

Dreaming for the Writing Life

BY PAULA CHAFFEE SCARDAMALIA

In the popular book *Writers Dreaming*, Clive Barker writes, “My whole fiction is a fiction which deals with a kind of borderland between what we’ll, for the sake of argument, call the real and the unreal.”

Like writing, dreams often feel like a borderland between the real and unreal. Many psychologists will tell you that dreams are just a rehashing or reworking of the dreamer’s daily events and concerns. The common answer to child and adult alike when terrorized by a nightmare is, “It was *just* a dream.” In other words, like our writing, dreams are just a figment of our imagination. Many dreaming cultures, such as the Senoi, would contest that premise.

In fact, dreams are often more than just a day’s concerns tossed willy-nilly into a hat and then randomly ordered within the span of a dream. And they are often more than mental constructs trying to teach us in symbolic language about our unconscious urgings and desires. From my own experience of more than 20 years of studying and working with my dreams, from my 15 years of sharing dreams in a monthly dream circle, and from almost ten years of teaching dreamwork to writers and others, I can tell you that dreams are real experiences, that is, they have their own integrity. As such, they can be inspirational, educational, motivational, and prophetic. For artists, whether working with words or paint or other media, dreams are a great resource for ideas, for problem-solving and for restoring the creative well.

In this part of a two-part series on dreams for writers, I will tell you about three types of dreams and share with you some tips and techniques for recalling and recording your dreams. By recording your dreams

in a dream journal and by developing an awareness of your personal dream symbols and language, you will become the best authority on your dreams. As Robert Moss, author and shamanic counselor, often asserts, “Your dreams are your property, and you are the final authority on what they mean.”

In the second part of the series, I will share with you some dream techniques that are particularly helpful for writers, whether you are trying to come up with a new idea for a book or struggling to move through a creative block.

Three Types of Dreams

One of the easiest ways to train your mind to remember your dreams is by being alert to *hypnagogic* dreams, those dreams that come to you in that period between waking and sleeping and between sleeping and waking. We still maintain some consciousness during this period and so can make ourselves aware of the dream in time to catch it before waking or falling

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Address changes may be made on the website.

For members without Internet access, send changes to the Central Coordinator.

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Introducing...

The following authors have applied for membership in Ninc and are now presented by the Membership Committee to the members. If no legitimate objections are lodged with the Membership Committee within 15 days of this NINK issue, these authors shall be accepted as members of Ninc. For further information or to recommend eligible writers, contact:

Membership Chair Holly Jacobs
P.O. Box 11102
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or email HollyJacobs1@aol.com

New Applicants:

Abby Gaines, Remuera Auckland, New Zealand
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New Members:

Wendy Roberts, Surrey BC, Canada
Sharron McClellan, Annapolis MD
Kate Rothwell, West Hartford CT
Eve Silver, Thornhill, Ontario, Canada
Karen L. King, Kansas City MO

Ninc has room to grow...

Recommend membership to your colleagues. Prospective members may apply online at ninc.com.

Refer members at ninc.com. Go to Members Only, "Member Services" and click "Refer a New Member to Ninc."

Take Ninc brochures to conferences. Email Holly with your mailing address and requested number of brochures.

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."

What's In It For You?

So here's what I get out of being the president of Novelists, Inc.: As a self-supporting person with bills to pay and an uncertain future to consider, I can now put something better on my résumé than, "Sat alone in a room for many years and made up stuff."

Now I have an impressive section on my résumé that defines me (yes, *me*) as the leader of a national organization of nearly 700 people, with a six-figure annual operating budget. I liaise with paid professionals (a web programmer, a Central Coordinator and accountant, a lawyer, a graphic designer, a printer, etc.). I supervise an annual national conference. I monitor multiple committees, and I plan, budget, and implement special projects for the benefit of the organization.

Do I sound important, or *what*? Wouldn't *you* hire someone like me now? Or give someone like me a mortgage or car loan now? As opposed to the way I *used* to sound on applications (i.e. "sat alone in a room and made up stuff")?

This is what I get out of being president.

My friend Karen said to me, "Plus, you're giving back to your profession."

Yeah, yeah, whatever.

However, it has been brought to my attention that *altruism* is actually a legitimate motive among some of you. Doing good for Ninc. Giving back to the community of writers. Helping out the organization.

Fine, if altruism is what floats your boat, more power to you. There's no denying Ninc benefits from people who volunteer in the org *just* because they care about it and want to help out. And we could use more of you!

There are many other reasons to volunteer, too, depending on your personal agenda.

For example, I have seen reference made occasionally to "The Powers That Be in Ninc." I infer that this phrase refers to me and the Board, and possibly a few committee chairs.

Well, if power interests you... it is *laughably* easy to obtain power in Ninc. All you have to do is volunteer. There's really no trick to this. For example, you contact me (LaResnick@aol.com) or president-elect Kasey Michaels (KCMi@aol.com) and say you're willing to chair a committee or head a special project; and we're so happy to hear from you, we not only give you power, we also offer you chocolate and puppies. (*Perks*. Chocolate! Puppies!) Or you contact Nominating Committee Chair

Pat McLaughlin (PMcLinn@aol.com) and say you're willing to serve on the 2009 Board of Directors. It really is that easy. (It's even *easier* if you just fail to say "no" when McPat calls and asks you to serve.)

By the way, here's another perk! *FREEBIES*. Want to attend conference but can't spare the cash? As thanks for a year of service, it is longstanding Ninc policy to cover the conference fee, hotel room, and travel expenses of the Board and the conference coordinator each year. This custom also ensures we show up at conference, instead of spending that weekend at home, watching a *Monty Python* marathon and feeling left out. So, yes, you can attend conference for free. (If you become president, like me, you attend *twice* for free, since this is a two-year tour of duty: a year as pres-elect, to get used to the idea, then a year as pres. I also attended for free in 1997, as conference coordinator.)

