



Promotion Assessment & Recommendations

The following plan was submitted as a project for CM384 Book Marketing course.

This is a guide for author-generated promotions and to support the work of a third-party publicist. General promotional activity and bookings are the responsibility of the author.

Book Title	It's No Fun Anymore
Author Name	Brittany Micka-Foos
Plan Developed by	Olivia Cresser

Market (SWOT) Analysis

List the Strengths, Weaknesses, Opportunities & Threats of the book, the author, the timing of publication, genre, etc.

- Strengths
 - Author is extremely engaged and dedicated to promoting the book.
 - Author has many different works published in literary reviews.
 - The book summary is enticing and makes readers want to pick up the book.
- Weaknesses
 - Author doesn't have a strong social media presence.
 - Author's website is a bit simple.
 - The constant discussion of trauma and suffering might be emotionally draining for some readers.
- Opportunities
 - Since this book focuses on trauma, it could be a good choice for clubs about mental health, past trauma, and healing.
 - Individual short stories from this book could be posted to short story/essay contests to spread awareness about the book and draw readers in.
 - Author can partner with victim advocacy groups to promote this book, especially because the author used to be a victims rights lawyer and may have connections.
- Threats

- o Songs and random social media posts pop up on Google when the book title is searched before the actual book comes up.
- o The book potentially appeals to a small, niche audience.
- o Since the book deals with sensitive topics, it might be triggering for some readers to read.

Who do you believe is the book's primary market/demographic?

The target audience of this book is women aged 25-40, especially mothers, that support feminism and enjoy dark stories. Many of these short stories are about women going through crises in which they feel disconnected from themselves, their lives, and their true identities. This creates a very dark and gloomy atmosphere, so only readers who enjoy that type of genre would like this book. Since the stories are also all centered on women and the issues they face due to them being a woman, women are most likely going to enjoy this book more.

List up to three BISAC codes under which this book will be listed by booksellers

1. FIC029000 FICTION / Short Stories (single author)
2. FIC076000 FICTION / Feminist
3. FIC015000 FICTION / Horror

Expertise & Relevance Assessment

What expertise does your author hold related to the topic of the book?

Author is a mother of an eight-year-old, so she has firsthand experience with some of the themes present in the short stories about motherhood and family. She also used to be a victim right's lawyer, meaning she has experience with the type of women and their traumatic stories being written about in this book. She also has had many short stories of hers published in literary magazines. She is slated to be published in Necessary Fiction , SHIFT: MSTU Writes, CALYX Journal, and The Mersey Review. She has already been published in Ninth Letter, Centaur Lit, Non-Binary Review, Dribble Drabble Review, Meow Meow Pow Pow Lit, Briar Cliff Review, Witness Magazine, Typehouse Magazine, Variant Literature, Literary Mama, Hobart, Struggle Magazine, In Parentheses, FWS: A journal of literature and art, and Hamlit.

Social Media Assessment & Recommendations

1. List the author's web urls, social media handles/accounts and their respective followings (if none, make note).
 - Website: www.brittanymickafoos.com
 - Instagram: @brittanymickafoos (>50 followers)
<https://www.instagram.com/brittanymickafoos/>

2. List the social handles/accounts of influencers/gatekeepers, including bloggers, writers, reporters, media outlets most applicable to the book.
- The Short Story Project <https://www.instagram.com/shortstorypri/?hl=en>
 - Moms Don't Have Time to Read Books
<https://podcasts.apple.com/us/podcast/moms-dont-have-time-to-read-book/s/id1366633318>
 - I Should Be Writing <https://murverse.com/podcasts/isbw/>
 - Literary Blend <https://demimschwartz.com/literary-blend/>
 - Read Her Like an Open Book
<https://www.facebook.com/readherlikeanopenbook/>
 - American Book Review <https://americanbookreview.org/>
 - MER Literary <https://twitter.com/merliterary>
 - A Mighty Blaze Facebook <https://www.facebook.com/amightyblaze/>,
Podcast
<https://podcasts.apple.com/za/podcast/a-mighty-blaze-podcast/id1549703512>
 - Shelf Awareness <https://www.instagram.com/shelf.awareness/?hl=en>
 - Bookpage
https://twitter.com/bookpage?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
 - Independent Book Review
<https://www.instagram.com/independentbookreview/?hl=en>
 - Foreword
https://twitter.com/ForewordReviews?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
 - Write-minded <https://podcast.shewrites.com/>
 - The Fiction Desk <https://www.thefictiondesk.com/news/>

Online Presence: recommendations for the author

Please develop a list of recommendations of how the author can better develop their web and/or social media presence, related to the promotion of themselves and their book.

