

# Publishers & Writers Monthly



## NEXT MEETING

**JUNE 28, 10:30 AM**  
**GET YOUR BOOK INTO**  
**LIBRARIES**

**Susan Simpson**  
**Doors Open at 10:00!**

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PWSD is an affiliate of IBPA, the Independent Book Publishers Association, and SPAN, the Small Publishers Association of North America.

Observations from a Wide-Eyed Newbie

## **Publishing University Class of 2008**

... *Krasna Svoboda*

It was a grand time in Los Angeles two weeks ago at Publishing University, the annual conference and general jamboree sponsored by The Independent Book Publishers Association (IBPA). You may still be calling it PMA, but the name officially changed on the 25th Anniversary during the conference.

PWSD was well-represented at the conference, and there were publishers small and large(ish) from all over the country. Our three board members, Andrew Chapman, Paulette Ensign, and Karla Olson, were prominent speakers and panel leaders.

If you missed attending "Pub-U" this year, you still have one more chance to hear the presentations. More about that later.

I was proud to represent PWSD, and one of my clearest overall impressions was that the sessions and even the keynotes, though very high-quality, were NOT BETTER than the programs we enjoy every month in our own meetings. The

—continued on page 3

## **June PWSD Meeting**

### **How to Get Your Book Into Libraries**

Guest Expert **Susan Simpson**, acquisition librarian with the Carlsbad City Library, will discuss how libraries select and order materials, and how to bring your book to the attention of the library market.

Susan started her library career in the sixth grade, when she was chosen to be one of the library helpers at her elementary school. She worked at libraries through high school, and then detoured into other areas during and after college. Many years later she returned to library work, and got her Masters degree in Librarianship and Information Science from the University of Denver, Colorado. She has worked at the Pikes Peak Library District in Colorado Springs and at the Carlsbad City Library.

**Location: Encinitas Public Library**

**Date: Saturday, June 28, 10:30–Noon, Doors Open 10:00**

**Register: [www.publisherswriters.org](http://www.publisherswriters.org)**

**All Are Welcome. \$10 Members, \$15 Non-Members**

Susan has worked in many areas of the library, including reference services and managing the magazine collection, but she found her true calling when she became a Collection Development Librarian 22 years ago. She manages the selection and weeding of materials and the allocation of the money for the various parts of the library collection of materials, overseeing twenty staff members who select and weed in the various subject areas for the adult and children's books and audio-visual materials. She also oversees the ordering of materials for the library.

## Membership Has Its Benefits

...Paulette Ensign, PWSD VP—Membership, Treasurer, Board Member

As treasurer of Publishers and Writers of San Diego (besides being Membership Chair), it'll come as no surprise to you that I get excited about saving money and making money. One of those is not enough. It must be both.

Here's how it works for me:

### National Membership Dues

As a member of PWSD, I save money on national membership dues with Independent Book Publishers Association (IBPA), formerly Publishers Marketing Association (PMA), as well as the other two national groups with which PWSD is affiliated (SPAN and SPAWN).

### Shipping Discounts

Through membership in IBPA, I save money on shipping through a discounted shipping and freight program called Partnership. This will sound like an advertisement for them. It is merely a testimonial from a very satisfied customer. Partnership promises 10-20% off regular FedEx prices, which is a great start. The variables are: ordering a pick-up online or by phone; shipping to a home or a business; and if the address is within their usual areas.

The bigger deal, though, is that I cut my shipping almost 50% from UPS. To ship a carton of 1,000 of my booklets (43 pounds) from one coast to the other, I recently paid just under \$37, instead of the almost \$70 it would have cost me on my own. And

that included all those extra fees—fuel surcharge, delivering to a home instead of a business, and picking up packages from my printer's shop instead of the address on my account. I am a happy camper.

### Promotion and Recognition

Oh yes, I mentioned making money, too, didn't I? Being involved with PWSD as an active member means more people know what you do, and many want to do business with you.

Whether it's seeing your photo and bio on the PWSD website membership

directory, or the SIG file in your email when you follow up with a person you met at a PWSD meeting, or getting your card when someone wants more information on what you're about—all of that leads to more business for you.