Some people take on Ninc jobs for the challenge. When asked to run the 1997 conference, I was really curious to see if I could do it. Some newsletter editors, for example, want to experience sitting in the editorial chair for a change; others want to implement their ideal notion of *NINK* content—or as close to it as time, budget, and reality allow them to come.

But, hey, what if perks don't really interest you, your career is all the challenge you want at the moment, and you don't care about power? Maybe you just want to lend a helping hand, and what you care about is personal fulfillment and self-improvement. Well, on every single committee and special project, you can Learn Stuff while making a meaningful contribution to Ninc.

Thinking about your rights and risks as a copyright owner in the electronic age? Join the newly-formed Digital Rights Management Committee by contacting committee chair Tricia Adams (triciawriting@gmail.com).

Want to get involved in an important and visible Ninc project? Contact me (LaResnick@aol.com) about joining the Web Committee, which we're in the process of forming. No technical knowledge is needed; we have a web programmer for that. We're looking for people to add, delete, maintain, and monitor content, and to generate ideas for making our Members-Only pages more useful and our "public" pages more engaging.

If you'd like to get involved in something creative and professionally productive, you might join the Ninc Anthologies Committee, and work with chair ▶

Lillian Stewart Carl (solifrax@sbcglobal.net) and editor Denise Little of Tekno Books to generate book projects that Ninc members can participate in.

Are there programs, activities, and opportunities you'd particularly like to see at the next Ninc conference? Then contact Kasey Michaels (KCMi@aol.com) about joining the 2009 conference committee that she and the newly appointed co-chairs are putting together.

Looking to better educate yourself about a crucial area of our business? Working with the Model Royalty Statement Committee may be the job for you! Contact me for more information (LaResnick@aol.com).

One thing I hear often, particularly from new members, is that they don't know anyone in Ninc. Well, neither did I when I joined. Now I know far too *many* of you people. And the way I made that transition was to get involved in Ninc. Working on committees is among the very best ways to meet Ninc members and make friends among us.

Serving on the Outreach Committee is not only a great way to make friends, it's also a great service to Ninc, since this committee focuses on one of Ninc's chief priorities for 2008: recruiting new members. If you're interested in joining the Outreach Committee, email me at LaResnick@aol.com.

Too shy to work with others? Then consider

contacting *NINK* editor Cindi Myers (CMyersTex@aol.com) and offering to write an article for the newsletter. (More perks! *NINK* pays for articles.)

There are also committee jobs and special projects that are finite, limited jobs, perfect for someone who would like to volunteer, but who has too uncertain a schedule for an open-ended commitment. Some examples of this include the Proxy Coordinator (the person who gathers proxy forms and delivers them to the Annual General Meeting), the Elections Chair (who deals with our elections ballots), and the Audit Committee (once a year, this two-person committee spends an afternoon reviewing Ninc's checkbook and bank statements). If interested in this sort of task, contact me or Kasey Michaels; we'd love to hear from you.

I'm a big believer that many hands make light work. I want our committees to have enough volunteers so that no individual member's life is ever eaten up by committee work. I also think it's healthiest for Ninc, and most enjoyable for members, if Nincers are engaged and involved in Ninc, so that you feel this is *your* organization, rather than *my* organization, or *their* organization, or the organization of "The Powers That Be."

Meanwhile... you can find me at the bar, busy enjoying my immense **POWER**.

— Laura Resnick

Business Briefs

Compiled by Sally Hawkes

Kensington Increases African-American Market Share: Soul of My Sister joins Urban Soul and Dafina in expanding Kensington's African-American program. The new imprint has an inspirational theme, drawing the name from Dawn Marie Daniels' and Candace Sandy's bestseller.

Tale of Two Agencies: Curtis Brown and ICM are working a co-agent deal. Clients would remain with the individual agency and reap the benefits of foreign rights sales under the partnership agreement. ICM's London staff will move to the Curtis Brown Haymarket offices in April.

Library Journal Buying Survey 10 years old: *LJ* annual survey of public libraries buying practices reports that fiction is just over half the book budget of participating libraries. New ways of communicating with clients such as electronic resources from mailings to blogs have changed library marketing. Commercial aids such as preprinted lists from sources like EBSCO's *Novelist* have helped increase circulation for almost 3% of two-thirds of the libraries reporting to *LJ*. Less than a third of the libraries report a decline in circulation. See <http://tinyurl.com/2u376n> for the complete article.

Average Book Prices Reported by *School Library Journal*:

Adult Trade Hardcover	Fiction \$27.47	Nonfiction \$25.38
Adult Trade Paperback	Fiction \$15.64	Nonfiction \$20.40
Adult Mass Market Paperback	\$ 8.30	
Juvenile (Grade five and up)	Fiction \$17.63	Nonfiction \$27.04

[*School Library Journal*'s Extra Helping 3/5/08—Albert N. Greco, professor of marketing, Fordham University as the source of the adult numbers using 2007 data and *School Library Journal* for juvenile numbers.]



WRITING is TAXING

Use Taxes

Although the federal government has an interest in protecting interstate commerce—whether it be effectuated by mail, phone, or Internet—each state has an interest in not only protecting its coffers, but also in protecting businesses within the state from unfair competition. States estimate they lose hundreds of millions of dollars in unpaid taxes each year on orders placed by mail, phone, or the internet. Moreover, because tax is often not directly imposed on orders placed by mail, phone, or the internet, local businesses suffer the loss of customers or clients who choose to buy products or services from out-of-state sources to avoid the taxes.

The states' hands are somewhat tied when it comes to tax collection, however. A state has the authority to impose tax collection obligations only on businesses or individuals with which it has a legal "nexus," or connection. Thus, a state can impose tax collection responsibilities only on businesses that are located in or do business in the state, and on individuals who work in the state as either an independent contractor or employee or who reside in the state on a temporary or permanent basis. A state cannot impose tax collection responsibilities on out-of-state businesses or individuals with which they have no nexus.

