Indie Novella

# Indie Novella

PUBLISHING WORKSHOP

Supported using public funding by
ARTS COUNCIL ENGLAND

# Introductions

I'm going to ask you to introduce yourselves

- Briefly, say what draws you to the workshop. What you want to get out of it
- Think about any authors that you love or that have influenced you. Why do they spring to mind?

# What we'll be doing today

- Understanding Publishers and Literary Agents
- The Submission Package – What is it?
- How to get a publisher's attention
- The Cover Letter
- The Synopsis
- Next Steps

# Publishers, Imprints & Agents

The UK publishing industry is one of the largest in the world.

- 669 million physical books were also sold last year. This is the highest overall level ever recorded.

The industry is made up of a mix of large, multinational publishing houses, as well as smaller, independent publishers

Publishers work with **authors**, **editors**, **designers**, and other industry professionals to produce and distribute books and other publications in both print and digital formats.

# Who are the Big Publishers?

Indie Novella

The UK publishing industry is home to many large, multinational publishing houses that dominate the market. Some of the biggest publishers in the UK include

1. Penguin Random House: Largest trade book publisher in the world. It was formed in 2013 by the merger of Penguin and Random House.
2. Hachette UK: subsidiary of the French multinational publishing company Hachette Livre. Second-largest publisher in the UK and has a diverse portfolio of imprints that cover a range of genres and categories.
3. HarperCollins UK: Subsidiary of the American multinational publishing company HarperCollins. Portfolio of imprints that cover a range of genres, including fiction, non-fiction, and children's books.
4. Macmillan Publishers: Portfolio of imprints that cover a range of genres, including fiction, non-fiction, and academic works.
5. Simon & Schuster: founded in 1924 by Richard L. Simon and M. Lincoln Schuster in New York City. It started as a small publishing house and has grown into one of the largest and most influential publishing companies in the world.
6. Bloomsbury Publishing: Smaller publisher than the others on this list, but it has a strong presence in the UK publishing industry. It is known for publishing the Harry Potter series and has a portfolio of imprints that cover a range of genres, including fiction, non-fiction, and children's books.

# Publishing Imprints

Publishing imprints are the different brand names or labels used by publishers to distinguish between the different types of books they publish – specific genre or target audience

- For example, Penguin Random House has numerous imprints, including Penguin Classics, Penguin Press, Viking, and Dial Books for Young Readers
- Each imprint has its own editorial focus and may specialize in specific genres or categories.
- For instance, Penguin Classics publishes classic works of literature, while Viking focuses on literary fiction and non-fiction titles

Imprints can also be used to help readers identify the type of book they are interested in

- e.g. more likely to pick up a romance novel from an imprint that specializes in romance rather than a general fiction imprint.
- Imprints can also be used to build a brand or reputation within a specific niche or genre.

# Big Publishers vs Independents

- Big traditional publishers are typically large, multinational publishing houses that have been around for many years and have a vast network of resources at their disposal
- Well-established reputation and often publish bestselling authors and titles across a range of genres and categories.
- **Independent publishers** are typically smaller in size and more focused in their approach to publishing.
  - More nimble and able to take risks on new and emerging authors and titles that might not have the commercial appeal of a bestselling author or title.
  - More specialized in the genres or categories that they publish, and they may have a more specific niche or audience in mind
- Big publishers tend to have a more structured approach; established editorial, marketing, and sales teams that work with authors to develop and promote their works.
- Independent publishers often work more closely with authors to develop and promote their works, and authors may have more input and control over the process.

# Independent Publishers - Examples

- Faber & Faber: Independent publishing house that was founded in 1929. It has a reputation for publishing literary works, including poetry, fiction, and drama.
- Canongate Books: Founded in 1973. It has a diverse portfolio of imprints that cover a range of genres, including literary fiction, non-fiction, and children's books.
- Profile Books: Founded in 1996 and known for publishing high-quality non-fiction works, including biographies, memoirs, and current affairs titles.
- Atlantic Books: It has a diverse portfolio of imprints that cover a range of genres, including literary fiction, non-fiction, and children's books.
- Granta Publications: Founded in 1889 and known for publishing literary works, including fiction, non-fiction, and poetry.

