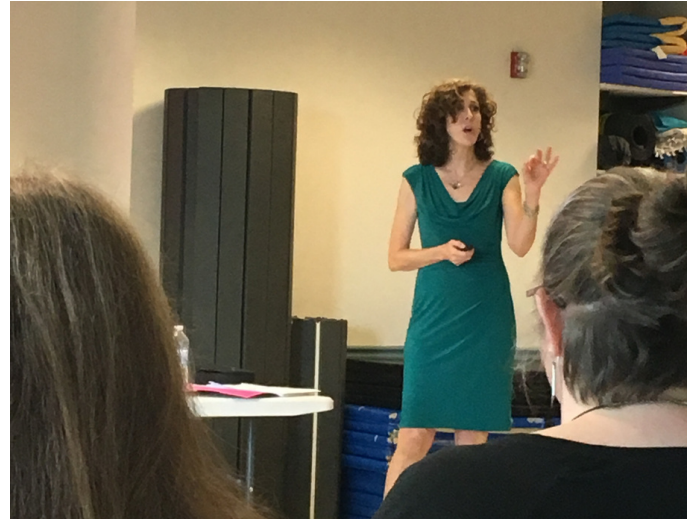
And then comes the middle of the book.

But when things get tough, that doesn't mean the story isn't worth fighting for. Figuring out the problem and propping up the sag can often add even more depth and dimension.

This presentation and workshop will show authors how to spot what may be derailing their story, and ways to get things back on track.

Amping Up Tension and Suspense to Keep Readers Turning Pages

Tension and suspense are among the most important elements of compelling, readable fiction that grabs your reader and compels her to turn the page--regardless of your genre. In this detailed exploration into these concepts, learn why a lack of tension and suspense may be what's keeping you from that contract or bestseller list, or costing you reader investment; how to identify where your manuscript may let them lag; how to instill both into every single scene and page; what "lizard-brain writing" is and how to use it to amp up tension and raise stakes, develop character, and further plot; and more. Filled with practical examples, this workshop will supercharge your writing and set your stories apart from the pack.



Mastering Point of View

Having strong point of view in your manuscript is about more than whether to write in first person or third. Whatever your chosen voice, the key to an engaging, vivid story is to bring readers directly into it, rather than leaving them on the outside looking in. Using practical examples, I'll clarify the different types of point of view, and show how to strengthen character, deepen reader engagement, and bring a story to life by developing a strong, clear POV and perspective.

I'll discuss the various POVs, the limitations and benefits of each, and using them consistently and clearly to orient the reader firmly in the story and characters, with specific examples. We'll also explore how to use POV most effectively and powerfully to enhance reader engagement by letting us inside characters' inner lives, whether in a direct or objective POV, creating an immersive and immediate experience.

LIVE EDITS

Most presentations and workshops can optionally feature "live edits," where authors bring in a portion of their work-in-progress and I edit them on the spot, projecting them on a screen so that participants can see and participate in the process, and witness firsthand the effect judicious editing can have on their prose. There's no better way to learn to edit your own work than to learn to edit others', and this type of presentation is a visual, visceral, and enlightening way to learn to polish your own stories.



CURRENT WORKSHOPS AND PRESENTATIONS

INTERMEDIATE AND ADVANCED WORKSHOPS

Mastering Flashbacks

Used skillfully, flashbacks offer a rich and vivid way to weave in essential backstory and add depth and texture to a story. But clumsily executed ones can be an eyeball-stopping intrusion into momentum that yanks readers right out of it.

Learn exactly what flashbacks are—and aren't—and how to incorporate them smoothly and effectively to more richly develop your characters and their arcs; heighten stakes; and deepen readers' experience of your story. You'll learn the difference between flashback and other types of backstory, and how to assess whether and when flashbacks serve your story best—as well as how to draw readers smoothly and organically into and out of them without the “cheese factor” equivalent of an old-movie dissolve.

Opening the Window to Your Character's Inner Life:

Story is more than action and plot; characters are the core of story. Letting readers into their direct experience, in any POV, brings your protagonists to life and lets readers live your story directly, behind their eyes and inside their skin, deepening and strengthening their investment in both your characters and the story. As with all my courses, I'll cover the principles of the approach, and offer concrete examples from published novels, narrative nonfiction (if applicable), and memoir—where it's especially crucial.