Because the mere delivery of a product or service is not sufficient to constitute "doing business," a state cannot impose a tax collection obligation on a business located in another state that merely delivers products or services to a party located within its borders. In addition, a state can impose a tax collection obligation only on transactions completed entirely within the state. When a business ships items or services to an out-of-state recipient, the transaction is not considered to be entirely completed within the state and is therefore not subject to tax in the home state of the business.

What's a poor state to do?

Each state that imposes sales tax has a companion tax, called "use" tax, that is imposed on the use, storage, or consumption of a taxable product or service within the state, which means the use tax applies to orders placed by phone, mail, or internet. The use tax is im-

posed on those with a nexus to the state, as detailed above, and is imposed only when the state sales tax has not been collected. The purchasers of products or services (you and me!) are required to report and pay use tax directly to the state government. The use tax rate is generally the same as the sales tax rate that would have been imposed had the entire transaction taken place locally.

How and when does a taxpayer report and pay use tax? As usual, each state has its own rules. Some states allow individuals to report and pay use tax as part of their income tax return. Others require taxpayers holding a sales tax permit to report and pay use tax along with their sales tax report. Still others have a separate form for reporting use tax only. Per my research, most states require use tax to be reported and paid on an annual basis, but a few require use tax to be paid and reported on a monthly basis. You'll need to educate yourself on the rules that apply in your particular state.

Now that I've bummed you out, I'll end with a bit of good news. Certain items or services may be exempt from sales and use tax in your state. For example, several states exempt food items, while others exempt clothing, medical products, intangible items, or certain types of services. The exemptions vary widely from state to state. Before you ante up, find out if your purchase is subject to tax by checking your state tax department's website for a list of exemptions or by giving them a call. Don't forget that if another state's sales tax is assessed on a transaction, you can claim a credit against use tax for the sales tax paid to the other state. Don't forget, too, that use tax paid on products or services purchased for your writing business would be deductible on your Schedule C.

Got a tax question? E-mail Diane at Diane@dianeobrienkelly.com. Your question might be addressed in an upcoming issue. For further tax tips, check out the "Tax Tidbits" page on Diane's website, <http://www.dianeobrienkelly.com>.

Dreaming for the Writing Life

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asleep. This is often the dream where we jerk ourselves awake because of the feeling of falling.

If you never seem to dream, or know you dream but are never able to remember more than the fact that you dreamed, then use the time of falling asleep or waking up to catch images, thoughts, lists of words, or even the tune that is running unendingly through your head.

Strengthen your dream recall muscle by recording whatever shows up in that half-drowsy state, even if you only remember one image, such as a boy in a sailor suit. Give the feeling, image, or song a title. Go through the steps listed below and see what happens. Sometimes, this process will trigger the memory of a dream earlier that night. Sometimes the image itself will have a message for you. Whatever happens, you are training your brain to be on the alert. You are telling the dream messengers that you are paying attention.

Conscious or lucid dreams are ones in which we are aware that we are dreaming and can direct our actions and interactions within the dream. For writers, this type of dreaming can be very useful for creative inspiration and problem-solving when we have a clear intent. The danger that arises with the concept of lucid dreaming though, is the tendency to move from intent to total control within the dream. In doing so, we can distort the integrity of the dream, losing its valuable message for us. More on that in Part II.

There are many books on lucid dreaming and techniques for becoming aware you are dreaming in your dreams. One of the most fun things to do in those types of dreams is flying or floating.

Spontaneous sleep dreams are the ones we are most familiar with, the ones that come to us when we are unaware that we are dreaming.

In order to gain the most from your dream life, I strongly encourage you to keep a dream journal. Recording your dreams strengthens your dream recall, helps you to see patterns in your dreams and therefore your life, and provides you with an unending supply of creative resources.

Dream Recall Tips

If you want to remember your dreams, be aware that alcohol and medication can interfere with your sleep cycles and therefore your dreams. Exhaustion, stress, and

overeating can also sabotage dream recall. It is also important to be patient with yourself. Just as with writing, different people have different styles. Some people are active and busy dreamers, remembering several dreams in one night, while others will only occasionally remember a dream. Practice, though, does make a difference.

Don't Move

When you wake up either from the dream itself or in the morning, don't move. Let me repeat—don't move! The brain is an amazing organ that is affected by gravity. When you move your head after a dream, something about the change in gravity seems to whisk that dream back to the Land of Nod. I can't tell you why that is, as I am not a scientist or a doctor, but I can tell you from personal experience and that of others that this is true.

Not moving is a hard thing to do if the alarm is ringing madly in your ear, or your child is bouncing on your bed, but place the alarm within easy reach of your groping hand and ask your child to snuggle down next to you for a few minutes. Your child can share in the process with you, even recalling his own dream. Children are usually very adept at this.

While you are not moving, gather the wisps and remnants of your dream back to you. I usually do a replay of my dream at least two or three times to make sure it has completely registered before I roll over, or sit up to record the dream in my journal.

But what if you awaken from your dream in the middle of the night? As writers, many of you already have solutions for this challenge, since you are probably often struck with story ideas then—like pens that light up, or escaping to the bathroom to record your thoughts so you don't wake a long-suffering spouse, or memory devices. Do whatever works for you, but in case a few of you are still in need of a solution, my favorite one comes from a student who is a psychotherapist. She uses her cell phone to call her landline and leaves the dream on her answering machine! Brilliant!

Give your dream a title

If you can do nothing else to record your dream immediately, giving it a title will help with dream recall later. Giving our dreams titles is also a good exercise for writers—a nice side benefit. As with our novel titles, sometimes the dream titles are obvious like "The Black Dog" but other times our titles carry emotional or metaphorical significance, and thus clue us in to the importance and

message of the dream.

