

Publishers & Writers Monthly

The Newsletter of Publishers & Writers of San Diego

April 2023

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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.

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

**Meeting:** Saturday, April 29, 2023  
**Time:** 10:30 a.m. to 12:00 Noon  
**Location:** Webinar—Zoom (watch for details)  
**Topic:** “Your Book Is Your Brand”  
**Speakers:** Rich “Trigger” Bontrager

**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**

Presenting your book and its message is the key to engaging potential readers and making book sales.

Remember, you are your book’s representative, and when you publish, you will need to talk about your book clearly and consistently.

This is your brand message: Rich Bontrager will help you discover your mission, vision, and brand message, and how to succinctly communicate why writing and publishing your book helped you to fulfill them.

Then learn how to enhance and grow your media skills so that you shine as your book’s brand messenger.

**Rich “Trigger” Bontrager** is the creator and host of *How to Rock the Stage Show*, airing live each Wednesday night. Rich hosts the National Speakers Association (NSA) podcaster, author forums, and the new NSA LIVE show, *Behind the Stage*.

Rich’s passion comes from his 30 years as a professional broadcaster, keynote speaker, and Pastor. Rich provides group and one-on-one transformational coaching with practical tools, evaluations, and action steps that radically transform your confidence, clarity, and communication skills.



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

**PWSD News**

All I can say is “WOW!” What an honor it was to have Andrea Fleck-Nisbet, CEO of IBPA, and Christopher Locke, Director of Member Services, join us for our March in-person meeting. Their presentation on the state of the publishing industry overall, and specifically for indie publishers, was timely and informative.

The information about ways that IBPA can help publishers navigate these formative years and find success for their books and themselves was invaluable. Andrea and Christopher have graciously agreed to share the slides, which you can find [here](#).

Be sure to check on Slide #58 (second to last), which includes a code for \$40 off the cost of registration for the not-to-be-missed Publishing University 2023, which is in San Diego this year. See more later in this column.

And thank you to IBPA for a wonderful networking opportunity on Friday night. They invited all publishing organizations in San Diego to gather at the San Diego Central Library for an evening of camaraderie. It felt so great to gather again and reunite with so many publishing friends.

In April’s online meeting we welcome Rich “Trigger” Bontrager, who will talk about the value of your book as your brand, and how to maximize exposure and impact for you and your book through marketing and presentations. Join us online on April 29. Watch for an email with the Zoom link the beginning of that week.

As I mentioned above, [IBPA Publishing University](#) is May 4–6 in our own backyard at **The Coronado Island Marriott Resort & Spa**. This year is your chance to experience all the wonderful programming and networking of this terrific conference. If you haven’t already registered, you can sign up [here](#).

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.

*Continued on next page*

## **PWSD Membership**

We are happy to meet in person on alternating months; when we do, the regular \$10/member and \$20/nonmember meeting fees apply. Our virtual meetings, taking place on the remaining months, are free to participants. 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 even at virtual meetings.** You can do this at [PublishersWriters.org](http://PublishersWriters.org) and clicking on RSVP.
- 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 4. 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**

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 robust and informative website at [IBPA-online.org/](http://IBPA-online.org/).

Membership is very affordable. To make it even better, PWSD members get a \$30 discount. Just enter PWSD30 in the coupon code.





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!



**“PWSD likes Facebook!”**  
**[Visit us on Facebook today](#)**  
**to let us know you like us  
and join the conversation!**



## 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!


## Member Welcome and Reminders

**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 PWSD30 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 nine simple questions to answer. Then, along with your answers, send her your full contact information, a head shot, and one or two other images, such as book covers or action shots, 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.

# Broken Links: Supply Chain Challenges

Deb Vanasse

*Author, Editor, and IBPA Reporter*

Reprinted with permission. This article was first published in the January/February 2022 issue of *IBPA Independent* magazine, which can be accessed [here](#).

