

TIFFANY YATES MARTIN

Speaker/Presenter Kit



Tiffany has spent her decades-long career 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. She 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 around the world and is a frequent contributor to writers' sites and publications like *Writer's Digest*, Jane Friedman, *Writer Unboxed*, and many more.

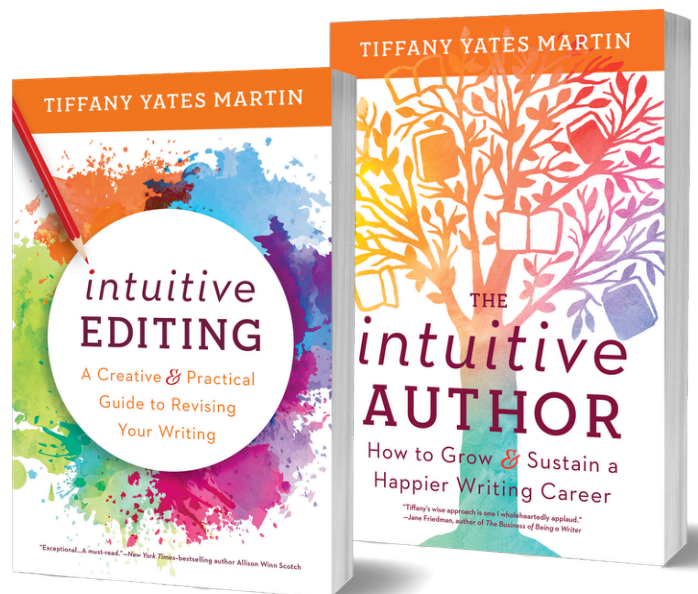
Tiffany has experience on both sides of the "page": under the pen name Phoebe Fox she's also the author of six novels.

Find out more/contact:

- www.foxprinteditorial.com
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PAST EVENTS:

- Erma Bombeck Writers Workshop
- Fiction Intensive (with Steven James)
- Free Expressions (with Lorin Oberweger)
- Jane Friedman webinars
- Kauai Writers Conference
- Mystery Writers of America
- Pikes Peak Writers Conference
- Rocky Mountain Fiction Writers
- RWA National
- Santa Barbara Writers Conference
- SCBWI (Society of Children's Book Writers and Illustrators)
- Sisters in Crime
- Stockholm Writers Festival
- Willamette Writers
- Women's Fiction Writers Association
- *Writer's Digest*
- *Writer Unboxed* Unconference
- and many more...



Tiffany's wise approach is one I wholeheartedly applaud.—Jane Friedman

"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

EDITING/REVISION-BASED CLASSES

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.

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 more than two decades, both through major publishers and directly with authors, and I offer clear examples, 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.

How to Train Your Editor Brain

The best way an author can improve their editing skills—and their 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—and will transform your understanding of craft and your own writing.

Edit Yourself (Or, How to Climb Revision Mountain) (master class only, minimum 3-4 hours)

This detailed overview of how to edit offers concrete, practical techniques for approaching a revision. Based on decades of working closely with authors at every stage of their careers, I've developed a playbook of techniques to help writers 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.



The Final Polish

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, learn how to tighten up the flab of useless verbiage, unnecessary modifiers, dueling descriptions, spoon-feeding, and more to make your style as tight as your storytelling—and how to elevate your prose to serve and deepen the story. Plenty of specific examples help attendees see firsthand how to apply these techniques to their own WIPs.

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!



CURRENT WORKSHOPS AND PRESENTATIONS

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

FOUNDATION CLASSES

The Holy Trinity of Story—Character, Plot, and Stakes

If a story isn't working as well as it could, chances are the problem isn't with one element; it's with how well they're working together. Stakes drive the character; character drives plot; plot shapes the character's arc.

In this class writers will learn how to define what drives their protagonist; how that generates a compelling plot organically, rather than forcing some generic external plotting system or technique onto their story; and how to establish and build strong, meaningful, urgent stakes to keep readers invested and the story moving propulsively forward.

