

# Publishers & Writers Monthly

THE NEWSLETTER OF PUBLISHERS & WRITERS OF SAN DIEGO

February 2012

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## **Publishers & Writers of San Diego (PWSD)**

is a professional association of the San Diego publishing community. PWSD educates business-minded self-publishers and authors through networking, guest experts, open discussions, and field trips. Regular meetings are held 10 a.m. to 12 noon on the last Saturday of each month (except November and December), at the Encinitas Library (540 Cornish Drive, Encinitas, CA) or the Encinitas Community Center (1140 Oak Crest Park Drive, Encinitas), unless a different location is announced.

## **Membership**

\$37/year plus \$10/meeting for members. Non-member meeting fee is \$15. Visit us online at [www.PublishersWriters.org](http://www.PublishersWriters.org) for information and to RSVP for meetings.

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**Closing date** for newsletter contributions is the **1<sup>st</sup> day of each month**. Send contributions to [newsletter@publisherswriters.org](mailto:newsletter@publisherswriters.org)

If you would like to sign up for a **member profile**, contact Lynette Smith at [lynette@allmybest.com](mailto:lynette@allmybest.com)

## **Next Meeting**

**Date:** February 25, 2012  
**Time:** 10:00 a.m. to 12:30 p.m.  
**Location:** Encinitas Community Center  
1140 Oak Crest Park Drive, Encinitas, CA  
**Topic:** **BOOK TRAILERS!**  
**Laura Beken, Handbook Live**  
**Reo Carr, San Diego Business Journal**

It's an action packed writers' weekend! Start with the PWSD meeting at 10 a.m., where you'll learn how to enhance your book sales with the HandBookLive platform. Laura Beken will explain how to post a book trailer video on HandBookLive.com to promote your book and reach your audience, and Reo Carr of the *San Diego Business Journal* will be speaking on how book trailers work and how they can increase sales.

## **After the PWSD meeting, head down to the La Mesa Library for more writing fun...**

### **FEBRUARY 25, 2012 READERS & WRITERS FEST**

To help the City of La Mesa celebrate its 100<sup>th</sup> birthday in 2012, four organizations—the Friends of the La Mesa Library, the La Mesa Library, the Kiwanis Club of La Mesa, and Read Local San Diego—have partnered to organize the **First Annual Readers & Writers Festival**. Over 35 published authors will gather at the library from 10 a.m. to 3 p.m. to meet the public, sell their books and sign autographed copies of their publications.

The Keynote speaker, the Honorable Dick Murphy, will share his insight into the San Diego he knew as mayor. Guest panelists from the San Diego Women's Writers, Laurel Corona, Marjorie Hart, and Zahre Ghahremani will share their insights into the publishing field. Jill Limber, Gengie Lee, Toni Noel and Terry Blain, from the Romance Writers panel, will speak about writing romance novels. David Wogahn will share the insights into the newly emerging world of e-publishing.

Children of all ages will be delighted to see Scott Farrell and his demonstration of sword fighting while he explains the true meaning of chivalry. Lots to do and see—bring the family! Admission is free to the public. The La Mesa Library is located at 8047 Allison Ave, La Mesa, CA 91942.

Huge thanks to all who've signed up for this event. For more details contact: Glenna A. Bloemen 619-743-5192 or [gab11853@aol.com](mailto:gab11853@aol.com).

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[gab11853@aol.com](mailto:gab11853@aol.com)**



If you plan to attend one of our monthly meetings, please help out and volunteer to write the **recap** for this newsletter.

Contact Lauren Castle at [lauren@impress-express.com](mailto:lauren@impress-express.com). She's accepting signups for 2012. We're looking for one volunteer a month so we can have each meeting covered.



**By Karla Olson  
President, Publishers & Writers of San Diego**

Thank you, Jeniffer Thompson of Monkey C Media, for an extremely informative meeting on how authors can leverage Facebook and other social media sites. If you missed it, or you want a recap beyond what's published in this newsletter, Jeniffer generously posted the PowerPoint on her Facebook page. Go to Facebook, search Jeniffer Thompson Consulting, "like" her, and then click on the PWSD tab. You will see the link to download the slides. Great presentation, Jeniffer, with screenshots and everything. No one has an excuse not to have a Facebook fan page now!

Later this month, on the usual last Saturday of the month, February 25, we have a great program on Book Trailers. This meeting will be held at the Encinitas Community Center. Laura Beken of Handbook Live and Reo Carr of the *San Diego Business Journal* will be discussing how to use video to promote your book. Video is proving to be one of the best ways to get attention on the Web, and no author can afford to NOT have a book trailer, so come learn the best practices from Laura and Reo.