**Publishers are facing offset print run delays, lengthy turnaround times for print-on-demand orders, cost increases, and other obstacles—but they are drawing on their characteristic agility and ingenuity to survive.**

## *Article Synopsis*

- COVID-19 was a catalyst for the current supply chain issues, but the origins of the problem run deeper.
- Effects of the supply chain crisis include increased print costs, and paper, cloth, and glue shortages.
- To combat the issues, indie publishers are planning further out, shifting deadlines and processes, prioritizing people and relationships, repurposing and remarketing existing inventory, and more.

When the supply chain works as it's supposed to, publishers take it for granted. Send a project off to the printer, and the printer uses resources on hand to turn it around in a timely manner.

Not anymore. With supply chain disruptions, publishers are facing offset print run delays, lengthy turnaround times for print-on-demand orders, cost increases, and related obstacles. Even so, publishers and printers are meeting the challenge head-on, drawing on their characteristic agility and ingenuity. Though there's undoubtedly some nostalgia for how smoothly things used to run, there's also hope for the future, even if means some long-term adjustments.

## *The Weakest Links*

It's tempting to blame the supply chain crunch on COVID-19, but the problem's origins run deeper than the pandemic. "COVID-19 restrictions triggered and exposed the vulnerabilities of a system that is 100% global-dependent," says Adrienne Ford, market manager at Unity House Publishing and associate professor at the University of St. Mary, where she teaches operations management.

As Ford explains, the migration from print to digital in recent decades resulted in downsizing at every link in the printing supply chain, from lumber to ink. At the same time, operations became both

increasingly globalized and increasingly disjointed. “Couple the decline of print with the fact of globalization and you have an industry that wasn’t prepared or equipped to handle increased demand,” she says.

Increased demand is exactly what happened when the pandemic hit. “People started reading again,” Ford says. “[They] began ordering from a system that had long ago scaled back to accommodate a world that had adjusted to technology and no longer revolved around print.”

Pandemic-driven scale-backs in the labor force exacerbated the problem. “Globalization worked until these vulnerabilities were exposed,” Ford says. “The primary weakness is we don’t have a US-based infrastructure to support end-to-end US-based manufacturing on a dime. We have a backlog of shipping items that are being finally released, but the real issue is that publishing is almost entirely dependent upon international raw materials and production.”

Chatwin Books publisher Phil Bevis first noticed weak links in the supply chain over a year ago. From its origins as a publisher and printer of letterpress limited editions, Chatwin had made a large and unexpected expansion in 2018, when the company acquired its own full color printing shop and bindery. Ever since, Bevis has been printing for other publishers in addition to printing books for Chatwin’s own list.



*Phil Bevis*

In the fall of 2020, the printing end of the business was “slammed” with outside jobs, running its single digital press 90 to 100 hours a week in order to keep up. “We were so busy I didn’t have time to think about why and just assumed it was because of printers being shut down by COVID-19,” Bevis says. “In retrospect, we were getting work because of actual capacity problems.”



*IPG Ink’s manufacturing center.*

By March, Chatwin’s paper suppliers were warning of shortages. “For environmental and other reasons, we only use paper from US mills, so we do not encounter the direct challenges other folks face who use offshore suppliers,” Bevis says. “But the impact of those disruptions is affecting us as others substitute domestic for foreign.”

The paper issue is not new, notes Clark Matthews, vice president and general manager of IPG Ink, shortrun digital printing (SRDP) and print-on-demand (POD) division of the Independent Publishers Group.



*Clark Matthews*

“A stark drop in demand for printing-quality paper started to hit more than a decade ago, prodded by the advent of the e-book, a shrink in direct mail demand, and the simultaneous move of magazines and newspapers into digital formats. There were simply too many mills making paper.”

From 2016 through 2019, the paper industry was all about consolidation and collapse, Matthews says. Mills retooled to manufacture diapers, which were in high demand in the Asian market, and corrugated products that Amazon and other online retailers use for shipping. Then COVID-19 brought an increased demand for paper products while simultaneously depleting the labor force that produces them.