Plus many more including Icon Books, Oneworld Publications, Profile Books, Serpent's Tail, Short Books, Zed Books, Influx Press, Dead Ink Books and Sort of Books

# Exercise – Where would suit you?

**Penguin Random House UK**:

Penguin Classics
Penguin Press
Viking
Chatto & Windus
Jonathan Cape
Transworld
Ebury Press
Cornerstone

**Hachette UK**:

Little, Brown Book Group
Hodder & Stoughton
Orion Publishing Group
Quercus
Headline
John Murray Press
Octopus Publishing Group

**HarperCollins UK**:

HarperFiction
William Collins
Fourth Estate
Avon
HQ
Voyager

**Pan Macmillan**:

Pan Books
Macmillan Children's Books
Picador
Macmillan
Bluebird
Mantle
Tor

**Bloomsbury Publishing**:

Bloomsbury Publishing
Bloomsbury Children's Books
Bloomsbury Academic
Head of Zeus
Bloomsbury Sport
Bloomsbury Wildlife
I.B. Tauris
Hart Publishing

**Simon & Schuster**
**Faber & Faber**
**Canongate Books**
**Orion**

**Transworld**
**Profile Books**
**Granta**
**Serpent's Tail**

**Other Indie?**

# How Does Publishing Work?

Indie Novella

How many different jobs and roles can you name in publishing?

Why are we asking? To know how publishing works i.e. to know how to get published, you need to know how a book goes from an idea in someone's head to something on the shelves in a library.

By knowing it is not just one person's job, you will better understand all the decisions which are involved. And hence why publishing is the way it is.

# How to Publish a Book

Indie Novella

The publishing industry encompasses a range of roles that contribute to the creation, production, distribution, and promotion of books and other printed materials.

- Author – the person who writes the books
- Illustrator – work with authors to illustrate books such as graphic novels, children's books and comics
- Editor: Works closely with authors to improve the content, structure, and style of manuscripts. They provide feedback, suggest revisions, and ensure the manuscripts meet quality and publishing standards.
- Acquisitions Editor/Commissioning Editor: Responsible for acquiring manuscripts, evaluating their potential, and working with authors to develop and refine their work.
- **Literary Agent**: **KEY ROLE** – Represents authors and their work, negotiates contracts with publishers, and advocates for authors' interests in the publishing process.
- Production Editor: Oversees the production process, including typesetting, formatting, and preparing manuscripts for printing or digital publication. They coordinate with designers, typesetters, and printers to ensure the timely and accurate production of books.

# How to Publish a Book

The publishing industry encompasses a range of roles that contribute to the creation, production, distribution, and promotion of books and other printed materials.

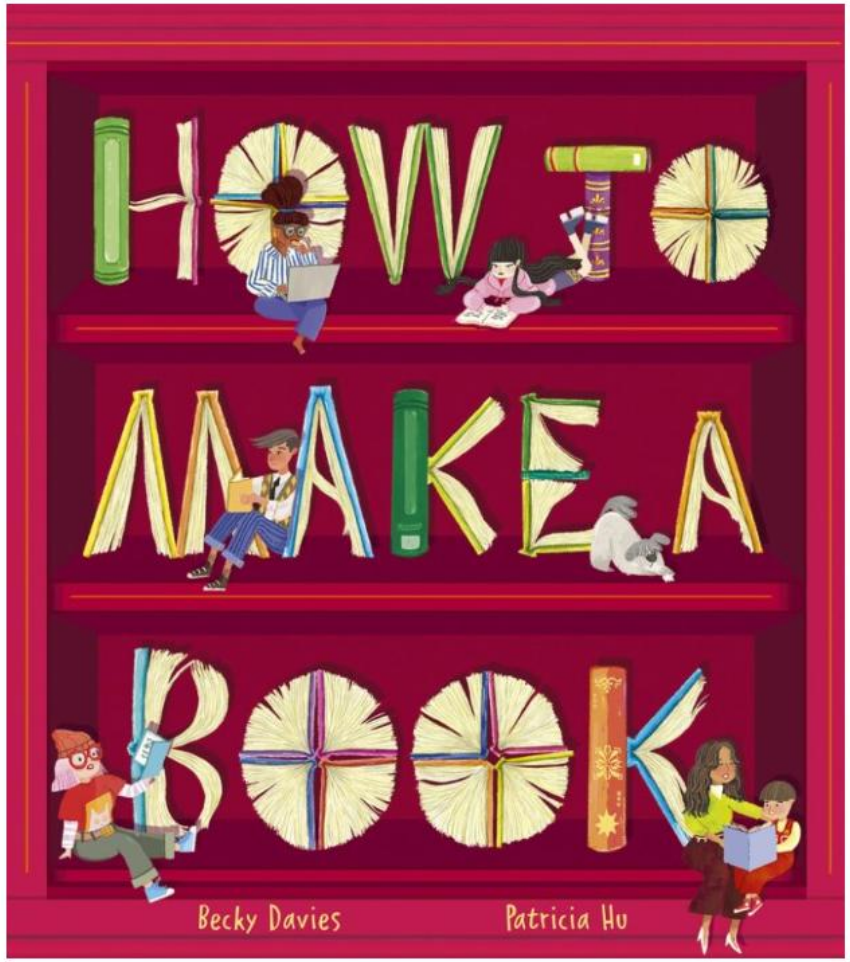
- Designer/Art Director: Creates book cover designs, layouts, and interior formatting. They work on visual elements to enhance the aesthetic appeal and marketability of the book.
- Publicist/Public Relations (PR) Manager: Develops and executes marketing and publicity strategies to promote books and authors. They coordinate book launches, media interviews, events, and manage relationships with the media and book reviewers.
- Marketing Manager: Develops marketing plans and campaigns to generate awareness, reach target readers, and drive book sales. They coordinate online and offline promotional activities, advertising, and collaborations with retailers or other partners.
- Sales Representative: Represents the publishing house to bookstores, libraries, and other retailers. They negotiate sales agreements, pitch titles, and work to secure shelf space and increase book sales.

