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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 in-person meetings are held 10:00 a.m. to noon on the last Saturday of each month (except November and December), usually at the Carlsbad Dove Library–Auditorium (1775 Dove Lane, Carlsbad, CA). Whenever meetings are virtual, they're held 10:30 a.m. to 12:00 noon. *Always check meeting information in newsletter for current location and times.*

**Meeting:** Saturday, February 26, 2022  
**Time:** 10:30 a.m. to 12:00 Noon  
**Location:** Webinar—Zoom (watch for details)  
**Topic:** “Build a Website, Sell More Books: Important Things to Know Even Before You Finish Your Book”  
**Speaker:** Fauzia Burke

**Please watch for the link in the meeting notices sent to your email inbox twice during the next few days before this FREE online meeting.**

Every author needs a website in their name, not in the name of their current book title, as you want your website to scale with you.

In this presentation, Burke will share tips for creating and making your website a success, addressing topics like why fresh content is more important than ever; how to drive traffic back to your website using social media and other means; how to understand your website analytics; and the dreaded topic of SEO—what it is, and why it is important.



*About the Speaker: **Fauzia Burke** is a book marketing expert and pioneer of online book publicity. As the founder and president of [FSB Associates](#), she has spent more than 25 years publicizing books by bestselling authors such as Alan Alda, Arianna Huffington, Deepak Chopra, Sonya Renee Taylor, Ken Blanchard, and Charles Spencer, as well as many first-time authors. In 2019, she co-founded [Pub Site](#), a platform for building author websites and used by authors like Tom Clancy, Robin Cook, and hundreds more. She's the author of [Online Marketing for Busy Authors](#) and is based in San Diego, California.*



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

**PWSD News**

Thank you, Shellee Howard, for an energizing presentation for the beginning of new year. Shellee shared her personal journey of publishing a book to support her college coaching business and all that it has done for her.

On February 26, we welcome long-time member Fauzia Burke, who will discuss why you need a website and the best ways to use it to promote your book or your publishing support business. This meeting will be on Zoom, so watch for the Zoom link the week before.

In March we'll bring back Jill Lublin for another great presentation, this time on "Publishing Made Easy." She'll share her proven tips for how to maximize your book marketing.

**Meeting Etiquette**

Please be sure you are muted while our speaker is presenting, as background noise is distracting for all other participants. If you have a question during the presentation, please put it in the chat, and the host (me!) will monitor the questions. Please save general questions for the Q&A at the end of the presentation. The host will call on you and ask you to speak if your question needs clarification.

The meetings are not recorded. Instead, most speakers have been sharing their slides, so be sure to go to the [blog](#) to find presentations by many of our past speakers.

**PWSD Membership**

We are happy to make these virtual meetings free to participants, and we hope you will support PWSD in the following ways:

1. **Make sure your membership is up to date.** Watch your inbox for a notice if your membership has expired. (If you wish, email [Robbie@bookstudiobooks.com](mailto:Robbie@bookstudiobooks.com) and he will check your membership.)
2. **If your membership is up to date, please consider paying the meeting fee.** You can do this at [PublishersWriters.org](http://PublishersWriters.org) and clicking on RSVP.

*Continued on next page*

*President's Message—continued from previous page*

3. **If you are not a member, please consider joining.** Membership is only \$47 per year, which helps us to get the best speakers and provide other benefits to our members. Go to [PublishersWriters.org](http://PublishersWriters.org) to join.
4. **Tell your publishing and author friends and colleagues about PWSD** and have them join us!

When you join PWSD, in addition to the reduced meeting fee, you get many other benefits, as listed on page 5. 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 387, Ventura, CA 93002.

## **IBPA Membership**

As you know, on July 1, 2021, I officially took over as chair of the Independent Book Publishers Association. I am so honored to lead such a terrific organization! If you have launched on your publishing journey and you don't know about IBPA, which can be a great support for you, I encourage you to explore the benefits of joining. This is the national association that includes such regional affiliates as PWSD. You can find information on their very robust and informative website at [IBPA-online.org/](http://IBPA-online.org/). Membership is very affordable, and to make it even better, PWSD members get a \$30 discount. Just enter PWSD30 in the coupon code.