The result? “Everyone I know is experiencing 15%–25% increases in paper prices along with severe paper shortages,” Matthews says.

## *Trouble and More Trouble*



*Karla Olson*

For publishers and printers, the effects of the supply chain crisis are substantial. Patagonia publisher Karla Olson says her company has printed domestically for many years, but now that other publishers are pivoting away from shipping from Asia, she’s having a harder time scheduling with domestic printers.

“We have had to move pub dates based on print schedules,” she says. “We have had to anticipate reprints much earlier than usual. We have had to commit to print quotes almost a year in advance when sometimes we are not certain of page count or even trim size. Costs of paper have gone up significantly.”

At Forest Avenue Press, publisher Laura Stanfill says multiple delays from the company’s US-based printer resulted in “roving on-sale dates” for a November 2021 release, *Dispatches from Anarres*. “We pressed the button on an expensive short run to fulfill regional demand in time for our two launch events,” she says. “That was a big increase over what we had budgeted for our print costs.” Pushing back the full pub date from early to mid to late November, she felt as if she’d lost “a major chunk of holiday retail time that would have really counted.”

Printing delays have also forced Histrion Books director Kurt Brackob to adjust several release dates by seven to ten days on average. “The biggest disruption we have experienced so far is that we had to reduce a coffee table–style book we had coming out for the holidays to a smaller format due to paper shortages,” he says.

On the printing end, “every week seems to bring a new surprise,” Matthews says. “It has become standard that if regular, scheduled deliveries of manufacturing product are not going to arrive on time, the supplier won’t tell you. The only way you know it’s going to be late is to you call them and ask.”

Matthews has had to scramble for workarounds. Faced with a shortage of PUR glue, the adhesive that keeps book pages attached to the spine, he found a local supplier. But the outfit was small, and Matthews found himself schlepping pails of industrial adhesive in his family’s minivan. “Binding had to slow down,” he says. “But it was better than nothing, even if my car may never be the same.”

When supplies of PUR glue dried up entirely, Matthews was forced to switch glue processes, which required using different equipment. “To make it work, I had shifts work overtime,” he says. “Days that



*The StarBrite paper is wrapped into individual, 500-sheet packs. Each 500-sheet pack has to be opened, which adds minutes of waste per day to the production schedule and hours per week.*



usually end at 10:30 p.m. extended to 3:00 a.m. to get the capacity I needed. My staff are truly heroes—and this after a brutal two years with COVID-19.”

To counter a shortage of HM-409 (Hot Melt 409), the glue that adheres the inside cover to the spine, Matthews had to substitute HM-426, a product with “an almost scarily high melting temperature.” To maintain his stock, he worked the “unofficial barter economy” among manufacturers facing similar shortages, cajoling supplies from local printers who could spare it and then placing extra orders so he could more than replace what he’d borrowed. “It can make a big difference now, to have friends in the business,” he says.

Then there’s the paper problem. Accustomed to mills making up to four paper deliveries per month, Matthews suddenly found himself high and dry in October 2021, with no paper deliveries at all. To address the shortfall, he had to replace his usual paper stock with two alternative products, one for his high-capacity, roller-fed presses and one for his sheet-fed presses. “Like every printer I know, alternative stocks are keeping the show alive, at least for now,” he says.

Bevis has had similar problems at Chatwin. “We lost \$4,000 on a single print run when the paper we normally use was unavailable from our regular supplier, and we had to source quickly from another, higher-cost source,” he says.

He also had to shut down one of his company’s binders for a week because there was no glue of any type to be had at any price. “I got on the phone for a day, calling around to see if I could track some down,” he says. “No luck.” Book cloth has also become scarce. Unless clients can wait until spring, he’s asking them to let Chatwin pick from their three top color options based on availability.

As more printing work returns stateside, both Bevis and Matthews have seen a marked uptick in volume, resulting in longer turnaround times. At Chatwin, the increased business has facilitated both price reductions and a move into a larger facility with four presses. When a new client remarked that he’d chosen Chatwin because there would be “no more slow boats, no slow trains, no slow trucks,” Bevis made that the company’s motto.

