CITYLIT PRESS SUBMISSION GUIDELINES

CityLit Press’s mission is to provide a venue for writers who might otherwise be ignored by larger publishers due to the literary quality or regional focus of their projects. We take such editorial risks by embracing a new publishing model that utilizes new print and digital ways of delivering literature to readers, a wiser economic foundation, and modern marketing strategies. We hope the process forges true partnerships with our authors because, frankly, the margins are too narrow and the marketplace too noisy not to enjoy working together toward common goals.

What sort of publishing experience do you want? A writer needs to evaluate her expectations and decide what sort of publisher she wants: an independent publisher, a large house, a university press, or perhaps self-publishing. There are pros and cons to each (see “The Publishing Matrix” over CityLitProject.org’s Writers’ Resources section). While CityLit Press cannot offer advances against royalties or afford big-budget marketing plans, we bring a passion to the process of book publishing often unseen in today’s media-saturated, Internet-fueled world.

The query, the query...all my God, the query! Stop stressing about the parts of a query letter and just contact us. Your professionalism and writing ability will surface soon enough. That said, know what a good proposal contains. It covers three things—what, who, and you. A good proposal:

- thoroughly but succinctly describes the book (approximately 250 words);
- defines the book’s audience or market; and
- introduces the writer by noting expertise he or she brings to the book’s subject matter, either as a published author or professional with pertinent experience and knowledge (roughly a 100-word biography).

Supplemental material may include (1) a current resume, including reviews of any previously published work; (2) table of contents, if applicable; and (3) three sample chapters, preferably introductory chapters.

“Hey, I’m the writer you’re the publisher.” This mentality doesn’t fly anymore, unless you’re Thomas Pynchon, and even he succumbed to a “Simpsons” appearance. Please describe what associations, networks, or connections you bring to the table in regard to marketing the book. Regardless of being published by a small press or big house, authors today are active promoters of their work (pre- and post-publication). More than ever, authors need to know the business of books almost as well as they have mastered the art of writing. “The End” is only the beginning.

Your final manuscript must be in electronic form (MS Word), but we prefer hardcopy submissions sent via US Mail. Send only copies of material; do not send originals. Unless accompanied by a SASE, no material will be returned.

CityLit Project’s family of programs instills and sustains a life-long love of literature. Programs include CityLit Stage at Baltimore Book Festival, CityLit Teens, Lit’s Not Dead rock-n-read concert, “Write Here, Write Now” workshops, Maryland Young Writers’ Contest, and CityLit Festival, twice named “Best of Baltimore” by Baltimore magazine (2005 and 2009). CityLit nurtures the culture of literature.