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The official newsletter
of Novelists, Inc.,
a professional organization
of writers of popular fiction



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President's Voice

By Tawdra Kandle



We have finally reached the last month in this tumultuous, eventful year. The end of 2020 is in sight. Are you breathing the same cautious sigh of relief that I am?

Typically, at this time of year, we look back at where we've been over the past twelve months, and we look forward to where we're heading in the coming year. NINC leadership is no exception. As we wrap up 2020, we're already looking forward to (and excited about!) 2021.

While NINC has faced challenges in 2020, including an unexpected change of leadership in January, the recognition of our need to be more intentional about inclusion, and the obstacles presented by COVID-19 to our conference planning, we have also seen incredible growth and positive change. We established and seated the organization's first Diversity and Inclusion Committee, headed by chairperson Hildie McQueen. We managed to plan and present our annual conference, and while we saw a much-reduced attendance compared to other years, we were able to implement as many safety precautions as possible and saw a lower financial impact than anticipated.

Several planned programs and projects for 2020 had to be moved to the back burner as we handled more pressing issues. The good news is that those goals are on the agenda for 2021, and we are excited about working hard to reach them. These include a completely reworked, more efficient and more appealing website that will better serve our membership, and more visibility and activity from our new Diversity and Inclusion Committee.

We're eager to do whatever we can to make NINC the best organization possible for our members.

On that topic, I also want to mention our recent participation with The Author Guild in protesting the unfair return policy of Audible. If you aren't familiar with what's been going on, you can read all about it [here](#). The NINC Board voted to sign the letter along with several other author organizations as we know that a large percentage of our membership is affected by the policy. We are pleased to do whatever we can to ensure that our member authors experience fair and equitable treatment from all vendors.

Thank you again for your support and patience this year as I've navigated the role of interim president. I hope that with nearly twelve months' experience under my belt, I can manage the job of NINC President more gracefully in 2021.

On behalf of the board, I'd like to wish all of you a happy and safe holiday season as well as a prosperous, productive, and bright new year.

~Tawdra Kandle

Tawdra Kandle is a USA Today best-selling romance author with over 80 books released. Her titles include new adult and adult contemporary romance; under the pen name Tamara Kendall, she writes paranormal romance, and under the pen name Tessa Kent, she writes erotic romance.

About NINC

NINC remains committed to serving all of our members, regardless of gender, race, sexual orientation, religious/spiritual beliefs if any, ability, nationality or age. It is NINC's desire and goal to make sure that every author member feels welcomed and accepted and heard.

About Nink

Nink's goal is to provide our readers with high-quality articles that offer critical business advice, marketing how-tos, advanced craft coaching, or strategy to continue building a career, all geared to established authors. All members should feel confident that *Nink* provides something for them. We welcome pitches and submissions from all members; [propose an article](#) or submit a [letter to the editor](#).

NINC Member Benefits

Don't forget to sign up for the [email loop](#), [critique/brainstorming group](#), and the members-only [Facebook group](#) if you haven't already. The Pro Services Directory, member [discount page](#), and [sample letters](#) are also great resources.

Missing a newsletter? Past issues can be found [here](#).

Accessing the NINC Website

Not sure how to log in to the NINC website? Visit the login page here: <https://ninc.com/membership-overview/login-to-ninc/>

The Editor's Goodbye

By Michele Dunaway



One of the most discussed lines in the regeneration of the Tenth Doctor (David Tennant) in *Doctor Who* is his final line: “I don’t want to go.”

One writer explains it as a sad lament. As I leave the NINC Board as my time has run out, I also don’t want to go.

This has been fun. Seriously.

I’ve gotten to work for technically five presidents (Erica Ridley, Julie Ortolon, Wayne Stinnett, Alyssa Day, and Tawdra Kandle). I first want to thank Erica for giving me this opportunity to become editor when *Nink* wasn’t on a consistent publishing schedule. She trusted me to turn things in a new direction and I am grateful for her vision.

I’m proud of the fact that, along with my team, we’ve been able to not only fill the issues with great content, but we’ve been able to work almost two months ahead so *Nink* drops in your email inbox like clockwork on the 5th of the month. The survey results showed *Nink* as the second-highest NINC member benefit (behind the conference), which confirmed that my team and I had met our goals. Want to see how far we’ve come? Go check out my first issue in August 2017.

Along the way I became friends with the wonderful Laura Resnick, who will stay on as *Nink*’s production manager (as will Cynthia Moyer, who copyedits each issue). Laura and I have bonded over cats and their antics and our various human family matters, and it was fun to meet her in person when I had a wedding to attend in Oxford, Ohio, summer 2019. If you get a chance to take her Underground Tour in Over-the-Rhine, Cincinnati, do it.

As part of this journey, I also worked with many other fabulous people, including newsletter assistant editors Susan Anderson and Nicole Evelina. Thanks to Denise Agnew, who wrote a creativity column for almost every issue, and to Heather C. Leigh for her contributions to the newsletter, and also a special shout out to Laura, with her Mad Scribbler, whose writing never disappointed, which is why I never worried when she told me, “I swear it’ll be done tomorrow.”

Then there are my conference reporters for four conferences, who made sure to cover the number-one NINC benefit for those who couldn't attend. In order of appearance in *Nink* conference issues:

Margaret Daley, Jenny Gardiner, Rochelle Paige, Cidney Swanson, Christa Allan, Delaney Diamond, Jenna Kernan, Trish Milburn, Jennifer Stevenson, Barbara Meyers, Sandra McDonald, Rochelle Paige, Laura Marie Altom, Pam McCutcheon, Caroline Linden, Tawdra Kandle, Elle Christensen, Janis Susan May/Janis Patterson, Lori Christensen, Karen Fox, Laura Phillips, Alyssa Day, Lisa Verge Higgins, Tamsin Ley, Katy Madison, Halle Bridgeman, Sue Phillips, Sharon Hamilton, and Violet Howe.

I cannot thank you enough. You were always a stable of people on whom I could rely to get the job done and done well, and many of you were with me for three years—boo on 2020's pandemic and thanks to the new reporters who filled your big shoes.

Then there are those who took time out of busy writing or day job schedules to write for *Nink*. We've covered everything from trademarks and copyright to PR, to dealing with grief, to SEO. We've interviewed editors and agents, talked about craft, learned how to fight someone, and discussed how to build your author team or when you need an LLC. We've run longer narratives and articles, sometimes all in one month and sometimes as a series over a series of issues.