Date it

Why should you date your dream? One reason is because—and I am speaking from experience here—dreams can be prophetic. Joseph, of the many-colored coat, does not have a corner market on dreams of the future. Prophetic dreaming is a common occurrence, even if it is only about something as simple as a son having an unauthorized party while parents are away (yes, mine). Dating our dreams lets us track our sense of timing about what is coming up in our lives and in the lives of those around us. Dating also helps us when we look back over our dream journals, to see patterns and themes in dreams that are often reflective of events and concerns of our waking life. For women, dating our dreams is also an interesting way to chart the influence of the phases of the moon on our dream life. Many women experience more dreams and dream recall around the times of the new and full moons.

Record the dream in present tense

While present tense is difficult if not impossible to write (and read) in novels, for recording dreams it is necessary. It has something to do with that tricky brain again. If you record your dream in present tense, “I am walking down the street and I see a lady walking toward me with long red gloves and a fox draped around her neck,” then I might also remember that the fox was a live fox, not a fur, or that the tail was tipped in black, or that the woman had teeth as sharp as the fox’s, etc. As in writing, the clearer the picture or image we have of the dream, the easier it is to put ourselves into the scene. Once in the scene, the easier it is to remember the rest of the dream.

Note your feelings upon waking

How you feel about the dream and about elements in the dream can be a very personal response. Losing a job might make one dreamer happy at one point in time or sad at another. As you run down the aisle to be married and the groom isn’t there, are you relieved, hurt, angry, or not surprised? How you feel when you wake from a dream is key to understanding the emotional perspective on the dream. It is similar to that idea of stimulus and response that Jack Bickham talks about. In dreams, the transaction is often complicated, so it is important to note the feeling.

Do a waking reality check

Because in shamanic dreamwork we accept that dreams have their own reality, we differentiate between dream reality and waking reality. When working with a dream, before going on to what other messages the dream may be trying to give us, we first do a waking real-

ity check. In other words, what or who in this dream reality is similar to or the same as in waking reality? Then we ask if the events in the dream could also occur in waking reality. If so, then we look at what action might need to be taken, which could be anything from calling a friend, to checking out an agent, to changing where we park our car.

Ask, what do I want to know?

I often tell students that a dream is like an onion or, if you prefer something sweeter smelling, like a rosebud. Peel one layer away and there is another one and another one... Dreams, like onions, rosebuds and finely written novels, have many layers of meaning and message. This explains why there are many approaches to working with dreams.

What you may want to know from a dream upon awakening from it may be different from what you want to know about it in a week, a month, a year, or even ten years (another reason for dating the dream). Yes, I want to know what the dream *means*, but I might also want to specifically know why in the dream I have wandered into a part of my (waking reality) house that is unfinished. Another time, I might wonder what motivated me to take a different path to the backyard and thus discover that unfinished part of the house.

Identifying what I want to know from the dream is also important when sharing the dream with a partner or in a dream circle because comments can be directed specifically to your question.

Take action on the dream

Part of the reason for encouraging an active dream life and the ability to easily recall your dreams is to honor the dream with some action, no matter how small. Sometimes just creating a kind of mental mantra or bumper sticker is enough. This crystallizes the dream experience and reminds us of its message for some time.

Some actions might be as small as finding an image of the animal in our dream or noticing whenever we encounter it during the day. Other actions might be more significant, such as researching a subject, or writing out the scene, or creating a poem.

Whatever the action, honoring the dream is an important part of the process if we want to keep those dreams coming.

The Best Dream Dictionary

Brace yourself. You cannot buy this dictionary at your local bookstore. You can’t even buy it on Amazon.

That is because the best dream dictionary you will ever have is...yours.

Yes, yours. I know it is so tempting to just ▶

thumb through someone else's compendium of dream symbols, and they are certainly helpful, but they can also give you the *wrong* feedback for your dream. I once spent a half hour working with a writer who, curious about a dream regarding an ex-boyfriend, went searching for answers in dream dictionaries. What she read in the dictionary really upset her. After listening to her dream and going through the above steps, we discovered that the meaning of the symbol in her dream was very different than that listed in the bookstore dictionary, which changed her emotional response to the dream entirely.

For example, think of snakes. When you think of a snake how do you feel? What do you think of? I find them fascinating and, with the exception of finding a very large garter snake when I was young, have never been fearful of them. So, when they show up in my dreams, they usually have a beneficent feeling to me. However, someone else might be put off or even phobic about snakes, so the appearance of one in her dream might indicate a warning or a threat, a totally different connotation than in my dream.

When objects, people, colors, and other things appear in your dreams, before you go running for someone else's dream dictionary, go to the back of your dream journal and write that object down. Describe it in detail and record your feelings about it. Then do some free association around that object. Does a snake, for instance, make you think of temptation, renewal and regeneration, an ability to swallow things whole? How would you describe a snake to someone who didn't know what it was?

Only after you have explored your metaphorical, symbolical, and practical responses to a particular object, person, color, or event from your dream, should you then consult a dream dictionary, not to correct your understanding but to add to it.

Dream, dream, dream...

Are you getting the idea that there is a lot to know and learn about your dreams?

I hope you see them as an opportunity for discovery and adventure as well as inspiration and guidance. With intent and practice, you can become adept at remembering and recording your dreams, and not only be the best authority on your dreams but have an unending resource for your writing.