Our March 31 meeting will take place at the Carlsbad (Dove) Library, where David Wogahn will update us on all the latest with eBooks and eBook publishing.

Product development is the subject for the April meeting, presented by product development specialist Pam Hendrickson. Then in May, find out from Kevan Lyon of the Marcil Lyon agency how to work with an agent. And much, much more is slated for upcoming meetings. There's so much to learn about this business, and we are bringing in the experts to let us know the secrets! We hope you will join us!

We are so lucky that Independent Book Publishers Association's Publishing University has moved to the West Coast this year. This terrific conference will take place in San Francisco on March 9 and 10. I encourage you all to consider attending, as it is a fantastic opportunity to learn from veterans of the publishing business and to find out the latest in this evolving industry. For more information, see the write-up on pages 11 and 12.

## FACEBOOK FOR AUTHORS AND PUBLISHERS

By Jeniffer Thompson, Monkey C Media

Hello friends! I very much enjoyed speaking to PWSD members about the power of Facebook and social media in general. If you have not yet downloaded the slides from my Facebook Page, you can get them here: <http://jenifferthompson.com/pwsd-facebook-for-authors-and-publishers/>.

Facebook is such an incredible opportunity to reach your audience, drive traffic to your website, and sell more books. What I enjoy most about Facebook is the opportunity to stay in touch with your fans and get your name seen by hundreds, if not thousands or even millions, of potential readers. Each time you share something interesting, engaging, or helpful to your readers, you have increased the chances of that content's going viral (meaning your friends share it, and then they share it, and on and on).

The truth is: You never know when your message could hit the big time.

In my presentation I discussed crucial steps that would help you find success on Facebook. But first, what constitutes a successful Facebook Page?

- People are listening to what you have to say.
- People are sharing your content with others.

Let's recap:

### Create a Like (Business) Page

After you create your Personal Page, you can then create your Business Page.

- Create a username; this will serve as your custom URL. For example, mine is <http://facebook.com/jenifferthompsonconsulting>. Once you set this, it can never be changed, so make a smart choice.
- Fill in the details of your info tab to include links to your website, links to buy your book, a complete description of your book, and even links to other custom tabs within your Facebook Page.
- Feed your blog into your Facebook Page, using tools like <http://www.networkedblogs.com> or <http://www.rssgraffiti.com/>.
- Include a link to your website within the first few characters of your About section—this appears in your FB sidebar, making it easier for people to click over to your website.
- Create a custom Profile image that includes your branding (colors, logo, image of you or your book, etc.), and remember to include your URL (it won't be clickable, but it's a good reminder for people to visit your site). See examples in my slides.
- Customize your Welcome tab—there are numerous online (even free) tools available to help you do this yourself, or your webmaster can help you, or you can hire my company, <http://monkeycmedia.com>.
- Import your existing mailing list and ask your network to Like you.
- Ask Friends on your Personal Page to Like you.
- Take out a Facebook ad.
- Post to your Wall frequently and consistently: post personal and genuine topics of conversation, offer resources, insights, value, free stuff, links to other pages, etc.—not just sales messages like “Buy my book.”
- Offer Contests and Sweepstakes to encourage others to spread the word.
- Offer Free Webinars.
- Mention other people on your Wall by using an @Post. Example: If I'm writing on my wall, I literally type the @ symbol, followed by the name of the person I want to mention (Facebook will then reveal to me a list of potential names to choose from (you need to follow that person to ensure that they appear in your list). Your post will then notify that person that you mentioned them and post your comment on that person's or company's Wall (gaining you the exposure of their followers).
- Back-up your content.
- Track your content through Facebook Insights and compare it to your website traffic.

## My Final Advice

The most important thing you can do when promoting yourself in a social arena like Facebook is to *be consistent*. The second most important thing is to *be genuine*. Third, reach out to experts in your industry: be part of their network and invite them to be part of yours—there's plenty of room for healthy competition in every industry.

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**Jeniffer Thompson** is an Internet Marketing specialist and Web site strategist with more than 15 years experience in the publishing industry. Mrs. Thompson is the author of **Web Site WOW: Turn Your Web Site Into Your Most Powerful Marketing Tool** and the creator of the popular Web Site WOW seminar series. She uses her marketing prowess and passion for publishing to empower authors around the country. She is a board member of PWSD (an IBPA affiliate) and Read Local San Diego. She is the co-founder of Monkey C Media, a full-service design house offering author services—including author websites, book cover design, branding development and Internet Marketing strategies. Learn more at [www.JenifferThompson.com](http://www.JenifferThompson.com) and [www.MonkeyCMedia.com](http://www.MonkeyCMedia.com)

## Feature Articles

# CAN CONGRESS GRANT COPYRIGHT PROTECTION TO A WORK THAT IS ALREADY IN THE PUBLIC DOMAIN?

By Randal Morrison, Attorney at Law

That was the main question in the U.S. Supreme Court case **Golan v. Holder**, decided January 18, 2012. The answer is now YES.