You can display your book and other promotional material about your company at a specially reserved member table at meetings. And being an active member at the local level opens up national possibilities. Several PWSD members have delivered webinars and teleclasses for IBPA and SPAN, taught sessions at the associations' conferences and had articles accepted by their publications. All that exposure increases your sales.

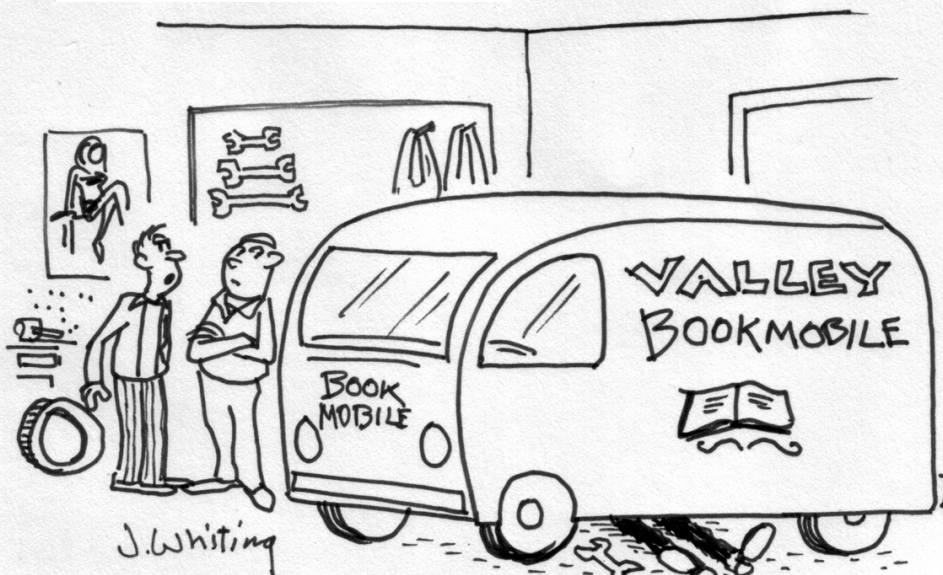
### Member or Guest?

Sure, you're more than welcome to attend as many meetings as you'd like to as a guest. We're always glad to see you. (We don't even mind if you want to pay a bit more to attend than our members.) And you can volunteer to help even though you haven't paid your \$37 annual membership dues.

But don't you want to save more money and make more money by being a member? Membership does have its benefits.

*Paulette*

## Whiting's World



“I could have sworn I heard a page turning.”

—continued from page 1

uniqueness of Pub-U, for me, was the number and variety of speakers, the opportunity to meet so many people who share my interests, and simply to spend three solid days with a single focus.

In all, there were nearly a hundred sessions packed into three days, covering every area related to publishing: design, editing, manufacturing, marketing, distribution, legal and financial management. Most of these were panel discussions with 2–4 speakers. All volunteers, I might add. With such a wealth of resources, you can imagine how a wide-eyed beginner from Carlsbad might have a hard time deciding which sessions to attend. In the end, I found myself drawn to many of the sessions about publicity and promotion, and there were quite a few to choose from.

- Two long sessions on “Publicity Basics” were expertly presented by panels. These two classes are a regular feature of Pub-U each year.
- Another two sessions I attended dealt with different aspects of Internet marketing and Web 2.0, while yet another brought in experts from distributors and retailers

to tell us how books are *really* sold through those channels.

- Paulette’s panel focused on leveraging multiple information products from a single set of content. If that’s not about promotion, I don’t know what is, and she’s in the forefront of this area.

One panelist told a story about leaving her corporate job in 2000, tired with all the traveling she was doing, and wrote a book about packing intelligently. Eight years later, she is still promoting that book and still making a living from it. Reporters from several major news media call her whenever a travel-related story breaks. She’s the one who is always there for them and always responds.

When American Airlines broke the news that it would charge 15 bucks for the first checked bag, she did a three-minute on-air interview straight out of the shower at 6 a.m.

