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## Publishers & Writers of San Diego (PWSD) is a

professional association of the San Diego publishing community, with new chapters such as PWOC forming in other parts of Southern California, too. PWSD educates business-minded self-publishers and authors through networking, guest experts, open discussions, and field trips. Regular meetings are held 10:00 a.m. to 12:30 p.m. on the last Saturday of each month (except November and December), usually at the Carlsbad Dove Library–Auditorium (1775 Dove Lane, Carlsbad, CA), the Encinitas Community Center (1140 Oak Crest Park Drive, Encinitas), or the Encinitas Library (540 Cornish Drive, Encinitas, CA); check meeting information in newsletter for current location.

## Membership

\$47/year plus \$10/meeting for members. Non-member meeting fee is \$20. For information and to RSVP for meetings, visit [www.PublishersWriters.org](http://www.PublishersWriters.org)

**Closing date** for newsletter contributions is the **1<sup>st</sup> day of each month**. Send to Glenna A. Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com)

If you would like to sign up for a **member profile** in this newsletter, contact Sheri McGregor at [sherimcgregor@yahoo.com](mailto:sherimcgregor@yahoo.com).

**Next Meeting:** Saturday, August 26, 2017  
10:00 a.m. – 12:30 p.m.

**Location:** Carlsbad Dove Library  
1775 Dove Lane  
Carlsbad, CA

**Topic:** “Publishing Professional Standards Illustrated”

**Speaker:** Teri Rider

One of the things we as self or indie publishers want to avoid is creating a book that *looks* like it was self-published. To a trained eye, those things that are *tells* are obvious, but to those who are new at publishing or who haven't been exposed to some of the finer details, all that's apparent is that it just doesn't *look right*.

In this presentation, Teri Rider will provide an overview of the IBPA Industry Standards Checklist with an emphasis on production and design, showing examples of many of the details.



Teri Rider worked in traditional publishing for over 10 years, immersing herself in almost every aspect of the business from marketing to illustration, design and production. Now, after over three decades in the field, hybrid publishing is her specialty and through her company, Top Reads Publishing, Teri leads authors either to self-publish or publish under her imprint.

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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)



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

**PWSD News**

In July, we welcomed Holly Watson, a Book PR Pro from the big leagues. She answered all our questions about what makes a great PR campaign, what you can expect from a PR agent (and how to choose the best one for your book), what authors can and should do themselves, and what you must hire a PR agent to do. Holly agreed to share her slides, so if you missed it – or couldn't take notes fast enough, go the PWSD blog at <http://publisherswriters.org/pwpsd-member-news/>

We've had a change of plans for our August 26 meeting, and I'm really excited about what's in store. Teri Rider of Top Reads Publishing, publisher of the award-winning *Outrageous* by Neal Katz, and new member of the IBPA Advocacy Committee, is going to walk us through the IBPA's Industry Standards Checklist. This is an attempt by IBPA to level the publishing playing field and encourage that books from independent publishers are not discriminated against because of their business model but evaluated on the merits of the book. This means any book published needs to meet certain baseline professional standards. Teri is going to explain and illustrate each of the production standards so you know exactly how your book should be. This is tremendously important to your success as an independent publisher; it's a meeting you can't afford to miss.

In September, Lee Wind, IBPA's Director of Marketing and Programming, will join us to describe success strategies for marketing your book to bookstores and libraries. He'll bring examples of what has been most successful.

In October, Robert Wolff, author and publisher for 20 years, will share his secrets to successful publishing.

There's more in store. That's just the next few months of working together for publishing success.

**Publishing University News**

IBPA's Publishing University, one of the best conferences for independent publishers, will be held April 6–7, 2018, in Austin, Texas. For information, go to <https://www.publishinguniversity.org>.

As many of you know, IBPA extends one scholarship to PWSD each year. The scholarship is for full tuition for the event, and PWSD contributes another \$250 towards travel expenses and hotel. To qualify, you must be a publisher with a book, and you must be an active member of both IBPA and PWSD. Apply at <https://www.publishinguniversity.org/scholarship> before the deadline of November 30, 2017. The PWSD board will evaluate all applications and award the scholarship early in 2018.

*Continued on next page*

## President's Message—continued

### PWOC News

***PWOC meets in the Rotary Room at the City of Orange Library.*** We won't be meeting in September, since the first Saturday is the holiday weekend. But be sure to join us in October, when we welcome Laura Akers, from Writes Again, who will share "Promoting Your Book through Communication and Connection."