Powerful Prologues

A well-used, well-executed prologue can set up an entire story; whet readers' appetites; and add impact and resonance to everything that follows. But an ineffective prologue can stop readers at the starting line, keeping them (and agents and editors) from ever reading past page one.

Learn how to avoid the most common prologue pitfalls, how to decide whether a prologue serves your story, and how to write one that feels essential, effective, and enhances the reader's experience of the story.

Writing Multiple Time Lines and Storylines

If your story has more than one POV, protagonist, or time line, weaving them together smoothly and effectively is a major part of how well the overall story works. Every storyline should be intrinsic to telling the story, complementing and reflecting one another without yanking readers' focus or diminishing their investment. How many story/time lines is too many? What makes a story/time line necessary and germane to the story as a whole? How do you know when to cut between them and how to weave them together for the greatest impact and flow? How do you shift between them and immediately orient readers without confusing them? We'll address all these questions and more, with examples from published novels and nonfiction (including memoir).

Using Nonverbals to Bring Scenes to Life:

In many manuscripts, while the action and dialogue of a scene may be well established, we are missing much of the dynamics and immediacy of it because we aren't seeing the vast amount of communication that happens silently, with “nonverbals”: expressions, demeanors, affects, gestures, body language, tone, volume, etc. Used well, these can paint a more vivid, realistic picture of character actions, reactions, and interactions, and convey much of the meaning and impact of a scene. Without them scenes and characters may feel flat, inert, or as if they're holding the reader at a remove. Overused, they can draw attention to themselves and distract readers, or risk making a scene feel almost comically pantomimed. We'll review the various forms of nonverbals and how to use them to enhance a scene's effectiveness and impact, with specific examples from books, movies, and TV.



CURRENT WORKSHOPS AND PRESENTATIONS

EDITING/REVISION-BASED WORKSHOPS

Edit Yourself (Or, How to Climb Revision Mountain)

This detailed overview of how to edit offers concrete, practical techniques for approaching a revision. Based on my thirtyly years of working closely with authors as an editor, I've developed a playbook of techniques to help authors approach story revisions—even huge ones—in a manageable way that yields clear results for their stories. A left-brain approach to right-brain creativity, this workshop offers even the least analytical writer the tools she needs to tackle the toughest of edits and hone manuscripts into tight, polished shape.

How to Train Your Editor Brain

The best way an author can improve her editing skills--and her own writing--is by learning to analyze and evaluate other people's stories. This course offers specific techniques for developing and deepening your knowledge of story craft that you can practice every day, by doing things you're already doing--reading books and watching movies and television--but shifting your focus from simple enjoyment to objective analysis of how the storytellers elicit reaction and engage their audience.

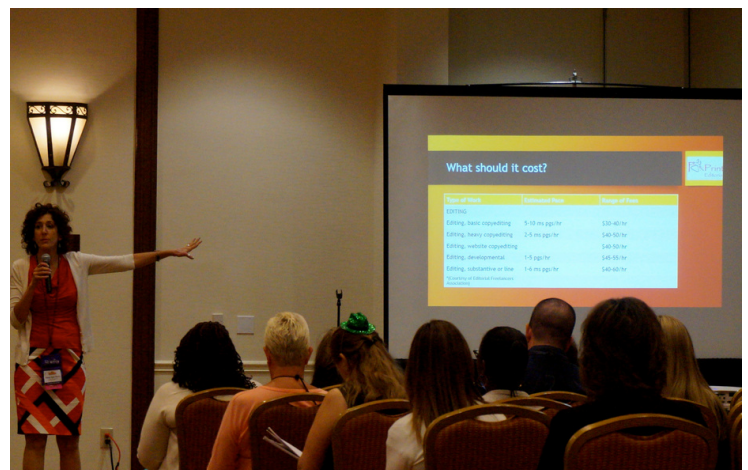
This course teaches crucial skills in objectively seeing--and evaluating--only what's on the page, spotting things you may have been blind to in your own work, and how to make sure your vision and intentions are coming across to the reader.

Getting It Edited

When it's time to hire a professional editor, there are countless options available. How do you find the right editor for you and your manuscript? How do you vet the many options out there? What should good editing look like? What's a fair price to pay? What red flags should you look out for? What should a contract spell out--and what happens if you have to walk away in the middle of one? I've worked as a freelance editor for three decades, both through major publishers and directly with authors, and I offer a specific checklist to use in finding your perfect editor, what to watch out for, and resources for finding the best in the business and your perfect fit.