In order to bring the United States into compliance with an international copyright treaty (“Uruguay Round”), Congress enacted a law that had the effect of granting United States copyright protection to various works (including compositions by Igor Stravinsky) that had previously been in the public domain under U.S. law, but were still protected in other nations.

Various orchestras and conductors challenged the law. By a six-to-two vote, the United States Supreme Court ruled that the law was valid, and that Congress did not violate the “limited time” requirement of copyright clause of the constitution by removing works from the public domain, or violate the First Amendment rights of the orchestras and conductors.

The new decision is an extension of the Court’s 2003 ruling in *Eldred v. Ashcroft*, approving the Sonny Bono Copyright Term Extension Act (copyright term extended from life + 50 years to life + 70 years). Details on *Golan*, simplified, are available at [http://en.wikipedia.org/wiki/Golan\\_v.\\_Holder](http://en.wikipedia.org/wiki/Golan_v._Holder).

The Court’s full decision in *Golan*: <http://www.supremecourt.gov/opinions/11pdf/10-545.pdf>. Details on the Sonny Bono Act are available at [http://en.wikipedia.org/wiki/Copyright\\_Term\\_Extension\\_Act](http://en.wikipedia.org/wiki/Copyright_Term_Extension_Act).

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*Randal Morrison is a local attorney and member of PWSD; his practice is focused on the First Amendment and related fields. Contact: 619.234.2864; [rmatty@yahoo.com](mailto:rmatty@yahoo.com).*



## PRINT ON WHOSE DEMAND?

A February 3, 2012 Blog Post By Tim Brookes  
Champlain College Publishing Initiative  
*Reprinted with Permission*

One of the great advantages of print on demand—or so it would seem—is that it reduces waste. Someone wants a book → a book is printed → the buyer gets the book = no waste.

Or so I thought. In truth, the new world of Print on Demand (POD) and the old world of book distribution and sales don't really mesh on this, as on many other points.

Recently Steve Carlson of Upper Access Books ([www.upperaccess.com](http://www.upperaccess.com)), the publisher of the paperback edition of my second book, *Signs of Life*, informed me that “your Upper Access royalty account...is still a bit in the hole as a result of a passel of bookstore returns some time back.”

Steve is a wonderful guy of high integrity and I trust him completely, and moreover he is actually willing to explain the arcane world of book publishing, so I asked him the obvious question: if Upper Access is publishing the paperback edition of *Signs of Life* as a POD venture, how come there were returns? Surely, I thought again, falling back on my high school math, someone wants a book → a book is printed → the buyer gets the book = no returns. *Quod Erat Distrubandum.*

My mathematical Latin was refuted by a more modern logical expression that can perhaps be summed up as, Yeah, well, maybe.

Here's where the ancient world collides with the modern, and the two sets of mathematics clash like binary waves on a digital beach.

The uncomfortable fact is, most bookstores simply won't shelve POD books. Single copies of POD books are somewhat more expensive than single copies of conventional long-run offset books: if you print one book digitally it may cost, say \$6.00; if you print 2,000 copies on an offset press, the cost per book may well come down to \$2.00. Many self-published POD books are also, frankly, not very attractive or well made, so they simply don't look good on the shelves.

What's more, POD books are usually not returnable. Booksellers are accustomed to dealing with publishers and distributors on very favorable sale-or-return terms: the book on the shelf doesn't sell, they send it back. That's a very odd arrangement, when you think about it. Imagine selling oranges on a sale-or-return basis. Or bacon! “Hey, Steve! We gotta truckload of unsold bacon coming back from Florida. Should be arriving tomorrow or the day after. What you want I should do with it?”

On the other hand, bookstores have to have something to display on their shelves, and if all books were published and sold as POD, then customers would walk into strangely empty bookstores, order the copy of the special-ordered POD book they want, and walk out; and once they got a phone call saying the book had arrived on the distributor's truck, the customers would come back into the strangely empty store, pay for their one special-ordered book, and go home. The bookstore would have all the old-world charm and literary atmosphere of a UPS office. So the lack of waste in POD that is attractive to a publisher is really not that attractive to a bookseller.

This was a whole new distinction, to me—the difference between a bookstore selling books and a bookstore shelving books. This distinction turns out to be crucial.

According to Steve, as the book trade was still getting used to this whole new print-on-demand concept, a gray area developed, a kind of loophole. Actually, as far as the books and the publishers were concerned, it was both: it was a gray hole.