A reminder for PWSD members: You may attend PWOC meetings for the member price, \$10 per meeting. It's the same for PWOC members who want to attend PWSD meetings. Essentially, now we're all getting two great groups for one low membership fee. Join us in Orange County sometime!

### PWSD/PWOC Membership

As most of you know, our yearly dues are a great deal at only \$47 per year. In addition to the reduced meeting fee, you get a listing in our membership directory and a snazzy nametag. You can easily join by clicking on the link to PayPal on our website, or send a check, made out to PWSD, to P.O. Box 235204, Encinitas, CA 92023.

Reminder to all members: Submit your member bio and headshot to [webmaster@publisherswriters.org](mailto:webmaster@publisherswriters.org). Our website is very highly ranked on Google, which means you will get broader exposure by being part of the directory. But you must be an up-to-date member to be part of the directory. If you are not sure when you should renew, please contact me at [karla@publisherswriters.org](mailto:karla@publisherswriters.org), and I will let you know.



*Read Local*

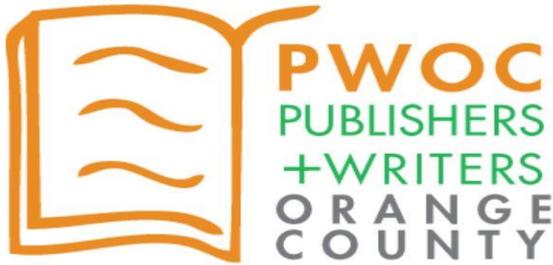


**Encinitas Holiday Fair in November!** Put yourself on the Read Local mailing list for more information.

Please visit [www.readlocal.org](http://www.readlocal.org), to find out more about our author marketing coalition, Read Local. While you are there, sign up for the Read Local Directory. This is one of the best ways to gain local exposure for your books. Book sellers, librarians, producers, and event planners have all used the Read Local Directory to find authors to feature in their stories and on their programs. A Basic Listing is FREE and includes your name, the title of your book, its genre, and your location. An Enhanced Listing is only \$25 and adds a thumbnail of your cover, a book description, and other information that lets people know where to get your book and if you are available for speaking, etc. Check it out; Read Local is one of the best marketing deals around.

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**you like us!**





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

## IN THE OC OR VICINITY?

Come Join Us on the  
First Saturday of the Month!

10:00 a.m. to 12:30 p.m.

Rotary Room, City of Orange Library\*  
407 E. Chapman Ave., Orange, CA 92866 • 714-744-2225

*\*Always check the meeting announcement  
or website to confirm the location.*

Tell your writing and publishing friends in the area we'd love to meet them at the next meeting; visit [www.PublishersWritersOrangeCounty.org](http://www.PublishersWritersOrangeCounty.org) and/or <http://www.meetup.com/Publishers-Writers-Orange-County/> for details and to RSVP. **A fun, after-meeting plus:** Whenever you attend our meetings, bring your walking shoes along; weather permitting, after the meeting we walk a few blocks to a local restaurant to continue our networking and camaraderie over a Dutch-treat, possibly *al fresco* lunch. **Other PWOC questions?** Email Jan Kingaard at [jank3345@aol.com](mailto:jank3345@aol.com). Remember, as a PWSD or PWOC member, you can attend either or both chapters' functions at member rates!

**No Meeting in September, but Do Join Us on October 7 for  
"Promoting a Best-Selling Book through Communication and Connection"**

**Presented by [Laura Akers](#)**

*(Read details here next month or visit [PublishersWritersOrangeCounty.org](http://PublishersWritersOrangeCounty.org) now)*



*Because spell check isn't enough...  
Manuscript review – on sale now!*

Professional editor with 25 years' experience is offering discounts through September 30, 2017. For more information, contact PWSD member

**Laurie Gibson**

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LinkedIn profile URL: <https://www.linkedin.com/in/laurie-gibson-a6b2645>

*Laurie Gibson has edited/proofed hundreds of books, including the writing of success guru Brian Tracy, trailblazing novelists Alice Walker and Virginia Woolf, one former US president, and innumerable first-time authors of both fiction and nonfiction. Her current clients include the Southern Poverty Law Center and Stanford University. For several years, Laurie also taught editing for the Extension programs at UCSD and UCLA.*

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*PWOC Meeting Highlights, August 5, 2017*

## **“An Overview of the Industry Standards Checklist For a Professionally Published Book” Presented by Teri Rider, Top Reads Publishing**

Don't you love attending our PWOC meetings? I know I do. It's the right blend of education and fun in a relaxed and interactive atmosphere. The networking opportunity at lunch afterwards is a perfect ending to satiate my mind and tummy.

