

# What do I do special as a writing coach?

I just woke up to a question/discussion on LinkedIn's Promocave:

Carrie Golden, Citizen Journalist/Poetry Consultant to filmmakers at Motionpoems, Inc., asked:

*Writing coach...*

*Not sure if this group [Promocave] is the right place to post this question but...what exactly does a writing coach do to help writers?*

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I wear two hats (on one head): (1) **"court-of-last-resort" editor**, providing a last-chance no-nonsense review of what the writer is about to submit (the final final draft) for book publication and (2) a **first-step writing coach** (before much writing). So here was my contribution to the discussion that defines my view of what different do I offer as a writing coach—and why.

*[As a writing coach] I think of myself as a nonfiction "what" coach. I prod the souls [rather deeply] through six or so what's (?), then the "how's" make sense (and cents). I'm there if they need me later, more as an action guide and (sometimes) a silent co-planner of their future empire.*

**Here's a longer explanation of (2)**, if you are interested and it helps you (*sans me*) do your own early nonfiction book planning, writing, and publishing.

There's not much mystery about the steps a nonfiction writer can and usually takes to prep and submit a book for

publication. See a hundred books in libraries worldwide that address that, and I have two books that address it too: [How to Get Your Book Published in Minutes and Marketed Worldwide in Days](#) and [How to Pick the Right Kind of Publisher](#).

What distresses me most is the number of smart, organized, diligent would-be book writers who wander about, with perfectly good words and spelling, looking for something to say and, mostly, a reason to say it. Bewildered souls with hundreds of pages (at least it reads that way) of “what’s that?” copy that has no clear (or any) purpose (or buyers) presented in sweet-reading, grammatically correct prose. Their command of English is strong. (It’s worse if it’s not.) What’s missing is their grasp of elementary common sense about what a book must do to become a book...

The saddest thing is how easily that could have been prevented if they hadn’t been in such a damn hurry to see themselves and their brilliance in print (everywhere), with assumedly a fat advance almost in hand and many years of fatter royalties following assuredly behind.

**About six questions** will create the structure and map, plus point the writer to the most likely reader, why they would read it, what they would do with it, and how they just saved themselves about 75% in misdirected (or undirected) research, “what’s that?” writing, and the one thing they can’t get back, wasted time. Of course each question leads to deeper, related sub-questions which, in turn, lead to a dozen related books written (or waiting for you to write) that, combined with speaking, consulting, focus book series, perhaps audiobooks, and so on, can rather quickly create an empire based on their acquired expertise (which began with book one and is further proven and strengthened in subsequent products.)

So I guess that really makes me a **pre-writing and empire-building coach** (if being an emperor or empress is your thing).

That's the longer overview of what my kind of writing coach does. (Most of the others start when the writing itself appears. Bless them.)

Best wishes,

Gordon Burgett

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## 10 Professional Tips to Sell Your Own Books...

Here's a great list of "to do's" about how to sell your own books that was shared and discussed at the last (9/10/16) BAIPA (Bay Area Independent Publishers Association) meeting in Novato, CA. That is precisely what my clients (and publishing friends) want and need to know. Since you're my friends too, let me share it with you—and invite you to share it with your friends as well. (The few notations in *italics* are mine to perhaps clarify the questions I had when I first read it.)

It is from IngramSpark, the huge distributor more known as Ingram or LSI through which most of us sell our books, mostly, to bookstores. It was shared at BAIPA by Jackie Thompson, a delightful soul full of fun, truth, and straightforward info and responses. From them, her, and me to you:

- **Before, during and after (l)earn what you can from industry data.**
- **Leverage distribution opportunities, US and global.**
- **Invest in professional editing, design and marketing, not inventory.** (*What good's the inventory if your book is embarrassing to look at and worse to read?*)
- **Use POD and digital to test demand for your book.** (*Not too*

*many years ago you had to run 1,500+ copies just to see if a dozen unbribed souls would buy their own copy!)*

- **Use POD to increase format choices (paperback, hardcover, large print).**
- **Get to know your local librarian, learn from their collections.** *(You can do the same for niche books by studying the 10 newest books your niches are reading.)*
- **If you are publishing to children and YA (young adults) have the material rated for age, and add this to your metadata.**
- **Use Social Media to build platform and market to your readers.**
- **Own your ISBN.** *(Even if some of the open publishers don't require it or will give you one of their ISBNs, instead post your own in every format and edition you publish.)*
- **Support your local bookseller and library.** *(Make it easier and a greater joy for them to later support you!)*

Good stuff I wish I had read when Ben Franklin and I were setting type and telling old jokes about older yokes on the Olde Sod.