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

Why Are Your Characters the Way They Are?

Understanding and clearly conveying what shaped your characters into who they are when we "meet" them is essential to investing readers in your protagonist(s) and their journey. It lets us understand why they do what they do, why they react and behave as they do. It's what creates cohesive, believable, relatable characters who spring off the page and into readers' minds and hearts.

In this course writers learn techniques and tools to draw from characters' past and present life to show why they act, react, behave, and think the way they do—to create characters who feel fully fleshed and real, past and present—without getting buried in backstory, exposition, or description.



Five Steps to Creating an Airtight Plot

Wrestling your characters and ideas into a strong, cohesive, propulsive story can feel overwhelming, especially when you get "lost in the forest," so deep in the woods you can't see daylight—or the way out. 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. Sometimes you just lose steam and think 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 "pants" who likes to write by the seat of your pants, the five simple, straightforward steps 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. **(This course can be presented as a longer master class/workshop.)**



CURRENT WORKSHOPS AND PRESENTATIONS

CRAFT-BUILDING CLASSES

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 their "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 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 how their pasts shape them—without slowing down the story of where they're going. **(This course can also be presented as a full-day master class.)**

Mastering Flashbacks

Used skillfully, flashbacks offer a rich and vivid way to weave in essential backstory and add depth and texture to your character and story. But clumsily executed ones can be an eyeball-stopping intrusion that yanks readers right out of it. Learn how to determine when flashbacks may be effective—and when they might not!—and how to use them to more richly develop your characters and their arcs, heighten stakes, and deepen readers' experience of your story. We'll also explore how to transition readers smoothly and organically into and out of a flashback without the "cheese factor" equivalent of an old-movie dissolve, how point of view affects flashback, and how to avoid common flashback faux pas.



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 perspective, the key to an engaging, vivid story is to bring readers directly into it, rather than leaving them on the outside looking in. With practical examples, authors will learn how to strengthen character, deepen reader engagement, and bring a story to life by developing strong, clear POV and perspective.

We'll examine the various POVs, the limitations and benefits of each, and how to use them consistently and clearly to anchor the reader in the story and characters. We'll also explore how to use POV most effectively and powerfully to enhance reader engagement by letting them inside characters' inner lives, whether in a direct or objective POV, creating an immersive and immediate experience. **(This course can also be presented as a full-day master class.)**

Deep Third Deep Dive

Deep third-person point of view (POV)—also known as "close third"—is a narrative technique that combines elements of both limited-third and first-person perspectives. It offers a unique way of storytelling that can greatly enhance the reader's immersion in a story, which has made it increasingly popular in the current market.

Using deep third POV effectively demands an exceptionally thorough understanding and development of your POV character(s), and a secure grounding in their history and background, relationships, motivations and goals, personality, and more to give readers the intimate, direct experience that this POV can offer. Mastering deep third requires a careful and deliberate handling of perspective. Learn what sets deep third apart from other points of view, how to most effectively use its power, and what it looks like to drive readers deep into a character's direct 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 participate in the process and see 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 for writers to learn to assess and polish own stories.



CURRENT WORKSHOPS AND PRESENTATIONS

CRAFT-BUILDING CLASSES

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 the reader and compels them 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.



The Art of Foreshadowing

Effective foreshadowing is the storyteller's secret weapon, building reader engagement and anticipation and weaving subtle threads that bind a story together. No matter what you're writing, skillful foreshadowing paves in essential groundwork to make the story feel plausible, cohesive, and inevitable; adds nuance and layers of meaning; and heightens reader understanding of the story and its impact.

This course dives into the techniques and nuances of foreshadowing, exploring how to plant hints, build tension, and deliver satisfying payoffs that keep readers hooked. With plenty of specific examples, participants will learn how to balance subtlety with clarity, avoid common pitfalls, and use foreshadowing to create richer, more cohesive narratives that make their story unforgettable.