Here's Steve explaining how it worked. A quick note: When he says LSI he's referring to Lightning Source International, a clever and entirely new operation that combines POD and distribution. If you order a POD book from most printers, you'll never get a big distributor to carry it—the numbers are just too small, the money isn't there for them.

But LSI is owned and operated by Ingram, one of the nation's largest book wholesalers and the wholesaler of choice for most bookstores. So they win two ways: if a small publisher (or self-publisher) gets his/her book printed by LSI, they get national distribution thanks to Ingram. The publisher thus gets POD through LSI (sorry for all the

acronyms!) and national availability; Ingram makes money twice, once on the printing charges and once on the wholesaler's cut of the cover price. Very smart New Commerce thinking.

Okay, back to Steve.

"In practice, if a customer walks into a bookstore and specifically requests an LSI book, the bookstore will add the copy to its daily Ingram order, and Ingram will deliver within a few days, even if it has the book listed as 'nonreturnable.'

"But it is listed as POD in the Ingram database, and most of the POD books have short discounts and are nonreturnable, and many are substandard in quality, so it's an automatic signal to bookstores not to order copies to display on their shelves—special orders only."

Are you with me so far? POD books show up only behind the counter on that shelf of irregularly-assorted books with rubber bands around them and assorted pieces of paper telling the clerk who ordered them. From a bookstore's point of view, they're the country cousins, turning up with mud on their boots. Can't exactly turn them away, but they're certainly not what makes a bookstore what we think of as a pile-carpet-and-cappuccino bookstore.

The confusing factor is, though, that LSI will also act just like any other printer and do large runs of books that the publisher think will sell like hotcakes all over the country. In fact, you can have the same book printed as both POD and, when as publisher you see the demand, standard long-run offset.

"However," Steve went on, "if you print up a couple hundred copies in advance and make them available through normal channels, they are no longer listed as POD and stores will consider stocking them on shelves if there seems to be a demand.

"This way," he added with the relish of one who is aware of the deliciousness of a good paradox, "the good news is that the books can get stocked on shelves, and the bad news is that they can be stocked on shelves." In other words, as soon as your POD book becomes successful enough to be stocked on shelves, it may also get returned in large numbers, making it more unsuccessful than it could ever have been if it were sold one by one on an on-demand basis.

When the paperback edition of my book *Signs of Life* came out, a fair number of stores thought it might sell well, but a few weeks or months later they began to change their minds and return any unsold copies. For those of you who are thinking of going into publication, that's what we in the trade call Business As Usual. Most books don't sell, and most are returned—getting irreparably damaged along the way. You can read more on this painful subject in my essay, ["The Book, The Eggshell."](#)

This is the reason why—are you listening, all those of you considering publishing your novel or your family biography?—many small publishers decide to avoid bookstores altogether, especially if you don't expect to sell large numbers of books through stores anyway. You may sell more copies at your annual family reunion than in all the bookstores of America put together, and save vast amounts of money, waste, diesel fuel, and so on.

"But being a starry-eyed optimist," Steve confessed, "I always try to get Upper Access books into stores anyway, and sometimes it does make a big difference with the right titles."

The skill, then, comes in knowing what the right titles are. My book ["Thirty Percent Chance of Enlightenment"](#) was the kind of broad-interest book that in theory might find a readership nationwide, so I took that risk. On the other hand, I consulted with a minister who had commissioned a history of his church, and it was perfectly clear that the only bookstore he needed was a table in the church lobby or vestibule, where the book would probably sell in a steady but healthy trickle for the rest of time. No returns there!

Going back to *Signs of Life* (SOL), Steve conceded that he might have guessed wrong.

"Of course, when we published SOL, the whole idea of digital printing, and POD in particular, was brand new, and I had no idea how that would work out."

In a way, by having the book printed on demand but also ordering a batch of books for the conventional sales channels—in other words, batches to go out for shelving—he fell between two stools. (Again, I'm not blaming him in the slightest. I've made decisions that were far more misguided.)

The book didn't strike Steve as likely to sell enough for a full-on offset run of maybe a couple of thousand copies that would allow the economics of scale to kick in so he could send out lots of relatively cheap copies and hope they made it onto the nation's bookshelves and get snapped up by an eager public.

On the other hand, it didn't strike him as being such a snoozer that he would only offer it as print-on-demand to those nine people who might special-order it in Dubuque, Duluth, Duquesne, Detroit, and so on.

So he picked what looked like the safe middle road, but in modern publishing there is no safety anywhere, even (or in this case especially) in choosing a middle road.