Best wishes,

Gordon Burgett

[ More how-to writing, publishing, and speaking stuff at [www.gordonburgett.com/order3.htm](http://www.gordonburgett.com/order3.htm). ]

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**The most important / most profitable reason to self-**

# publish

I enjoy and learn a lot from Bob Bly's frequent missives. (See [www.bly.com](http://www.bly.com)). We sort of walk and work the same side of the street regarding professional writing and publishing, and we both agree on the importance of strategizing first, then following up with processes that work.

So the other day when Bob offered five reasons or situations where self-publishing should seriously be considered, I found myself nodding and uttered an aging "yep" at every point.

Alas, I had an extra "yep" unuttered, so I thought it fair in this blog to add number six to the list. We agree that self-publishing (1) can be a means of getting your words in print, (2) it will let you can control your tome's contents and design, (3) if you can market well, by self-publishing you can sidestep the big-house foot-dragging, (4) when your book is complementary to your greater purpose of displaying your expertise (as, for example, using your book to secure related speaking engagements), or (5) when self-publishing is the best (and perhaps only) way to get your words and ideas past the older, established houses so potential readers and buyers have a chance to see and decide about the merits of your independent offering.

The missing reason—the unuttered "yep"—for me trumps the other five. I think that **self-publishing** and **niche publishing** are potentially the two halves of a **golden egg**.

In fact, they have walked hand in hand long before "open" publishing made it possible for any writer to ignore the major houses and see their work in print. Many did profitably self-publish long ago, like Dickens, Twain, and General Roberts (of *Roberts' Rules of Order*). But when the focus swung from books for general markets (risky indeed) to tightly targeted or niche markets, and pre-testing (usually through direct mail

testing) allowed the publisher to define the specific buyer demand, then self-publishing let the niche publisher create publications with finely honed titles tailored to pin-point targets. It became a potentially risk-free investment since the publisher would then be able to print the number of books needed to satisfy that predetermined need.

We're not in disagreement here since Bob sells solid products about niche publishing and my [Niche Publishing–Publish Profitably Every Time](#) also extols (and explains) the “how’s” of niching and pre-testing. I simply wanted to remind my readers that niche publishing continues to be a lucrative path (I think *the* most lucrative) in the grove of self-publishing.

Incidentally, blogs being structured as they are, I probably have 40 or 50 related blogs about “niche publishing” hiding right behind these words for further perusal, if interested. Just type “niche” or “niche publishing” (no quote marks) in the SEARCH box above and Word Press will kindly stack them up for you to read. (Since in my mind niche publishing and **empire building** can be almost synonymous, you are invited to check “empire building” too!)

Best wishes,

Gordon Burgett

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**How can I make my self-published memoir a big**

# seller?

It's doable but very hard. It takes a combination of good things, some not much in your control.

A starting definition is required: what is a "big seller"? Almost everybody will agree that if your book has "many, many thousands of sales; royalties in six-plus figures; a book-based movie, and spin-offs of book fame like Charlie Rose, the morning shows, and widespread name recognition, that's a big seller.

All of that can happen, despite the self-publishing (which too often is linked to poor production and artwork, weak marketing, little or no selling pre-prep, and reluctance by book distributors to keep the book in stock and sight).

Your book is most likely to break out big if you are well known or you say things that lots of book buyers want to read—and repeat to their friends. Those sales can be quickly magnified if the timing is right—the topic excites readers eager to know more about what you are saying. (I'm presuming your prose is tight, true, and flawlessly professional.)