# Publishing a Book

The publishing industry encompasses a range of roles that contribute to the creation, production, distribution, and promotion of books and other printed materials.

- Rights Manager: Oversees the licensing and sale of publishing rights, including translation rights, audio rights, film/TV adaptation rights, and other subsidiary rights. They negotiate contracts and manage relationships with international publishers, agents, and other licensees.
- Digital Publishing Manager: Focuses on digital publishing formats and platforms, including eBooks, audiobooks, and online distribution. They oversee the production and distribution of digital content and collaborate with tech teams to optimize digital strategies.
- Production Manager: Manages the overall production process, ensuring efficient workflows, quality control, and timely delivery of printed or digital books. They coordinate with suppliers, printers, and other production-related partners.
- Rights and Permissions Coordinator: Manages copyright permissions, secures necessary permissions for copyrighted material used in books, and ensures compliance with legal requirements.

# How to Make a Book




An inspiring and informative illustrated guide to publishing with a clear and concise text from Becky Davies and characterful, approachable illustrations from Patricia Hu.

Do you think it would be cool to have a job where you make books? Have you ever wondered how a book is made? Wonder no more! Follow the stages from acquisition and artwork to publicity and printing, giving you an accurate look at the entire process of what it took to make THIS brilliant book.

This illustrated guide of creating a full colour children's book is suitable for children, publishing and bookselling professionals, artists and authors – it is perfect for ANYONE who wants to see how a book is made! The ideal follow-up for children who love to write and draw their own stories.

# Literary Agents

A literary agency represents authors and their written works in the publishing industry.

- Literary agents act as intermediaries between authors and **all the different roles at a publishers**, helping authors to get their work published and negotiating deals on their behalf.
- Finds writing talent; shapes and develops it and helps them work it into a commercial proposition to take to publishers
- Once they get the deal, they look after the author in a triangular relationship with a publisher
  - Creative work, with the writer
  - Negotiation with the publisher
  - Troubleshooter if any problems or questions arise i.e. the cover, the marketing, how the book is stocked
    - Resolve and protect the writer from having to have those sorts of conversations, and allow them to develop as a writer

# Literary Agents

- When an author finishes writing a book, they may choose to submit it to literary agents who specialise in their genre or subject matter.
- The literary agent will read the manuscript and decide whether or not to represent the author.
- If the agent decides to take on the author, they will work with them to refine their manuscript, craft a book proposal, and **pitch the work to publishers**.

Once a publisher expresses interest in the author's work, the literary agent will negotiate the terms of the publishing deal, including the advance, royalties, and other important details.

The agent will also work with the author throughout the publishing process to ensure that their interests are protected and that they are being paid fairly for their work.