I can’t say enough good things about the level of organization and professionalism IBPA staff and volunteers displayed throughout the entire event. The event was well planned, well executed and easy to navigate.

The finale for many was the annual Ben Franklin Awards and banquet—the Oscars of the independent

## You Can Still Go to Pub-U 2008!!

Order Individual Sessions at \$14 each, or the Entire Conference for only \$149.

[www.pma-online.org](http://www.pma-online.org)

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## Recap of May PWSD Meeting ...Karla Olson

Our May 23rd meeting was our always-popular “Open Group Discussion and Publishing Q and A.” There was much terrific discussion and sharing of ideas and experiences on a wide variety of topics, such as:

- Formatting manuscripts for publishers
- How to find an agent
- Foreign translations
- How to advertise fiction
- Price points for eBooks
- How to decide whether you should publish a book or an eBook
- Book fulfillment



- Finding a good intellectual property lawyer
- Marketing on the internet
- How to get economical help with marketing plans
- Marketing ideas for a parenting book
- How to hire an intern
- Great web designers
- Copyright
- How effective are book trailers
- And more!

If one or more of these ideas are of interest to you, a downloadable audio file of the meeting is available on the PWSD website.



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publishing world. Before the event started, all the finalists in all the categories were displayed along two rows of tables. It was a feast in itself—all those books representing the best of what we do. Of course I loved seeing Karla Olson up there accepting one of the awards.

By turns I was inspired to try all the new ideas I was hearing, encouraged by the stories from more experienced

publishers, and overtaken by a feeling that I can never do all it takes to be successful in this business. It helped that (PWSD founder) Bob Goodman kept assuring me these mixed feelings were a common experience.

Thanks to all for being the group we are.

*Krasna*

## Impressions of Book Expo America

...Julie Shapiro

I fell in love again with books; that was BEA. Maybe others could network—I did some—but I loved the books so much. I wanted to see them all. Publishers gave away tons and tons of books. I ended up saying no to some. I had to. There's just no way to carry everything. As it was, I made tons of trips to the car. I now have a whole new library; so does a friend who went with me.

I heard the author who wrote *Reading Lolita in Tehran* speak, and that was inspiring and motivating. I saw some author friends I knew with booths and I'm glad that I saw their success. But overall it was a celebration of the imagination, and of freedom, and of the written word.

### Takeaway Feeling: Reinvigorated

Everywhere I looked, people shared the passion and love of books and their memories of reading. Author Dennis Lehane mentioned on a panel how he will always remember the first book he ever read. I think it was *Smokey the Bear*. He also shared how he didn't think his book *Mystic River* would become a best-seller because it was a sad book. Of course it did, but that humbleness was what the audience loved about him. And we all clamored to have his new book, *The Given Day*, autographed, just one of the many book treasures I picked up at the Expo.

Azar Nafisi, author of *Reading Lolita in Tehran* told how books allow you to live in the imagination and how vital this space is to freedom for an individual and for a country. She shared how in Iran, Desdemona was edited out of *Othello* because they thought it would depress the people, and that Olive Oyl was edited out of *Popeye* because of her apparently low morals. These forms of censorship stifle the imagination and the experience of the story itself. I left her panel wanting to celebrate the right and privilege to read, something that shouldn't be taken for granted.

### Marketing Impressions:

1. The average publisher featured 2–4 books at the show. They probably gave away an average of five hundred books per title. That's a huge expense.

2. Some publishers featured book samplers. These included sample chapters of a book by a known author. Or included collected bodies of work. For instance, I picked up Paris Review's sampler of interviews with authors.
3. Most publishers had giveaways in addition to books. These included beautiful color catalogs, totes, book marks, clever candy, cookies, or magnet type promos around the theme of the book. Some had hats and t-shirts.
4. Authors autographed books at their publishers' booths, or shared booths with each other. Many signed books following a panel or at the designated autographing area. Authors and publishers alike participated in the huge free book frenzy of Book Expo. It's the nature of the event, although I suspect that that will change in the future.
5. Booths for authors. The writers' row area in the secondary hall of the show had several booths for authors. Many authors teamed up to share booth costs. They gave away book marks and were quite selective about who they gave a free book to compared to the larger publishers.
6. Sharing of booths by independent publishers. Various university and literary presses teamed up and shared booths. But they still gave away a ton of books.