Our August Speaker, Teri Rider, worked in traditional publishing for over 10 years, immersing herself in almost all aspects of the business, from marketing to illustration, design, and production. After over three decades in the field, she founded Top Reads Publishing; her hybrid publishing company helps authors to self-publish or publish under her imprint.

Top Reads Publishing won the IBPA Ben Franklin–Bill Fisher Award for Best First Book by a New Publisher (*Outrageous*, by Neal Katz) and also has received an impressive twelve additional medals and awards. It's been a great few years for the young publishing company.

Teri shared the comprehensive “Industry Standards Checklist for a Professionally Published Book” released by the Independent Book Publishers Association (IBPA) in March 2017. (*Download the checklist [here.](#)*) The guidelines provide direction for self or indie publishers to help ensure independent and traditionally published books are indistinguishable from one another. Teri presented essential information, and a tapestry of seasoned professionals present generously added another layer of enriching support for our members by sharing their own valuable tips.

We were honored to have Angela Bole, IBPA's CEO, attend our meeting. IBPA's Advocacy Committee published these benchmarks *to give book authors and industry professionals an at-a-glance gauge of the professional presentation of any book in order to help level the playing field between indie publishers and large-scale conglomerates.*

One of the things we want to avoid is creating a book that looks like it was self-published. To a trained eye, the indicators are obvious—to those who are new at publishing, the clues are found in the details. A sure sign we were getting down to the important professional minutiae that would spit-shine our books were the spontaneous *aha* moments our publishing veterans were having during the presentation.

Teri emphasized production and design in her lecture, showing many detailed examples.

To produce a professional book, details must be your friend. You might have to learn another language that involves such terms as *leading* and *kerning*, and don't forget those sad little *orphans* and *widows*. Then there are the words *recto* and *verso*. No, *recto* does not refer to a discussion to be had with your doctor. Instead, it means the right-facing page, and *verso*, the left-facing page.



The IBPA Checklist is divided into two parts: Content and Production.

The Content elements for a professionally published book are the Half-Title (optional, but recommended), Title Page, and Copyright Page.

Half-Title and Title Pages are always recto. The verso page is either blank or can be enhanced with a design element.

If there is no Half-Title page, the Title Page is the first page of the book. However, we discussed that, increasingly, authors are listing one or two pages of book testimonials prior to these elements. The Half-Title page includes the Title and subtitle, and the Title type should match the cover fonts.

Title page requirements include the title and subtitle of the book, name of the author (or editors, if an anthology), name of the illustrator (when applicable), name of the publisher and location (city, state, and country), title type matching the cover fonts, and design elements complementing the cover (optional).

The Copyright Page is an important potential red flag area where indie publishers can get caught in compromising positions. Be careful, it's a minefield of alphabet soup: LCCN (Library of Congress Control Number), applied for as a PCN (Preassigned Control Number), and CIP (data block, issued by the Library of Congress' Cataloging in Publication program). Oh, and don't forget the ISBN numbers go here, too!

What is the Library of Congress? It's the National Library of the United States—the world's largest library. The Library of Congress does not house every book published in the United States, but it has over 38 million of them. According to its website, over 15,000 new items are added per day, and there are 838 miles of shelves.



Angela Bole and Teri Rider at PWOC's regular post-meeting networking lunch in Old Towne Orange, California. *Photo courtesy of Flora Brown.*

You obtain the PCN/LCCN numbers from the Library of Congress at [www.loc.gov/publish/](http://www.loc.gov/publish/), and it's pretty straightforward. However, we're talking about the government here—when acquiring the CIP block there are lots of rules, timing, and deadlines to follow. The good news is there are third parties such as <http://www.cassidycat.com/> to help you get the CIP block—seems well worth the minimal \$100ish investment.

The U.S. Copyright Office is part of the Library of Congress and where you register your copyright. Although the copyright process sounds formidable, you don't need a lawyer. You do need a completed form costing \$45, plus digital or

two printed copies of your book, and you're good to go.