I think I heard you say, "Fat chance! No way my message will hit the headlines—and what would Charlie Rose, or even Tokyo Rose, ask me even if they could find me?"

Yet there are self-publishers who define being a "big seller" differently, though they'd be happy to be "found" if the world started spinning in reverse. They have already sold a few thousand copies, pushed through Kindle and CreateSpace. One suspects they are about as happy as they'd be if they'd won a Noble and Pulitzer Prize and Miss Spenser, the senior literature class teacher, had given them a posthumous "A." Their books are well written, to the point, and spotlessly proofed. But the covers aren't bookstore stuff: free artwork, Arial type, more cartoonish than befitting a true big-house

tome.

They all did pretty much the same thing. They told stories, about themselves, their families, some friends. One book was sad. It was a true story. It was patched together with such gentleness and determination that it was hard to put down. A book you gave your spouse or your aunt even though none of you know the author. Or like your friend who told you to buy it—"you've got to read this."

The other two popped with humor. Both worked because the dialog sounded true—and was funny; it was how men, the key protagonists, talk—one book, three brothers and an older sister in a tense, disintegrating family all sliding apart on strings of love; the other, a loose tale of a not-so-good magician working the subway, the bus station, and a bewildering corporate bachelor party, realizing that the weaker his magic was, the funnier was his patter.

Those are also paths to "best sellerdom" for the unchosen. There are as many, or more, winning paths in non-fiction too. I suspect there are thousands of writers of wee books who are puffing with pride just having the best they can do available digitally or in paperback. They'd take the fame and chat with Charlie but in the meantime they can scarcely hide their smile when somebody whispers, "I read your book. It was great."

And what happens if only a handful of people buy or read your book. Don't brag too loudly about your fan club. There's no reason to say anything. Keep that book in your goods box to give your grandkids. You wrote and published a book. How many others in your family are in print? Or your friends? You count.

Best wishes,

Gordon Burgett



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## Also use Nook Press to publish your own book--free!

I've been selling my e-books through Nook Press for four years and it's a **good way to get your book posted for sale at Barnes and Noble**, which runs it. (Its platform was earlier known as Pubit!)

It's probably **the easiest free ebook press site to use**. (The others most used are Kindle and Smashwords.) Simply go to Nook Press.com and there are three choices: E-Book Publishing, Print Books, and Help Services. If you want to publish and sell your books through them, go to the first. If you just want them to print your books, the second, and if you need help putting the book together, the third.

Just follow the submission directions in the publishing section, (My book, [How to Get Your Book Published Free in Minutes and Marketed Worldwide in Days](#), will ease your march through the steps, if needed.)

There are usually **two perplexing areas** in the free publishing formats: (1) **who you can talk to**—actually talk to, or at least type to and have them immediately type an answer back, and (2) **how many copies have you sold**, when, and when will those royalties be paid.

(1) **Live assistance is great at Nook Press**. If you have questions it will tell you where to go and how to do it immediately.

(2) **Easy enough here too**, if you remember that you get paid 60 days after sale and you are paid for all of that month's total sales. For example, if you sold a book in March, you will be

paid at the end of May. (They will send you an email telling you it is en route [to your bank account] at that time.) So if you sold \$42 worth (say six books) in March, you will be paid the \$42 at the end of May. Go to the SALES button and it will tell you the number of books sold the present month, how many were sold last month, and you can go down a list of previous months and it will tell you specifically which books were sold during those earlier 30-day periods. (There's also a graph on the SALES page telling the number of books sold each of the past six months.)

I need that by-the-month information (in our example, for April) because it tells me exactly which six books were bought that month. That's important to you if you have more than one ebook published by Nook Press. For me, I own a publishing company and I submit the books written by my five authors (see [www.meetingk-12needs.com](http://www.meetingk-12needs.com)), plus me. So I need to know which books by which authors (and the royalty for each) they are paying. That's so I can pass that royalty on to them.

That's it. **Consider adding Nook Press to your selling force.** If nothing more, it's another publisher in your growing in-print domain. **Your kids will shriek with delight.** So will your spouse when those additional royalties get heavy in your account!