Here are a few books on dreams that I find particularly helpful:

Bryant, Dorothy. *The Kin of Ata Are Waiting for You*. New York and Berkeley: Random House/Moon Books, 1971

Delayney, Gayle. *All About Dreams*. San Francisco: HarperSanFrancisco, 1998

Epel, Naomi. *Writers Dreaming*. New York: Carol Southern Books, 1993

Jung, C.G. et al. *Man and His Symbols*. London: Aldus Books, 1964

Moss, Robert. *Conscious Dreaming*. New York: Crown Trade Paperbacks, 1996

Moss, Robert. *Dreamgates*. New York: Three Rivers Press, 1998

Paula Chaffee Scardamalia, is the award-winning author of *Weaving a Woman's Life: Spiritual Lessons from the Loom*. She presents workshops, lectures, and seminars based on the book, and on her work with dreams, writing and creativity, often incorporating myth, fairytale and ritual. You can contact her at www.weavingthedream.com and <http://www.weavingthedream.com/blog>

Watch for Part II of *Dreaming for the Writing* in the May issue of *NINK*

Business Briefs

Mills & Boon Creates Crime Wave: Black Star Crime will begin in August 2008, publishing five titles bi-monthly with a purchase price of £3.99 (\$8.00 US). They anticipate sales of 250,000 to 500,000 a year for the series, an estimated 2% of the UK crime market. Launch titles include *Runaway Minister* by Nick Curtis, and *A Narrow Escape* by Faith Martin. The imprint will cover all mystery sub-genres.

Personnel Moves: Erika Tsang moves up to executive editor at Avon Books. Gillian Blake left Bloomsbury to be executive editor at HarperCollins' Collins group.

Managing Access Rights in the Digital Age

BY TRICIA ADAMS

There's a brave new publishing world in the making and traditional publishers are having to play catch-up in the electronic realm after having dismissed it for so long.

At first, Digital Rights Management (DRM) issues were limited to "we can't let them copy this!" for the few books, usually a publisher's backlist, that straggled up on early sites like peanutpress.com (now ereader.com) or were occasionally available for download from Amazon. It was easy to ignore the larger, looming, issues, because most readers gasped in horror at the idea of reading an ebook: "I'm never giving up paper books!" they'd cry, and publishers listened.

Times changed. Separate ebook publishers became established, and many thrived. Older readers might still cry out for preserving traditional print books, but newer readers... ah, that's where the problems started to show up. *What newer readers?*

Yes, they do exist (Steve Jobs's opinion notwithstanding!). But these newer readers are comfortable reading content online and electronically, including blogs, news, RSS feeds, special-interest forums, and, yes, ebooks. With the introduction of Sony's second-generation Reader and Amazon's Kindle, it's now even easier to take hundreds of books and articles with you wherever you go. And there are those who choose reading electronically because they are uncomfortable with the environmental cost of traditional print books.

Readers – old and new – want choices. Publishers are starting to listen. Authors should be listening, too.

But what are the issues that are involved?

Digital Rights Management is no longer a simple matter of on-or-off copy-protection. The issue is itself in a state of flux, with various approaches to electronic delivery of books being debated and changed. If authors want a say in this, we have to speak up now.

One thing that often comes up in regards to DRM is piracy. Are the two linked? Yes, but tangentially. DRM is

an attempt to control the end user's use of an electronic file created by someone else (whether music, film, book, or other kind of media). Piracy is just that – a criminal act.

There was a recent report about Random House studying their audiobooks in the wild². They removed DRM restrictions, while adding a 'watermark' so the files could be tracked. They discovered upon examination, that audiobooks showing up on piracy sites were files ripped from CDs and other sources and were not from their DRM-free audiobooks. Their response was to remove DRM restrictions from many of the audiobooks they sell.

In another study done in the UK³, fully one third of the respondents admitted to having downloaded pirated material. The most common reason given? They downloaded what they couldn't find elsewhere electronically. Convenience was another reason.

Are readers the enemy?

One major aspect of DRM is the assumption of the end-user as the enemy. In the case of authors, this is the reader. Restrictions are put on electronic books because the assumption is that without them, the reader would immediately share the book with a thousand of her closest friends. Is this true? Do we need to consider the reader as enemy? We're hoping not, and that by looking more closely as to why the assumption is there, perhaps address the underlying cause.

What do readers expect from a digital edition of a book?

Not surprisingly, readers often voice that they want the same freedoms they get with a traditional print book: in part, they want to read it how and when they want, they want to be able to loan it to friends, sell it if they want to on the used book market, pick it up and reread it months or years later. An electronic publishing standard is slowly emerging, which might address the first issue.

The other issues are more problematic. When a print book is lent or sold, the original owner

1. When recent asked about Amazon's Kindle and if Apple Inc. would be introducing an ebook reader, CEO Steve Jobs is reported to have replied, "It doesn't matter how good or bad the product is, the fact is that people don't read anymore. Forty percent of the people in the U.S. read one book or less last year. The whole conception is flawed at the top because people don't read anymore."

Source: <http://bits.blogs.nytimes.com/2008/01/15/the-passion-of-steve-jobs/index.html>

2. Source: <http://www.boingboing.net/2008/02/21/random-house-audio-a.html>

3. Source: http://www.entertainmentmediaresearch.com/reports/DigitalEntertainmentSurvey2008_FullReport.pdf

4. Source: <http://www.travelinlibrarian.info/2008/02/random-house-audio-abandons-audiobook.html>

no longer has that book. With the ease of copying digital editions, that constraint does not exist for electronic books. Should there be built-in restrictions, similar to those used for lending library ebooks, so when a reader lends a book, she is locked out of reading it herself so long as her friend is reading it? That implies a closed format versus an open one. Ultimately, it's a matter of control: who controls what for the reader?

As a blogger said at the end of a post referencing the news about Random House audiobooks, "Give us something we can actually use the way we want and we'll pay for it. Don't make us pay for something that locks us out of what we've paid for."⁴ This is a common sentiment.