Nink would be nothing without its articles, and articles don't happen without contributors. Many contributors wrote multiple articles, becoming an editorial group on whom I could depend and turn to again and again when members proposed topics they wanted to see but didn't want to write themselves (which is okay). In order of appearance starting with my first issue, here are those who wrote for *Nink*:

M.C.A. Hogarth, Denise Agnew, Laura Resnick, Chelle Bliss, Patricia Burroughs, Nicole Evelina, Jaqueline Diamond, Victoria Thompson, Barbara Meyers, Jerry Spradlin, Cate Hogan, Kerry Gardiner, Mindy Klasky, Nicole Evelina, Lindsay Randall, Ann M. Tenglund, Elizabeth Person, Heather Villa, Cheré Coen, James Harbeck, Kevin Kneupper, Mark Sableman, Linda Barrett, MK Tod, Melanie Stiles, Michael L. Banner, Lynn Cahoon, Vella Munn, Jennifer Stevenson, Trish Milburn, Rachel Kramer Bussel, Leigh Duncan, Charlotte Hubbard, Donna MacMeans, Ruth Glick a.k.a. Rebecca York, Edie Claire, Colleen Thompson, Cat Rambo, Dorothy McFalls, Dawn Leas, Katrina Hatchett, Nina Gettler, Kate Tilton, LaShaunda C. Hoffman, Elaine Isaak, Joanne Grant, Linda Gilman, and Steven Womack.

I've had fun writing things, too, and I've enjoyed all of you who have emailed me to tell me how much you've enjoyed my words. It's so nice in this business to know that we are not alone, and to know others are either going through what we are, or that they have been there/done that, and that we will get through it.

In my very first article for *Nink*, back in 2017, I wrote about Andrew McCarthy visiting the high-school students who took my Novel class. He gave them this advice: "Travel the world, face your fears, and take risks."

For me, *Nink* was a risk and one that I'm so much better for having taken. I've grown so much. Thanks to the presidents who let me stay, to the boards who put up with me Zooming from my classroom or once a hotel in Connecticut, to Terey Ramin who answered endless questions, to the vendors who bought me drinks at the Tiki Bar, and to the readers and contributors who became friends and close friends (Jennifer, this is you, love!). Because of NINC, I found my new critique group and I've grown as a writer. While I don't know yet what 2021 is going to hold, I face it with knowledge I can go wherever it is I need to go and do whatever it is I need to do.

While I have two more articles in the queue and hope to keep conference reporting, it's here with this issue that I say goodbye. Like the Tenth Doctor, I don't know yet who will come after me. The newsletter editor is an appointed position, but a full member of the board, and as I write this, a decision has not yet been announced. But I know Tawdra's on it and she'll find you someone who will continue to evolve *Nink* so it can continue to grow and meet your needs. Let me end by saying serving you has been a labor of love. But it's time for new adventures, whether I'm ready or not.

I hope you have a wonderful holiday season and a Happy New Year.

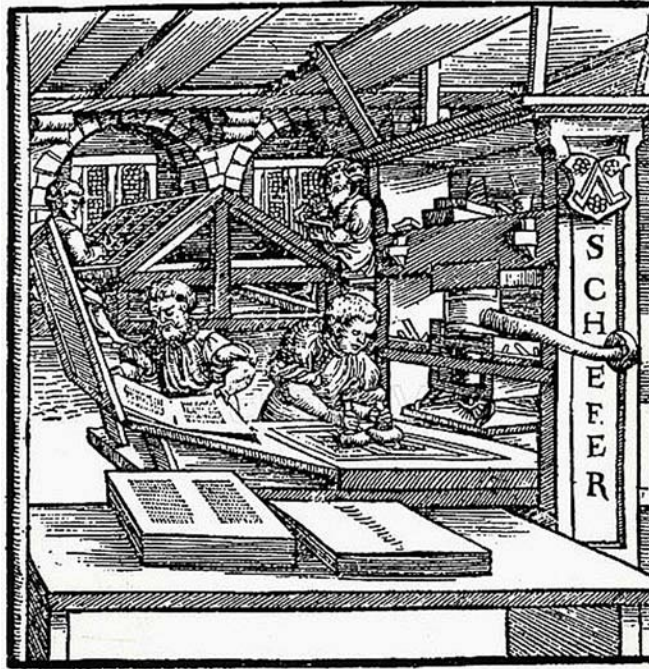
~Michele

Michele Dunaway is the author of 26+ books for major New York publishers. A self-described woman who does too much and doesn't want to stop, she's a full-time high school English and journalism teacher, a mother of two, and this is her last issue as your *Nink* editor.

Proofreading the Retro Way

Tricks and techniques for those who refuse to give up paper copy

By Patricia Burroughs



1568, Jost Amman Swiss-German – illustrator, painter, graphic artist, etcher, engraver, and designer

[STRASBURG, GERMANY, 1449—] *Today local goldsmith Johannes Gutenberg invented a new kind of printing press using movable type. All roads within a nine-hundred-mile radius have standstill traffic as the world beats a path to his door.*

[BERN, SWITZERLAND, 1499—] *Today an unknown printer presented a contract to an unknown author stating that proofreading is the author's responsibility.*

The task of proofreading has existed as long as movable type presses. And yes, there truly is a contract in existence dating to 1499 that lays the responsibility for proofreading directly on the author. Knowing printers and authors, these contracts probably existed for decades prior but just didn't survive.

Some of us still prefer to proofread the old-fashioned way—print it out, mark it up

But when we've seen the same scene, article, or other writing multiple times, we sometimes begin to see what we expect to see rather than what is there, even if we have proofread. We know this because we turn something in that has been proofread and it comes back to us with corrections, most of which make us want to ring up the editor and say things like, "I promise, I really do know the difference between there and their!"

Thus, we need some techniques that will do a better job of giving us fresh eyes.

First things first.

Print it out

But don't just print it out. Print it in nonstandard but easily read font like Marker Felt or Comic Sans, for example. Your eyes are less likely to skim over errors because nothing looks the same.

Another trick is to use color. Print on colored paper or choose an unexpected but easy-to-read ink color. These are more ways to shake up your brain so it's less likely to go into autopilot and miss things.

If you're proofreading a novel, how do you handle all that paper?

Some writers go commando. That stack of 632 pages sits on their desk without assistance. Handling that mass of paper presents no challenges for them.

Or they deal with one small batch of pages at a time.

And then there are the rest, those of us who must corral our manuscripts. One method is using a binder. The most popular binders today are standard ring bound and newer diskbound. Ring binders are available almost everywhere, possibly already on your shelf. Diskbound notebooks are widely available at many chain office supply stores like [Office Depot](#), at hobby and craft stores like [Michael's](#), online at [Levenger](#) and of course, at [Amazon](#). Though they are often sold in planner sets, covers and pages are also sold separately.

How to choose? This might help you start.

Advantages of ring binders

- Can hold larger manuscripts.
- Three 3-hole punch paper available commercially at a reasonable price.

Advantages of disc binders

- Features make it like a spiral with the ability to add, remove, and rearrange pages like a ring binder.
- Pages can flip all the way around to the back, making the manuscript appear more like a book.

You can save money by using the appropriate hole punch for your system. They are usually available at the same store where you purchase the binder or notebook.