### What Seemed Hot and Different

Graphic novels were very big at the show from both U.S. publishers and Asian publishers. Environmental books and environmentally conscious book giveaways were hot.

Along these lines I did check out Amazon's Kindle device. Of course, I looked up my own novel *Jen-Zen and the One Shoe Diaries* and that was fun. I liked using the device. It was easy to navigate and a treat to use. I think devices like this will continue to play a larger role in the future as we as a society become more conscious of our carbon footprint.

## Publishing Contests

In May 2008, a member of Book Publishers Northwest asked "Which contests make sense to enter? How much should I spend on contest entries? Are some contests more valuable than others to a publisher? Should we hold a contest?" Other PMA Affiliates groups provided the following thoughtful responses, and the final comment was added by the President of IBPA. Paulette Ensign received permission to reprint the discussion.

### Awards Carry Weight

From the National Book Awards to independent publishing awards like the Ben Franklin and Independent Publisher Magazine's "Ippy" Awards, to regional awards such as the New Mexico Book Awards, many awards are highly respected. Never mind the cash entry fees; such programs require organization that needs to be paid for somehow. Now that the traditional "gatekeepers" of publishing are mostly a thing of the past and print media book reviews are on the wane, these awards are assuming greater importance as an aid in identifying the best new independent titles, distributors, booksellers and librarians. I put a lot of stock in these awards.

—Richard Harris, President, New Mexico Book Association

### Contests Are Work!

PWSD does not have book awards and there's a good reason we don't. As those of you who do have one know, it's a lot of work and takes the commitment of a lot of people. There are other book awards here in San Diego. In fact, we've been considering being a sponsor of a category of some existing book award as a way of getting more exposure without the huge commitment of time and energy.

—Paulette Ensign, PWSD Board Member

### Contest Are Work, But Fun!

Northern California Publishers & Authors (NCPA) *does* have an annual competition. Yes, it takes a bit of work, but our 108 members love it. We had 70+ attendees at the awards banquet, which was free to members and guests. Our annual conference was the next day, and that brought in some of the speakers and out-of-town members. The judges were a bit unrestrained this year (31 awards), but there were many excellent entries. Winners, of course, try to get the maximum mileage out of the recognition, and we give them bunches of gold stickers to apply to their books.

Barry Schoenborn, President, NCPA

### Contests Are Work: Another Viewpoint

MAPA had book awards for at least 5 of the 10 years that we existed. The last two years we expanded the categories and made quite a bit of money, though the purpose of expanding was to be fair to the publishers. For example, when a single category included 2-color and 4-color covers, the 4-color won every time. The judging location moved to different states within our 10-state region, and my recollection is that for some of the years our judging was done at large city libraries by librarians.

—Chris Roerden, MAPA

### Keep Contests Worthwhile

As publishers, we may know too much about these contests. We assume that the average reader understands the differences among them all, which I don't think readers do. All they really see is a sticker on a book cover, but that could be the deciding factor on a purchase. I'm all for regional contests such as our affiliates put together. I think there's room for more such contests, as long as they're substantial and worthwhile.

—Mary Shafer, MBPA

### It's What the Winners Do

The value of an award is based more on what the winners do with it. It's the same as book reviews. Heck, the same as publishing the book itself. If you enter the contest but don't market the victory, solicit the review but don't publicize the good words you receive, or print 10,000 copies but don't try to sell the pile of paper, then it's not worth it. But if you turn it into a success, then every award, review, and book is worth pursuing.

Most awards are legitimate and can be used to promote the value of a book. ABPA hosts the Arizona Book Awards. A publisher in Arizona, or with a book about Arizona, or with a target audience in Arizona, benefits most from our awards program. One based in Portland with a book on fishing in Alaska might not. Even a Ben Franklin award might not be relevant for that publisher—an award from the Alaskan Fishing Association might be a better promotional tool, especially for selling to fishing stores in that region.