## *The Indie Advantage*

The best fix for the supply chain would be a return to fully US-based options, Ford says. But that’s far easier said than done. In the meantime, independent publishers are relying on their characteristic agility and ingenuity to stay resilient.

“Smaller and independent publishers must rely on instinct, wisdom, and data to make quick adjustments and to pivot nimbly,” Ford says. “Doing so will allow us to maximize current inventory effectively while stretching and adjusting plans for new titles with different printing strategies in the short term.”

One tactic she suggests is building six months into the planning cycle. Bevis agrees on the benefits of long-term planning. “Just-in-time was a viable supply chain model for decades,” he says. “It isn’t now, and it may not be for years to come. We encourage clients to plan ahead.”

Toward that end, Chatwin’s production manager is now analyzing sales projections and paper requirements three months out, including a cushion for the unexpected. He arranges for paper deliveries well in advance. “Tying up that much capital in paper is a challenge, but it’s necessary,” Bevis says. “And the cost is much lower than disrupted production schedules.”

Bevis also notes the importance of prioritizing people and relationships. “We look for clients with a steady flow of work, and we treat them the same way we handle our own projects,” he says. “We are

loyal, we don't play suppliers off against one another to save a nickel, we treat them like people, and we are a good source of referrals for new clients because we want our suppliers to succeed. We tell every business we work with that we are committed to bringing more book manufacturing work and jobs to America and to our region."

Ford encourages publishers to repurpose and remarket existing inventory. In addition, she suggests doing both frequent small-batch print runs and larger print runs so they can store inventory. "We need to embrace storing book inventory again and not be overly dependent upon just-in-time print runs," she says. "Six to 12 months' inventory storage will tide over operations."

At Forest Avenue Press, Stanfill now has printing contingency plans in place. "Going ahead with a digital short run in our region, knowing that would cut transportation times and offer a definite stock arrival date, was our big pivot," she says. The company also has a print-on-demand option at the ready.

Matthews dubs such adjustments "offset refugeeism." As offset presses with massive machines and complex setup processes fail to deliver, orders shift to short run and print on demand. "My presses can handle the work, but it was not their original design," he says. "My entire printing operation is becoming the necessary plan B. It is the less efficient but absolutely critical workaround that is letting the book industry print anything at all."

Publishers are also shifting deadlines and processes. "We've mostly tightened our schedules, since there is no flexibility on print schedule," Olson says. "If we miss our upload date, we cannot reschedule for several months."

Brackob has increased lead times for all of Histria's 2022 titles to allow for added production time. At Forest Path Books, publisher Jeanine Hennig has adjusted schedules in preproduction so that she can deliver print galleys to her POD printer at least a month and a half earlier than before, and she says she's prepared to pivot again if needed.

Supply chain issues have also increased costs, with publishers having to decide whether to raise cover prices to make up the difference. Patagonia has raised prices on some titles, but not all. Hennig relies on POD, where margins are already tight, so she has also increased print prices while simultaneously pushing traffic to her company's storefront to enhance her bottom line. For the present, Brackob has been able to hold off on price increases. To compensate, he is shifting to less expensive production materials.



*Juhea Kim and Jessie Kwak, contributors to Dispatches from Anarres, participated in a Nov. 13 panel at The Portland Book Festival.*

### ***When Does It Get Better?***

The proverbial light at the end of the supply chain tunnel is still well in the future. Ford says publishers should plan on facing supply chain challenges through 2022. Even when the crunch eases, she warns that the problem won't be entirely fixed. "I don't see paper mills and lumber companies ramping up production expecting growth," she says. "Instead, I see the industry adjusting around growth with higher

prices, longer product development cycles, and bigger inventories and print runs to accommodate delays.”

Brackob is already anticipating longer lead times into the foreseeable future. He also expects mergers and acquisitions to increase as publishers adjust to the new normal. “These are difficult times that will demand innovative ideas to find ways to overcome the issues facing the industry,” he says.