*Ring bound image courtesy of [Silver_Elixir](#)
Diskbound images courtesy of [RJ Blain](#)*

Location, location, location

Many writers find it helpful to proofread in a different place from where they write. Suggestions include the following:


















1. Create a quiet, comfortable location in your home or office with **as few distractions as possible**. If necessary, use white noise to muffle or block the normal sounds around you. Try to avoid visual distractions as well.
2. Or conversely, shake up your process to wake up your brain. **Proofread in public**. Whether at a coffee bar, a café, or the library, you might be surprised that just being in a different place will freshen you. As for the distractions? The big difference is that whatever happens, it's not your problem. Somebody else can wipe up the venti-whatever that somebody spilled. Plug in your earbuds (whether you're listening to anything or not), keep your eyes on your own work, and you will give off a "writer at work; don't bother me" vibe that few people will interrupt to ask you an idle question.
3. **Have a trip planned?** Mind-numbing hours in the passenger seat of a car, on a bus across town, flight or train ride can turn into uninterrupted opportunities to bring laser focus to your editing or proofreading. One writer built a nest of pillows with a lap desk in the back seat of her husband's truck, donned noise-blocking headphones, and worked from New Orleans to Denver. She said it was even more productive than sitting at her own desk.

Use “shorthand” for copy-editing and proofreading

Classic proofreader marks are the shorthand of any kind of editing. They can prove invaluable. Detailed charts are only a web search away.

Don't be overwhelmed by those charts. Just choose a few marks that you know you'll use a lot. Make a key you can glance at as necessary. You'll be surprised how they can speed up the process.

A Few Proofreading Marks

	Delete a letter.
	Delete one or more or more or more or more words.
	Close & delete a  space.
	Change  of  order  words or phrases.
	Spelling error.
	Word choice.
	Don't break to a new paragraph  here.
	# New paragraph needed here.
	capitalize one or more letters, like <u>usa</u> .
	Change capital to low E rcase.
	Italicize so it looks like <i>italicize</i>
	Boldface so it is boldface .

Finally, create a stylesheet that includes unusual names, events, and other words you need to check for, and any other usage choices you have made that need to be consistent.

Also create a checklist so you can have a physical record of each task completed.

Having these references handy will make things a lot easier.

What are you waiting for?

It's time to get to work. Grab your pencils, pens, and or highlighters and dive in! Here some other techniques that might prove helpful.

1. **Read aloud.** Reading aloud is a common method to find awkward phrasings or errors in your work. Often the act of reading aloud makes errors pop up. However, as mentioned above, you may end up shifting into autopilot and missing errors.
2. **Let your computer read to you** while you follow along on your printout. This way you'll truly hear exactly what is on the page instead of supplying what you intended. Many commonly used programs, including MS Word and the Mac Version of Scrivener offer this feature. Stop the reading each time you spot a correction and don't proceed again until you have noted it. Don't let the computer run ahead and leave you behind!
3. Another way to avoid autopilot is to **read backward, sentence by sentence.** Why? Because if you start with the last sentence of your article, scene, or manuscript and move backward, you remove context and can more easily spot problems.
4. **Combine reading aloud with reading backward** for a double-whammy of focus.
5. Place a **ruler or sheet of paper underneath each line as you read** it to zero in on each individual sentence without distraction.
6. **Check all acronyms** for clarity. Define them the first time used. Example: Use Writers Guild of American (WGA) the first time and then all you need is the acronym after.
7. **Correct homophone errors.** Add them to your stylesheet if you have problems that you frequently stumble over. Have a homophone chart at hand. They're easily found on the internet. Along with the standard there/their/they're, by skimming the chart you may be reminded of those that are more specific to your project. Example: If you're writing an article about proofreading you may not need to watch for base/bass, cast/caste, or ceiling/sealing. I know I need to pay close attention to aloud/allowed.
8. **Check your formatting.** Are all indentions (or lack of same) consistent? Are you following the standard for your industry or type of writing? Have you been consistent with your spacing after periods?
9. **Check your punctuation.** Have you used colons and semicolons correctly? Are quotations formatted correctly? Do you use serial commas or not? Make sure you're meeting the requirements for the country you're publishing in.
10. **Correct spelling errors and typos.** This is where your stylesheet can come in handy.
11. Triple- and quadruple-check important parts of your work. While any errors are bad, you certainly don't want them in your header where they'll show up at the top of every page, or your title or your first sentence/paragraph. Also give special attention to chapter titles or numbers if they're spelled out (or not), and don't forget the first sentence/paragraph on those pages. The tiniest typo will stand out like it's spotlighted in any of these places!
12. If you realize **you've shifted out of proofreading** and are now making major changes in a section of your writing, stop proofreading altogether and revise and edit instead. The more words you add or change, the more likely you are to introduce new errors. You'll want to mark or highlight this section when you finish so you can return to it later with fresh eyes for the proofread.
13. **Send it to someone else** who has an eye for detail. Ask them for a final read-through.

You've done it! Send it off knowing that if, after all of this effort, you still managed to miss something...

...Somebody will be sure to point it out to you.



*Pooks (a.k.a. [Patricia Burroughs](#)) loves Pratchett, Aaronovitch, Dunnett, and Heyer. She's a novelist, screenwriter, and occasional short story writer. She is also an Academy Fellow, having received the Academy Nicholl Fellowship in Screenwriting (awarded by the Academy of Motion Picture Arts & Sciences). She is currently completing *The Fury Triad*, the award-winning YA romantic fantasy series. Her most recent publication, *Revenge of the Killer Flamingos*, is an #ownvoices cozy mystery about a female sleuth with ADHD, Dyscalculia, and associated cognitive disorders.*

World Building for the 21st Century Reader

The death of lyrical prose?

By Joanne Grant



As an acquiring editor, I'll be honest and say nothing would have me skim-reading over a submission quicker than lengthy descriptions of setting—especially in the very first paragraph of novel. However, passages of lyrical scene-setting prose were once the stalwart of classic novels which are still revered and taught in schools and universities today. So, what has changed, and is it really a complete no-no to include lyrical passages of setting at any point in your novel?

Creating a world in which your reader feels they can step into can make the difference from an okay read to a fantastic read—whereas not enough setting can disorientate the reader and leave them frustrated. It's a hard balance to make but an important one!

In this article, I will discuss ways to identify how to handle world-building in your novel in a way that will appeal to your reader, as well as tips to execute this well.

The 21st-century reader

Recent studies have shown that in the last 20 years, attention spans have dropped significantly. This is in direct correlation to the amount of information that is readily available and always vying for our attention (whether we want it or not!), through our smart phones, for example. It is perhaps of no surprise that this would have an impact on reading habits, trends, and in the way stories are told.