If you have any questions about registering your book, Teri recommends *Register Your Book*, by David Woghan. It's a handy registration bible, helping lead your book to its rightful place amongst the stacks at libraries across the country.

Before your eyes start rolling back in your head from days caught sleeping in the library—why is registering your book with the Library of Congress important? You want libraries to stock your books. There are 16,000 library systems in the country, *and* when they buy books they don't return them—two facts that should put a

smile on your face. Capturing a percentage of the libraries would be a big deal to your sales. Next time you're in the neighborhood, bring your librarian flowers.

Libraries want you to have these numbers so librarians know where to file your book on their shelves. This is not as important if you have a fiction book, because libraries file them under the author's name. However, for a non-fiction book, it's essential. PWSD/PWOC President Karla Olson said the numbers are even more important for e-books because they are also tied to SEO—do I have your attention?

The copyright holder is generally the author, but others can be involved. For a children's book, it's split between the author and the illustrator. Often the author licenses the work to the publisher for a specified time period, usually seven years; however, it can be renewed repeatedly.

Angela Bole said book professionals who conduct a *Book in Hand* inspection look for markers, and having an LCCN will indicate you are professionally published. *This publisher knows what I need to get their book into the supply chain for distribution.* The book will be added to their "read" stack instead of being tossed—need I say more?

Optional content that is customary for your book, but not required: Dedication, Table of Contents, and Acknowledgments pages.

Must we mention correct grammar is mandatory, typos should be excluded, and copyediting is crucial? No surprise—the industry standard is *The Chicago Manual of Style*.

Teri had great suggestions when distributing ARCs (Advance Reader Copies). Put *ADVANCE READING COPY* on each page, in the footer and on the cover—or perhaps as a light watermark image on each page.

Production: It was clear to me we had again crossed the border to a new country. Teri discussed using appropriate fonts and margins for the appropriate amount of white space and trim sizes for books. (She urged us *not* to use the relatively narrow margins CreateSpace suggests.) Text should be easily readable, design must look good at print and thumbnail size, and natural colors work—no neons.

When examining the back cover, there were more rules and regulations. ISBN, BISAC and bar code standards must be followed. Endorsements are a great selling tool.

The price should be in line with other books in your genre—genre is a key consideration in every aspect of your book. What are the other authors in your genre doing? We all enjoy being unique, especially in our writing, yet we have to be perceived as belonging on the same team.

Some helpful vocabulary: *kerning* (the space between the letters) and *leading* (the distance between the baselines of two lines of type). Based on the experts' reactions, a hiatus mark (indicating a pause or change of scene in a novel) left at the top of a page is offensive to professional publishers' sensibilities. I recognized immediately these were areas demanding a professional.

To me this was the bottom line: Seek professional help—that is, the book publishing kind. Look around; PWOC and PWSD have many expert members ready and able to assist. To publish a book professionally, we indie authors need a team. What a relief that we have so many talented and willing members, just a conversation away....

*Note: Teri Rider will be repeating her presentation to PWSD in Carlsbad on August 26. Even if you attended PWOC on August 5, you'll surely find added value and reinforcement for these ideas on the 26th!*

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**PWOC Scribe Penny S. Tee** is a nonfiction writer and blogger. She is currently writing her book, *Blasted from Complacency, the true account of her family's vacation in Israel in 2014, when they found themselves touring extraordinary, historic, sacred sites, and cowering in bomb shelters. The impact of being human targets caused a dramatic shift in her life, moving her to work on Peace.* Part of her story appeared June 2016 in the *Memoir Showcase at the Grand Horton Theatre in San Diego.* Her blog is <http://www.pennystee.com/>. She also is the founder of *Writers4Writers*, a writers' support group meeting the third Saturday of every month, 2:00–4:30 p.m., at the *Rancho Santa Margarita Library.* Attendance is free. Author Penn Wallace will be presenting on August 19 on the topic of "Penn Wallace's Writers Journey"; register at <http://pennystee.com/event/writers4writers-rancho-santa-margarita-library-august-19-2017-2-430-pm/>. The following meeting will be held September 16; register at <http://pennystee.com/event/writers4writers-rancho-santa-margarita-library-september-16-2017-2-430-pm/>.

**Have newsletter feature articles/ideas? Send them to Glenna Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com).**

We are currently seeking feature articles for the upcoming issues of the newsletter. If you've read something great or have an idea or an article that you believe would be of interest to your fellow members, please submit it to our Editor, Glenna. Thank you for your continued support.