Best wishes,

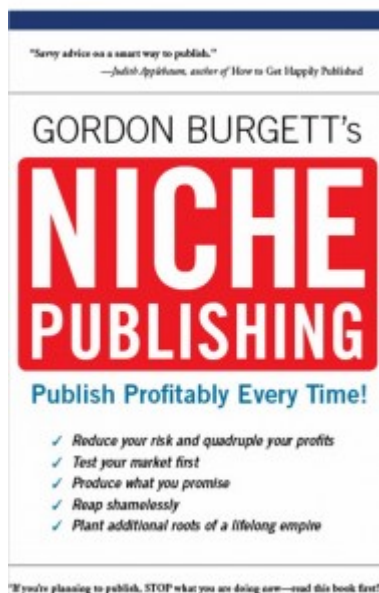
Gordon Burgett

P.S. If you want to **read other comments**, usually how-to, in the 400 or so blogs at this site about any of the "open publishing" sites, go to the **SEARCH** box at the top, right, of the first page of this blog and type in the publisher's name (one at a time). The blogs will be lined up for you to read! What are the other related publishing outlets you might want to know about? Try Nook, Kindle, Smashwords, BookBaby, Create Space, Amazon, Lightning Source, Lulu, Scribd, Blurb, iBooks,

and Kobo.

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## How much money do you actually earn selling through Amazon and LSI?



“Is it worthwhile selling your book through Amazon or Lightning Source?” has to be an early question that a niche publisher must ask. “And how much worthwhile?”

That’s important because my niche publishing firm already sells 85% of our products directly to our target niche, much of that through its associations.

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A pinch of background: Our authors are experts in that niche field. They receive a **royalty** of 10% of the net price of the book (or product) when it is sold. (If they are co-authors, it is 10% divided by the number of authors.) The cost of five of

our niche books is \$24.95 a book, another of our books sells for \$19.95, and a third, \$17.95. If the books sell at less than 50% of list, the authors get a 5% royalty of those books.

We also have digital versions of each book, priced at \$20, \$16, and \$14. We [directly sell](#) the digital books (**ebooks**) in pdf format; “open” publishers like Kindle, Nook, Smashwords, and so on sell it in .epub or the equivalent. (We sell only about 7% of our books in digital format.)

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More often I’m asked about the sale of our niche **paperbacks** through **Amazon** and LSI (**Lightning Source**), which is also **Ingram**. The volume of sales is very modest for both because our niche books are written to professionals who don’t expect to find their books in libraries and through general book outlets.

Also, selling through other publishers and booksellers means that our payment will be modest, and the authors’ reward at royalty time, even moreso.

Let me share a couple of (almost) **current examples** to help answer that question:

At **Amazon** we sell through **Amazon Advantage** or **Create Space**.

Of the two, **Create Space** is a far better earner for us. We post the paperback version free, add a cover, and provide the descriptive selling copy. If a person buys from CS, they print a POD (pay-on-demand) copy from the master book text and cover that we sent them and they mail it to the buyer. It’s hands-free to us. We don’t print, stock books, or ship Create Space sales. They tell us how many copies of which book they sold (they pay 45-60 days later) and how much they will put in our bank account near the end of that month.

For example, in January, 2015, they sold 21 copies of a \$24.95

book and one of a \$9.95 book, paying us \$12.13 (48.6%) and \$3.54 (36%) respectively, for a total of \$258.27. Because the price they charge is less than 50% of the net price, the authors will receive, total, \$25.82.

**Amazon Advantage**, for us, is scarcely worth pursuing. We always lose money on single sale orders because we must print the paperback, shrinkwrap it, pay the mailing, and then wait at least 60 days for the money to reach our account. When they order about six books, despite the 55% discount and shipping, it gets profitable. In addition, the orders have become hard to understand—and, typically Amazon, if you have questions there is nobody to ask beyond what must be an email robot that always seems to respond to the wrong question!