But does this mean readers no longer have the patience for description and world-building in novels? Not entirely, as it all depends on who your target reader is and what reading experience they are looking for—how do they want to *feel*? Being mindful of who your reader is when crafting your story can help you to world-build in a way they will enjoy. But how can you do this when you are second-guessing the whims of individuals?

Establish the role of setting in your genre

When looking to target your reader, first hone in on the type of book you are writing. There is so much variety in storytelling that thankfully, books are curated for us. Genres, sub-genres, and even broader categories are broken down into themes, tone, etc., all with the view to help readers navigate the bookshelves to select a story and reading experience they are in the mood for.

Read voraciously in the genre you are writing and pay specific attention to the conventions of that genre when it comes to world-building. The way world-building is handled in a category romance will differ from a post-apocalyptic sci-fi or from that in a literary family saga, for example, so notice the style, length and word choice when it comes to creating setting. Also notice:

- Is it mainly told through narrative description or through character point of view?
- Is the convention to use a backdrop setting (more common in character-driven stories) or integral settings?
- How do the descriptions of setting affect pace?
- Pay particular attention to how setting is handled in the opening chapter—this is where you will win or lose your reader!

Trends change, so it is important to research current examples of the genre you are writing in—not just the authors who are considered masters in the genre, even if they are still publishing today. Why? Because they are likely selling books based on their unique storytelling style and have a loyal fan base; they have earned the right to flaunt conventions! Instead, turn your attention to the new and rising stars coming through in your genre of choice.

Now that you have established the current convention and readers' expectations of how setting is executed in your genre, how do you successfully execute your setting?

Using your setting with purpose

Everything you write (or at least what makes it into your final draft!) must have purpose: by serving the characters, conflicts, plot, and by revealing something new, interesting, and integral to the story. To avoid slipping into descriptive passages your reader skims over, consider the purpose of setting at that point in your novel. Here are some examples where setting can be used to serve a specific purpose beyond simple scene-setting:

- Giving context and boundaries for your characters and their actions
- Creating atmosphere and mood, which in turn can influence or reflect character mood
- Providing foreshadowing of events
- Creating a theme through symbolism

Whatever the conventions of your genre, it is unlikely that your setting will be “told” entirely through passages of narrative prose which means—yes, you guessed it—the way to

execute this in an engaging way is to “show” setting through character action, dialogue and interaction!

As an editor, do I think the art of lyrical prose has gone completely out of fashion? No, not at all. I have read some fantastically engaging books published in recent years that used world-building in a poetic way to amplify or contrast with the themes of the story, or to slow the pace, or to make a wider point on a theme.

But why was I more forgiving of these stories as a reader compared to my impatient skim-reading as an acquiring editor? It all comes down to reader expectations. I had the specific conventions of the genre I was acquiring for front of mind, and I knew that lengthy setting descriptions were not what the reader would be looking for.

So, if you find yourself writing a beautiful passage of evocative mood-setting, heavy with symbolism, ask yourself: based on your research is this what your reader wants—or is it exactly what turns them off? And this will help you world-build successfully for the 21st-century reader.

Joanne Grant is an editorial coach with over 16 years of editorial expertise working for the global bestselling publisher Harlequin. Joanne has edited hundreds of romance novels over the years and understands how to coach authors of all genres to deliver their best work. If you're interested in finding out how she can help you achieve your writing goals, get in touch—Joanne loves to chat! For inspiration, tips and offers why not sign up to her [newsletter](#), join her Facebook group [Motivation for Writers!](#) or connect on Twitter [@JoanneMGrant](#).

An Insider Look at Traditional Publishing

Interview with Lucia Macro, vice-president/executive editor at
Wm Morrow/Avon Books (a division of HarperCollins Publishers)

By Laura Resnick



Lucia Macro

Vice-President/Executive Editor Lucia Macro has made her mark editing smart, commercial women's fiction containing an upmarket touch, including Stephanie Dray and Laura Kaye's *My Dear Hamilton*, the follow-up to *America's First Daughter*, and Janet Beard's best-selling novel, *Atomic City Girls*. She edits historical novels, like the international bestseller *The Queen's Secret* by Karen Harper and Hazel Gaynor's *When We Were Young & Brave*, as well as smart contemporary fiction like Zara Raheem's *The Marriage Clock*.

Upcoming titles include *The Restoration of Celia Fairchild* by *New York Times* best-selling author Marie Bostwick, and many others. Macro enjoys the wonderful challenge of working with debut authors, and she occasionally edits non-fiction such as *New York Times* best-selling author Eleanor Herman's *Sex with the President*. She is especially interested in novels about strong women with complicated lives.

In addition, she edits romance, including the works of *New York Times* best-selling authors Jennifer Ryan and Lori Wilde, and a select number of thrillers, such as *New York Times* best-selling author Wendy Corsi Staub.

What sort of projects, duties, and acquisitions do you focus on in your current role?

I started out acquiring romance novels, but I do very little of that now. My current role is to bring in commercial fiction—both historical and contemporary.

How has the pandemic affected how your company functions and also your own work routine?

In the past I'd take a weekly reading day. Now, we are 100% remote and that happened virtually overnight.

But Harper (and publishing) didn't drop a stitch, and everything we once did in-house we now do in our houses. I miss the daily personal interactions, but the work is moving forward. I'm proud of my colleagues, who are giving 110% while we are publishing the same number of books with the efforts and successes.

How do you see the pandemic affecting book sales? Do you see changes in print, ebook, or audio markets since the start of the crisis?

Book sales remain strong, thank goodness! With many outlets essential (think of Target, Walmart, your drug stores) people still had places to purchase books—and books have provided comfort and entertainment. Unsurprisingly, ebooks saw some growth and the audio format got a little softer with so many people not commuting.

What would you say makes HarperCollins/Avon a good company for a writer to work with?

Teamwork. As a Wm Morrow / Avon editor, I love our collaborative approach. Every author has an editor/marketing manager/publicist and gets to know them well—so well I sometimes get a little jealous (in a nice way of course).

What qualities would you say you and/or your program look for in authors and projects when considering submissions and making acquisitions decisions?

It goes without saying that it's all about the writing and falling in love with the story. I also need authors who are market-savvy, pure and simple.

What qualities make you want to work with a writer and to keep working with that writer through multiple books?

With every acquisition my goal is to build a career, and while not every path turns into a "book a year" construct, I do want us to always be thinking long-term.

What stands out about your company's approach to marketing? What sort of support does this publisher offer their mid-list and new-to-them authors (writers who are not national best-sellers), for example?

Every Morrow / Avon book has an editor/publicist/marketing manager and we work as a team to make sure every book has its best shot in the marketplace.

Do you encourage authors to be active in social media? Is an author's social media presence relevant when choosing to purchase a series or author? Are there any caveats you think authors should keep in mind about social media?

Social media is here to stay, but if you don't have a robust social media platform we will help you grow one. Your marketing and publicity team will help you develop the best way to promote your book on the sites that work best for you and your book.