"In hindsight," he sighed, "it has sold enough copies over time to have merited a small offset run, and if we had done that, the cover price would have been lower and we would have sold more copies. But probably not enough more copies to make either of us fabulously wealthy."

His irony, of course, illustrates the small scale of this particular publishing venture. Yet these are big questions. This story shows that some of the new forces of and players in publishing are completely at odds with many of the old forces and players.

It's a minefield that requires a great deal of highly skillful tiptoeing, especially as the map changes and the mines move every day, like vicious moles. Everyone involved, big or small, will be lucky if in a decade's time we still have all our limbs intact.

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*Tim Brookes, the founder and editor-in-chief of the Champlain College Publishing Initiative, is the award-winning author of 12 books and was an essayist on NPR for 20 years. His latest book is The Story So Far: Essays on Publishing in the 21st Century, available at [http://champlaincollegepublishing.com/?page\\_id=1599](http://champlaincollegepublishing.com/?page_id=1599).*



*News/Announcements*



## **READ LOCAL UPCOMING EVENTS**

Please save the date, February 25, 2012 (after the PWSD meeting): The La Mesa Library is having a centennial celebration La Mesa Readers and Writers Fest! Part of the celebration will be a book festival, and many Read Local authors are featured. See page 1 for more details.

If you haven't signed up for the Read Local Directory of Local Authors, I encourage you to do so today. This is a great way for people—readers, but also booksellers, librarians, producers, event planners, etc.—to find you. For more information, go to [www.readlocal.org](http://www.readlocal.org).



## Member Profile



### Judy Brizendine

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**PWM:** In what aspect of publishing or writing are you involved or interested?

**Judy:** Initially, I wrote two books—*STUNNED by Grief: Remapping Your Life When Loss Changes Everything* and *STUNNED by Grief Journal*.

I wrote both books in response to my personal experience with grief, and also as a result of insight gained by facilitating grief-support workshops. Grief and loss changed the direction (and perspective) of my life, and after facing the challenges related to the experience, my goal was to ease the struggle for others by providing a frank, personal look inside grief—and the reassurance that a full and reconnected life is possible. I wanted to write about grief in a different way than it is typically presented. I wanted to give folks a clear, down-to-earth, honest perspective about what to expect, and to present the subject in a very direct, personal way. And I wanted to begin to break through the negative stigma surrounding grief. I also wanted to project a strong sense of hope, and the gift that is available to those who are willing to recognize and accept it as a result of the grieving process.

I have been involved in all aspects of publishing because I established a company to produce and promote these books—and others—in the future. I researched extensively and hired an editor, interior designer and typesetter, cover designer, copywriter, printer, and Web designer, and contracted with a distributor.

Both books were released in October 2011, so now I am fully involved in marketing, promotion, and platform-building, along with the ongoing administrative and reporting functions of a small publishing company.

**PWM:** What first attracted you to these areas?

**Judy:** I was first attracted to writing because I had a story I believed was important to share. The story evolved into a mission—and my husband and I are committed to changing the way people view grief—a subject no one wants to talk about but everyone will face.

I was attracted to publishing for two reasons. First, the industry is such today that unless a person is a well-known and established personality or has developed an extensive platform, traditional publishers will not consider the manuscript. I realized I needed to take on the project myself.

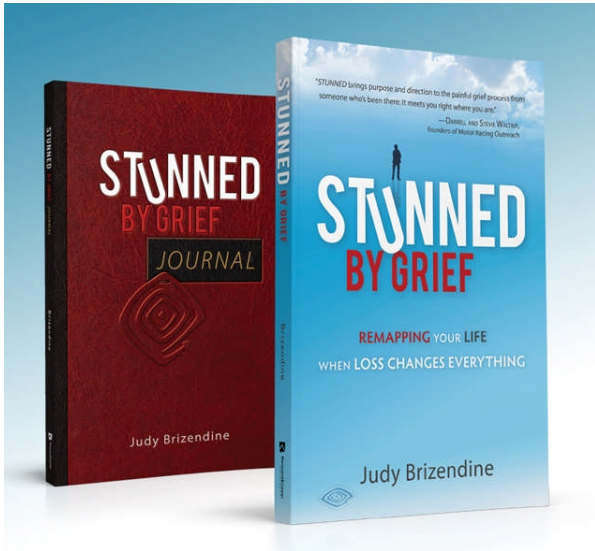
Second, I had distinct ideas about the way these grief books should be designed, and I wanted to keep control. I felt the design of the books was key to accommodating the special needs and constraints of someone who is grieving—and this idea drove all design decisions. I worked closely with my publishing company's designer to



produce reader-friendly books. I wanted the covers to be compelling, simple, and contemporary, and project an upbeat image. I invite you to check out the books and see if you think these goals were accomplished!