For Matthews, the situation holds a silver lining. “Underneath my supply shortages is actually just abundant and exploding demand,” he says. “That demand exists because the traditional offset players have exited stage left. I do not believe they will ever recover.”

He predicts that digital printing will take firm hold in the industry. “Even if my costs are somewhat higher, the kind of quick turn, small production printing done in a digital shop like mine is going to end up as the only type of book manufacturing left, except for a much-shrunken core of publishers able to produce books in the tens of thousands profitably.”

## ***Resilience***

Innovation and networking are helping independent publishers and printers weather the supply chain crunch. The changes aren’t always easy, but the agility that comes with being indie is serving them well.

As Stanfill points out, attitude and transparency are key. “The pandemic has taught us patience and has also rewritten what constitutes an emergency,” she says. “We’re all doing the best we can, and continuing to be transparent about how supply chain issues are impacting our industry is important so our customers and authors have that perspective.”

When the logjam finally eases, the industry won’t be the same as it was before. But one thing’s for certain: Independent publishers and printers will still be producing and delivering quality products for readers.

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*Deb Vanasse is the author of several books, including two forthcoming titles with West Margin Press. She also works as a freelance editor.*





## Debra Valentina

### Non-fiction Book Development Coach

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[Creativing.info](http://Creativing.info)

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

**Debra:** I assist people at the front end of the writing process. I help those who have a non-fiction or “how to” book idea or memoir that is bubbling up from within, to get that idea on the page. I am a developmental editor, meaning I am a sounding board to clarify their idea and empower them to commit it to writing. I hold them accountable to their timeframe promises and edit their work in terms of clarity and flow. Once the book draft is in good shape, we would pass it on to a copyeditor.

#### **PWM: What first attracted you to writing or publishing? How long have you been writing or publishing?**

**Debra:** I have been a writer as long as I can remember. My first article was published at the age of 12. I found early on that writing helped me to process my feelings. I have also written many published technical articles in the managed healthcare arena, which is my educational and corporate background.

#### **PWM: As a writer, what kind of books do you write? Any published? What was your most recent project?**

**Debra:** As a life and book development coach and writer, my books are in the personal development genre. I have four published books. My memoir “with a purpose,” *Beyond Chaos: Journey to Freedom and Joy*, was published by Write Path Publishing. My most recent project was being a co-author for the anthology, entitled *Voices of the 21st Century: Conscious Caring Women Who Make a Difference*, which became an international bestseller.

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

**Debra:** I am currently working on my fifth book with the working title, *The Re-emergence of Feminine Wisdom: One Woman's Journey to Integration*. The book explores my personal journey of integrating the best of masculine and feminine qualities by using illustrative examples from my corporate and entrepreneurial life experiences.

**PWM: How long have you been a member of PWSD, and why did you join?**

**Debra:** I joined PWSD in March 2023, although I had attended many PWSD meetings about 10 years ago when I last lived in the San Diego area.

**PWM: What benefits have you gained as a member?**

**Debra:** The reason I joined PWSD is because I remember receiving invaluable and non-biased information on publishing many years ago, which helped me sort through how I wanted to get my four books published.

**PWM: What would you tell prospective members about the organization?**

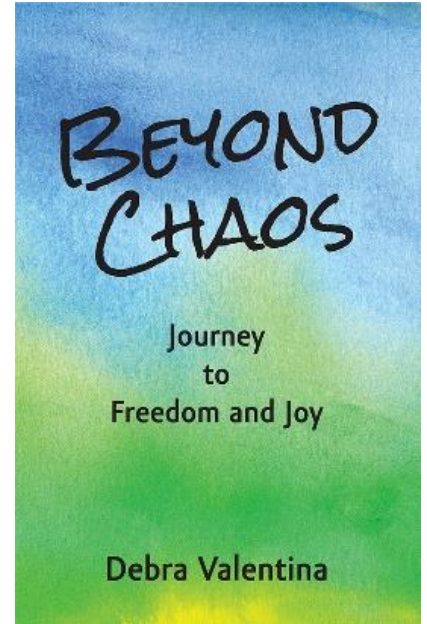
**Debra:** PWSD is a stellar organization from which you can get the “straight scoop” about publishing and writing.