The Digital Rights Management committee is looking into these and other issues. Here's an informal update:

- Piracy—We're not a police organization nor do we want to be, however there are a few things writers can try when they discover their works on a pirate site. We're looking into strategies as well as specific steps to take for sites, including contact email addresses for the usual course of action, which is contacting your publisher. There's also the issue of whether or not you signed away electronic rights for services such as Google Books. This last is not piracy, per se, but it has been known to offer long passages of in-print books that it does not have the rights to. Remember that servers based outside of the US are not subject to US law. Also remember to Be Careful. Pirates are criminals, and you can make yourself vulnerable if you approach certain sites the wrong way. Your IP address is there for anyone to read if they choose to (unless you are computer savvy enough to hide it).
- Study if DRM is, in fact, a necessary evil or an unnecessary aggravation for readers – Do readers download books at pirate sites strictly be-

cause they are free or because they can easily acquire a book they want to read? Do readers not purchase electronic versions of books because they feel the e-version is overpriced, often at or near the same price as a traditional print book but without the overhead? Who is being cheated? Do readers want electronic versions of traditional print books in a universal format?

- Study what DRM strategies, if any, have worked in other fields – Music is a huge industry that has for years fought for strict DRM controls, going so far as to essentially get the Digital Millennium Copyright Act of 1998 into law. Has it helped or hurt them? That industry has often treated their customers like criminals, yet many are now reducing or eliminating DRM on their music. On the other hand, much (though not all) of the music on iTunes – second only to Wal-Mart in terms of sales – still has DRM restrictions. How can we translate their experiences into the publishing world?
- Authors vs. Publishers vs. Reader—Who wins and who loses? Does there have to be a loser? Is it possible to create a new model? What might the future hold?
- Is an electronic publishing standard format the answer, with or without constraints? What might some of the features be?

Publishing is changing, and DRM is just one aspect of that change. We don't know what the future holds, but if we study the upcoming issues and learn to deal with them to our advantage, the future doesn't have to be as traumatic as it might otherwise seem. There's no doubt that readers want stories, *good* stories, and will continue to do so. We can adapt – and thrive.

4. Source: <http://www.travelinlibrarian.info/2008/02/random-house-audio-abandons-audiobook.html>

Business Briefs

New Media Ventures for Various Publishers: **Medallion Press** announces the beginning of the Medallion Masterpiece Collection, which will feature illustrated romance, novella length. The first venture will be written and illustrated by Cherif Fortin & Lynn Sanders, who will illustrate all titles in the imprint. **Medallion** will also hit the Internet air waves every third Wednesday of the month at 2:00 p.m. with Medallion Radio. **Penguin India** will be beta testing mobile links by partnering with Mobilefusion with plans for global marketing.

Short Lived Quill Awards Defunct: The Quill Awards lost the support of Reed Business Information in February with no reason given. The awards were created in 2005 to help promote literacy and book publishing's best. Funds remaining in the Quill Literacy Foundation will go to two organizations, First Book and Literacy Partners.

Launching It Right For Optimal Fun and Profit

BY G. MIKI HAYDEN

Writers are notorious loners—but let's admit it: We sometimes also long for the limelight. If not for ourselves (okay, that, too), at least for our beloved and hard-wrought creations. We want our books to receive some of the attention they deserve. Until Oprah's talent booker finally calls, we may have to create a hullabaloo all on our own. And one logical way is to hold a coming out party for our latest, an event to ignite a public spark and send copies of this book flying off the shelves.

The best launch party I ever attended was phenomenal. Held at the trendy, fusion Asian restaurant, Tao, with all the food and drink attendees could want, this opening salvo for author Pearl Wolf's *Song of Miriam* included complimentary copies of the book for all. Of course Wolf's loving son, Rich, is part owner of the Manhattan (and now Las Vegas, too) hot spot, making such an extreme event possible.

"The results as to promotion and improving sales are hard to determine," said Wolf, whose two Hilliard and Harris books will soon be followed by a double from Kensington. "The good news is I did get a really good review in *Jewish Book World*, and perhaps some of my speaking engagement requests came from there." Wolf didn't give away the books at her subsequent events, but sold very well.

Was her publisher pleased with the party? You bet. The heads of the company attended and enjoyed themselves so much they followed *Song of Miriam* with Wolf's *Dying to Teach*. However, that really didn't result in added promo effort from the press, which Wolf says was just getting started at the time.

From Bookstores to Libraries

"Do what you can afford," suggested Kit Sloane, another small press author, who had a launch party at Sky-light Books, a well-known Los Angeles independent. The event was a crowded success for the small store, and about 35 books were sold. Sloane filled the place with flowers and with cookies.

But, Sloane warns, "Launch parties are a way of getting your family and friends to buy your book, and if you

can't deliver on that promise to a bookstore or sponsor, then they aren't going to want you again."

While hot-ticket restaurants and even booksellers may be hard venues to line up (but try them), libraries will most often open their auditoriums and meeting rooms for such occasions.

Midwest author Lonnie Cruse, a real trooper at promotion, sets her launches at the local library and hires a caterer for the baked goods. A known celeb in her home town of Metropolis—yes, Metropolis—Illinois, Cruse sells briskly at these things with her own pile of books. What Metropolis resident doesn't want to read the Metropolis Mystery Series—and the author's '57 Chevy Series now out from Five Star?

James R. Benn, author of *The First Wave*, a Billy Boyle World War II Mystery from Soho Press, held his most recent launch at the Lyme Public Library in Lyme, Connecticut, complete with World War II re-enactors in dress uniform and combat gear from a nearby club.

"It was great!" Benn said. "About 100 people attended." Benn is on the library's board of trustees, so didn't have any problems booking the site. "But our library and most other public libraries are happy to support local authors."

Selling books for him was The Turning Page, an independent bookstore in Old Lyme.

"I sent out invitations to my mailing list, and the library promoted the event as well. My wife made lots of stuff and we did the usual cheese trays, wine, and lots of Guinness—in honor of my Irish-American main character—plus fruit drinks for the kids," noted Benn.