**PWM:** Did you previously have related experience?

**Judy:** My Bachelor's degree is in Business, and I have a second degree in Interior Design. My related experience is quite varied, but regardless of my position, I was heavily involved in writing and research. For many years, all correspondence, marketing materials, and proposals at the firm where I worked went through me. Nothing was sent out unless I had written and/or edited it. So I've been heavily involved in writing, even though it was not my primary vocation until now.



**PWM:** How long have you been a member of PWSD, and what role has the organization played in your success?

**Judy:** I've been a member of PWSD for less than a year, but I am amazed and delighted to be part of an organization with such a wide range of talent and experience. Each monthly program has brought valuable expert information that is always actionable! The organization exists to teach us about the business of publishing—and I have yet to be disappointed! We also have a chance to meet and network with other professionals who bring a broad range of expertise to the table. How could such an organization not contribute to one's success?

**PWM:** What are you working on now?

**Judy:** Now my full attention is focused on blogging, platform building, social media marketing, obtaining book reviews and testimonials, engaging in public relations, and promoting our books to various markets—including non-bookstore venues. I've joined a Toastmasters group to improve my presentation skills and become more comfortable speaking before groups of people. And this year will be an important one for learning the specific accounting and reporting functions of a publishing company, since our first two titles were released in October—and for the first time, we have sales to report!

**PWM:** What guidance or lessons learned can you offer the members?

**Judy:** My advice is to never stop looking for ways to learn and increase your knowledge base. Initially, I had no idea how to even start doing many of the things I'm doing now. I jumped in and researched, bought books, read, talked to people who had knowledge I didn't have—and just started doing it.

The going was slow at first, but I learned as I went along. Go to experts for help when you can't figure it out for yourself or feel you aren't qualified.

Decide you won't give up, no matter what! And *remember your decision* when you get tired and begin to think of giving up! Your resolve will carry you through the tough times.



Would you like to appear in a **member profile**? If so, contact Lynette Smith at [lynette@allmybest.com](mailto:lynette@allmybest.com)

## Welcome, New PWSD Members:

**Catherine A. Barr**, Poway, [Catherine.A.Barr@cox.net](mailto:Catherine.A.Barr@cox.net), Indexer, Under the Oaks Indexing

**Lucy Cafiero**, El Cajon, [lucycafiero@yahoo.com](mailto:lucycafiero@yahoo.com), Fiction & Nonfiction

**Candace Conradi**, Poway, [info@candaceconradi.com](mailto:info@candaceconradi.com), Fiction/Inspirational

**Tom DiRoma**, Oceanside, [tonydiroma@yahoo.com](mailto:tonydiroma@yahoo.com), Author

**Tom Dunn**, Del Mar, [dunnco.junn@yahoo.com](mailto:dunnco.junn@yahoo.com)

**Joe Florentino**, Lakeside, [joe@finishthejourney.com](mailto:joe@finishthejourney.com), Self-Help

**Mary Fry**, San Diego, [MaryJFry24@msn.com](mailto:MaryJFry24@msn.com), Fiction

**Brian Gahrn**, Escondido, [bgahrn@alliant.edu](mailto:bgahrn@alliant.edu)

**Juanita Ledesna**, San Diego, [Juanita@careerandlearningtransitions.com](mailto:Juanita@careerandlearningtransitions.com)

**Brad McMurrey**, Carlsbad, [brad77@roadrunner.com](mailto:brad77@roadrunner.com), Nonfiction

**Rebecca Morales**, La Jolla, [rebeccamorales@earthlink.net](mailto:rebeccamorales@earthlink.net), Fiction & Nonfiction

**Ken O'Key**, La Jolla, [Ken@estrategies.us](mailto:Ken@estrategies.us), E-strategies

**Merlin Puck**, Encinitas, [merlin2@sbcglobal.net](mailto:merlin2@sbcglobal.net), Fiction

Congratulations on joining Publishers and Writers of San Diego, the only publishing group in San Diego County focused on the business of publishing and writing. You all have made a wise investment. While there are many benefits to being a member of PWSD, you'll need to take the following two steps to optimize your membership:

- Subscribe to PWSD at [www.PublishersWriters.org](http://www.PublishersWriters.org). This is necessary for you to receive any and all notices from PWSD. Receiving the email that accompanied this newsletter does not mean your name has been added to the regular notice distribution list.
- Enjoy a spot in the Membership Directory with PWSD. Go to [www.PublishersWriters.org](http://www.PublishersWriters.org) to promote your business by sending your photo and a blurb of no more than 50 words to [Webmaster@PublishersWriters.org](mailto:Webmaster@PublishersWriters.org).