What sort of promotion do you think an author can do to help or support their traditionally published books?

I'm going to be bold and say that indie publishing has been around for long enough to be considered a different form of traditional publishing. That said, we encourage our authors to work with us to amplify their publications. Everything we do on our social media platforms you can do on yours—we share the assets to make it work.

In your experience, is the role of literary agents changing, or does that system still seem to work much as it has since you first arrived at HarperCollins? [Note: A recent internal survey revealed that although most NINC members are traditionally published, most members don't have an agent.]

I can only speak for myself and I still only consider agented submissions. Otherwise, it would be impossible for me to do my job. Avon Romance periodically has open calls, and they do acquire books from those calls.

What have you recently acquired, in what genre(s), and what direction do you see that genre heading?

Historical novels are hot. And contemporary novels that are romantic, but not necessarily romance. I'm looking actively for diverse voices, and want to see more—*lots* more.

How do you see the pandemic affecting contemporary fiction? Does it seem too major for contemporary novels to ignore? Or does it fix a story too firmly in a specific year or time frame?

Personally, I don't want to read about the pandemic right now. Perhaps in 50 years it will work as a time period the way WWII works. You'll have novels set in 2020, in which people rise to their best selves, and that can be inspiring. But for me, not now. Too soon.

Tell us a little bit about why you still love this job after all of these years.

I love the people in publishing! For all its ups and downs, being an editor is a creative profession. You are surrounded by smart, lively, interesting people—the authors, your colleagues, booksellers, agents—with big ideas and fascinating perspectives. I have been all over the country and met those whose lives are not like mine, who share a love of words. And when the stars align—and they often do—you can make a dream come true.

Laura Resnick is Nink's production manager.

Audiobooks for Indie Authors

By Nicole Evelina



Editor's Note: When Nink contracted this article several months ago following reader suggestions, the return situation with Audible (the distributor for ACX) had not yet come into the forefront.

Authors maintain that if Audible readers have the ability to listen to a full audiobook and then return it within 365 days after purchase, Audible is essentially a rental and subscription service in disguise. Authors do not get paid royalties for any returned books, which has led to income decreases. Upon pressure from NINC, other organizations, and individual authors, Audible changed the return policy to seven days, but as this is still enough time to listen to and return a book, the authors' complaint with Audible continues.

Audiobooks are the fastest-growing type of book in the publishing industry in the United States—and the rest of the world isn't far behind. According to *American Library Magazine*, in 2019, audiobook sales increased by 16% and accounted for more than \$1.2 billion in revenue, outselling ebooks for the first time by several million dollars. This means strong potential revenue for authors, so if you've been considering getting in on the trend, now is the time.

Before we get into the steps involved in making an audiobook by working with a professional narrator (voicing your own audiobooks was covered in the October 2020 issue of *Nink*), a few caveats:

- This article will focus on how indie and hybrid authors can create audiobooks. If you are traditionally published, your publisher will have a process for the sale of audio rights and will handle the creation of the audiobook.
- Getting audiobooks made is extremely expensive, so bear that in mind when you make your decision. The cost is based on the rate your narrator charges (which varies from person to person and is higher for Screen Actors' Guild members) and the length of your book. This means if you write long books, you're looking at an investment of several thousand dollars, so it's a good idea to consider whether or not you're going to make that money back.

Where to begin: pick a distributor

It may seem odd to begin with the distribution process, but you have to know who you are working with before you create your audiobook. Authors have more choices than ever before, some of whom still make physical CDs. Here we'll discuss the three most popular digital-only options:

1. **ACX** – ACX used to be the only game in town, but they have since been surpassed by Findaway Voices. Using ACX usually means granting it exclusive distribution rights (which means your book will only be available on Audible, Amazon and iTunes) for which you get full royalties (40%). If you want to go wide, ACX pays 20% royalties. It also offers a Bounty Program for referrals of first-time Audible customers, which is where you will make the most money.

ACX offers an option to pay your narrator through royalty share, in which you pay nothing upfront and instead your narrator gets a percentage of your profits. (Most professional narrators will not take this option and require a flat fee.)

ACX requires a seven-year contract, you can't distribute to Overdrive and other library programs through ACX, and you have no control over your book's price, nor can you put it on sale. (A friend tells me that if you're stuck in an ACX contract like I am, you can get out of it by emailing them. I'm going to try it.)

For more information on audio rights, and how some authors have approached Audible directly, see the September 2019 issue of *Nink*.

2. **Findaway Voices** – Developed as an alternative to ACX, the two biggest selling points are more distribution points than ACX (around 45 at last count, including Overdrive, Walmart, Nook Audio and international channels) and full price control. This means you can put your book on sale anytime you want. Findaway Voices reserves the right to change your price later if it chooses but you still get royalties based on your original list price (just like what happens when Amazon decides to put your book on sale.) Speaking of sales, the company also partnered with Bookbub's Chirp program, which is not only free, but regarded by many as the best audiobook promotion tool currently available. To use Findaway Voices, you must be non-exclusive with ACX. While you'll make 20% less on sales there, Findaway has more venues to help make up for it and you make 80% on those. Findaway allows for full audiobook production paid up front (Audioworks) and Voices Share, where the author pays 50% of production up front, shares 20% of earned royalties with the narrator and offers exclusivity with a buyout option. More information on the later can be found [here](#).

They also don't offer a bounty program and their giveaway codes only work through Author's Direct, not Audible.

3. **Working directly with a studio** – I did this with the audiobook for my romantic comedy *Been Searching for You* because I wanted to work with a specific narrator and she only worked with Deyan Studios in Los Angeles. If you choose this option, you can still use ACX/Findaway for distribution or go with another company like [Author's Republic](#).

Auditioning narrators

Once distribution is determined, your next step is to audition voice talent. Most companies offer a database with samples you can listen to for free (you have to begin a project with Findaway before you can access its database). You can also search by gender, voice age, accent, and other criteria that may be important to you. When you set up your audition sample (a passage from your book that all narrators will read for you), note which accents are needed for your book and if you can, choose a sample that includes those so you can hear how they will voice them.

When you've settled on your first choice, you will make an offer. You may negotiate or come to an agreement immediately. Be sure to write back to each person you auditioned, even if you don't choose them, so they aren't left in limbo. Plus, it's good business and polite.

In the case of *Been Searching for You*, since I had Ashley Clements in mind, knew she'd narrated before, and I was familiar with her work, I contacted her directly. She said yes, but because she doesn't have her own studio, she works with Deyan Studios in LA. So I talked with them about their services and fees. Once we had a signed agreement, they contacted Ashley and extended an offer and she agreed. In this case, no audition was necessary, but they have a casting service and large pool of talent if that's something you choose to pay for.

Prepping for recording

The next step after you and your narrator(s) sign on the dotted line is for you to provide them with information that will help them get into character. The most obvious part of this is the script they will read from. This includes any author's notes or previews of future books you'd like them to read.