**Want to be profiled in the newsletter? Tell Sheri McGregor at [sherimcgregor@yahoo.com](mailto:sherimcgregor@yahoo.com).**

Would you like more exposure to fellow members? One way to do that is to be featured in the Member Profile section of PWSD's monthly newsletter, *Publishers & Writers Monthly*. If you're an active (current) PWSD member, all you have to do is answer six questions in some depth, provide a JPG head shot, and optionally provide one to two JPG images related to your work, such as book covers or book signing events. Getting profiled is an effective way to become better known to your fellow members, especially if you have an upcoming book launch, for example. It's easy to be profiled; just submit your name to Sheri McGregor and let her know you wish to be profiled. We are currently scheduling member profile features for 2018. Thanks, and let Sheri hear from you soon!

**Get found in the directory: Email your bio & headshot to [webmaster@publisherswriters.org](mailto:webmaster@publisherswriters.org).**

Our website is very highly ranked on Google, which means you will get broader exposure by being part of the directory. You must be an up-to-date member to be part of the directory. If you are unsure when you should renew, please contact Karla Olson at [karla@publisherswriters.org](mailto:karla@publisherswriters.org), and she will let you know.

**Save more and learn more: Attend both PWSD & PWOC Meetings at reduced member rates!**

Yearly dues are only \$47—one of the most economical memberships available. And when you join or renew, you are a member of PWOC as well as PWSD. As a member, you save \$10 at every PWSD and PWOC meeting you attend, vs. the \$20 nonmember meeting fee. Get meeting details for PWSD (page 1) and PWOC (page 4) in each newsletter issue.



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**and let us know  
you like us!**



# TWITTER

## For Those Who Don't Want to Tweet

*David Wogahn*

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***You can apply metadata thinking to any online presence to help you, as an individual, be discoverable—not just your books.***

How many books can you sell if the people you are marketing to are the people you currently know? Unless you are Beyonce or Steph Curry, probably not many.

So, if you don't know many people, how do you meet new friends—especially those that are well-connected—and make it easier for them to find you?

A few years ago, I read a blog post by a guy comparing his experience with Facebook versus Twitter, and why he preferred Twitter. That sentiment is summed up perfectly in this tweet:

***Facebook is filled with old friends you have nothing in common with.  
Twitter is filled with strangers you have everything in common with.***

I'll confess that one reason this statement resonates with me is that my mom had 12 brothers and sisters, and virtually all of my 80-something cousins are on Facebook. (Some people count sheep to fall asleep; I count cousins.) In the early days of Facebook, it seemed that most of them had discovered Farmville and were intent on me joining them. Mute!

Lately, I've been thinking about how to expand our understanding of the term "metadata" in the book industry to go beyond the ISBN or BISG categories. I believe we can apply metadata thinking to any online presence to help us, as individuals, be discoverable—not just our books.

When it comes to using Twitter for tweeting, I'm no different than any of the other millions of people that periodically start and then give up trying to contribute on a regular basis. But that doesn't mean that I have not enjoyed my share of benefits from having a profile or using Twitter to discover something or someone new.

There are two reasons I believe every author and publisher should have a Twitter account:

### **1. To be accessible    2. To do research**

Let's put aside whether you need to commit to tweeting or following people, much less regularly reading the stream of tweets posted by others. Here is something I hope gets your attention: Nearly one-third of all Twitter's Verified users are journalists and media. This is by far the largest group represented, with the next largest coming in at 18%: sports, teams, and athletes.

Now, guess who tweets the most? That's right, the media. (Analysis by Haje Jan Kamps, originally published on Medium: [tinyurl.com/zo4g7t5](https://tinyurl.com/zo4g7t5))

## Think of Twitter as the White Pages

Going back to reason one—to be accessible—if you want to make it easier to be found by the media, it's a good idea to have a profile. But not just any profile, a profile that is accurate and optimized to attract people searching for people like you.

Think of your Twitter profile as a mini “About” page—usually the most popular page on a website after the home page. You'll have a photo, name, username, 160-character description, geographic location, and website.

(For ease of setup, the instructions in this article assume you are using a desktop computer, not a mobile device.)

## The 5 Elements That Matter Most When It Comes to Being Accessible

1. Your username, which is expressed with a leading @ followed by a maximum of 15 characters. My advice for authors is to choose a variation of their name (e.g., @A\_Smith, @AlexSmith, or @AlexBSmith).