You'll also enjoy these additional benefits of membership:

1. Monthly meetings, held the first 10 months of the year (usually on the last Saturday), that offer educational programs plus opportunities to network with colleagues, showcase your business, sell your books, and save on each monthly meeting fee;
2. Our monthly electronic newsletter, *Publishers & Writers Monthly*, containing information about local, regional, and national publishing activities, including news regarding your annual holiday social event that provides a time to socialize with members and new prospects;
3. Discounts on national membership dues for Independent Book Publishers Association ([www.ibpa-online.org](http://www.ibpa-online.org)), Small Publishers Association of North America ([www.spannet.org](http://www.spannet.org)), and Small Publishers, Artists, and Writers Network ([www.spawn.org](http://www.spawn.org));
4. An opportunity to stay in touch with other members by signing up for the PWSD YahooGroup ([www.groups.yahoo.com](http://www.groups.yahoo.com)) (type PWSD in the group search box); and
5. Regional collaborative marketing efforts.

Let us know if you have any questions or comments about your membership with PWSD, or any ideas to improve upon our mission. Again, welcome to PWSD.

Karla Olson, President, PWSD

Jeniffer Thompson, Web Design, PWSD

Antonio F. Vianna, Treasurer/Membership, PWSD

**Congratulations on joining PWSD!** Just remember, to get on the mailing list you'll need to sign up at [www.publisherswriters.org](http://www.publisherswriters.org), and to get your listing in the membership directory you'll need to contact the webmaster at [webmaster@publisherswriters.org](mailto:webmaster@publisherswriters.org) (ideally with your JPG photo, brief contact information, and a 75-word description). Also, to stay in touch with other members, sign up for the PWSD Yahoo group ([www.groups.yahoo.com](http://www.groups.yahoo.com)); type PWSD in the group search box).

## Events

### SAN FRANCISCO WRITERS CONFERENCE

Thursday–Sunday, February 16–19—Mark Hopkins Hotel

Keynote speakers are Lisa See (*Snow Flower and the Secret Fan*) and Lolly Winston (*Good Grief*). Editor Alan Rinzler will join as one of the keynote speakers. Cost: \$595 in advance and \$696 at the door. The conference features how-to sessions, panels, and workshops taught by well-known authors. For more details go to [www.sfwriters.org/](http://www.sfwriters.org/)

### 2012 HAY HOUSE WEEKEND WRITER'S WORKSHOPS

February 25–26 ..... Los Angeles, California

April 28–29 ..... Denver, Colorado

June 9–10 ..... Asheville, North Carolina

October 13–14 ..... New York, New York

Writers will have an opportunity during 2012 to attend one of these four Writers' Workshops sponsored by Hay House. The Writers' Workshop, spanning Saturday and Sunday, will give you the combined wisdom of more than 50 years of writing and publishing experience in four information-packed sessions, including workshops with author Cheryl Richardson, a #1 *New York Times* best-selling author; Reid Tracy, President/CEO of Hay House; and Lisa Fugard, best known for her critically acclaimed novel, *Skinner's Drift*, named by the *New York Times* as a notable book. Other guest speakers will include Louise Hay, Wayne Dyer, Doreen Virtue, and more. Go to [www.hayhouse.com](http://www.hayhouse.com) for more details.

### WRITERS CONFERENCE

Monday, March 5—Towne and Country Inn Resort, San Diego

Topic: Writer: Rethinking Your Platform. Turn Content into Profit and Seize the Future. Attendees will experience topics that include how to create an experience for writers that address the primary concern they face. How can I earn a living with my writing?

### INDEPENDENT BOOK PUBLISHERS ASSOCIATION (IBPA) PUBLISHING UNIVERSITY 2012

Friday–Saturday, March 9–10—Sheraton Fisherman's Wharf Hotel, San Francisco

**Theme: Content is King: Print, Electronic and Online Strategies  
To Help New and Growing Publishers Boost the Bottom Line**

"[At IBPA Publishing University] I made great connections, I learned a boatload, and most importantly, I learned the areas where I really need to improve our capabilities."

—John Dicocco, Ballmarker Press, LLC

The beautiful Sheraton Fisherman's Wharf, where all events and sessions will be held, is easily accessible no matter where you're traveling from, and the location makes it easier for you to network with old friends and new colleagues.