You should also provide your narrator with a document containing any words that might have an unusual pronunciation. This can include character names/places/foreign language phrases/unusual words. If you think it might be questioned, tell them how you want it pronounced—better safe than sorry.

You also will provide direction about each character (at least the main ones; how much you care what the secondaries sound like is up to you). There's no right or wrong way to do this. I give a bit of insight into their minds, motivations and relationships with other characters, then talk about any vocal requirements I have (accents, certain tones/moods). I also give the actor or actress that inspired the character. And in case the narrators want additional insight, I give them the links to my Pinterest board and the playlist for the book.

Many studios offer research services like this for a fee, but I like to do it myself because no one knows the book or its characters better than the author.

The recording process

This will vary depending on which company you use. For ACX, your narrator will submit the first 15 minutes for your approval. At that point, you'll listen and offer any notes you have, both on general performance and on changes that need to be made (lines read wrong, things that are hard to understand, etc.) Once you both agree the first 15 minutes are fine, your narrator will record the rest of the book.

How you handle edits will depend on the person/company you're working with. Some narrators upload files in batches so you can listen and give notes as they go, but others give you the whole book at once. Either way, remember that you are the client and you have the right to request any needed changes from places where a line doesn't match the book to accents/pronunciation, to the speed of the read or swallowing or breathing noises. It's important that you are happy with the final product.

Distribution and payment

When you chose your distribution/recording parameters (upfront/royalty share), the company (or narrator) should have explained the payment process. It should also have explained how long the contract is for, and how much to buy the work when any royalty share ends.

After payment is confirmed by both parties, companies perform one final quality check and then handle distribution. In October, ACX had a wait of 40-60 days due to the pandemic. Normally it takes about a week for the quality check and another few days for the books to appear on Audible and Amazon. iTunes usually takes significantly longer. Findaway also has a quality check, and it is usually complete in a few days.

Both companies pay you based on sales on a regular schedule.

Passive income

It may take time to earn back the money you spent, but audiobook growth and revenue show little sign of slowing down. And the good news is they sit next to your print and ebooks on Amazon (and other retailers if you use Findaway) and you can promote those as well. Remember Chirp and it is also worth noting that Netgalley now offers audio as an option. For a while I made more money on my audiobooks than I did on print and ebooks combined. I hope you find much success and find that audio is a worthwhile investment for you.

Nicole Evelina wishes to thank Derek Taylor Kent for his insight on Findaway Voices in this article. Nicole is really upset she didn't get to attend the 2020 NINC conference in Florida and hopes COVID-19 is gone by next September because she misses all her friends and fellow authors.

Practical Self-care For Writers

By Denise A. Agnew



Self-care can be an excellent way to keep a creative person's energy and inspiration flowing, but many of us aren't sure where to start.

Self-care can be broken into two basic areas.

- Physical. Anything you do to maintain/improve your overall health.
- Mental. Anything that can repair/keep your mental health in order, which can include spiritual pursuits.

Many people automatically think of self-care as something like a spa day or a day of sleeping in.

However, self-care is much broader than this. Depending on whether you're a writer who feels satisfied and happy after a 10-hour stint at the computer, or one that drags at the end of the day, you may need a different approach to self-care.

You owe it to yourself to discover what constitutes self-care bliss for you. Write down what you feel would be beneficial for you mentally and physically.

Discovery lists

It's easy to acknowledge that most of us long to feel better and improve our physical and mental states, but it sometimes isn't easy to figure out how to get there. We often don't know ourselves that well. If you're uncertain, break your thinking down into lists.

- List things you like to do that don't take much time.
- List big things that might take more time and elaboration.
- Note which items on these lists are mental and which are physical.
- How does the list look? Is there a balance between mental and physical?

If you aren't doing some of these items every week...well...why not?

Physical

If you're a bit of a couch potato (hey, I resemble that remark), try to indulge in more of the physical things you put on your list. Identifying if you're staying in one place for too long. Gluing yourself to the computer for over two hours at a time can contribute to issues such as muscle pain, sleepiness, boredom, and stress. Even if you're enjoying the writing experience immensely, sitting in one spot for too long can hose up the works.

Simple self-care indulgences:

- Deep breathing exercises. Excellent for anxiety and a clear head.
- Step away from your computer for once an hour. Walk around and do a few easy, gentle stretches.
- Go outside for five minutes and breath in fresh air. Enjoy nature you see nearby. Really look at it. Concentrate on the beauty and take it all in.
- Grab some water and stay hydrated.
- Take a short walk or do some yoga.

You'll return to your computer with a fresher outlook and reduced stress.

If you have big things on your list like a daily workout routine, more power to you! Please continue to do whatever it takes to include movement into your life. There are also other equally important physical things to consider.

- **Consider a yearly physical.** For women (based on your personal doctor's recommendation) that may include a mammogram and any other well-woman examinations. For both men and women there are underlying conditions that can drag you down (thyroid problems, as an example), and they aren't always in your face and easily noted. Tired all the time? That could be a vitamin deficiency, a thyroid issue, or depression, just to name a few. Get a tune up on your engine!
- **Try to get enough sleep.** This one can be difficult, but if you can make it a priority, sleep can be the difference between a productive and creative day and one upended by a midafternoon slump. If you can work in a 10- to 15-minute power nap during the day, many people find that can also help.
- **Grab a high-protein snack.** My protein-packed smoothie wakes me up in the afternoon. It consists of full-fat Greek yogurt, frozen fruit, a banana, one tablespoon of peanut butter and orange juice. This isn't a smoothie for people on a diet, but it can be used for a meal replacement or a snack you sip when in need of a protein pick-me-up. If you're looking to lose weight, try a hard-boiled egg or a stick or two of string cheese.

Mental

During the pandemic, many people are complaining of fatigue that never goes away. It is affecting people on a global scale. [Psychology Today](#) published an article on how this fatigue is altering relationships, as well as sleeping and eating patterns. This fatigue can include an inner

weariness both mental and physical, including irritability and outright anger. Even if you're managing well during the pandemic, there are still mental health steps you can take to boost your mood.

- **Make a list of things/situations you want to release/let go.** How many of these can you actively say no to? There has to be something.
- **Look for reasons to laugh.** Whether it's the antics of your kids or pets, a funny meme or YouTube video, or even something that just struck you funny, laughter has natural, healing power.
- **Make your work space as pleasant as you can.** What is the one thing you can do today that'll make your space more in line with what pleases you? This could be as simple as clearing clutter or adding a bellowed accessory or a complete redesign.
- **Light a candle where you can see it.** An electric candle can also work. Just having that gentle flame nearby can calm you.
- **Play calming music,** but not so calm it puts you to sleep.
- **Listen to a podcast.** There are many free podcasts out there on just about any subject you can imagine, including novel and screenplay writing. If you want premium content, you can always subscribe to the Stitcher app or other subscription services that work with podcasters.
- **Meditate for five minutes.** There are many types of meditation out there, including ones where you don't have to visualize anything. Taking only five minutes even once a day for a mini-meditation can do wonders. You can, though, do this as many times a day as you want. I've found that using a nature sounds app (with a timer) featuring the sound of a running stream is very helpful for establishing this meditation habit.