An example. Today we sent an order for six \$17.95 books. We will be paid \$48.48, or \$8.08 each—(45%). But a **single order** for a \$17.95 book, which is very common, earns us the same \$8.08—for a book that costs us about \$5.80 to produce, shrinkwrapped; 15 cents for a mailing container, and \$2.69 to ship media mail, their least preferred mailing means. That puts us 56 cents in the hole and doesn't include the time to decipher the order, print out the mailing label and order info, wrap, and mail.

Why stay at Advantage? Inertia, I guess. I also stay there because folks see that our products exist at their webpage. And the hope that the ordering quantities of yesteryear might return, although even then it was cryptic and slow. We give everything a hard look in June and it may be eliminated at that time. But we will remain at **Kindle** and Create Space.

The other paperback giant is **Lightning Source**. It too starts with a 55% discount. You can offer to discount less but your books probably won't reach many retailers, which is the LSI selling target. I think of it as 5% for listing, 10% for LSI, and 40% for the bookstore or selling intermediary. In addition, a \$12/book annual fee is charged. But there is a **big**

**advantage here** with paperbacks: I needn't ship printed books. LSI will print the ordered books POD. (And I can order them to print books in quantity and ship them to me! That's great if you are only stocking small in-house quantities.) Plus, there are human contacts who will guide you through the labyrinthine website and ordering/listing process.

Here are some fresh numbers from LSI, where one \$24.95 book was listed for commercial sale two months back and another, at the same price, is a few days old. Here are some facts for the first book's sales (in January, 2015): list price \$24.95; discount 55%; wholesale price (what LSI charges the retail seller) \$11.23; and the print charge, \$4.46 a book. What is left is the publisher's net comp: \$6.77. That is, for every \$24.95 book sold POD through LSI I receive \$6.77. (Here's how that is calculated: \$24.95 minus 55%=\$11.23 times quantity (13) times the book POD print charge (\$4.46) equals \$6.77 a book (\$88.01 total net pub comp for January).

It's worse for the author: My LSI net is \$6.77, their royalty is 5% (since our return is under 50%) of \$6.77, or 35 cents each (times 13= \$1.69). Which is why we encourage niche sales to go through us so the author earns at least 10% of the net, but also can keep or use a 40% deduction (\$9.98) per book that they sell.

I'm trying to answer the questions most frequently asked at my publishing seminars. I hope this is helpful. There is much more about niche publishing at [Niche Publishing: Publish Profitably Every Time!](#)

Best wishes,

Gordon Burgett

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# Great way to find your Smashwords earnings!

I'm a publisher with a stable of six gifted authors, so **knowing how many books each of them have sold** at any particular time is a pesky problem. Especially if they want to know their **Smashwords** sales, where we had to wade through a mind-boggling list to make even an approximate tally.

Until now it was almost impossible to nail down the sales by item within a needed time frame, other than the quarterly checks that told the income earned for that quarter—but for what? **Good news:** that appears to be over. The headache at Smashwords has been fixed with a nifty, simple “Sales and Payment Report.”

Go to [Smashwords](#), to the **dashboard**, to the “**Sales and Payment Report**,” find the respective year you want to check, and open the “**Quarterly Earnings Mapping Report**.”

There, you will see a pick-the-buttons sort of keyboard where you will find **four categories:** (1) an **author** button, (2) **ghost author** buttons (like our six), (3) the **book titles** of [1] and [2] that are currently handled by Smashwords, and the (4) **15 channels (distributors)**—Smashwords, Sony, Barnes & Noble, Kobo, Amazon, Apple, Diesel, Page Foundry, Baker & Taylor, txtr, Library Direct, OverDrive, Flipkart, Oyster, and Scribd. (You may have to use the Control key to open more than one item per category. Hold it down as you add more information to the lists.)

You punch all of the keys you are researching (I hit “all” in each category) and out will come your quarterly earnings total, in Excel. You can sort the information in an Author or Title format. (The Title list tells which specific channel bought which books, and seems a bit more useful than the

Author choice.)

It's a godsend, and is actually quite clever. It's also fun to see Oyster and Scribd subscribers pecking at your offerings. One soul looked at one of my 99-cent reports—but only at 6 cents worth! This person was either an extraordinary speed reader or particularly discriminating.