I would recommend updating the author's website to make it more interactive. I would also recommend posting more on social media and creating author-centered accounts that are separate from personal accounts in order to be able to participate in more modern book promotion methods. Starting a blog or a substack related to issues of the book is also a great idea, since this allows the author to reach out to more potential readers. I think continuing to write and submit short stories for online literature reviews and collections is also a good idea, as this gains more exposure for the book and the author's writing in general. Writing op-eds on motherhood and feminism for these publications could be helpful, as well. Readers who enjoy these op-eds will be more inclined to read the book, since the themes are similar. I would also recommend creating a free Amazon

Author's page. This page allows authors to create a profile about their novels and themselves in order to sell more copies of their books on Amazon. I would also recommend setting up author accounts on Goodreads and The StoryGraph. Finally, I would recommend considering NetGalley, which is a platform that will allow book reviewers and producers to find this book. Apprentice House currently has a deal with them, so the price to post books here is around \$100 to \$150 per month, depending on the length of commitment.

Marketing Action Points (concise, specific recommendations)

1. Identify three groups or organizations with whom the author has a connection, and to which this book could be marketed. What's the pitch to get their attention? These can be groups or organizations that meet in-person, virtually or that don't meet at all. Examples include alumni associations, fraternal groups, office peers, religious groups, etc.

Author is a part of a local literary group, called Hamlit. The book can be pitched to them as a work of one of their members, so other members will be interested in supporting their fellow writer. The book summary can also be pitched in order to pique members' interest. Author is also a part of Hugo House, which is a Seattle-based nonprofit literary arts organization that teaches creative writing classes. Their website states that one of their main objectives is to give writers a place to share their work, so this is perfect for this book. It can also be pitched as the work of a member in order to gain the support of other members of this organization. Author is also a part of the alumni groups Evergreen and WCL. The book summary can be pitched to these organizations, followed by the fact that it was written by a fellow alumnus, so fellow alumni are interested in reading the book both based on its summary and to help out someone they went to school with.

2. Which holiday(s) or designated week/month highlights provide a marketing opportunity for the title? How can the author/AH take advantage of these holidays?

This book contains themes centered around modern women and the daily horrors that they face, so International Women's Day is a good holiday to market around. It can also be highlighted during Mother's Day and Valentine's Day, since motherhood and romantic relationships are also very heavy themes in this book. Since the book is made of short stories, National Short Story Day is also a good holiday to take advantage of. Book stores may create displays and tables specifically to celebrate these holidays, and this book could be a part of them.

3. Identify five specific locations (independent bookstores) where the author could speak/read.

- Village Books, Bellingham, WA
- Bellingham Public Library
- Mount Vernon Public Library
- Seaport Books, La Conner, WA
- Pelican Bay Books, Anacortes, WA

All of these bookstores and libraries are near where the author currently lives.

4. Identify three contests/competitions (and subsequent categories) where this book could be entered. Ensure these are good fits for the book. Provide the name and link for each suggestion.
 - Dzanc Books Short Story Collection Competition (<https://dzancbooks.submittable.com/submit>). This competition “seeks well-crafted and powerful book-length collections”, which is perfect for this book because it’s a collection of short stories of great quality.
 - Red Hen Press Women's Prose Prize (<https://redhen.org/awards/womens-prose-prize/>). This contest is open to any unpublished, original works of prose, which includes short story collections.
 - F(r)iction Short Story Contest (<https://frictioncontests.submittable.com/submit>). This contest calls for “boundary pushing” short stories, so any of these stories included in this book that are especially eccentric can be entered and have a great chance to win.

5. Identify two specific TV/radio/podcast “shows” on which the author could be a guest, either to promote the book, or as an expert/reference. What’s the pitch to get their attention?
 - Chuckanut Radio Hour (<https://kmre.org/programs/chuckanut-radio/>) This radio show features a guest author for every show they produce. The pitch for this show could be that Micka-Foos is an author local to Bellingham, Washington, which is where this show is based. The summary of the book could also be pitched because it is very unique and stands out from other books.
 - KAFE 104.1 FM (<https://kafe.com/>) This radio show is also based in Bellingham, Washington, where the author is local to. They feature regional guests, so pitching that Micka-Foos is from the area and that she is coming out with a new book could get her on the show.

Sample “Author Q&A” for use when pitching interviews

Please include a Q&A for use in publicity and to prep interviewers. 10 questions minimum.

1. Q: Many of the stories in the collection concern stay-at-home mothers or women who work unsalaried jobs, what's the significance of this?

A: I think this is an acknowledgment that we live in a capitalist society that champions traditionally male-dominated fields. Caregiving, parenting, running a household—this is all work that is not recognized or compensated in the same way as, say, a software developer or a professional athlete. There is a very obvious and embarrassing gendered component to this sort of devaluation of labor, and the characters in these stories struggle against that as they try to negotiate power dynamics in their relationships. It contributes to their sense of alienation, and exhaustion, and depleted self-worth, but it speaks to larger societal problems of the kinds of work we value and prioritize.