The Biggest Mistakes Writers Make

No matter how experienced you may be, no matter how talented, it's impossible to gain perfect objectivity about your own work--so it's no wonder there are certain missteps almost every author may make at one time or another. You can learn to readily spot these common mistakes that may be keeping your story--and your writing--from being as effective and compelling as they can be. Like Waldo, once you see it, you can't unsee it--so find out how to check your own manuscripts for these trouble spots and how you can address them and make sure your story stands out. A practical, accessible workshop that can get your story off the slush pile.



Editorial Throwdown:

Want to see how working with an editor looks firsthand? Tiffany offers "live edits" on pages of attendees' WIPs so authors can get valuable feedback on their work from an editor who has worked on hundreds of professionally published manuscripts. Attendees will also chime in with their own observations and feedback, learning to hone their editorial skills for their own writing. A great way to get a sense of what the editing process is like, and to learn how to evaluate your manuscript and determine what works for your story. Don't be scared--the feedback will be positive, constructive, and actionable.

CUSTOMIZED PRESENTATIONS

I can create a fully custom presentation for your organization, or tailor one of the above workshops to meet your group's needs. Let me know what you're looking for!



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CURRENT SPEAKING TOPICS

KEYNOTES



Wrangling Your Writer Demons

Nearly all writers have demons—those insidious voices in your head that tell you all the reasons you shouldn't feel too good about yourself or what you wrote, that you'll never get published or you're a fraud, that your stories aren't good enough. But writers don't have to let those demons derail their confidence and creativity if they learn to manage and coexist with these normal self-doubts.

Making Your Voice Matter in a Crowded Market

In a competitive publishing environment where your writing is literally competing with millions of other works, what sets an author apart is their unique approach, style, story, and voice. Throw out all the noise in your head and trust that deep, honest voice inside you that feels it has something meaningful to say--and let that voice out.

The Happy Harsh Truths of a Writing Career

The statistics for developing a successful writing career can be daunting for authors, who often enter this field with high expectations. But understanding and accepting the realities of the business can free an author to dictate her own path and consciously create a career that can insulate her from the publishing business's frequent ups and downs, and offer more autonomy, creative fulfillment, and satisfaction.

Resilience and Persistence

Disappointment is a feature of every life, but in a career that involves putting ourselves and our work out there over and over and over again—with every story, every submission, every single reader of our work—authors are going to face it more than most. And in a business based on something as subjective as art, often it has little to do with the worth of your work or of you as a writer.

What is in our control is how we react to these setbacks. What we do with them. Developing both your writing and business skills are the foundation of a successful career in writing. But it's these two qualities, resilience and persistence, that are the bedrock underlying every other skill and trait you will need to build your writing career.

Knowing Why You Write

Creating a viable career in writing is a tough road. Whether it's finding representation, getting—and keeping—a publishing contract, finding readers, or just mastering the immensely complex skill of telling a good, marketable, readable story, the learning curve is steep and competition is high.

When the going gets slow and difficult and depressing and you feel you're slogging it all alone, knowing your reason for writing—and defining what you truly want from your writing career—is the spark that keeps your engine running.

CUSTOMIZED KEYNOTES

Let me know the theme of your event, conference, or gathering, and I can create a custom keynote for your organization.



WHAT PEOPLE SAY ABOUT TIFFANY



"Thank you for such a wonderful presentation this morning! My students were truly bowled over by how much information you are able to provide and how it clarified so many aspects of writing that have been causing them confusion. It was fun to hear them applying concepts that you taught as they critiqued each other's work after you left! ('As Tiffany said...') I gave them your exercises as 'homework,' and I'm excited to see what they come up with as they begin to nail down the structure of their stories and essays. It's funny—I've been talking so often about the need to reveal character through behavior and action—but I could see the lightbulb flip on for so many of them as they listened to you."

—**Barbara Solomon Josselson, course instructor**

"Your webinar was one of the best I've ever attended. I learned tons and am invigorated in my writing in an unexpected way. Thank you so much."

—**Elizabeth W.**

"The comments we're getting on your webinar are all so amazing!"