The thing to do is to check out the audience of the awarding organization. Is it national, regional, state or local? Is it associated with your subject matter? As you investigate you will find out the legitimacy of the organization and the value of its award to your book. But don't forget to shout "I won this award!" after you do win, or all the money you sent in was wasted.

Bill Fessler, Primer Publishers

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### **A Modest Budget, Leveraging Awards**

We've received a Teachers Choice Award, which was perfect for us because we sell to teachers. I loved having the book and award information appear in Learning magazine, just where we want to be! Even when one of my books was only a finalist for a Teachers Choice Award, I put the information on the back cover. I usually budget a modest \$600 to submit a new book for awards, and I choose award programs that clearly target our niche market. There are many ways to leverage an award once you've received it. Call the author an "award-winning author" on every piece of promotion that refers to the author (news releases, book flyers, book jacket, etc.). Call the book an "award-winning title" when you refer to it. Buy and use award stickers on the book. Isn't it exciting that even small independent publishers and self-publishers can make books excellent enough to compete with the big guys?

—Toni Albert, Trickle Creek Books

### **Too Many Awards?**

The Teachers Choice Award is a legitimate, long-standing awards program sponsored by a respected organization that does not exist for the sole purpose of awarding awards. They're not the problem! I agree that too many awards and too many "Award Winning" stickers on book covers diminish the value of all such designations. I think this has already happened. When I don't see "Award Winning" on a cover or in front of the author's name, I cynically wonder why the publisher did not 'buy' into an award program since the lack of award-winning status is beginning to stand out.

—Doris Baker, President, Colorado Independent Publishers Association

### **Redesigning BAIPA Contest**

It's interesting that this question is coming up right now. We're at the beginning of revamping our awards program with an eye to making it easier to administer and to give more meaning and more punch to the awards. If anybody has in fact done a survey, I'd be interested in hearing about it. And I'll share what we come up with.

—Margaret Speaker Yuan, President Emeritus, Bay Area Publishers Independent Association

### **An Avalanche of Book Awards**

There is an avalanche of book awards competitions out there now. Many are fine cash cows for their "sponsors," offering plenty of categories, "finalist"

certificates for everyone, and fees ranging generally from \$40 to \$100 per entry/category. Presently, it's a win-win for everyone. They get your cash on very little investment, and you get a book award recognition to help promote your book. However, eventually it will be a case of the killing of the Golden Goose.

When awards appear commonplace (and they will), readers will get wise. There's little you can do right now to change this scenario. We've entered some well-established competitions such as Benjamin Franklin Awards and PubWest Book Design, plus a few of that new generation of awards contests. I will be interested seeing input from other affiliates.

—Richard Polese, Executive Director, New Mexico Book Association

### **Any Kind of Award Helps**

One of my books won the PMA Ben Franklin award. Distributors and chain stores were impressed and wanted to carry the book. I once heard a savvy reader say, "I don't buy any book unless it's got an award seal of some kind on the cover." I asked, "which kind of award?" Answer: Any kind.

—Naida West, [www.bridgehousebooks.com](http://www.bridgehousebooks.com)

### **Award Leads to Bigger Sales**

Although I don't enter contests, one of our books was a finalist in the Golden Archer awards in Wisconsin. Kids nominate their favorite books and kids do the voting; I don't think it's possible to "enter" the contest. As a result of that nomination, Scholastic Book Fairs bought 2,000 copies of the book in one order. We had never heard of this award. Certainly some contests and awards can be profitable.

—Kenn Amdahl, Clearwater Publishing Company, Inc.

### **Articles in Independent (the magazine of the Independent Book Publishers Association)**

I've been following with interest your awards discussion and applaud your excellent contributions! May I also point you toward two excellent and recent articles in the Independent about this very topic: *The Rewards of Awards, Part I: Submissions and Scams* and *Part II: How to Turn Even a Minor Award into Major Sales*. Articles are in the January 2008 and February 2008 issues.