Though Benn loses money on the deal, he enjoys the celebration. "The only way to make it profitable would be to sell the books myself, but it's also important to involve the local bookstore."

Launch at Home

Middle grade author Rachel Nickerson Luna, who has a summer home on Cape Cod, held an elaborate tea party there as a launch for a recent Eel Grass Girls novel. "I put up flyers at the yacht clubs and all over the town," Luna explained. "I also sent out invitations to fans. The area newspaper ran an article about tea parties and ▶

mentioned my upcoming event.” Because the party was to be at her home, Luna didn’t list the address but only gave that out when someone called. A Cape Cod bookshop, the Yellow Umbrella, sold “tons” of the most recent book as well as her earlier ones.

The bookstore representative set up at a table in the yard next to the sign-in book. After the girls and parents registered (giving email information), they were served high tea of cucumber sandwiches, watercress, tiny cupcakes, brownies, scones, and beverage. Later, games included a plastic egg hunt, a plastic butterfly hunt, and a scavenger hunt. More books were sold. “I was totally exhausted and filled with joy by the time it ended,” said Luna.

Find a Bar

Melissa Senate, whose first novel, *See Jane Date*, was turned into a made-for-TV movie, threw herself “a whopper of a launch party” for that one. “I scoped out a few locations—bars and restaurants—until I found exactly what I was looking for: a swanky bar that had a dimly lit private back room lounge lined with enough red-velvet cushioned seating for 50 to 80 people. The owner said I could use the space for free as long as I guaranteed at least a \$400 bar tab to make up for losing his happy hour space.

“In the end, the bar tab was just under a thousand, including the waitress’s tip, but it was worth every penny to me. My family came, along with friends, and former coworkers.” Senate, whose latest is *Questions to Ask Before Marrying*, set out about ten books for first-come/first-servers, but added that “if I had a launch party now, I would invite local newspapers/media, reps, other local booksellers, and librarians. A launch party is about celebration, though, so you can’t go wrong.”

Author Marianne Mancusi (*A Hoboken Hipster in Sherwood Forest*) added, “Once I secured the venue, I looked for a way to entice people to come to the party. I asked my publisher for 50 books and they readily agreed. This was something that didn’t really cost them much.

So, I made up the promotion where if you bought a book you’d get a free wine/beer ticket, so we could pay the bar tab at the end of the night.” The bar named special martinis in Mancusi’s honor.

Find a Newer Bar

For promotion, she sent flyers to the local papers and weekly magazines. She emailed the flyers to everyone she knew, encouraging them to pass the info on to their friends as well. The bar she lined up was also very supportive and not only put the event on its website, but sent out info in a 700-recipient newsletter.

Mancusi’s advice for doing a launch party is to recruit friends to help, find a newer bar that might want free promotion, get your publisher involved, advertise everywhere, and figure out something unique (like the martinis) to get people’s attention.

In an online discussion, author Stacy Ballis (*The Spinster Sisters*) said, “Call around and find corporate sponsors to underwrite the party. All I paid for was postage and envelopes for the invitations. My sponsors provided the space, personnel, food, and both non- and alcoholic beverages. They designed and printed the invitations, and put together great gift bags.”

Ballis went for a splashy big (around 250 people) event. “You are a princess. You deserve a party. Invite all the local media, especially the social columns. Invite all your family and friends.” For signage she requested that her publisher send 20 cover blow-ups. She also used her cover art postcards as invites for her personal mailing list.

While it’s rare that the publisher pays for (or finds a sponsor to pay for) a big launch party, that will sometimes occur. If it doesn’t happen with your book, then create your own event to celebrate and stimulate some coverage, reader interest, or bookseller excitement.

G. Miki Hayden is the author of The Naked Writer, an easy-to-understand alternative to the dreaded Chicago Manual.

Business Briefs

Borders New Concept Store: George Jones, Borders Group CEO, discussed the concept store at the AAP (Association of American Publishers) annual meeting. He was very optimistic about the fledgling re-organization plan. The concept is reducing almost 20% of the titles in a store and has increased sales. Some credit is given to face out displays. Las Vegas had a concept store open in March with 14 more scheduled over the summer. Jones is also staying with the plan to sell books published by Borders exclusively in the franchise’s stores.

Popular Children’s Publisher Changes Hands: Albert Whitman & Company has a new president and vice-president in John Quattrochi and Patrick McPartland as partners Joe Boyd and Richard Gutrich retire after 40 years.

Whitman publishes children’s fiction that includes standards like the Boxcar Children Mysteries as well as more topical novels such as *My Two Uncles* and non-fiction titles like *Be a Friend: Children Who Live with HIV Speak*

The View from Here

By Susan Wiggs



Worst Booksigning Ever

When you first sold your book, did you dream about going on tour? Did you imagine yourself putting on grown-up clothes, lipstick and new shoes to sally forth to meet your adoring public? Maybe you pictured yourself with a slick-looking Moonsus business tote slung jauntily over your shoulder, dashing from one bookstore to the next, leaving a trail of avid readers in your wake.

Then one day—be careful what you wish for—you find yourself on a book tour. You're going to bookstores and big-box stores, doing signing after signing. And grim reality sets in—the inhuman hour you have to get up to get to the airport in time for your flight. The soul-sucking lines and security measures at the airport. The dearth of media coverage, forcing you to confront the reality that no, the publication of a novel about a woman's emotional journey to self-actualization is *not* exactly the news hook the papers have been looking for. Then there are the events themselves—the frighteningly empty seats at the readings, the painful absence of book-buying fans. The oh-shit expression on the bookseller's face when she realizes *no one is coming to buy a book*. You're asked where the bathrooms are, where the *Twilight* books are, and would you mind holding this 16-foot boa constrictor?

