

# Usage Disclaimer

This worksheet is provided for use by schools, teachers, educators, and students under the age of 21, as well as by purchasers of **Drafted: The Author's Workbook** who need additional copies of this page. It is intended for personal, classroom, and educational use only.

This resource may not be duplicated, resold, repackaged, or incorporated into any product, book, workshop, or paid service. Educators may use this worksheet freely in their classrooms, but it may not be used for paid clients, private consulting, or any other revenue-generating purpose. Any unauthorized commercial use is strictly prohibited.

For questions about licensing or bulk use beyond what is described here, please contact LexxiKhan Presents Publishing directly.

# YOUR BRANDING & PR STRATEGY

Here is where a lot of authors lose the plot — and I mean that literally.

You spent months, maybe years, pouring yourself into this book. Every word matters to you. Every character feels real. Every chapter represents something you had to dig deep to produce, and that is beautiful. It really is. But the moment this book goes to print, it stops being just yours. It becomes a product. And products need to be marketed, positioned, and sold, not protected like a piece of your soul that the world is not worthy of touching.

The authors who struggle to sell their books are almost always the ones who never made the switch from artist to publisher. They take every review personally. They resist promotion because it feels like begging. They wait for the world to discover them instead of making themselves impossible to ignore. And their books sit in boxes in their garage or collect digital dust in a KDP dashboard while they wonder why nobody is buying.

That is not going to be you.

From this point forward I need you to put on your publisher hat. A publisher does not ask whether the market is ready for this book. A publisher figures out exactly who needs it, where to find them, and how to make sure they cannot miss it. That is what this worksheet is going to help you do.

## **Your Core Brand Message**

Every piece of content you create, every interview you give, every caption you write should come back to one central message. It's not only about your book title, or even your bio. It's all about the one thing you want people to walk away knowing about you and your work every single time.

# YOUR BRANDING & PR STRATEGY | PG 2

What is the one message your entire author brand is built around?

---

---

---

---

---

---

How does your book serve that message? In other words, why is this book the proof?

---

---

---

---

---

---

## **Your Reader — Get Specific**

Publishers do not market to everyone. They market to someone. The more specific you can get about who that someone is, the more effective every single marketing move you make will be. Vague targeting produces vague results.

Who is your ideal reader? Describe them as a real person: age, lifestyle, what they are struggling with, what they are looking for, what they read, where they spend their time online and off.

---

---

---

---

# YOUR BRANDING & PR STRATEGY | PG 3

What is their pain point (the specific problem, frustration, or unmet need that brought them to your book)?

---

---

---

What problems are they facing that they are too afraid to admit out loud — even to themselves?

---

---

---

---

---

---

How does your book speak directly to that pain? What does it offer them that they have not been able to find anywhere else?

---

---

---

---

---

---

What is in it for them? What does your reader walk away with after reading it? What changes for them?

---

---

---

---

# YOUR BRANDING & PR STRATEGY | PG 4

What does your reader need to see, hear, or experience before they will believe this book is their solution?

---

---

---

What does your reader do in their free time? Where are they when they are not working or managing responsibilities?

---

---

---

Where can you meet them? Think platforms, events, communities, physical locations, organizations, and spaces where your ideal reader already gathers.

---

---

---

Is there an organization, association, church, school, nonprofit, or community group that already has direct access to your audience, and where your book could solve a pain point for the group as a whole?

---

---

---

Can your reader afford your book at your anticipated price point? If not, what does that mean for how you price, bundle, or position it?

---

---

---

---

# YOUR BRANDING & PR STRATEGY | PG 5

Based on everything you just wrote, summarize your ideal reader in three sentences or less, specific enough that if you handed this description to someone they could pick your reader out of a room.

---

---

---

---

---

---

---

## Your Positioning

Positioning is how your book sits in the market relative to everything else out there. It is not enough to say your book is good. You need to know exactly what makes it different, why that difference matters, and how to communicate it in a way that makes your ideal reader feel like this book was written specifically for them.

What genre or category does your book live in?

---

---

---

Who are two or three authors your reader already loves and buys from? What do they like about them?

---

---

---

---

---

---

---

# YOUR BRANDING & PR STRATEGY | PG 6

What does your book do that theirs does not — or what does it do differently?

---

---

---

---

Write your book's positioning statement in one sentence: "For [your reader] who [what they want or need], [your book title] is the [genre/type of book] that [what it uniquely delivers]."

---

---

---

---

---

---

## Your PR Story

Publishers think about press before the book is done. Your PR story is the angle, the human, compelling, newsworthy reason why a journalist, podcaster, blogger, or producer should care about you and this book right now. It is not a summary of your plot. It is the story behind the story.

What is the personal story or journey that led you to write this book?

---

---

---

---

---

---

# YOUR BRANDING & PR STRATEGY | PG 7

Why does this book matter right now — what is happening in the world, in your community, or in your genre that makes this the right moment for this story?

---

---

---

---

What is your PR angle (the one sentence hook a producer or editor could use to introduce you)?

---

---

---

---

What are three talking points you can speak on as the author of this book that go beyond the plot and position you as an authority or voice worth hearing?

---

---

---

---

---

---

---

## Your First Three Marketing Moves

A publisher does not wait until the book is on shelves to start marketing. By the time your book is available for purchase, your audience should already know it is coming, already be invested in the journey, and already have somewhere to go to get it.

# YOUR BRANDING & PR STRATEGY | PG 8

What are your first three marketing moves starting right now — before the manuscript is finished?

---

---

---

What is your budget for marketing and PR in the first ninety days after your release date?

---

---

What does success look like for this book in the first thirty days? Be specific. (example: Sell 100 books, partner with five organizations, etc.)

---

---

---

---

**An artist creates. A publisher sells. You need to be both, but you cannot let the artist in you talk the publisher in you out of doing what needs to be done.**

**Your book deserves to be read. The only way that happens is if you show up and make some noise.**

**Start here.**