IBPA has created a helpful COVID-19 Resource Center, specifically for independent publishers, and they are presenting a weekly COVID-19 Roundtable. During this online webinar, experienced publishers are discussing how they are adjusting business or finding support during this unique time, and also taking questions from the attendees. I've joined the last two and found them to be informative, energizing, and comforting (we are all in this boat together). It is great to understand everything publishers, distributors, bookstores and authors are doing to get through this time. For more information and to join the webinar, go to [IBPA-online.org/events/EventDetails.aspx?id=1354890](http://IBPA-online.org/events/EventDetails.aspx?id=1354890).

*Read Local*



Go to [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. Booksellers, librarians, producers, and event planners have all used the Read Local Directory to find authors to feature in their stores 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!



## Care to Join Us?

**Save more and learn more:** Attend PWSD meetings at reduced member rates! Yearly dues are only \$47—one of the most economical memberships available. As a member, you save \$10 at every PWSD meeting you attend, versus the \$20 nonmember meeting fee. (Get meeting details for PWSD in each newsletter issue.) And take a look in the next section below at all the other extras you get as a member!

## Reminders for Members

**If you're a new or returning member, welcome to the PWSD family!** 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, as you'll see later on this page.

### **Subscribe to PWSD in order to optimize your membership:**

Receiving the email that accompanied this newsletter does not mean your name has been added to the regular notice distribution list. Go to [PublishersWriters.org](http://PublishersWriters.org) and click on the button that looks like what you see at right. This is necessary for you to receive any and all notices from PWSD.

### Free PWSD Newsletter

✉ **Subscribe to the PWSD Newsletter**  
Subscription is free: get monthly articles from our speakers, writing tips, announcements, upcoming events, and more.

**Get found in the PWSD online member directory:** Email your new or revised bio & headshot to [Webmaster@publisherswriters.org](mailto:Webmaster@publisherswriters.org) as soon as you can, for valuable publicity! Our website is very highly ranked on Google, which means you will get broader exposure by being part of the member directory at [PublishersWriters.org/member-directory](http://PublishersWriters.org/member-directory). You must be an up-to-date member to be in the directory. Unsure when you should renew? Email [Robbie@bookstudiobooks.com](mailto:Robbie@bookstudiobooks.com) and he will let you know.

**Get a snazzy permanent name badge to wear at on-site meetings:** Your badge will be available at meetings. (Please remember to turn it in as you leave.)

**Participate in occasional regional collaborative marketing efforts:** If you're subscribed (see above), you'll be notified of these events whenever they occur.

**Get a 30% discount on IBPA membership and optionally apply for a scholarship to IBPA's annual Publishing University:** If you've launched your publishing journey, join the Independent Book Publishers Association at [IBPA-online.org/](http://IBPA-online.org/) and use PWSD as the code to get your discount.

**Want to be profiled in PWSD's newsletter?** Contact Andrea Glass at [Andrea@writersway.com](mailto:Andrea@writersway.com). If your membership is current, she will provide you with eight simple questions to answer. Then, along with your answers, send your full contact information, a head shot, and one or two other images, such as book covers or action shots, to her and she will publish your finished profile in *Publishers & Writers Monthly*.

**Do you have newsletter feature articles or ideas?** Send them to Managing Editor 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 Glenna. Thank you for your continued support.



# Renewable Resource: How to Repurpose Book Content and Increase Sales

## *The Six R's of Squeezing the Most Out of Every Piece of Content You Publish*

**Abe Ogden**

*Co-Owner & Lead Strategist, Paper Door*

*This article originally appeared in the January/February 2021 issue of IBPA Independent, the magazine for members of the [Independent Book Publishers Association](#).*

*Reprinted with permission.*

### **Synopsis:**

- *Digital has opened up a number of new, low-cost opportunities for repackaging.*
- *Repurposing is the process of taking content from one source and creating a new product in another format.*
- *Revising is an essential way to give well-performing backlist content a boost.*
- *If you want to get the most from your content, investigate a content repository for your published materials.*
- *Rights are pertinent for two reasons: how they can be sold and how they need to be secured.*
- *To build new products and extend the life and value of your content, give yourself the time and resources to create a new product that delivers value to book buyers.*

As book publishers, it's easy to reduce what we do to, well, publishing books. This isn't wrong, but it is limiting. We're publishing content that just happens to be printed and bound between two covers (or delivered as a discrete digital file). This content is incredibly difficult and resource-intensive to produce, so the savvy publisher will get as much exposure and revenue as they can from each piece they publish. The possibilities are limited only by a publisher's own creativity and intuition for opportunity, but there are some tried-and-true methods for getting extra mileage from your books. Let's call them the six *R*'s of getting the most out of your content.