2. Q: You got your start writing poetry, what poets do you get inspiration from? How does poetry inform your prose writing?

A: I absolutely adore poetry and how it can speak to the heart of the matter in such short order. Early on, I was particularly inspired by the old-school confessional poets, Sylvia Plath and Anne Sexton, especially. I keep coming back to them for their unabashed authenticity and willingness to delve deep into the dark parts of the psyche. Lucille Clifton, Tara Hardy, and Rena Priest are other poet-inspirations.

3. Q: How has your past experience as a victim advocate impacted your writing?

A: I think a lot about what it means to be a “victim,” how society treats its victims, and what that “victim” identity signifies. I think my past experiences have made me realize that victimization is not only a personal issue, not just an isolated, unfortunate event that happens to an individual, but it is also a public health and safety concern. Because, listen: if you are a woman, chances are you have been the target of violence. If not, you know someone who has. This is a societal problem. And writing about the everyday expectation of violence in the lives of women becomes a political stance.

4. Q: Do you consider yourself a horror writer?

A: Sort of. I like to call my writing “domestic horror” or maybe “suburban horror.” It’s not so much a specific genre category as it is a reflection of the

uncomfortable, inhospitable spaces that women inhabit in everyday life. To me, it's scarier than anything supernatural.

5. Q: In these stories, this sense of the grotesque shows up often in relation to doctors and the medical field, why is this?

A: I love body horror, because bodies are weird and squishy and vulnerable. Even more, I think the intersection of women's bodies and the institution of medicine is a focal point of dread for me personally. The medical field has a long and storied history of misogyny—women's bodies being the sites of power struggles and attempts to control or demean. Lack of understanding, education, and agency this engenders only contributes to this horrible sense that one's body does not belong to you. There's an implicit violence in this tearing away of the self. And it's scary as hell.

6. Q: Why did you decide to write your novel as short stories?

A: I've always wanted to write a novel, but, especially since the birth of my daughter, I've found it challenging to commit to such a large, time-consuming project. Short stories are magical for parents like me, who might otherwise become overwhelmed by the prospect of birthing an entire novel. Short stories, in contrast, are finite and manageable—they can be written (and finished!) in discrete chunks of time, around nap times, playdates, etc. Writing shorter stories has helped me stay motivated and better manage the logistical and mental load of both writing and parenting.

7. Q: Which short story was the most challenging to write, and why?

A: Probably "The Experiment." I wanted to show how a smart, thoughtful woman might be drawn into a conservative gender-essentialism ideology—not necessarily because she believed it, but because she was desperate to find some escape and maybe some security in a fundamentally unsafe world. I wanted to portray her descent into the trad-wife lifestyle as a reflection of the world outside and not merely some deficit within her. This was a difficult line to tow, in part because I think most feminists, myself included, have a knee-jerk reaction to a woman relinquishing her hard-won power. But I also think that the reality of gendered expectations is messier than we would sometimes like to believe, so it was important for me to dive into that space, even though it was uncomfortable.

8. Q: What message are you trying to send to readers that enjoy this book?

A: Solidarity, mostly. These stories speak to the fact that women are often disempowered not only by horrendous acts of abuse, but also by routine social forces (oppression, male privilege, run-of-the-mill sexism, etc.) that give them the message that their bodies are not whole, but rather are parts valued as commodities over which they have negligible rights. I think these messages can be subtle, they can be easy to manipulate or explain away, and as a result, they can make you feel like you are the problem. You are not the problem!

9. Q: How did you develop all these different women for each story?

A: My ideas come from all over the place. Some characters were inspired in part by other books I was reading at the time, such as *Momfluenced*, by Sara Peterson, which explores the performative aspects of motherhood, and *Homeward Bound*, by Emily Matchar, which talks about this trend of educated women leaving the workforce for more “traditional” pursuits. In a different vein, there was Steven King’s *The Shining*: I was thinking about how that story might be changed if the protagonist was a woman, and both a character and a story were born from that. Then, the character from *The New Jenny* emerged from one line of one of my favorite Taylor Swift songs, “Happiness”: *You haven’t met the new me, yet* and me thinking of the different paths she could take.

10. Q: What advice would you give to readers who may be dealing with their own trauma at the moment?

A: I think everyone is different. It took me a long time to realize that the conventional advice or popular wisdom that seemed to be working for everyone else was not necessarily helpful for me. But I have found a lot of healing in writing and self-expression. There’s something really powerful about controlling a narrative and putting the pieces together in a way that makes sense to you.

Provide a sample press release about the book’s release

Ensure it includes info about the author, Apprentice House, and—of course—the book!

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