*Username must be unique but can be changed if no one is using the name to which you want to change.*

2. Use images that are congruent with your brand and how you want to be perceived by others. Assuming this is an author account, it probably makes sense to use an author photo (400 pixels by 400 pixels). Also, add a background image; the measurements are 1,500 pixels by 500 pixels. I like something that shows action—something that builds authority. My background image is me speaking to a group; maybe yours is you doing a book signing. Or perhaps a collection of your book covers. What is it about you that you wish to promote?
3. Don't skip location. This can be as broad as a country, or as narrow as your city. I recommend selecting your immediate locale because it makes you more discoverable by the Twitter community, especially the media.
4. Website: of course.
5. I saved bio for last because you must make efficient use of the 160-character limit, and it must be optimized in a way that helps people find you. Your words must convince people why they should contact or follow you.

Avoid insider language, potentially offensive references, clichés, bad grammar, and spelling errors. Don't use this space to ask people to buy your book; it sounds desperate. Be sure to use keywords. Keywords in this context means words that people use to conduct an online search. Study the profiles (aka accounts) of popular Twitter users who are like you to discover keywords and references you might use for your profile. I talk more about this a little further on.

## Make Sure You Can Be Contacted by Others

If you are not tweeting, or reading tweets with any regularity, you may not be logged into Twitter to receive a message (a tweet). A Twitter username is like an email address in that once someone has it, they can send you a message. That means that you need to make sure your settings allow someone to reach you in the event they do come across your profile and want to connect.

Just to be safe, click your picture in the top right and select “Settings.” Now click “Mobile,” and then the email notifications settings on the left. Between the two areas, there are more than 30 settings to customize how, when, and by whom you wish to be contacted. I suggest being as available as possible. For example, my mobile settings are such that I receive texts from people I follow, while my email settings are set for me to receive notifications “by anyone.”

## Why Use Twitter for Search Instead of Google?

If someone asked you in 1997 whether you needed Google, what would you say? Most likely the response would be something along the lines of “Huh?” You might be asking yourself that same question about the value of Twitter search.

For our purposes, I can identify three key differences between using Google search versus Twitter search. Each has its strengths and weaknesses.

1. Whether we recognize it or not, Google exerts editorial control over the results we see. Not in the traditional sense, but their computer algorithms are constantly evaluating information sources to deliver the most relevant results for a specific query (in their opinion). What you see depends on scores of ever-changing criteria. Larger brands and sophisticated operators can game the results or quickly adjust to Google’s algorithms. (Fake news, anyone?)
2. Unlike Google, Twitter is an unprocessed firehose of tweets in chronological order. What it lacks in presentation style can be excused in favor of its real-time stream of consciousness.
3. On Twitter, it is all about people and conversations, and Twitter makes it super easy to search by keywords and hashtags.

## What Might an Author or Publisher Use it for?

Twitter is like “Google-unplugged,” a more natural and earthy experience, if you will. But just like we’ve learned to manage Google, you’ll be exploring new people and new content in no time. For example, you can search for:

- Recent news about specific topics. (What can I share or contribute?)
- Ideas for articles and blog posts. (What are people sharing or discussing?)
- Profiles of other people. (Who are these people, and might I want to get to know them?)
- Events by location. (Are people talking about local events, or are any potential contacts near my location?)
- People asking questions. (How can I help them?)

Here is an example of how Max Robinson of AimesMedia in the UK used Twitter for research.

We use Twitter extensively when trying to track down influencers. For a client who was launching a book on the back of a successful film release, we once contacted the actor who was playing the lead and asked for a retweet. They duly obliged and retweeted the link to their followers (over 1 million). Sometimes you just need to ask politely. Because the actor was passionate about the film, they were more than happy to promote the original source material.

## The Basics of Twitter Search

The research process and options for searching on Twitter are easier when using a computer, so that’s where we’ll focus. Here are the basics:

1. Type your query in the search box at the top, and press the magnifying glass. You can type a name, a username, a hashtag, or a keyword. Putting quotes around a term will find that exact term in your search, just like Google.
2. On the search results page, just below your search term, you will see a menu. Clicking any of these applies your search to just these categories of information. For example, clicking on “People” brings up Twitter profiles that mention your search term.
3. Now click “More options,” and select “Advanced search” (also found here: [twitter.com/search-advanced](https://twitter.com/search-advanced)). Now you can really dig into a topic or account research. You have 15 different ways to slice and dice your search to find exactly what you are looking for.