## **1. Repackage**

The most common way to get extra life from your content is to repackage the same material for new channels. Essentially, this is what publishers have been doing for decades with the hardcover-to-paperback-to-mass-market process—taking the same book, wrapping it in a less-expensive cover, and trading higher margins for a larger potential audience via different channels.



You may not have the resources to do hardcover out of the gate, but if you're publishing in both print and e-book formats, you're already taking advantage of repackaging. In fact, digital has opened up a number of new, low-cost opportunities. In addition to e-books, digital audiobooks are now a viable option as costs come down, distribution opportunities expand, and audiences grow exponentially year over year, with revenues on pace to catch e-books soon (\$1.2 billion to \$1.9 billion in 2019, according to figures from Statista).

But remember that “digital” applies to print books now, as well. It's possible to create a print-on-demand (POD) version of a single title in multiple formats for specific channels. You may print most of your run offset in paperback, but with a new ISBN, a small setup fee, and a few minor tweaks to the cover and copyright page, you can create a POD hardcover version of your book specifically for the library market—with a price that covers the higher per-unit print cost. Or, you could work with a regional POD vendor overseas to create an international version of a title that gets delivered locally in small batches. If you have a cookbook or illustrated title, you can do a seasonal gift version with hardcover and a bit of additional content.

The unit sales and margins may be smaller for each new package, but upfront costs are low, and with enough SKUs, the revenue can really add up.

## 2. Repurpose

Here's where things can get interesting. A staple of larger media organizations, repurposing is the process of taking content from one source or channel and creating an almost entirely new product in another format. Think fitness books collected from workout articles in men's magazines or bookazines created from cookbooks.

Consider America's Test Kitchen, one of the most popular brands in cooking and a publisher of books, magazines, online cooking primers, and more. Notoriously, all these products are derived from a relatively small content set—between 700 and 800 recipes total. But because their recipe content development process is so rigorous, with some recipes taking years to develop, they work to get as much mileage as possible from each piece of content. And as long as the content is sliced and diced in ways that don't overlap significantly, consumers typically won't notice or mind.

Smaller publishers may not have the distribution resources to, say, get a bookazine to checkout stands, but creativity is the limit. Think of it as a form of licensing to yourself, and consider all the forms your intellectual property can possibly take. A few ideas:

**Collections.** If you publish titles made up of discrete content—poetry, cookbooks, short fiction, multi-authored works, illustrated photo or art books—there are a number of ways content could be mixed and repurposed into new titles. Short story collections built around a theme or a “best of” approach, new cookbooks pulled from a variety of source titles, or a retrospective of a particularly prolific author are all good fits for smaller independent publishers.

**Graphic Novels and Easy Reader Editions.** If you focus on genre fiction, think about ways the same story could be told through different formats, such as a graphic novel or serialized audio. For young and middle-reader presses, think about how the story could be adapted for younger audiences via an easy-reader version or expanded into a series of additional works for older readers.

**Think Outside the Book—Webinars, Talks, and Online Learning.** Repurposing does not have to be limited to print materials. For nonfiction and educational materials, consider developing learning

programs that can be delivered virtually via webinars or online learning modules, or (hopefully soon!) in-person events. Good authors should already be thinking this way, but the technology to deliver these types of events virtually is more accessible than ever before (a silver lining of a global pandemic). If you have an extensive collection of materials, you can even consider creating a subscription-based online database.

**Sponsored Content.** Do you have appliance-specific recipes that would make a great booklet to be shipped with products? Regional materials that might appeal to a tourism board? Consider approaching corporate partners for sponsored versions of your materials. While these types of opportunities are commonly done via licensing, you might be able to negotiate for more revenue by delivering a finished product, which saves your sponsor the time and hassle of building something themselves. Offering distribution as well may sweeten the deal.

**Gifts and Derivative Products.** Books can be sliced and diced into smaller or alternative formats: illustrated titles can be spun off into greeting cards; lines of poetry can be transferred onto apparel; and snippets from humor books can be transferred to gifts and tchotchkes. Even better, much of this can be done POD through a variety of vendors, such as CafePress, Shutterstock, and TeeSpring (just don't expect a huge margin).