**PWM: What’s something unique or special about you, that you’d like others to know?**

**Debra:** I have been a life and book development coach for 37 years, and I consider myself a trailblazer in the coaching field.

**PWM: What request might you have of other members? (joint venture promotions, launch team, referrals, reviews, advance readers...)**

**Debra:** I am pleased to once again be a part of the PWSD community. I am looking for referrals to people who are passionate about a book idea but have not yet committed it to writing.



## Book Marketing Support Group

The purpose of this group is to share book marketing ideas among published nonfiction authors. We'll share what has worked and what has not, and how we can improve. We'll consider collaborative marketing efforts such as shared giveaways and reviewing each other's books, for those in the same genre. Attendance will be open to all nonfiction authors who are interested in improving their marketing efforts. There's no membership, and attendees can come to any meeting. We meet the second Monday of the month at 5:00 p.m. Pacific Standard Time (8:00 p.m. Eastern) in my Zoom room. Anyone interested should email me, Andrea Susan Glass, at [andrea@writersway.com](mailto:andrea@writersway.com) for more information.



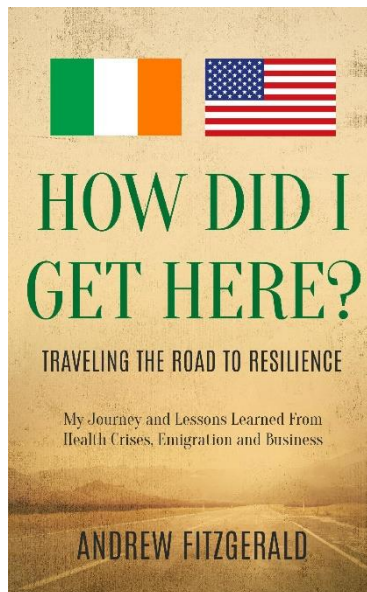
## May 19 Non-Fiction/Memoir Fast-Track Writing Retreat

PWSD Member Debra Valentina is hosting this daylong event in beautiful La Jolla. More details are available in the Calendar of Events section on the next page.



## Book Giveaway and a \$25 Gift Card

For more details, [click here](#) or on the book image below. For answers to any follow-up questions or concerns, contact Andrew Fitzgerald, Global Beverage Sales Expert and Author of *How Did I Get Here?* at 619-508-6995 (cell).



Some conferences and workshops could go online or be cancelled, due to pandemic or other considerations, so check the newsletter or event websites for updates.

## **Publishing University**

**May 4–6, 2023, Coronado Island Marriott Resort and Spa, San Diego, CA**

Excited it's going to be in our home town! Save the date and [click here](#) for more information about the resort, and visit [PublishingUniversity.org](http://PublishingUniversity.org) in the coming months for updates as they develop.

## **Non-Fiction/Memoir Fast-Track Writing Retreat**

**Friday, May 19, 2023, 10 a.m. – 5 p.m., La Jolla, CA**

Do you have a non-fiction book or memoir bubbling up that you'd like to complete with velocity and ease? If so, come join us for a daylong retreat in beautiful La Jolla in May! Expert book development mentoring will be provided by Debra Valentina—PWSD member, international best-selling author, and seasoned coach. PWSD member price is \$237 (20% discount from \$297 price). For more information and to register, [click here](#).

## **20th Annual Southern California Writers' Conference: A Weekend for Words September 15–17, 2023, Irvine, CA**

“The Great White Art” is what John Gardner called it, what it is that we writers do, crafting pages from blank. While artists we may be, today's publishing realities mandate that, in order to win over the needed, passionate advocates of our work, we must also become *entrepreneurial* authors. Entrepreneurial in spirit. Entrepreneurial in execution. Excellence in craft alone no longer cuts it. But excellence in craft and a meaningful book still matter most. For more information, go to [WritersConference.com](http://WritersConference.com).