In exchange for their services, literary agents typically take a percentage of the author's earnings, usually between 15% and 20%. This fee is only payable when the author receives an advance or royalties from a publisher.

# How to Find the Right Agent for You

Indie Novella

Do your research. It shows if you haven't done your research and you do a blanket submission to numerous agents without thinking through who you are targeting.

- Look in the back of the books and the acknowledgements section will often acknowledge the agent as well.
- Identify the authors who you are really interested in and who resonate with you as a writer
- Find the agents that they are represented by

# Case Study – Match the Agent

Read the Biographies of the different Agents and what they are looking for.

Match the blurbs and authors to the respective agent.

# How to Get a Publisher’s Attention

# How to get a Publisher's Attention

From what we've learned so far, there are different types of publishers so there are different ways to get their attention:

- Submit and have your work published in Literary Magazines and Journals, like Granta
- Look for **Writing Prizes** and get longlisted
- Go to events and meet agents and publishers. Try Bookshop Events, Book Fairs, **Literary Festivals** – no need for a hard sell, just ask agents some questions
- Look for open calls – smaller publishers do Open Calls for Submissions
- **Get an Agent** – we'll first focus on getting an agent's attention, as to get the attention of a larger publisher an agent is best placed to do so.
- Be nice

# How to get an Agent: The Submission Process

To secure an agent (or a small publisher) you need to send them your work. This usually consists of the following 3 elements:

- A Query Letter
- A Synopsis
- Sample Material
  - For most agencies the sample material will vary a little bit but it's usually the first three chapters or first 50 pages, or 10,000 words

- Initial tips: First, make sure the genre you are writing in fits what the agent is looking for
- Make sure you are ready to submit – never be speculative

# The Query Letter – Where to Begin

- This is your cover letter to the agent
- It tells them what the book is about and about you as an author
- And about why you and they would make the perfect match i.e. why it is suitable for their list

Note: There are no rules and different agents prefer different things

For example – Laetitia Rutherford (Watson, Little) considers it a key part of what 'hooks' her when reading through submission. Irene Baldoni prefers to only scan to make sure it is her genre and makes decisions on the sample material

However:

- It's a really good exercise to help a writer think through the book

# The Query Letter – Tips

If you are struggling with the letter,

- Go back to the manuscript
- Have a think about the meaning of the book
- What is the concept? How would you describe that in a sentence?

You don’t need a perfect pitch line

Think about what the big idea is that you want to get across.

- What is the most exciting thing about this book?
- What does your book really mean?
- Be as clear, concise and logical as you can – you’re NOT writing a synopsis here
  - Be confident in your writing here. Tell why you think this book is worth reading

# The Query Letter – More Tips

- Target the agent clearly - it really does show that you are talking to an agent for a reason
- Define your work clearly – create a concise blurb selling your book
- Say something about yourself – You don't need specific qualifications to be a novelist, but your experience and the work that you've put in will really show.
- Awareness – of what the competition is, what else is sitting in the book landscape that is similar to your book. An Agent has to Sell your book to a Publisher – therefore make this job easier for them. "It's like this but…"

The agent will then get a confident sense that you could sit alongside this writer or that writer in a bookshop and that this is a viable proposition that could exist in the real world.

# Describing your Book – Crafting a Blurb

In a Query letter we are not TELLING an agent about our book.

There is an element of Copywriting – this is writing that SELLS or PURSUADES

Be aware of your audience and adapt your voice for them

Get your point across clearly and succinctly

Tip: Try to give it a fresh eye. Step back and work out how you can talk about your book to other people and sum up your book in a few words.

# 7 Rules for Blurbing

1) Think about the audience – step outside the book and think about the audience your query letter is going to. i.e. The Agent. But not just The Agent. The Agent needs to sell your book to a Publisher, who then need to sell it to an audience. What can you say that would make an Agent's job of selling your book easier? Remember, a book is not for everyone. Who is the ideal reader? What do they read? **Why should they care?**
2) Don't put it off – you can start early. Even if you are formulating your proposal. Getting the heart and soul of a book into 100 words helps you focus
3) Find the backbone – in one sentence, what is it that makes the book *the book*? Identifying the core of book. Consider tension and opposing forces. "We don't get to make 500 million friends without making a few enemies". Think about **conflict and drama** you can embed into your blurb

# 7 Rules for Blurbing

4) Grab their attention – start with a good line. Use emotions to connect and convince. Create a mood or set up a world. A person, a place, any unique detail. Don't be afraid to leave some mystery.