**What's in it for you?** IBPA Publishing University delivers the kind of tools you need *right now* to give your books the edge they need. No matter what stage of publishing you're in—an author-publisher, a beginning publisher, a more experienced publisher—IBPA Publishing University brings you hands-on tips and techniques to succeed in a world where the only constant is perpetual change. Here's what you're offered:

- 20 breakout sessions including the hottest how-to topics in publishing led by industry experts.
- General sessions featuring the movers and shakers of the industry, the back-by-popular demand "E-magination" panel of e-prognosticators, Amazon and more
- The opportunity to "Ask the Experts" in your own private consulting session

- Formal and informal networking with colleagues and future mentors
- Opportunity to register for one day or both days

**Where do you sign up?** Check out [www.ibpapublishinguniversity.com](http://www.ibpapublishinguniversity.com) for all the details, **including early bird pricing**, and bookmark it to return often. Just as the publishing industry changes on a daily (hourly?) basis, IBPA will be updating IBPA Publishing University to bring you the very latest speakers with the most up-to-the-minute information. Don't delay—make your plans to attend IBPA Publishing University in San Francisco on March 9–10!

## THE AMERICAN SOCIETY FOR INDEXING (ASI) ANNUAL INDEXING CONFERENCE

**April 19–21, 2011—Bahia Resort, San Diego**

ASI was founded in 1968 to promote excellence in indexing and increase awareness of the value of well-written and well-designed indexes. ASI serves indexers, librarians, abstractors, editors, publishers, database producers, data searchers, product developers, technical writers, academic professionals, researchers and readers, and others concerned with indexing. As a national professional organization, it is devoted solely to the advancement of indexing, abstracting and related methods of information retrieval. For those who do non-fiction work, this might be the conference for you. Learn about indexing and the importance of this research tool. Go to [www.asindexing.org](http://www.asindexing.org) for more details.

## OP-ED SEMINAR: WRITE TO CHANGE THE WORLD

**May 5, from 10 a.m. to 5 p.m.—UCSD Campus, San Diego, California**

*The OpEd Project* is an initiative to expand the range of voices we hear from in the world, with an immediate focus on increasing the volume of women thought leaders in the public sphere to a tipping point. Since women currently do not submit to key opinion forums with anywhere near the frequency that men do—and because these gateway forums feed all other media and drive thought leadership and policy—the OpEd Project targets and trains women experts at top universities, think tanks, nonprofits, corporations, and community organizations to write op-eds (opinion editorials) and more broadly to take thought leadership positions in their fields; we connect them to a national network of high-level mentor-editors, and we channel them to the media gatekeepers who need them, across all platforms. The OpEd Project is the recipient of seed funding and a 2008-2010 fellowship from [Echoing Green](#). Barbara Field will conduct this all-day seminar explaining how to write effective op-eds. To learn more about the Women's Thought Programs and the May 5 seminar, contact Barbara Field at [Barbara@opedproject.org](mailto:Barbara@opedproject.org).



## Resources

**Check out these sites for selected conferences:**

- American Library Association Annual Conference—[www.alaannual.org](http://www.alaannual.org)
- BISG Making Information Pay—[www.bisg.org/mip](http://www.bisg.org/mip)
- Book Expo America—[www.bookexpoamerica.com](http://www.bookexpoamerica.com)
- Digital Book World—[www.digitalbookworld.com](http://www.digitalbookworld.com)
- Frankfurt Book Fair—[www.book-fair.com/en](http://www.book-fair.com/en)
- IBPA Publishing University—[www.ibpapublishinguniversity.com](http://www.ibpapublishinguniversity.com)
- PLA 2012 Public Library Association biennial conference—[www.placonference.org](http://www.placonference.org)
- Tools of Change—[www.toccon.com](http://www.toccon.com)

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*If you hear of an event or discover a valuable resource for publishers or writers, please send it to [newsletter@publisherswriters.org](mailto:newsletter@publisherswriters.org) by the 15<sup>th</sup> of the month.*

*From the Editor*

If you're a self-publisher, independent publisher, consultant, author, editor, proofreader, ghostwriter, book designer, marketing specialist, Web designer, or professional coach, **consider joining PWSD**. Visit the FAQ page of [www.PublishersWriters.org](http://www.PublishersWriters.org) for membership information and the home page to sign up for this newsletter.

**The closing date for newsletter contributions** is the **1st day of each month**. Send your contributions to [newsletter@publisherswriters.org](mailto:newsletter@publisherswriters.org).

Would you like to appear in a **member profile**? If so, contact Lynette Smith at [lynette@allmybest.com](mailto:lynette@allmybest.com).

Would you like to help out by taking notes at our monthly meeting and **writing up the meeting recap** for this newsletter? If so, contact Lauren Castle at [lauren@impress-express.com](mailto:lauren@impress-express.com). She's accepting sign-ups for 2012. We're looking for one volunteer a month so we can have each meeting covered.

**Thank you for pitching in to help Publishers & Writers Monthly becomes a more valuable newsletter for everyone in the San Diego Writing and Publishing Community!**

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