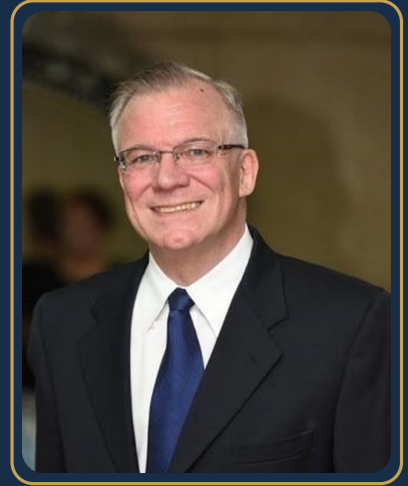


Richard Stutely

Author, ghostwriter and book collaborator



Books worth writing. Books worth reading.

Helping founders, leaders and experts turn experience, ideas and evidence into clear, compelling and credible books.

BOOK DEVELOPMENT | GHOSTWRITING | EDITORIAL PARTNERSHIP

PUBLISHED EXPERIENCE

Author of internationally published business books from Financial Times / Prentice Hall, The Economist Books and Bloomberg Press.

The book you should write

People rarely lack material. They lack the time, distance or structure needed to turn it into a book that readers will value.

- A founder wants to capture hard-won lessons, build authority and open new conversations.
- A leader or expert has a distinctive argument, but no time to develop it properly.
- An experienced practitioner has years of speeches, articles, notes and stories, but no clear structure.
- A previous book has created the need for a successor, a new edition or a broader argument.
- A manuscript already exists, but repetition, gaps or weak architecture are preventing it from becoming a compelling book.

THE ESSENTIAL DISTINCTION

A serious book is not a long brochure. It must reward the reader.

Most projects begin with a conversation about the idea, the intended reader and the result the book should achieve. The writing comes later, once the book has found its purpose and shape.

A book can change the author's position

For the right author, a book can do something no website, presentation or short article can do: demonstrate sustained thought, judgement and authority.

AUTHORITY

Show what you know

A strong book demonstrates expertise rather than merely claiming it. It gives readers evidence of how you think and why your judgement matters.

INFLUENCE

Shape the conversation

A book gives an important argument room to breathe. It can change how clients, investors, colleagues or the wider market see an issue.

LEGACY

Make experience transferable

Years of decisions, mistakes, lessons and insight can be organised into something that continues to work long after a meeting or speech is over.

OPPORTUNITY

Create the next conversation

A credible book can support speaking, advisory work, board opportunities, investment discussions, recruitment, partnerships and reputation.

A LONGER VIEW

The commercial value of a book may be significant. Its reputational value can be larger and much longer lasting.

A writer who can engage with the substance

Many writers can polish prose. Fewer can interrogate a business model, follow the numbers, understand leadership, technology, policy or finance, and still write for an intelligent general reader.

Richard has worked across government, banking, economics, technology, entrepreneurship, publishing and international business.

He has been a Chief Economist, business builder, adviser, lecturer and author. That range matters because a ghostwriter must understand far more than the words placed in front of him.

He must recognise what is important, notice what is missing, challenge what does not quite add up, and connect ideas that may sit in different parts of the author's experience.

The result is not merely cleaner prose. It is a stronger argument, a better organised book and a clearer expression of the author's own judgement.

RELEVANT EXPERIENCE

- Internationally published author
Business planning, finance, economics and numeracy.
- Financial and strategic depth
Former Chief Economist with extensive business and advisory experience.
- Cross-sector perspective
Government, banking, technology, entrepreneurship and international business.
- Teacher and explainer
Experience communicating complex ideas to executives, entrepreneurs and MBA students.

He is not simply recording what the author says. He is helping discover what the author really means, and what the reader most needs to understand.

More than writing someone else's words

A serious collaboration combines interviewing, research, analysis, structure, judgement, writing and revision. Most of the real work happens before and between drafts.

CENTRAL IDEA

Find the book inside the material

A promising subject is not yet a book. The first task is to identify the proposition strong enough to sustain the reader's attention from beginning to end.

ARCHITECTURE

Build the argument

The chapter sequence must do more than divide the material. It must create movement, logic, tension and a clear destination.

VOICE

Draw out the author

Interviews and discussion uncover stories, language, convictions, doubts and distinctive ways of seeing the subject.

EVIDENCE

Make the book credible

Claims need support. Stories need context. Research must strengthen the argument without overwhelming the reader.

EXECUTION

Write, revise and finish

A manuscript becomes a book through disciplined drafting, honest review, structural revision, fact-checking and many small decisions about what to sharpen, move, cut or explain. The objective is not a pile of pages. It is a finished work the author is proud to put a name on.

From first conversation to finished manuscript

The process is structured enough to keep the project moving, but flexible enough to fit the author, the subject and the material.

1

Fit and ambition

What is the book for? Why now? What should it achieve, and are author and collaborator likely to work well together?

2

Concept and reader

The central proposition, intended reader, tone, scope and competitive position are clarified.

3

Blueprint and sample

A detailed chapter architecture and, where useful, a sample chapter test whether the idea works as a book.

4

Interviews and research

Conversations, existing writing, speeches, correspondence, documents, case histories and additional research provide the raw material.

5

Drafting and review

The manuscript develops chapter by chapter with an agreed rhythm for review, challenge and revision.

6

Completion and handover

Final structural editing, consistency, references, fact-checking and preparation for an agent, publisher, designer or self-publishing process.

The blueprint is the first real test of the book. It prevents months of work on the wrong book.