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.

|                                                                                                        |                                                                                                                                                                               |
|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Best Literary Agents Seeking Submissions in San Diego .....                                            | <a href="http://Blog.Reedsy.com/literary-agents/san-diego/">Blog.Reedsy.com/literary-agents/san-diego/</a>                                                                    |
| California Resources for Writers .....                                                                 | <a href="http://WriteByNight.net/California">WriteByNight.net/California</a>                                                                                                  |
| California Writer's Club .....                                                                         | <a href="http://CalWriters.org">CalWriters.org</a>                                                                                                                            |
| City of San Diego Public Library .....                                                                 | <a href="http://SanDiego.gov/public-library/news-events/localauthors/resources">SanDiego.gov/public-library/news-events/localauthors/resources</a>                            |
| Independent Book Publishers Association (IBPA) .....                                                   | <a href="http://IBPA-online.org">IBPA-online.org</a>                                                                                                                          |
| IBPA's Distributors and Wholesalers ( <i>distinctions and list</i> ) .....                             | <a href="http://IBPA-online.org/page/distributors">IBPA-online.org/page/distributors</a>                                                                                      |
| IBPA's Hybrid Publisher Criteria .....                                                                 | <a href="http://IBPA-online.org/page/hybridpublisher">IBPA-online.org/page/hybridpublisher</a>                                                                                |
| IBPA's Industry Standards Checklist for a<br>Professionally Published Book .....                       | <a href="http://IBPA-online.org/page/standardschecklist">IBPA-online.org/page/standardschecklist</a>                                                                          |
| Independent Writers of Southern California .....                                                       | <a href="http://IWOSC.org/writer-resources/">IWOSC.org/writer-resources/</a>                                                                                                  |
| Mystery Writers of America .....                                                                       | <a href="http://MysteryWriters.org">MysteryWriters.org</a>                                                                                                                    |
| Radio Guest List ( <i>free subscription for interview offers delivered to your email inbox</i> ) ..... | <a href="http://RadioGuestList.com">RadioGuestList.com</a>                                                                                                                    |
| Romance Writers of America .....                                                                       | <a href="http://RWA.org">RWA.org</a>                                                                                                                                          |
| San Diego Writer Resources .....                                                                       | <a href="http://SanDiegoBookAwards.org/resources">SanDiegoBookAwards.org/resources</a>                                                                                        |
| San Diego Writers Ink .....                                                                            | <a href="http://SanDiegoWriters.org">SanDiegoWriters.org</a>                                                                                                                  |
| Sixty Writers Conferences for Authors,<br>Bloggers, and Freelancers .....                              | <a href="http://TheWriteLife.com/writers-conferences/">TheWriteLife.com/writers-conferences/</a>                                                                              |
| The Top Online Writers' Conferences .....                                                              | <a href="http://SoYouWantToWrite.org/blogs/syww/Top-25-online-writers-conferences-in-2021">SoYouWantToWrite.org/blogs/syww/<br/>Top-25-online-writers-conferences-in-2021</a> |
| University of San Diego—Creative Writing .....                                                         | <a href="http://SanDiego.edu/cas/creative-writing/">SanDiego.edu/cas/creative-writing/</a>                                                                                    |
| The Writers for Hire—Ghostwriting and Books .....                                                      | <a href="http://TheWritersForHire.com/services/ghostwriting">TheWritersForHire.com/services/ghostwriting</a>                                                                  |
| The Writers Room .....                                                                                 | <a href="http://WritersRoom.org">WritersRoom.org</a>                                                                                                                          |
| Writing Conferences and Events .....                                                                   | <a href="http://NewPages.com/writers-resources/writing-conferences-events">NewPages.com/writers-resources/writing-conferences-events</a>                                      |

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