Secrets, Twists, and Reveals

Pulling off a successful reveal is a tricky tightrope act between giving readers enough information to feel invested and holding back enough to keep them hooked. It's the striptease of literature: show too much and you lose all the excitement and buildup. Too little and nobody cares. Balancing these considerations often relies on three key elements: knowing what and how much to keep as a reveal, when to reveal it, and how to unspool the hidden information for maximum suspense and impact. Learn how to determine what to conceal and what to reveal, and when, for maximum suspense and impact.

Mastering Voice in Fiction

In the incredibly competitive, highly subjective publishing market, voice is among the most important elements of story—what will make it stand out from the crowd, draw readers in, and come to life in their minds.

But it can also be the most elusive. And what can make it even more challenging is that voice in fiction refers to three distinct areas of writing: author voice, narrative voice, and character voice. In this course we'll explore the key components of each, and how to develop and convey them effectively on the page, how they overlap and diverge, and how to use all three to create writing and storytelling that connects, resonates, and lingers with readers long after the last page. **(This course can also be presented as a longer master class)**

Using Nonverbals to Bring Scenes to Life

Even with powerful, compelling action and dialogue, readers may miss out on the dynamics and immediacy of a scene if we're not also seeing the vast amount of communication that happens silently, with "nonverbals": expressions, demeanors, affect, gestures, body language, tone, volume, etc. Used well, these revealing subtextual tools can paint a more vivid, realistic picture of character actions, reactions, and interactions, and convey much of the meaning and impact of a scene. But without them scenes and characters may feel removed, flat, or inert; yet if 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 and balance them to enhance a scene's effectiveness and impact, with specific illustrative examples.



CURRENT WORKSHOPS AND PRESENTATIONS

CRAFT-BUILDING CLASSES

Structure and Momentum: Building Your Story's Framework

Knowing how to structure your story is part architecture, part orchestration. Authors must balance the principles and components of effective storytelling with the reader's experience of the story—all while maintaining forward momentum to carry readers (and characters!) smoothly and propulsively through its pages.

Finding the most compelling way to tell your story means understanding the essential components of effective story, mastering the core principles of story structure, and understanding how scene serves story. This course will teach you how to find what works best for you and your story organically, from the inside out, rather than cramming it into some prescribed external formula or mold, and give you tools that will help you entice readers into your story and carry them seamlessly along on the journey.

Mastering Narrative Flow: Transitions and Connective Tissue

The key to keeping readers hooked is to stitch together compelling, immersive action with connective tissue that seamlessly propels them through it—a movie instead of a disjointed or confusing series of snapshots or episodic vignettes.

Learn what that all-important connective tissue consists of and how to use it to create fluid, irresistibly engaging stories that keep readers fully immersed. Discover how to smoothly transition from one scene to the next; how to



effectively shift between beats; how to orient the reader without stalling out or bogging down your story in tedious logistics; and ways to balance paving in connective tissue readers need without spoon-feeding them or deflating momentum.

With plenty of published and illustrative examples, you'll see how to seamlessly transition readers across jumps in time, location, POV, and the character's situation and emotional arc to create propulsive narrative flow that orients, invests, and drives your reader through the story.



Writing Multiple Timelines and Storylines

If your story has more than one POV, storyline, or timeline, 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 storylines is too many? What makes a storyline or timeline 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.

Context and Specificity

Vague, generalized writing leads to vague, generalized stories that never fully come to life or capture readers. In this course, we'll explore how concrete context and granular specificity transform fiction from generic to compelling, deepening character, sharpening conflict, and drawing readers more fully into the world of the story.

Learn how to incorporate details that do more than describe: context that builds and reveals character, vivid details that create atmosphere, specifics that heighten emotional impact and support the story's larger meaning. We'll examine how context shapes the story and every scene, and how specificity can strengthen its impact and elevate every moment. Authors will gain a stronger understanding of how to make every element on the page work harder to engage readers and bring their fiction to life.



CURRENT WORKSHOPS AND PRESENTATIONS

CRAFT-BUILDING CLASSES

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.