Best,

—Florrie Kichler, President, IBPA (PMA), the Independent Book Publishers Association

## Book Fair Blues? Twelve Tips to Make Book Booths Better

...Carolyn Howard-Johnson, Author of *The Frugal Editor* and *The Frugal Book Promoter*

The season for book promotion is upon us. Don't rent a booth at a book fair. Don't host an event. Don't do anything! Not, that is, without assuring its success with a savvy public relations campaign.

Here's how:

1. Join with other authors to cross-promote.
2. Send out invitations to readers and to the media.
3. Produce a catalog or brochure to give to the press in attendance and attendees. Try to give your gift more substance than a mere flier. It will be less likely to get tossed.
4. Tie sales to a charity relevant to writing or literacy.
5. Schedule book signing times even though you will be manning the booth for the full day. It adds credibility to your appearance.
6. Use signs, lighting and other effective display techniques.
7. Give a gift to those who purchase your book. Go to <http://redenginepress.com> for a journal that can be used to increase your profits as an add-on sale or as a gift-with-purchase.
8. Offer snacks to those who drop by.
9. Take photos for use in post-publicity.
10. Design a media blitz including queries, releases, and personal phone calls.
11. Schedule a special offering or entertainment in your booth. At the 2008 LA Times/UCLA Festival of Books we offered mini-videos by Rey Ybarra (reach him at [rybarra106@aol.com](mailto:rybarra106@aol.com)) at a special price. Your offering could just as well be a poetry reading or a performance.
12. If you can afford to do it, give out totes or bags with your book cover, logo, and website printed on them. Toss into them your bookmarks or business/postcards.

Oh, it's always good to give a customer a little more than they expect. So you're getting one extra tip. Get a video of your event to post on your website, blogs and YouTube! That gives you after-the-fair value (and credibility!) for the work you've gone to. Learn more at [www.BestSellingAuthorTV.blogspot.com](http://www.BestSellingAuthorTV.blogspot.com).

And, of course, get a copy of *The Frugal Book Promoter: How to Do What Your Publisher Won't* for practical suggestions for hundreds of other ways to brand yourself and promote your book. Look up book fair related words in the index including "book fairs," "book signings" and "book expos." Don't neglect related subjects like "media releases," "building a contact list" and more.

To help you plan your booth, follow the planning of a couple of Authors' Coalition's bookfair booths—both successes and disappointments—at my bookfair-focused blog, <http://www.authorscoalition.blogspot.com>.

### WORD TRIPPERS

**Affect, effect.** "Affect" is a verb meaning to change or influence. "Your quick action affects (influences) the outcome." "Affect" is also a noun to mean feeling, emotion, or emotional response. "During his grief process, my client displayed an uncharacteristically flat affect."

"Effect" is a verb meaning to bring about, to cause. "You can effect (bring about) a change easily." "Effect" is also a noun meaning result or outcome. "The story has a desired effect."

What is the effect of having a strong title? Ask Dr. Caron Goode. Before her agent took her latest book proposal to Book Expo, Caron asked me for fast-turnaround title brainstorming ideas. Her agent said a fresh title would make the proposal zing. Among four title suggestions I sent, Caron and her team picked *Call in the Coach* for her book about coaching parents. Her agent wrote: "I am so excited about the response I am getting on your book. It is now being considered by McGraw Hill, Red Wheel/Weiser, Tenspeed Press and Sourcebooks. Cross those fingers and say a prayer!" I love it when I can *affect* a response like this!

Barbara McNichol, [editor@barbaramcnichol.com](mailto:editor@barbaramcnichol.com)



## From the Desk of the President

Andrew Chapman, [www.askthepublishingpro.com](http://www.askthepublishingpro.com)



The good news: I got my next book deal, with Career Press, most likely to be published late 2009. (Can it almost be 2009 already? Didn't we just tackle that whole Y2K thing?) The bad news: I was a bit freaked out when the terms came to me. In short, we (the three co-authors) will be sharing about 50 cents in royalties per book after our agent's cut.

Needless to say, my first response (to the agent) was that this amount is crazy—how could it be so small? And that isn't even getting into the other terms of the deal. But she assured me (and us) that this is the "new norm." (And keep in mind, she would stand to gain from a more lucrative deal.)