Best wishes,

Gordon Burgett

P.S. If this is helpful, use the search button on any of my blog reports to find other comments about Kindle, Nook, BookBaby, Create Space, LSI, and other “open” publishers.

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## [Where self-publishing and ebooks stand in late 2014](#)

(1) “Ebooks have grown exponentially and reached a healthy balance by 11/14,” says **Mark Coker**, head of [Smashwords](#) in a no-nonsense delivery at [BAIPA](#) (Bay Area Independent Publishers Assn) on Nov. 8. Here is a much-abbreviated summary of Mark's very enjoyable 10-point presentation. When Mark began Smashwords, about 8 years ago, ebooks accounted for .5% of the books published. **Today they are 35% of the U.S. total. But in the last year that growth has held steady at about 35%.** That may represent a rough new balance between bound books and ebooks in the future.

(2) “**The stigma of self-publishing is disappearing,**” Mark feels. It's no longer a sign of failure, a last resort, or a desperate “inch from evil.” The growth was led by romance



writers, with Amanda Hawkins the pivotal figure, who first cracked the million-copy ebook threshold. "It's best for all publishers if there's a healthy selection of traditional and self-published books available for choice." But Coker assured the audience that the indies have the flexibility to outsell, outcompete, and underprice the big traditional producers.

(3) **Writers earn a much healthier bite of the royalties by indie publishing**, 60-80% of the list price, versus about 25% net royalties (12-17% of the price) of the traditional houses.

(4) **"The big (traditional houses) just don't understand self-publishing."** They couldn't make money from writers, so they had to fleece them. They turned to vanity press, like Author Solutions (bought by Penguin), and then give bad, over-priced service to those they otherwise wouldn't let publish at the top level. "They should just abandon the vanity approach," say Coker.

(5) **The democratization of the publishing tools is what freed the indies** from having to use the overpriced, underpaid, and tortugian-produced big-press book process. Indies today have full access to presses, have much freer and faster promotion venues, can change prices in minutes, and can play with pre-ordering, free copies, two-for-one, and many more means to put their printed products in others' hands.

(6) **"Keep your eye on the ebook subscription services,"** Mark advised, "like [Oyster](#) and [Scribd](#) where anybody can pay \$10 or so to read any book in their catalog—and those book publishers with the catalog products are paid as if the whole book was sold if a small percentage is actually read. Amazon also has a form of this through Kindle Unlimited but the model isn't very friendly because you must give them exclusivity of use and Kindle pays a much smaller percentage from a pool, which seems to be about \$1.50 a read.

(7) Mark discussed **the new court decision between Amazon and**

**Hachette.** The decision revolves around the agency model. Let me pass on this because the decision is so new that the dust hasn't cleared sufficiently to see who won, who lost, and how it will affect indies (like us). See future blogs here and elsewhere for emerging clarifications.

(8) **Ebooks are going mobile.** Lots of selling abroad. Apple iBooks sell 45% of their eproducts overseas.

(9) Mark got a laugh when he said that he had read that "self-publishing creates a tsunami of dreck." He agreed that lots of self-publishing books are mediocre in appearance but he felt, overall, **there is "more high quality content in books than ever before."**

(10) Yet selling books is getting harder. Now there's a glut of high quality print and it is harder to reach readers. Add to that that the growth in books is outstripping the readership, and folks read less in part because of the many other was to learn and be entertained. There are fewer major publishers, fewer agents, and lower advances in the traditional arena. "But don't despair: ebooks are immortal, they sit there waiting to be found forever. And **right now there has never been a better time to publish, when there are more world readers than ever before.**"

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I must remind blog readers about an overlooked element of self-publishing that largely circumvents the usual paths but uses all the now-available presses—and can be pre-tested for title, author, theme, price, and format before a word is written or a page published. That is the [niche field](#), which is **always begging for more tightly-focused books** and where the selling price is largely determined by how well the book answers one critical question or defines a new process (or an old process done in a new way). As many of you know, this is my area of specialization so let me send you to a list of

[related products](#) that might help you explore this indie and traditional field.