5) Be a Magpie – "Don't describe it. Show it." Avoid adjectives like Dazzling, luminous, shimmering, devastating, dark… Instead, pick out a detail in your story that might reach out and grab someone's attention. "Eleanor Oliphant leads a simple life. She wears the **same clothes** to work every day, eats the **same meal** for lunch every day and buys the **same two bottles of vodka** to drink every weekend. Eleanor Oliphant is happy. Nothing is missing from her carefully timetabled existence. Except, sometimes, **everything**." Really good cues to catch a reader's attention.

# 7 Rules for Blurbing

“There is something strange about Coraline’s new home. It’s not the **mist**, or the **cat** that always seem to be watching her, nor the signs of danger that Miss Spink and Miss Forcible, her new neighbours, read in the **tea leaves**. It’s the other house – the one behind the old door in the drawing room. Another mother and father with **black-button eyes and papery skin** are waiting for Coraline to join them there.” Shows the fear rather than tells you a book is spooky or scary. Same with comedy – what makes the book funny? Put that detail in and some jokes.

6) **Tell a story** – a blurb is not the same thing as a synopsis. Tell a mini story with drama, narrative and resolution. Should be filled with conflict and leave the reader wanting more. Simplify the plot. Try to condense what is in your story. Your story may have loads of different strands or characters, but try to tell ONE story. Turn your big story into something manageable.

# 7 Rules for Blurbing

“Dealing – among many other things – with friendship, love, war, three cultures and three families over three generations, one brown mouse, and the tricky way the past has of coming back and biting you on the ankle…”

“Aged eighteen, she is made Queen of the greatest kingdom of all time. But ancient Egypt is a dangerous place. On all side lurk enemies who want to destroy her – even her own brother and sister. And when Roman warships threaten her city, her destiny suddenly hangs by a thread. Now she must use all her wits to stay alive.”

Make the **tone** of your blurb in keeping with the tone and pace of your novel.

7) Short is Good – “if you can’t write a short letter, then you can’t write a long book…” Can your sentence have fewer words? Can a word have fewer syllables?

# Writing Exercise – Craft a Query Letter

Give an agent a sense of who you are as a writer, what is exciting and unique about your book, and which writers you would sit alongside in a bookshop.

- What is the concept? How you would describe that in a sentence?
- What is the most exciting thing about this book?
- Define your work clearly
- Say something about yourself – You don't need specific qualifications to be a novelist, but your experience and the work that you've put in will really show.
- Awareness – of what the competition is, what else is sitting in the book landscape that is similar to your book.
- If you have an agent in mind, why would you suit their list?

# The Synopsis

Another area where an author can struggle

We have been so immersed in our book so it is difficult to see the big picture

Therefore consider the following:

- A synopsis is a concise and engaging way of explaining your plot
- A synopsis is NOT a Blurb – notice the difference in tone
- What are your plot points?
- What voice do you want to tell your synopsis in? i.e. this is storytelling so allow your synopsis to tell a story

# Synopsis & The Three Act Structure

Act 1 – **The Set-up** – Sets up the protagonist and story

**Inciting Incident** – Something happens which is a challenge to the protagonist, setting them on a particular course (perhaps a goal to be achieved, a mystery to be solved, a situation to be escaped, etc.)

**Plot Point 1** – Towards the end of Act 1, the protagonist's attempts to deal with the inciting incident lead to a bigger dramatic situation which ends the first act, puts the protagonist in crisis (or at least brings about massive change for the protagonist) and asks a question which must be answered at the climax of the story.

Act 2 – **The Confrontation** – In the second act, the protagonist's crisis deepens, and there'll be plenty of antagonism/conflict (forces of opposition going on). The protagonist won't have the skills/ knowledge needed to get out of his/her difficulty. Tension rises.

# Plot Points

**Midpoint** – A subtler plot moment will see the protagonist have some kind of realisation about what he/she needs to do to resolve their problem/achieve their goal (though they won't by this point be on a clear path to achieving it).

**Second Plot Point** – A Crisis (this would be a second dramatic happening) more dramatic than the first, bringing the protagonist towards his/her lowest ebb and Act 2 to a close.