—**Christina Hovland, director, The Golden Network**

"You were a fabulous presenter and excellent instructor. You clearly communicated the skills and tools necessary to improve self-editing passes and made a point to show ways to improve as a critique partner. The Washington Romance Writers looks forward to having you back in the future!"

—**Kelly Maher, president, Washington Romance Writers**

"Tiffany [is] everything you want in an instructor—brilliant, knowledgeable, professional, polished, dynamic, and charming. Plus she has the rare ability to make complex information easily accessible, and entertaining, too. On top of that, she's a fantastically talented writer and editor who gives insightful, constructive critiques of others' work. She brings wit, class, and a breath of fresh air to every event, and has my strongest endorsement as a presenter."

—**Chris Mandeville, past president, Pikes Peak Writers**

"Tiffany's workshop presentations and webinars for WFWA members have been invaluable. She includes examples with each lesson point to illustrate exactly what she's teaching. Her advice on how to approach revisions made the enormous task of editing a full draft clear and manageable, and her practical tips on raising the stakes are ones I employ in everything I write. A terrific editor and instructor."

—**Christine Adler, president, Women's Fiction Writers Association**

"Tiffany Yates Martin is a dynamo--very passionate about her area of expertise."

—**Rocky Mountain Fiction Writers attendee**



TERMS AND PRICING

A/V REQUIREMENTS

All my live presentations require a projector and screen. I generally use my own PC, and have an adaptor for in-house equipment that supports either VGA or HDMI. I can also bring the presentation on a thumb drive for the facility's computer. In-room tech support is greatly appreciated, at least for setup.

For workshops including "live edits" I travel with a digital overhead projector that connects to my laptop and allows attendees' printed pages to be projected onto the screen for class viewing and discussion during the workshop.

TRAVEL

For out-of-town engagements, I ask that organizations cover my airfare/mileage and hotel lodging (including before and/or after the event if travel requires overnight stays outside event dates). I prefer to book my own flight and be reimbursed afterward by the organization; I am happy to book my own hotel as well and be reimbursed, or have the organization handle hotel stays directly, whichever is preferred. I take care of incidentals and meals outside conference or event functions. I do ask that organizations arrange for transfers from the airport to the hotel (or reimburse me for the cost of a shuttle or ride-share). I don't expect reimbursement for airport parking, baggage fees, etc.

CONFERENCE APPEARANCES

All of my presentations are customizable for length, level of experience of conference attendees, and as presentation or hands-on workshop with exercises, supplementals, and discussion. Several can also be taught as extended master classes. I also present keynote speeches.

As a non-acquiring editor, I do not participate in pitch sessions. I am, however, happy to do group read-and-critiques and live-edit sessions (where I project attendees' pages on-screen and go through them with the class participating in the discussion--always positive and constructive, and anonymous if attendees prefer). I can also participate on discussion panels and in round-table discussions.

I do not participate in author-paid appointments of any kind.

SPEAKING FEES

Helping and educating authors is my career purpose and passion. I love speaking, presenting, and leading workshops for writing organizations large and small, conferences, retreats, and classes, and bring the experience and expertise I've developed in my nearly three decades working directly in the publishing business with major publishers and bestselling authors, smaller presses, indie authors, and newer writers.

Workshop and presentation fees vary, depending on length of workshop/presentation, in-person or online, duration of conference and travel time required, etc. I try to be flexible and work with organizations on rates, particularly nonprofits or smaller chapters or groups, but I do maintain minimum fees I'm happy to disclose directly. And I am happy to teach multiple classes and workshops at events.

I know that smaller organizations may not have the budgets of larger groups and events, and over the years I've worked with groups to find ways to be able to bring me in for classes and workshops: Some organizations have partnered with other area organizations to meet my speaker fees; others may open sessions up to nonmembers at a moderate rate. It's also possible to add multiple sessions or a master class prior to in-person conferences and events to help offset fees. And virtual presentations are always at a much reduced fee.

VIRTUAL CLASSROOM VISITS



Schedule allowing, I am always delighted to make virtual appearances for group discussions or Q&A in conjunction with classes and workshops that are using my book, *Intuitive Editing*, as a teaching tool. If you'd like me to visit your class virtually via Zoom or other online platforms, please feel free to get in touch; in most cases I'm happy to waive any fee for these types of discussion.