**Content Marketing.** As a publisher, you should never have to develop custom content for marketing. The raw materials for social media campaigns, micro-narratives of stat infographics, and digital download premiums that drive readers to an email list are all sitting in manuscripts, waiting to be deployed.

### 3. Revise

Almost as resource friendly as repackaging, revising is an essential way to give well-performing backlist content a boost. For most publishers, revisions are an automatic part of the process, especially for scientific materials or time-sensitive content. However, even if material is evergreen, a cover redesign and a new foreword or introduction is enough to boost exposure and get the title back in front of sales reps, booksellers, and media.

Revisions are also typically a quicker turnaround than new manuscripts, which makes them a great way to keep the editorial pipeline full in seasons that are light on new content.

### 4. Repository

If you're serious about getting the most from your content—and streamlining editorial and production processes—you'll want to investigate a content repository for your published materials. Scholarly and professional publishers have been employing sophisticated repositories for decades, using markup languages such as XML to tag content in manuscripts and then ingest this material into a content management system (CMS) for eventual delivery into multiple publishing channels, including books, journals, and online subscription databases. In fact, markup languages—including HTML, the basis of nearly everything currently on the internet—were originally developed specifically for the publishing industry in the 1960s.

While all publishers can benefit from a centralized repository for content, how sophisticated this needs to be will vary from publisher to publisher. Not everyone needs a \$10,000 customized CMS and a staff of mark-up editors. If you're self-published or just publishing a few titles, your repository may be a folder

on your hard drive and a good memory. Other publishers can take advantage of free cloud-based tools, such as Google Drive, which can index your content and make finding material for repurposing much easier, especially if you take the extra time to add tags to the files you upload. But if you plan to publish even a few books a year, investing in a CMS and spending the time to tag your content up front can make it substantially easier to publish to multiple channels and formats simultaneously, repackage content quickly, and slice and dice content into valuable new products.

## 5. Rights

Rights are pertinent here for two reasons: how they can be sold and how they need to be secured.

**Licensing Your Content.** Licensing rights are an excellent and, arguably, the easiest way to generate additional income from existing content. There's typically no upfront cost and little effort beyond providing content files and reviewing the final licensed product. That said, expectations need to be modest. Every publisher would love to ink a film option, but that's extremely rare, especially for smaller publishers. More often, rights and licensing income will be incremental, but the high number of potential channels can lead to multiple income streams. Typical licensing channels include:

- Foreign translation rights
- Permission rights for figures, tables, and graphs
- Rights for different formats, such as audiobooks and illustrated formats
- Rights for use of discrete content, such as recipes and illustrations

Again, the true number of opportunities can be vast. In her very good IBPA webinar, “Your Books, Your IP Empire” [available to IBPA members after logging in [here](#)], Darcy Pattison mentioned an airline that licensed Hello Kitty branding for everything on the plane—including the “barf” bags. If you can license for a barf bag, well, you can license for pretty much anything.

**Securing the Appropriate Rights.** In addition to selling your rights, you also need to make sure the ones you own are in order. If you don't have your publishing rights squared away, you may be limited in the types of repurposing, reformatting, and licensing you can explore. If you self-publish, this is relatively straightforward—you almost certainly own the rights to your material, even if KDP, IngramSpark, or another vendor is printing and distributing your materials (double check your agreement to be sure). For traditional publishers, your standard publishing agreement should clearly spell out your ownership of the rights. Even if the copyright is in the author's name, the publishing rights should have been assigned to you, and there should be very specific clauses to cover the royalty structure for licensing (usually split 50/50 between publisher and author).

When it comes to repackaging and repurposing, things can get a bit trickier. The publisher may have the rights to publish the “book,” but it may not be clear whether this would apply to an audiobook or even a digital book. Repurposing is usually even trickier, as some authors (and agents) may expect this to fall under the licensing royalty rate. Combining works from multiple authors can get even more bewildering. With that in mind, it's best practice to spell out very clearly in your publishing agreements that you have the right to publish the book in any format and set specific royalty rates for “derivative” products created from the primary content. If you want to have the ultimate freedom, ask for all work to be contracted as work-for-hire, which gives the publisher full ownership. Just be prepared to pay more upfront (or have a fight with the author/agent on your hands).