Act 3 – **The Resolution** – This will see the protagonist move into the denouement of the story. There may well be a showdown, a facing of demons, etc. The plot is wrapped up into its ending.

# Reverse Engineering a Synopsis

Look at the Synopsis for *Me Before You* by Jojo Moyes

Break it down into its plot points

# Plot Case Study – Me Before You

**The Set-up** – Lou is unemployed and lives with her quirky family, with fitness obsessed boyfriend

**Inciting Incident** – Lou is offer a job as a companion to Will. Will is a quadriplegic and is bitter and depressed. He is constantly rude to her but she needs to keep her job.

**Plot Point 1** – Lou overhears Will's mother and sister talking about Will's attempt at suicide and how he plans to go to Dignitas in 6 months' time to end his life. She is horrified and immediately walks out, but strikes a deal with Will on her return: she will take on a series of 'adventures' over the next six months that will make him change his mind.

**The Confrontation** – Lou and Will set out on Lou's often ill-fated adventures. The reader soon realises that just as Lou wants Will to love life again, Will also is teaching Lou to be bolder in her life.

# Plot Case Study – Me Before You

**Midpoint** – The Wedding. They stay over at the venue and their feeling for each other become apparent. The six months are almost up and Lou is increasingly desperate to stop Will from going ahead with his plan. She decides to arrange a once in a lifetime trip for them, in Mauritius.

**Second Plot Point** – Lou and Will admit their love for each other on their last night in Mauritius. But Will is still going ahead with ending his life and won't be persuaded to even give Lou more time. She is absolutely heartbroken.

Act 3 – **The Resolution** – Will goes through with travelling Dignitas. Lou had been avoiding him since Mauritius, but Will asks her to go and see him. In the end, she does. At his bed they talk about how last six months have been the most wonderful of both of their lives. After Will's death, we find Lou in Paris, reader a letter Will has sent her, about to set out a live a new life with money he has left her.

# How to get an Agent's Attention

The Submission Package – **The Sample Material**

- No matter how intriguing or well structured your Query Letter or Synopsis is, an agent's decision on representation is heavily based on your writing

Therefore, the first 10,000 words of your novel needs to be the best 10,000 words you have ever written

# The Sample Material – The Opening

How to make the Sample Material the best it can be:

- Though they may ask for the first 10,000 words or 3 chapters, a decision of whether to ask for the full manuscript is likely to be made much earlier
- London Library Emerging Writers Programme – asks for **1,000 word** sample of your writing
  - You'd want this to be a sample of your best writing
  - If you choose it to be from the middle of your novel, or anywhere other than the start, what does it say about the opening of your novel?

# Openings – what stands out?

Indie Novella

Lessons to take

- **Who** – we need to introduce our characters or at least the key ones.
    - Don't have to be likeable or relatable, but the reader needs to be taken by them
    - There needs to be something about them in the narrative that makes you want to read more
- **Hook & Meaning** – something in your opening page needs to hint at what your story is about and what your central conflict will be.
- **Flow & Structure** – It needs to reflect what novel is about and drip feed a series of clues about your character, setting and theme so your reader feels engaged.
- **Voice** – the first page needs to establish you as a storyteller, therefore your tone and voice needs to come across clearly and come across well.

# What makes a captivating opening?

Indie Novella

This could be anything, but here are some things mentioned to us:

- Excitement – What's happening? Is there any clear event taking place?
- Voice – Who is narrating the story? What do we think of this narrator and how they are telling the story?
- What do we think of the characters? How/why do we come to these opinions?
- Is there a problem? Do we sense any tension or have any concerns for the characters?
- Where/when is everything taking place? What do we think of the setting?
- What do you notice about the writing? Is it easy to read? Is there anything that is hard to understand? What do you think about the use of vocabulary?
- Do you want to read on? Why? Is there forward momentum or are we lost in backstory and exposition

# Writing Prizes & Schemes for Writers

Here is a list of Writing Prizes and Schemes for Writers:

- How many of the below schemes are you aware of?
- What do you think of these schemes and Prizes? Are you keen to enter these now you are aware of them?
- What attracts you to applying for these scheme? What may put you off?
- What are your thoughts about these schemes and their potential to get authors like yourselves published? Are they making a big difference?

Let’s take a closer look at 7 of these schemes:

- What are your thoughts on these 7 Specific Schemes? What do you like most and what puts you off? What would you suggest publishing creates?