At the end of the day, a little self-care is guaranteed to bring great results like stress-reduction, improved energy, better relationships, and one thing most writers need—improved creative drive.

Denise A. Agnew is the award-winning author and screenwriter of over 69 novels and several optioned screenplays and television series. She's written in a variety of genres including horror, romance and historical. Over the years she's also enjoyed participating in archaeology and archery. Reading is a huge love! She was fortunate enough to live in England and Hawaii and travel throughout the UK and Ireland. Denise is also a producer, paranormal investigator, Certified Creativity Coach, Reiki Master, and evidential medium. She lives in Arizona with her husband and a mini Schnauzer. You can find her at www.deniseagnew.com and www.agnewcreativemedium.com.

The Mad Scribbler

The Disney version

By Laura Resnick



“Corporation, n. An ingenious device for obtaining individual profit without individual responsibility.”

—Ambrose Bierce, *The Unabridged Devil’s Dictionary*

In late November, prominent science fiction novelist Alan Dean Foster and the Science Fiction and Fantasy Writers of America (SFWA) jointly went public with a matter which is alarming for every writer, whether your publishing career is indie or traditional.

Disney, a famously massive media company, had failed to pay royalties to Foster for multiple books, allegedly insisting it has no legal obligation to do so — despite the terms of Foster's contracts calling for royalties to be paid.

Foster, a longtime member of SFWA, initially reported the problem to SFWA's Grievance Committee (Griefcom) in 2019, which is a common procedure for members of that organization.

Griefcom exists to help SFWA members who've been unable to resolve serious business problems, usually with their publishers or agents. Consulting Griefcom is often the last resort before taking legal action. The committee has a long history of resolving such matters, which they normally handle in strict confidence. Griefcom reports general outcomes of such grievances to the membership, but: "As part of our negotiating toolbox, we guarantee anonymity for both the writer and the publisher if the grievance is resolved."

However, in Foster's case, Griefcom couldn't make any progress.

As Foster wrote in a public letter to Disney a few weeks ago: "You continue to ignore requests from my agents. You continue to ignore queries from SFWA, the Science Fiction and Fantasy Writers of America. You continue to ignore my legal representatives."

So he and SFWA have gone public with the matter.

"In my decade with the organization," SFWA President Mary Robinette Kowal (MRK) [announced](#), "The fact that we are forced to present this publicly is unprecedented. So, too, are the problems. The simple problem is that we have a writer who is not being paid."

Alan Dean Foster's long, award-winning writing résumé includes dozens of original novels, many short stories, several nonfiction works, and a number of novelizations (a.k.a. media tie-in books) for media properties such as *Star Trek*, *Terminator*, *Transformers*, *Star Wars*, and *Alien*.

Lucasfilm originally owned the *Star Wars* franchise for which Foster began writing novelizations in the 1970s. Foster's problems began when Disney acquired Lucasfilm in 2012, which included the company's rights to those novelizations.

20th Century Fox originally owned the franchise for which Foster wrote the novelizations *Alien* (1979), *Aliens* (1986) and *Alien 3* (1992). Disney's acquisition of 20th Century Fox in 2019 meant it also acquired the rights to those novelizations.

These books are all still in print today in paperback, ebook, and (in some instances) audio formats. In accordance with the terms of Foster's various contracts, he was receiving royalty payments for years for these books.

Foster says that sometime after acquiring Lucasfilm, Disney stopped paying royalties owed to him for his *Star Wars* novels. He also says that since acquiring Fox, Disney has "never paid royalties on any" of his *Alien* novels, "or even issued royalty statements for them."

In her official statement, MRK wrote, "Disney's argument is that they have purchased the rights but not the obligations of the contract. In other words, they believe they have the right to publish work, but are not obligated to pay the writer no matter what the contract says."

SFWA is asking Disney to pay Foster all back-royalties that are owed, as well as any future royalties that are contractually due.

According to *The Verge*, "Disney says that it engaged with Foster and his agent for more than a year over the *Alien* books — and that this is the first they've heard about the *Star Wars* novelizations as a point of contention."

So far, I have not so far seen a response to Disney's claim. However, even if accurate, it does not explain why Disney still has not paid royalties or issued royalty statements for the *Alien* books, a problem Disney acknowledges knowing about for more than a year.

Unless the reason is, precisely as MRK asserts, that Disney's position is that it has no intention of paying royalties. Or even pretending that royalties are, you know, a thing.

I mean, if you (or your agent) don't receive your royalty statement, you contact the publisher to complain. And they say, "Really? Hm. Okay, we're re-sending it right now."

This how the publishing business should work. And it's not a discussion that takes "more than a year."

Additionally, according to Foster, Disney insisted he would have to sign a non-disclosure agreement (NDA) before they would meet with him and his representatives.

"I've signed a lot of NDAs in my 50-year career," he [wrote](#). "Never once did anyone ever ask me to sign one prior to negotiations. For the obvious reason that once you sign, you can no longer talk about the matter at hand."

When reporting on the matter, *Boing Boing's* Thom Dunn [wrote](#), "While it's not uncommon to tie things up with an NDA when a negotiation is finalized, preventing the opposing party from even *talking* about a negotiation that *hasn't even started yet* is truly unnecessary (and practically unheard of) strong-arming."

Actually, I suspect it's becoming a more common tactic.

For example, only a couple of days before Foster and SFWA went public about the Disney problem, music superstar Taylor Swift posted a public explanation on Twitter about her attempt to regain ownership of her master recordings from music executive Scooter Braun's company. Before the negotiations could even commence, the company insisted Swift sign an ironclad NDA that would prevent her from ever speaking about Braun in anything other than flattering terms.

"So I would have to sign a document that would silence me forever," Swift [wrote](#), "before I could even have a chance to bid on my own work."

Swift's legal team told her this was absolutely "NOT normal." Because she declined to sign the NDA, Braun therefore refused to consider selling to her – wouldn't even name a ballpark price for purchase. (Braun instead sold Swift's work to a private equity company called Shamrock Holdings.)

Similarly, in Foster's case, *Boing Boing* [reported](#), "Since Foster refused to sign the NDA, Disney has now stopped answering his lawyers."

The Disney version of events, as [reported](#) in *The Verge*, is that Disney asked for a meeting, "did not ask for a formal NDA, but rather sent an emailed request for confidentiality around the discussions," and never received a reply.

I don't know Mr. Foster, I certainly don't know anyone at Disney, and I don't know whose version is more accurate.