Irresistible First Chapters

First pages and chapters carry a lot of weight: They must introduce characters and give readers a reason to care about what happens to them; set up enough suggestion of conflict or friction to intrigue; create questions that keep us turning pages; while giving readers enough information to orient us to the story and set up the journey to come.

But it's not enough to open with a bang and hope readers will hang on for the rest of the ride. Learn how to hook a reader and keep them beyond the "perfect" grabby first lines or paragraphs, and ensure your opening lines, pages, and chapters make a compelling promise to readers that draws them in and keeps them hooked.

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.

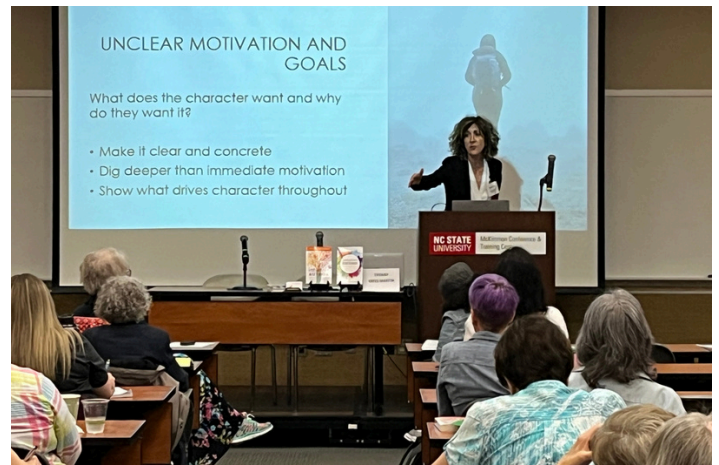
But when things get tough, that doesn't mean the story isn't worth fighting for. Figuring out the problem and propping up the sag can often add even more depth and dimension. Learn to spot what may be derailing your story, and ways to get things back on track.

Many of these workshops can also be customized to various levels of author experience and knowledge, and presented as a longer intensive class or hands-on workshop.

Showing and Telling: Two Powerful Narrative Tools

Despite rampant writing advice to authors to "show, don't tell!" both techniques are necessary for good story—and each offers an author potent tools to paint a richly layered, immersive reader experience. The trick is knowing which one to use when.

Learn how these equally essential storytelling elements can enhance a story when used in harmony, and how to determine what that balance is. With plenty of specific examples, you'll learn how to spot clunky tell where show might be more effective, where to keep momentum strong by propelling the action with tell instead of hindering it with show, and practical approaches for utilizing both these techniques to bring your stories to vividly to life and deeply engage your readers.



Captivating Hooks and Irresistible Endings

Your opening and closing pages bear important responsibilities and promises: One invites readers into the story, and the other determines what lingers after they've turned the final page. In this craft-focused workshop, authors will learn how to create hooks that spark curiosity, quickly begin to create compelling characters, establish meaningful stakes, and make readers eager to keep turning pages—and endings that feel both surprising and inevitable, delivering the emotional and narrative payoff the story has promised. Through analysis, discussion, and practical techniques authors can immediately apply to their own work, you'll discover how to strengthen the two most critical parts in your manuscript and leave readers deeply affected and satisfied.



KEYNOTE SPEECHES

SPEAKING TOPICS



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 rejection 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—and 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 a successful, sustainable writing career.

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 highly 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 authenticity and originality out in your work.

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—for a lifetime.

Know Your Why and Know Your Enough

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 TALKS

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



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 Josselsohn, Sarah Lawrence College instructor**

"Tiffany packed a lot into a short amount of time. It's clear she loves what she does and is good at it."

"Tiffany Yates-Martin is full of energy and gave such valuable information. Really a great workshop and well worth my time."

"Tiffany Martin Yates is the consummate professional. She's prepared, has a clear message and she communicates it effectively."

—**survey responses among attendees of the Erma Bombeck Writers Workshop**

"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**

"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., online attendee**

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

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



TERMS AND PRICING

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 decades working directly in the publishing business with major publishers and bestselling authors, smaller presses, indie authors, and emerging 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.

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.

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 for setup is greatly appreciated.

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 books as teaching tools. 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.