## 6. Resources

The final “R” to keep in mind is the availability of resources. While revising, repackaging, or repurposing materials is often less resource-intensive than starting from scratch, there can be a tendency to assume it will go much faster and much easier than the original book. Keep in mind that the only part being eliminated is the writing, which the publisher typically doesn’t handle anyway. The remaining editorial and production processes will likely remain the same and require just as much time and expense as a new book. For repurposed projects that are substantially different than the original, there may be even more work than before. And since this is a new product, your marketing lift will be equal as well.

To build new products and extend the life and value of your content, give yourself the time and resources to create a new product that delivers value to book buyers. It’s a new product—treat it that way.

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*Abe Ogden is a publishing and content strategist, with more than two decades’ experience in the nonprofit and association publishing space and a focus on chronic conditions, health, and wellness. He is co-owner and lead strategist at [Paper Door publishing and editorial](#).*



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# IBPA Publishing University 2022 Marketing Toolkit

## *For PWSD Members Who'd Like to Help Publicize the Event*

The IBPA office and board of directors appreciates your help as a PWSD member in promoting the association's annual conference, IBPA Publishing University, which has been the leading event for independent publishers to gather, network, and learn from each other for 34 years.

IBPA Director of Marketing & Communications Adeline Lui has put together this marketing toolkit as a means of offering a few simple ways you can help spread the word about IBPA Publishing University 2022, including:

1. Social media
2. Newsletter or email blast

Please take a look and feel free to let Adeline know directly if you have additional ideas you'd like to try. She can be reached at [adeline@ibpa-online.org](mailto:adeline@ibpa-online.org).

### 1. Social Media

Post on your Facebook, Instagram, LinkedIn and/or Twitter accounts. Here are a few suggested posts, but feel free to create your own. Include #PubU2022 and IBPA's handle in your post—we will like, share, and retweet it! IBPA's social media handles:

|           |                                         |
|-----------|-----------------------------------------|
| Twitter   | @ibpa                                   |
| Instagram | @ibpalovesindies                        |
| Facebook  | @IBPAonline                             |
| LinkedIn  | Independent Book Publishers Association |

Sample posts for social media (Please replace @ibpa in our examples with the correct handle that matches the platform)

- *This April I will be at @ibpa #PubU2022, the leading conference for indie publishers, author publishers, association and academic presses. Are you going?*  
<https://www.publishinguniversity.org/>
- *Every year I look forward to attending @ibpa Publishing University. #PubU2022 is the best conference for independent publishers, author publishers, and association and academic presses. This year, it's Virtual AND In-Person!* <https://www.publishinguniversity.org/>
- *For 34 years @ibpa Publishing University has been the leading conference for #indiepublishers. I'm looking forward to seeing my publisher friends again at #PubU2022*  
<https://www.publishinguniversity.org/>

Graphic to attach with your post (right click to save):



## 2. Email Blast/Newsletter

If you have a company newsletter or email blast, could you include a mention? Here is text that you can use or adapt.

*This April I am looking forward to attending **IBPA's 34<sup>th</sup> Annual Publishing University** conference – both online and in Orlando, Florida!*

*IBPA Publishing University is the industry-leading conference for independent publishers, author publishers, and academic and association publishers in the U.S. In 2022, IBPA Publishing University will feature 2 days of virtual programming on April 20–21, and followed one week later at the Renaissance hotel in Orlando, FL, April 29–30 for more sessions, keynote addresses, in-depth workshops, parties, and the IBPA Benjamin Franklin Awards™ ceremony. You can register for an ALL ACCESS ticket for the full conference experience, or register for just the two-day Virtual Conference. <https://www.publishinguniversity.org/schedule>*

Thank you for your help in making IBPA Publishing University 2022 a great success. If there are any other channels that you are using to promote PubU, please let Adeline Lui ([adeline@ibpa-online.org](mailto:adeline@ibpa-online.org)) know. If she's able, she will retweet, share, and amplify your message on IBPA's social media and elsewhere!



# The International Publisher Association's International Sustainable Publishing and Industry Resilience (InSPIRe) Plan Initiative

*Note: PWSD is a member organization of the Independent Book Publishers Association, which is, itself, a member of the International Publisher Association.*

IPA is leading a wide-ranging consultation to develop consensus on the global pandemic's impact on global publishing and what's next. The consultation, which will culminate in an industry-wide analysis on the state of global publishing and advance recommendations to enhance resilience and sustainability, is being overseen by a multi-stakeholder taskforce called the InSPIRe Plan Taskforce. The taskforce is composed of 11 members of the IPA Executive Committee.