## Putting It All Together

Your profile is now discoverable. You have some ideas about what or whom you might search for. You have the basics of using search to find those “strangers you have everything in common with.”

Let me leave you with a success story shared by Jared Drake at WildboundPR:

An author of ours, who is focused on bridging the gender gap, tracked the use of popular hashtags associated with gender issues. One of these hashtags was #Everyday Sexism. By watching what accounts posted this hashtag, she began to identify certain celebrities using that hashtag and, as a result, could assume these celebrities had an interest in the topic of her book.

She then started following these celebrities, interacting with their tweets (retweeting, replying, favoriting, etc.), as well as sharing with them relevant/useful posts in which they might have an interest. In doing so, she developed a relationship with one of these celebrities, and when it came time to announce her book, she shared the details and her book trailer with the celebrity. The celebrity loved it and offered to do a reading of the book at the book launch. Bing bang boom!

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*David Wogahn is the author of Register Your Book: The Essential Guide to ISBNs, Barcodes, Copyright and LCCNs, the originator of the Lynda.com course Distributing and Marketing eBooks, and the president of [AuthorImprints.com](http://AuthorImprints.com), a professional self-publishing services company that helps authors publish books and metadata.*



## Pendelton (Penn) C. Wallace

**Author of the Ted Higuera thriller series  
and the Catrina Flaherty mystery series**

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Twitter: [@pcwallace1](https://twitter.com/pcwallace1)



**PWM:** What aspect of publishing or writing are you involved or interested in?

**Penn:** Being an independently published author, I'm involved with all aspects of publishing and marketing. I hire an editor, proofreader, and graphic designer for each book. I reach out to my mailing list to get beta readers and advance reviewers.

I spend at least two hours every day on marketing activities.

**PWM:** What first attracted you to writing?

**Penn:** My father was a writer. He wrote two books and spent fifty years trying to get them published. I've always been a storyteller.

I had a book about my father inside me bursting to get out for thirty years. When I had surgery in 2003, I was confined to my bed for three months. I got out my laptop and began writing.

I love writing the first draft. It's so much fun watching the story evolve. After that, writing is just a lot of hard work.

**PWM:** Tell us a little about your background.

**Penn:** In my previous life I was a software engineer and security analyst. This is fortunate, because my character Ted Higuera is a security analyst. I loved my job solving puzzles and reveled in coming up with elegant solutions to sticky problems.

Then my wife died from cancer in 2010. I just didn't care about work anymore. I bought an old boat, spent two and a half years restoring it, and sailed down the coast from Seattle to Mexico, where I lived for two years.

I returned to the States when I hurt my knee and had to have knee replacement surgery.

Along the way, I kick-started my writing career and acquired a hot blonde first mate and her 170-pound Great Dane.

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

**Penn:** I wrote several magazine articles and stories for anthologies.

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

**Penn:** I've only been a member for a few months. I hope it will help with my success, but the jury is still out.

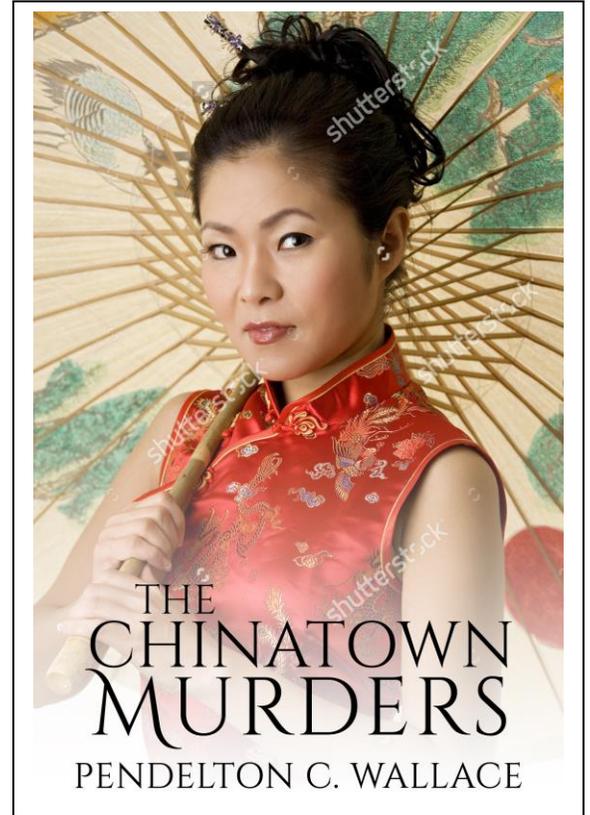
**PWM:** What are you working on now?