However, I do know that I have, on multiple occasions, spent months repeatedly trying to get publishers to respond, without success, whenever I contacted them about legal problems. In each instance, after I hired an attorney who contacted the publishers to explain how serious their deviation from publishing law was and why it was not in their best interest to continue ignoring the matter, the publishers always claimed they'd never heard from me before.

I also don't believe that MRK (who I know slightly) would make official statements in support of Foster and give [video interviews](#) alongside him, especially in her capacity as SFWA president, without having verified the elements of his complaint — which she could certainly do through Griefcom's work on the matter.

Anyhow, the franchises in question are big. *Star Wars*, in particular, has a large and complicated empire of novelizations, involving many writers. So SFWA, not unreasonably, has expressed concern that Disney may be using similar tactics with other writers.

With that in mind, SFWA is encouraging writers involved in publishing franchises acquired by Disney to use SFWA's confidential online [reporting tool](#) if they, too, have experienced similar problems; this invitation extends to non-members.

Under the Twitter hashtag [#DisneyMustPay](#), numerous writers have publicly expressed support for Foster (who has cancer and whose wife has serious health problems), including

award-winning best-sellers John Scalzi, N.K. Jemisin, Catherynne M. Valente, and Cory Doctorow.

"Foster's case is a gross injustice," Doctorow tweeted. "This represents a suite of new, corporate anti-writer tactics: flipping assets without liabilities, refusing to talk about it without an NDA."

In his public letter to Disney, Foster points out: "All these books... still earn money. For you. When one company buys another, they acquire its liabilities as well as its assets. You're certainly reaping the benefits of the assets. I'd very much like my miniscule (though it's not small to me) share."

MRK summarized the core of this matter well: "If we let this stand, it could set precedent to fundamentally alter the way copyright and contracts operate in the United States. All a publisher would have to do to break a contract would be to sell it to a sibling company."

This is relevant, obviously, even if you only write original fiction (no media novelizations).

As the *Boing Boing* article concludes: "If Disney gets away with this, it sets a pretty terrifying precedent: essentially, *any* publisher can sign a contract with a content creator, then sell that contract to another company (which may even be a part of the same larger conglomerate ownership), and then both companies are freed from obligations to uphold that contract, even as they continue to profit off of the content."

For example, one of the biggest stories in publishing right now is Penguin Random House's recently announced plan to acquire Simon and Schuster, which will create what the *New York Times* calls the first "megapublisher."

Imagine if PRH stops paying royalties to all S&S authors after the acquisition, with the rationale that "we acquired the assets, not the liabilities," or "we acquired the right to publish, not the obligation to pay."

I think we can all see why that's a problem for writers. Or for anyone anywhere who ever thought a contract was a document that both parties had a legal obligation to honor.

The Disney problem is also relevant even if your career is strictly indie and you never deal with publishers.

For example, Amazon-owned Audible implemented an "easy exchange" policy this year that allowed subscribers to return or exchange an audiobook within 365 days of purchasing it, with the money then deducted from the author's royalties. This was, as many NINC members know, very costly for authors — including indie authors. And who's to say that Amazon, which controls the lion's share of the ebook retail market, won't try a virtually identical "easy exchange" program with ebooks?

I think we're all aware of how easily massive companies like Amazon, which indie authors rely on for distribution and income, can change policies to our detriment without negotiating with us or asking our opinion.

Fortunately, Audible has decided to change its "easy exchange" policy to pay royalties to authors for any title returned more than one week after purchase... But only after thousands of writers protested the 365-day policy in a letter backed by several major writing organizations. (Authors continue to pressure the company for better terms, believing that one week is still plenty of time for customers to listen to an entire book and then return it for a full refund.)

For the time being, public pressure still has some effect on these massive corporations that seem to view any money paid to writers as money wasted, lost, or thrown away. Such companies too often seem to view our earnings as money they should find ways *not* to pay to us.

As for Foster and SFWA, their hope is presumably that public pressure will influence Disney – and why they finally went public about that corporation's failure to pay the writer.

Laura Resnick writes novels, short fiction, and nonfiction.

Membership Benefits

Need industry intel, software, or legal help? We've got you covered.

Are you taking advantage of all your member benefits?

As a NINC member, your benefits include industry discounts, newsletter and website articles, professional services directory, networking opportunities, and more.

We've compiled all of these—which you can also find on our website—into this list as a helpful reminder.

Networking

The email list for Novelists, Inc. Members: <https://groups.io/g/NINCLINK>

Join our Facebook group: <https://www.facebook.com/groups/NovelistsInc/>

We offer a critique/brainstorming group: <https://groups.io/g/NINKcritique>

Follow NINC on Twitter: https://twitter.com/Novelists_Inc

Conference:

Conference information: <https://ninc.com/conferences/about-the-ninc-conference/>

Newsletter

Propose an article: <https://ninc.com/newsletter/propose-an-article/>

Submit a letter to the editor: <https://ninc.com/newsletter/submit-letter-to-editor/>

Newsletter archives: <https://ninc.com/newsletter/news-archive/>

Website (you must be logged in to access these services)

Legal Fund: <https://ninc.com/member-benefits/legal-fund/>

Pro Services Directory: <https://ninc.com/member-benefits/pro-services-directory/>

Sample Letters: <https://ninc.com/member-benefits/sample-letters/>

Articles & Links: <https://ninc.com/member-benefits/articles-and-links/>

Welcome Packet: <http://ninc.com/system/assets/uploads/>

[2017/01/2017_New_Member_Welcome_Packet-public.pdf](#)

Member discounts

NINC members are eligible for certain professional discounts. A complete listing of these can be found at <https://ninc.com/member-benefits/member-freebies-discounts/> along with other member discounts.

Volunteer

One of the greatest benefits of NINC is the opportunity to volunteer your talents to benefit other members—which pays incredible and unexpected dividends in networking and knowledge. Learn more about volunteer opportunities here: <https://ninc.com/members-only/open-positions/>

Open positions include:

- Social Media Committee
- Tweet Team
- Recruiting New Members
- Anything!



Founded in 1989

NINC Statement of Principle

Novelists, Inc., in acknowledgment of the crucial creative contributions novelists make to society, asserts the right of novelists to be treated with dignity and in good faith; to be recognized as the sole owners of their literary creations; to be fairly compensated for their creations when other entities are profiting from those creations; and to be accorded the respect and support of the society they serve.

Founders

- Rebecca Brandewyne
- Janice Young Brooks
- Jasmine Cresswell
- Maggie Osborne
- Marianne Shock

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If you have questions regarding Novelists, Inc., please contact a member of the Board of Directors.

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2020 Committees

Complete committee member listings are available on the website. Many committee positions are open and looking for new volunteers.

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 - Asst. Prog. Chair & Trade Show: Lisa Hughey
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Address changes may be made on the website.

Nink Newsletter

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