Basically, she said, royalties are going down and are based on net, advances are shrinking or disappearing and are split into three payments instead of two, author buy-back terms are worse, and on and on. None of these are necessarily new; it's just that they're becoming more commonplace. So, while it would be our prerogative to shop the proposal around some more, she assured us this was a "bird in the hand" and urged us to take the deal.

It seems this, like many things, is part of the state of the economy.

So, I'm not telling this tale to obliquely announce my new book deal, nor am I going to join the chorus of people in publishing who bemoan everything from Amazon.com's policies to the rising cost of shipping. Instead, I think this is a chance to share some thoughts about how we authors need to adjust our thinking until things change.

### **Seriously consider Self-Publishing**

I would publish this book myself, except in this instance one co-author (whose idea the book was) is adamantly opposed to it, and the other co-author wasn't too hot on the idea.

To them, having a name publisher behind you and not having to spend the money to self-publish is more important. Okay, that's fine—I'll find ways to make plenty of money from the book regardless. But for those of you who aren't in this situation, don't overlook self-publishing.

There isn't room here to go into all the reasons to self-publish. Just be aware that when royalties go down, you don't have to sell very many self-published books to be ahead of the game. And keep in mind as well, you can self-

publish in audio or e-book format, both of which have been showing strong growth over the past few years.

### **Find More Ways to Make Money from Your Book**

Additional ways to do this can include speaking engagements, novelty items, consulting, and direct sales to large organizations. In other words, all the things you should always do with a book anyway—just do it more.

It's no different in the music industry. Musicians are getting less and less money from traditional recording deals, so they're having to make it up in concert tickets, merchandise, and other streams of income.

### **Negotiate Every Term of Your Contract**

Like my previous point, this is perennial advice. But it's more important now than ever. For my deal last year (Rock to Riches, coming out this August), I negotiated everything (no agent). By doing so, I found out the publisher had little interest in the electronic rights, so they'll revert back to me and my co-author after one year. This will be a significant source of income for us, and it made other less-attractive terms of the deal acceptable.

### **Sell, Sell, Sell**

As the joke goes, the intern was told the sales job would not be a paying position—to which she responded, "That's okay. I'll make it up in volume."

But seriously, folks, the point here is that when royalties (or other terms of your contract) go down, the best way to fight back is to sell more. Market your butt off.

Find out who is not being that affected by the economy and see if there's a way to include them in your target market. For example, suppose you land a deal for a business book right now. Your pre-sales and sales over the next two years (based on the current economic forecast) would be better aimed toward businesses in the technology (especially Internet) sector and businesses related to the "green" (environmental) boom.

I've always been one to see the bright side of things, and this is no exception. Whatever your publishing experiences are during this near-recession (or whatever you want to agree to call it), just know that there are always ways to make the most of it.

I'm not making light of anyone who is truly suffering in this economy—but it only means that, to keep from becoming one of them, we authors need to work harder to promote ourselves, maintain a positive mindset, and keep an eye open for opportunities that will benefit our books.



# PWSD Bulletin Board

## Welcome New PWSD Members!

Arlene Bender  
Julie Briggs  
Robin Galen-Kilrain  
Tom Leech  
Brix McDonald  
Beth Williams  
Lois Winsen

## And Renewing Member!

Maggie Crane

## PWSD Member Wins! Ben Franklin Award!

A book packaged by **Karla Olson** of BookStudio won a prestigious Ben Franklin Award. *Africa: An Artist's Safari*, published by Maverick Brush Strokes, won Best Cover Design—Large Format. The book was also a finalist in the Best First Book by a New Publisher: Nonfiction category. Karla accepted the award at the ceremony.

*Congratulations, Karla!*

## INDIE BOOK AWARDS GIVES DOUBLE HONOR TO CAROLYN HOWARD-JOHNSON

Good things come in two's as well as threes. Indie Book Awards announced that the marketing campaign waged for *The Frugal Editor: Put Your Best Book Forward to Avoid Humiliation and Ensure Success* won their Best Marketing Award. In addition *The Frugal Editor* was a finalist in the how-to category of that same contest's Next Generation Indie Book Awards.