**Penn:** I just published the third novel in my Catrina Flaherty series. Cat is a kick-ass female PI living in Seattle. All of my stories are based on true crimes. This time, she's on the trail of a serial killer in Seattle's Chinatown. The victims and their families can't go to the police because they are undocumented aliens here illegally.

I have already started work on the next Ted Higuera thriller. This time, Ted faces off with ISIS. ISIS launches an all-out cyber-attack on the U.S., and only Ted stands between them and destruction.

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

**Penn:** I've taught several classes at writers' conferences up and down the coast. I have a wealth of material for other writers to peruse on my website, and I do editing, book doctoring, and marketing for other authors. I also might design a website or two.



## Membership Directory Update

**Attention PWSD Members:** Have you updated your Member Directory profile yet to make it more robust? You now have the opportunity to upgrade your photo to color, if it isn't already, and to expand your profile description if you wish, including social media links, contact info, book-cover images and descriptions, and more! Check out <http://publisherswriters.org/member-information/pwsd-website-inf/> where not only will you find more details on how to expand your listing, but you'll find a discreet link in the first paragraph to Jeniffer Thompson's slides from a presentation she made to PWSD.



## Welcome, New and Returning PWSD Members!

Congratulations on joining Publishers & Writers of San Diego, the only publishing group in San Diego County focused on the business of publishing and writing! You 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:

1. **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.
2. **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 JPG photo, brief contact information, and an expanded description to webmaster Jeniffer Thompson at [j@monkeycmedia.com](mailto:j@monkeycmedia.com). (See *announcement at top of this newsletter page for details.*)

You'll also enjoy these additional benefits of membership:

- **Monthly meetings**, held for PWSD the first 10 months of the year (usually on the last Saturday) and, for PWOC, on the first Saturday (except on holiday weekends)—both offering educational programs plus opportunities to network with colleagues, showcase your business, sell your books, and save on each monthly meeting fee;
- **Our monthly electronic newsletter, *Publishers & Writers Monthly***, containing information about local, regional, and national publishing activities;
- **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));
- **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);
- **Regional collaborative marketing efforts**; and
- **Attendance at any of the PWSD and PWOC meetings at the \$10 member rate**, a \$10 savings each meeting, compared to the non-member meeting rate of \$20!

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**

## 2017 Events Calendar

**Have an event/resource to report to the publishing and writing community?  
Send your information to Newsletter Editor Glenna Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com)**

### **Warwick’s “Weekends with Locals”**

Program is currently accepting submissions for author signings to be held at Warwick’s La Jolla bookstore. To apply, authors must currently reside within San Diego County, and this should be the author’s first event in San Diego. Titles must have been published within the past year. CreateSpace titles will not be considered, and books must be available from distributors Ingram or Baker & Taylor. Does your book qualify? If so, email [authors@warwicks.com](mailto:authors@warwicks.com) for consideration or see <http://www.warwicks.com/local-author-submission-guidelines> for more information.

### **La Jolla Writer’s Conference: October 27–29, 2017 Hyatt Regency, La Jolla CA**

Whether you are an aspiring author who has yet to put pen to paper, someone intent on writing a book to augment your business, a writer on the cusp of submitting to agents, or someone who wants to know more about the different and ever-evolving methods of publication, the La Jolla Writer’s Conference is the place for you! For over a decade, community, intimate classes, personalized attention, ambiance, and a dedicated and outstanding faculty have annually converged to provide an intensive experience where writing becomes habit, habit breeds success, and writers become authors. For more details, contact <http://lajollawritersconference.com>.



*From the Editor*

If you're an 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 visit 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 Glenna Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com).

To appear in the newsletter's **member profile**, Contact Sheri McGregor at [sherimcgregor@yahoo.com](mailto:sherimcgregor@yahoo.com).

Would you like to help out by taking notes at one of our monthly PWSD meetings and then **writing up the meeting recap** for the next newsletter? If so, contact Lauren Castle at [lauren@impress-express.com](mailto:lauren@impress-express.com). 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 become a more valuable newsletter for everyone in the San Diego and OC Writing and Publishing Communities!**

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