In May 2021, the InSPIRe Plan Taskforce developed the InSPIRe Charter to be endorsed by publishing stakeholders as a symbolic commitment to continuing the high level of industry-wide cooperation that emerged in response to the global pandemic. The InSPIRe Plan consultation has been designed to reinforce this cooperation by including the entire publishing ecosystem to develop a systemic, collaborative approach to building industry sustainability and resilience.

The ten commitments are:

1. Asserting the value of publishing to policymakers as an essential industry;
2. Advocating for publishing-specific government stimulus programs to build a more sustainable and resilient global publishing industry that continuously adapts to changing consumer and competitive dynamics;
3. Fostering dialogue between publishing ecosystem stakeholders to build resilience, expand partnerships, mitigate risks from global supply chain disruptions, and minimize the environmental impacts of the publishing supply chain;
4. Demonstrating the damaging effects of piracy, and advocating for the development, protection, and enforcement of fit-for-purpose copyright frameworks that guarantee fair competition and protect the rights of publishers and content creators;
5. Identifying common ground between publishing stakeholders, rights organizations, and governments to fight censorship and promote freedom to publish;
6. Closing emerging workforce skills gaps through capacity building, mentorship, and partnerships;
7. Exploring partnerships and programs that emphasize the role of publishing in promoting access to knowledge, continuity of education and lifelong learning for all children and young people, with equal opportunities for girls and boys;

8. Empowering underrepresented voices to ensure diversity and inclusion in the publishing ecosystem;
9. Supporting indigenous language publishing through targeted initiatives and partnerships;
10. Highlighting the role of small and medium-sized independent publishers and booksellers, which make up the vast majority of the publishing industry globally, in ensuring bibliodiversity and supporting measures needed to future proof their businesses.

**About the International Publishers Association (IPA).** The [International Publishers Association \(IPA\)](#) is the world’s largest federation of national, regional and specialist publishers’ associations. Its membership comprises 86 organizations from 71 countries in Africa, Asia, Australasia, Europe and the Americas. Through its members, IPA represents thousands of individual publishers around the world who service markets containing more than 5.6 billion people. The IPA’s mission is to promote and protect publishing and to raise awareness of publishing as a force for economic, cultural, and social development.

**About the Independent Book Publishers Association (IBPA).** Founded in 1983 to support independent publishers nationwide, the Independent Book Publishers Association (IBPA) leads and serves the independent publishing community through advocacy, education, and tools for success. With over 3,700 members, IBPA is the largest publishing association in the U.S. Its vision is a world where every independent publisher has the access, knowledge, and tools needed to professionally engage in all aspects of an inclusive publishing industry. For more information, visit [IBPA-online.org](#).



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**to let us know you like us  
and join the conversation!**





## *Announcements by and about Members*

Send your announcements for this column to Glenna Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com) before the first of the month for the next month's issue.

PWSD member **Lynette M. Smith** of [All My Best Copyediting and Heartfelt Publishing](#) was recently interviewed on February 7 by Bonnie K.T. Dillabough (author of the family-friendly Dimensional Alliance sci-fi/fantasy series) in her helpful *Biblio Files* podcast for book authors. The 30-minute February 7 interview discussed both book-manuscript copyediting and PDF book-layout proofreading. Listen here at [Bonnie's Biblio Files](#).

Congratulations to PWSD members **Teri Rider** of [Top Reads Publishing](#) and **Leann Garms** of [Build.Buzz.Launch. Media & Publishing](#). They each are presenting at the March 2–5 virtual Women in Publishing Summit! For details, see the Calendar of Events section later on this page.

## *Calendar of Events*

Due to COVID-19, conferences and workshops may be subject to cancellation or go online. Watch the newsletter for updates as the times get closer. BE SAFE.

### **Southern California Writers Conferences Feb 18–20, 2022, in San Diego, CA**

Southern California Writers Conference is specifically tailored to empower writers of every level with the vital tools, networking, and industry prowess needed to sell their work. Plenty of other opportunities await those attending to sidle up next to editors, agents, executives, and others joining us to discuss things more intimately. Limited to 175 conferees. For more details go to: [WritersConference.com/la/](http://WritersConference.com/la/).