Best wishes,

Gordon Burgett

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## [The new Nook Press isn't an "open" publisher](#)

Nook Press just announced its new paperback and hardback print service. Its features look similar to those of “open” publishers, like Create Space, Kindle, Smashwords, and others (including Nook ebooks). But here you simply build your book, prep the files, and upload the print-ready PDFs for the interior and cover. They print the book and can have it in your hands in a week. (Maximum order is 125 copies, but you can get many orders simultaneously.) A 200-page paperback (black/white interior, 6×9, on white paper) will cost \$4 apiece, plus tax and shipping. But that’s it. They don’t sell it to others. What you do with the printed book is up to you. (Nor is there a discount for larger orders. “We hope to offer it in the future.”)

Just don’t confuse this with the “open” publishing full services where the book is produced, then sold by the publisher and/or through other distributors, as Nook itself does for ebooks. This new Nook Press service ends with the printing, period. According to Amanda at [NOOK Press](#), “The NOOK Press print platform creates print books for personal use. The eBook platform creates digital books to put on sale through NOOK and BN.com. The NOOK Press print platform program is for you to print books for your personal use, and does not include

selling those books through Barnes & Noble stores or BN.com. You may sell the books you print on your own, however.”

If interested, check the details. Looks straightforward enough. I’m eager to see the end product.

But I am also a bit bewildered why I would have my book just printed if I could get it printed by the “open” publishers at (about) the same cost and put on the market for sale, and then they would send me royalties (even if they are modest and arrive slowly). Maybe the print-only folks don’t want others to see or have their book. I suppose there’s nothing wrong with that, though it seems a hard way to share your genius or be rewarded for the sharing.

Best wishes,

Gordon Burgett

P.S. I explain the “open” publishing process, mostly the prep and submission procedures, in [How to Get Your Book Published Free in Minutes and Marketed Worldwide in Days](#).

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## 12 little things that publishers should know

These are question answers from grizzled veterans during the opening Q-A part of the BAIPA meeting in Novato (near San Francisco) on 7/12. [BAIPA](#) is the Bay Area Independent Publishers Association, meeting in Novato the second Saturday of every month. Unfortunately, I didn’t write down who said what, so there goes the source! (But I’ve been a publisher since Franklin, B., and I think they are all true.)

1. How much text change do you need in an update or rewrite to require a new ISBN? 10%
2. How many profiles should you prepare for different media outlets? At least three: 140, 250, and 700 words
3. Must you get a licensing agreement if you use others' photos in your published works? Probably. If they have appeared in other copyrighted venues, almost certainly. But not if it's a selfie.
4. If you get a license to use a photo cover, what will that cover? Usually the first edition, US only, all formats (bound, digital, etc.). [Consider using [www.fotolia.com](http://www.fotolia.com)]
5. If another person provides artwork or text for your book, how do you avoid the licensing problem? Hire them on a "work-for-hire" basis, stipulate that in the agreement, and pay them a fee. (See free forms on Google.)
5. If you use others' printed text (from another copyrighted publication), how much can you use without getting their permission? You can use an extended quote, maybe 60 words. But if the words are from a song or poetry, four words. Titles excluded; they can't be copyrighted. (Sometimes, rarely, they can be trademarked so look for the symbol.) Joel Friedlander ([jfbookman@gmail.com](mailto:jfbookman@gmail.com)) has a great book about Fair Use.
7. If you co-author, how much legal responsibility do you each have if you split the book's worth and work? Duh, half.  
  
(From here on, I think these came from Shari Weiss (at [sharisax.com](http://sharisax.com)), the presenter, about social media.)
8. What's a good balance for a visual/text presentation? 10 slides, 20 minutes, 30-point type.
9. What social media format gets seen most by other Internet users? Blogs.

10. What's a good blog length? 250+ words.

11. How many blogs do you shoot for? At least 400. (Not one rewritten 400 times.)

12. What gets a lot more attention if added to each blog? (An image.)

Best wishes,

Godon Burgett

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