Information: <http://www.HowToDoltFrugally.com>

## Library Opportunities

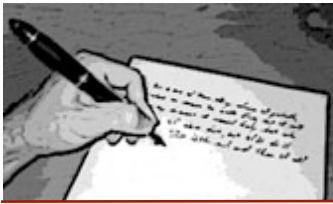
Jennifer Teitelbaum of the San Diego Library is hoping for author (or author/publisher) tours that they can partner with the Friends of the Library and Bookstores.

She is also putting together an author list for the San Diego County Library. If you are a local author of Adults/Teens/Children's Books, you can be included and make presentations, sell your own books, partner with a local bookstore, and/or partner with the Friends of the Library.

Contact Jennifer if you are interested, at [Jennifer.Teitelbaum@sdcounty.ca.gov](mailto:Jennifer.Teitelbaum@sdcounty.ca.gov). Include the following information:

- Name
- Book(s)
- Target Ages
- Address
- Phone
- E-mail
- Website
- Cost/Honorarium
- Presentation Length
- Brief description the performance (e.g., reading, selling books, Q&A, or signing).

**Closing Date for  
the next issue of  
PW Monthly is  
July 9th!**



# Publishers & Writers of San Diego

## From the Editor

### CLOSING DATE FOR THE NEXT ISSUE IS JULY 9.

Isn't the bulletin board fun? Everybody must have had as busy a month as I did, because there were only a few—though important—notices posted.

And I'm always on the lookout for Regional Calendar Events and news tidbits about major developments in your own publishing life. Our newsletter subscriptions continue to grow, with many non-members subscribing.

*Krasna*

## Miss A PWSD Meeting or Special Event?

Download Audios at

[www.publisherswriters.org](http://www.publisherswriters.org)

## Events of Interest

**Monday, June 16, 2008, at 7:00 p.m.**

**Publishers Association of Los Angeles**

Monthly Meeting: Get answers to your most puzzling publishing questions. Need an opinion about a potential cover design? Not sure if you should spend money on exhibit space at an upcoming trade show? Want feedback on potential titles for your next book?

Information: [www.pa-la.org](http://www.pa-la.org) or Sharon Goldinger, 949-581-6190

**Wednesday, June 18, 2008, 11:00 a.m.**

**Online Seminar: Getting Media Coverage in Today's Ever-Changing Market**

Spreading the word through exposure electronically (on radio, TV and online) and in ink. Seminar covers PRNewswire's ProfNet, [www.helpareporter.com](http://www.helpareporter.com), media releases, newsletters and blogs, and more. Presenter is publicity expert Kate Bandos

Information: [www.pma-online.org/custom/publishingUniversityOnline](http://www.pma-online.org/custom/publishingUniversityOnline)

**Monday, June 23, 2008 at 6:30 pm**

**The San Diego Writers/Editors Guild Monthly Meeting**

Danielle Cervantes, watchdog reporter for the Union-Tribune, will give a behind-the-scenes look at public service journalism.

Location: Joyce Beers Community Center in Hillcrest

Information and a map: [www.SDWritersGuild.org](http://www.SDWritersGuild.org)

**Saturday, July 12, 2008, 1:00 p.m.–4:00 p.m.**

**Workshop: Who Wants to be a Published Author?** Nuts and bolts workshop covers publishing via an agent/publisher, self-publishing, vantage press, E-publishing and Print On Demand. Presented by Sally Gary, local author. Cost: \$29 + \$5 Writers Resources

Location: Grossmont College, 8800 Grossmont Blvd.

Information and registration: call Grossmont College 619) 660-4350

**Saturday, July 12, 2008, 9:00 a.m.**

**Teleseminar: How to Write Your Life.** Author advocate Carolyn Howard-Johnson and publisher Patrika Vaughn. Free.

To attend: Call 1-218-936-7999. When prompted use this access code: 390175. If asked participants may need this pin number: 2823

## NEXT MEETING

**JUNE 28, 2008**

Members & Non-Members

Welcome—Register at

[www.publisherswriters.org](http://www.publisherswriters.org)

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