Your book. Your voice. Our work.

A successful collaboration depends on trust, candour and a clear understanding of how the work will be handled.

VOICE

The book should sound like you

The language is more precise, the structure stronger and the thinking clearer, but the personality, rhythm and judgement should still feel recognisably yours.

CHALLENGE

Thoughtful challenge improves the book

Richard will question assumptions, identify gaps, test claims and ask for clearer evidence. Agreement is not the same thing as collaboration.

CONFIDENTIALITY

Sensitive work stays sensitive

The author decides whether assistance is acknowledged. Commercial, personal or political material is handled with care and the arrangement is agreed before work begins.

RESPONSIBILITY

The author remains responsible

The author has the final decision on argument, tone, factual claims and publication. Richard's role is to make those decisions better informed.

THE WORKING PRINCIPLE

Confidentiality does not mean passivity. Good collaboration requires honesty, thoughtful challenge and the occasional difficult conversation.

Three common starting points

The circumstances differ, but the underlying problem is usually the same: there is valuable material, and the path to a compelling book is not yet clear.

STARTING POINT 1

I know what I want to say, but not how to turn it into a book.

The work begins by testing the central idea, defining the reader and building a structure that can carry the argument.

STARTING POINT 2

I have years of material and no clear book.

Interviews, notes, presentations, articles and case histories are sorted into a coherent proposition. Useful material is retained. Interesting clutter is not.

STARTING POINT 3

I have a manuscript, but it is not working.

The problem may be architecture, repetition, voice, pace, missing evidence or a book that is trying to do several jobs at once. The first task is diagnosis, not cosmetic editing.

There is a fourth starting point: "We wrote a good book together before. What should the next one be?"

Clarity that survives publication

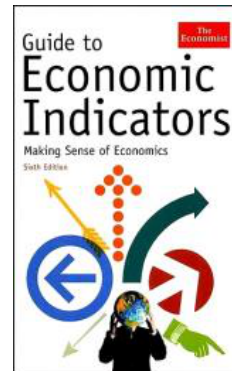
Richard is the author of internationally published books on planning, finance, economics and numeracy. The subjects differ. The discipline is the same: understand the material, find the structure and make it useful.



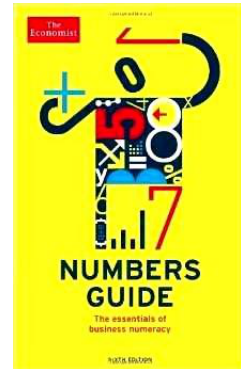
The Definitive
Business Plan



The Definitive Guide
to Business Finance



Guide to Economic
Indicators



Numbers Guide

- Published by Financial Times / Prentice Hall, The Economist Books and Bloomberg Press.
- Used by entrepreneurs, executives, universities and MBA programmes internationally.
- Written for readers ranging from first-time founders to senior finance and business professionals.
- Experience includes original authorship, co-authorship, ghostwriting, substantive restructuring and editorial development.
- A practical commitment to clarity, usefulness and intellectual honesty rather than jargon or inflated prose.

The strongest proof of a writer is not a promise. It is work that has survived publication and continued to be read.

Different books. Different ambitions.

A book may need to establish authority, explain a business, influence a debate, preserve a story or teach a method. Its purpose should shape every decision about content and tone.

LEADERSHIP AND EXPERIENCE

What I learned, and why it matters

For founders, executives and public figures whose experience contains lessons, decisions and stories that others can use.

BIG IDEA

A case that deserves attention

For experts or leaders with a distinctive argument about business, society, policy, technology or the future.

PRACTICAL GUIDE

Turn a method into a book

For people with a framework, process or body of specialist knowledge that can help readers make better decisions or produce better results.

MEMOIR AND LEGACY

Preserve the story without losing the reader

For a life, organisation or enterprise whose history deserves to be captured with judgement, pace and perspective rather than simple chronology.

The right form is not chosen because it is fashionable. It is chosen because it gives the idea its best chance of reaching and rewarding the intended reader.

A conversation before a commitment

Not every project should begin with a contract for a complete manuscript. A smaller first stage can test the idea, the material and the working relationship.

BOOK CONCEPT REVIEW

Is there a real book here?

A focused examination of the idea, intended reader, purpose, available material and likely strengths or problems.

BOOK BLUEPRINT

Build the book before writing it

Development of the proposition, title direction, audience, tone, chapter architecture and indicative content.

MANUSCRIPT ASSESSMENT

Diagnose before editing

A candid review of an existing draft, identifying what works, what does not and whether the book needs editing, restructuring or reconstruction.

FULL COLLABORATION

Develop the complete manuscript

Concept, interviews, research, architecture, drafting and revision through to a publication-ready manuscript or agreed handover point.

Richard accepts a limited number of serious book projects at any one time.

The purpose of the first conversation is to determine whether there is a worthwhile book, whether Richard can add meaningful value and whether the working relationship feels right.

A USEFUL FIRST NOTE

A short description of the idea, the intended reader, the available material and the desired timing is enough to begin.

Richard Stutely

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Available for selected book projects internationally.

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WEBSITE

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LINKEDIN

linkedin.com/in/richardstutely

CURRENT AVAILABILITY

Richard works selectively with founders, leaders, experts and public figures who have a substantial book to develop.

Projects may begin with a conversation, a review of an existing idea or manuscript, or the development of a concept and detailed blueprint.

The aim is not merely to produce a manuscript. It is to produce a book worth putting your name on.