# Festivals, Resources and Open Calls

Tottenham Literature Festival in November, Stoke Newington LF in June, Ealing Book Festival in 2024, Deptford LF March, International Black Speculative Writing Festival February, Queens Park LF.

Resources: Spread the Word; Indie Novella writing course; Hackney Writing Circle; What are you looking for?

Open Calls – Look for Independent Publishers. Where to find them? The new Indie Press Network of small publishers. The Republic of Consciousness Prize.

# Thank You!

# Knowing who to Approach

There are many literary agencies in the UK, but here are some of the most well-known and established:

- **Curtis Brown**: one of the oldest and largest literary agencies in the UK, representing a wide range of authors across various genres, including fiction, non-fiction, and children's books.
- **United Agents**: full-service literary and talent agency that represents authors, actors, directors, and producers in the UK and internationally.
- **The Agency**: boutique literary agency that represents a small but prestigious list of authors, including winners of the Booker Prize, the Costa Book Award, and the Pulitzer Prize.
- **David Higham Associates**: represents a wide range of fiction and non-fiction authors, as well as a number of literary estates.
- **Peters Fraser + Dunlop**: full-service literary agency that represents a wide range of authors across various genres, as well as a number of literary estates.
- **Janklow & Nesbit UK**: represents a diverse range of authors, including international bestsellers, prize-winners, and debut writers.
- **Rogers, Coleridge & White**: leading literary agency that represents a wide range of literary fiction writers, as well as authors in other genres.
- **Greene & Heaton**: represents a number of literary fiction writers, including award-winning authors and debut writers.

# Agencies for Literary Fiction

Here are some literary agents who have represented multiple Booker Prize winners:

- **Andrew Wylie - The Wylie Agency**: Andrew Wylie, founder of The Wylie Agency, has represented 12 Booker Prize winners, including Salman Rushdie, and Nadine Gordimer.
- **Gillon Aitken - Aitken Alexander Associates**: Gillon Aitken, who passed away in 2016, represented 8 Booker Prize winners, including Margaret Atwood and Kazuo Ishiguro.
- **Georgina Capel - Georgina Capel Associates**: Georgina Capel has represented 7 Booker Prize winners, including Hilary Mantel and Peter Carey.
- **Caroline Dawnay - United Agents**: Caroline Dawnay has represented 6 Booker Prize winners, including Kazuo Ishiguro and Julian Barnes.
- **David Godwin - David Godwin Associates**: David Godwin has represented 6 Booker Prize winners, including Yann Martel and Arundhati Roy.

# Agencies for Debut Authors

Here are some UK literary agencies that have a strong track record of representing debut authors:

- **Curtis Brown**: long history of representing debut authors across various genres, including fiction, non-fiction, and children's books.
- **Peters Fraser + Dunlop (PFD)**: one of the largest in UK and represents a wide range of debut authors in various genres, including literary fiction, crime, and young adult.
- The **Darley Anderson Literary Agency**: strong focus on representing commercial fiction and represents a number of successful debut authors in this genre.
- **Madeleine Milburn Literary Agency**: boutique agency that represents a range of debut authors, including literary fiction, commercial fiction, and non-fiction.
- **Juliet Mushens Literary Agency**: represents a range of debut authors across various genres, including literary fiction, crime, and speculative fiction.

# Exercise – Match your favourite authors to the Literary Agencies

**Commercial Fiction**:
Darley Anderson Literary Agency
Curtis Brown
Peters Fraser + Dunlop
Madeleine Milburn
The Agency Group
The Marsh Agency
Janklow & Nesbit
Diane Banks Associates
The Bent Agency

**Literary Fiction**:
The Wylie Agency
Aitken Alexander Associates
AM Heath
Georgina Capel Associates
United Agents
David Godwin Associates
The Blair Partnership
Andrew Nurnberg Associates
Watson, Little
David Higham Associates
Conville & Walsh
Rogers, Coleridge & White
DHH Literary Agency

**Boutique and Genre**:
Heaton & Greene
Juliet Mushens Literary Agency
Bell Lomax Moreton
Blake Friedmann
The Bright Agency
Capel & Land
Felicity Bryan Associates
Caroline Sheldon
The Soho Agency
The Hanbury Agency
Jo Unwin Literary Agency
The Good Literary Agency