### **Women in Publishing Summit March 2–5, 2022 (Virtual)**

This is the biggest virtual event for women in the publishing industry, with over 40 workshops for nonfiction/general, fiction, and children's book authors! <https://bit.ly/WIPConference>. Two of these workshops are being conducted by PWSD members:

**How to Produce an Award Winning Book Using Industry Standards.** Teri Rider of Top Reads Publishing will provide best practices for how to get your book reviewed and win awards by following the Book Industry Standards Checklist she helped develop for IBPA.

**How to Build Buzz in the Media, PR Tactics for Fiction & Non Fiction Authors.** Leann Garms, Publisher and Publicist, Build.Buzz.Launch. Media & Publishing, will reveal the secrets to creating buzz for your book through the news media—why, when, how, and what to pitch to get the media's attention and how to use it to your best advantage.

For more details on the Summit, contact **Leann Garms**, at 214-289-3563.

## **Association of Writers and Writing Programs 2022 Conference & Bookfair Registration March 23–26, 2022 in Philadelphia, at the Pennsylvania Convention Center**

The AWP Conference & Bookfair is the annual destination for writers, teachers, students, editors, and publishers of contemporary creative writing. It includes thousands of attendees, hundreds of events and bookfair exhibitors, and four days of essential literary conversation and celebration. The AWP Conference & Bookfair has always been a place of connection, reunion, and joy, and AWP is excited to see the writing community come together again in Philadelphia, Pennsylvania in 2022.

*IN PERSON:* An in-person registration to #AWP22 includes admission to all events, readings, panel discussions, meetings, the bookfair, and public receptions. ***Note: In-person registration has been momentarily paused while the AWP conference team evaluates possible changes to the #AWP22 conference. Visit [AWPwriter.org/awp\\_conference/overview](https://awpwriter.org/awp_conference/overview) for updates.***

*VIRTUAL:* In light of the tremendous success of the virtual 2021 AWP Conference & Bookfair, AWP will incorporate a virtual component to #AWP22. In addition to offering an in-person event schedule in Philadelphia from March 23-26, 2022, AWP will live-stream several in-person events and offer a selection of prerecorded virtual events. A virtual-only registration will be available for #AWP22 at a reduced registration rate and will include the prerecorded virtual events and live-streamed events. The in-person registration will include all in-person and virtual programming. AWP can be reached at [AWP@awpwriter.org](mailto:AWP@awpwriter.org) or 240-696-7700.

## **Learning Solutions Conference & Expo April 20–22, 2022, Rosen Center Hotel, Orlando, FL**

Learning Solutions Conference & Expo is where learning professionals from around the globe have gathered year after year to share and explore what works in learning and development (L&D). The event consists of the full Conference and the free-to-attend Expo. The Conference houses 120+ practical sessions, invigorating keynotes, many opportunities for attendees to connect, and much more. The sessions are categorized under key L&D tracks, including: Instructional Design, Management & Strategy, Emerging Tech, Tools, Learning Platforms, and more. These tracks serve as a session guide for every member of a team, from instructional designers to high-level executives. The free-to-attend Expo consists of 60+ leading industry suppliers that showcase their latest tools, technologies, products, and services. For more details go to [LearningSolutionsCon.com/about/](https://LearningSolutionsCon.com/about/).

## **IBPA Publishing University**

**April 20–21, 2022, Virtual Conference**

**April 29–30, 2022, in Person, Boardwalk Sports Bar at Renaissance Orlando**

IBPA Publishing University 2022 is a unique two-part event. Attendees can register for **two days of virtual programming April 20–21** on the [Attendify event platform](#) and **two days of in-person events April 29–30** at the [Renaissance Orlando](#) on Sea Harbor Drive in Orlando, Florida. To round out the experience, plan to attend **a full day of Orlando, Florida–based field trips May 1**. Go ALL ACCESS with confidence. IBPA is [committed to providing a safe and healthy environment](#) for everyone who opts to participate in IBPA Publishing University 2022 in person. ALL ACCESS ticket holders can register with confidence, knowing their registration can be modified to VIRTUAL ONLY at any time and the difference in registration fees will be returned without penalty. For more details go to [PublishingUniversity.org](#).

## **La Jolla Writer’s Conference**

**Nov 4–6, 2022, San Diego, CA**

Save the date! Go to [LaJollaWritersConference.com](#) to get the details as they develop.



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**Have more resources to share? Please email them to Newsletter Editor Glenna Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com), and we will be happy to include them in this list.**

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