By the end of the first leg of the tour, you've cycled through the stages of grief—denial, anger, bargaining and bleak resignation.



According to a publicist at a major New York house, a typical multi-city tour costs the publisher about a thousand dollars a day. That sounds steep, but compared to the cost of media advertising, marketing and PR, it's a bargain. Guess what a 1/12-page (not half, one-twelfth), full-circulation ad in *USA Today* costs? \$31,000. That's a whole month of touring! Other big-circulation publications charge accordingly. So the ten grand for your multi-city tour is chump change compared to a national ad campaign.

Still, you have to ask yourself, is this the best use of your time and the publisher's money? Sometimes, yes, absolutely. You can probably think of a few writers who not only wrote terrific books, they signed and promoted their way to success, doggedly schlepping from one event to the next, building an audience reader by reader.

Some writers are born stars. Their personal charisma, intense reader-character bond and huge sales tend to draw impressive crowds. Their events are a cross between a tent revival and a rock concert. Readers stand in line for hours to meet them and get their autograph. You want names? I'll give you names. Twenty-something years ago, I saw a line of Anne Rice fans in Houston wrap around an entire city block for the chance to meet her, and believe me, these were not the kind of fans you want to disappoint. These fans had fangs. Seriously—you do not want to mess with fans like that. Anne stayed in her seat for hours, making sure each and every one of them got a signed book. (Note to self: Don't send a single reader home disappointed.)

The incomparable LaVyrle Spencer once told a group of us that, early on in her career, she devised her own do-it-yourself book tour, staying with friends and fellow writers in towns across the heartland. And how about Nora Roberts—readers at a group signing in Harpers Ferry were given time slots on their tickets to avoid a massive crush. I once made a trek into the city to “rescue” Diana Gabaldon from obscurity when I saw that she was signing at a store not known for big turnouts. I needn't have worried. There wasn't a seat left in the house. Janet Evanovich had an event in a casino, ▶

thrilling fans numbering in the thousands. Debbie Macomber's fans, God love 'em, come to her signings like the pilgrims to Lourdes, hugging their beloved novels to their chests. Jodi Picoult toured faithfully for each book—that's how I ended up meeting her in person—and built her readership with steady determination. Now a Picoult booksigning is SRO, and some even have to charge admission, she's so popular. Catherine Coulter is a one-woman party, and her readers know it. Rick Bragg and Sherman Alexie can fill an auditorium.

Then there are the rest of us. Authors whose books might well be enormously popular with readers, but whose booksignings resemble the aftermath of a nuclear winter. Our readers tend to stay away in droves. Once while on tour, when one lone reader approached me to buy a book, I recall texting my husband: "I'm being stamped to death by my legions of *fan*."

Here's the truth—my readers don't necessarily want to meet me. Does that bother me? Hurt my feelings? Hell, no. They want to buy and read my books, and bless them for doing so. This is as it should be. Just the reader and the story, with no pesky author getting in the way.

Next time a slow signing gets you down, remind yourself of that. You're a writer. You should be home writing your book. That's what your readers want from you. Not your signature on the title page, but the story that comes after. Also remember that if your book is a mass market paperback, it's especially hard to make an impact by doing booksignings. For me personally, the biggest shot in the arm my career has gotten over the years is a big honkin' print run.

There's a story—possibly apocryphal but I like to think it's true—of a mega-bestselling author who found herself at a drugstore signing, sitting at a table laden with her latest novel...and not a single customer stopped to buy a book. So the author asked the store manager what he paid for the books. She wrote him a check for that amount, signed all the books, then proceeded to give them away to startled shoppers. How smart is that? The author got credit for the sale, and for a few hundred bucks, spared herself the humiliation of a failed signing. And I'm betting she won some new readers by giving them a book.

A book tour's not so bad, you might tell your mom on her nightly phone call. At least I'm seeing the country, staying in classy hotels, meeting new people. And it's not *really* killing my writing schedule, is it? Some writers honestly do write while on the road. They carve out a little portion of their busy day to write a scene or revise something. In my dreams, I do this. In reality, I explore the neighborhood and hotel amenities, check out the minibar, go to the fitness center, flip through the TV offerings and check my e-mail.

So why book tours? Some people in PR will tell you

it's a necessary component of the campaign. If you want publicity in the media, you have to stage an event so there's something to write about. In that sense, a booksigning is not about selling a book. It's about the media coverage of the scheduled event. Unfortunately, this blast of media doesn't always include a front-page spot (with photo and book jacket) in the entertainment section of a major newspaper, review coverage, appearances on afternoon TV and call-in radio. More often, media coverage is often a half-inch blurb in the "What's Happening" section: "Author Flair MacKenzie reads from her new novel at 7:30 at Timewise Bookstore."

And all right, if you've read this far, you get to see a shot of the Worst. Signing. Ever.

Here it is, at a military base where my fellow author was an Army Ranger with a memoir. I didn't sell a single



book, but he was so busy, he made me hold his 16-foot python, Roxanne, while he signed. I was so traumatized by the snake signing that I had to soothe myself by buying this couture dress—and yes, that's a snake print.

So how about it? Tell us your worst booksigning nightmare. Share it on the Ninc loop. We're all ears.

Susan Wiggs's next scheduled booksigning will be in Natick, MA on April 10 (details at <http://www.susanwiggs.com>). She promises a snake-free event.



Ninc Bulletin Board

COMPILED BY NANCY J. PARRA

Publishing, it's not just a job, it's an adventure!

Ninc Outreach is looking for the few, the proud, the multi-published novelists for career support.

If you'd like to help us reach out to nonmembers who'd benefit from our organization, please volunteer. All assistance welcome, even if it's taking Ninc brochures to a conference you're attending.

Contact Charlene Teglia, Outreach chair at charlene@charleneteglia.com.



Big Things are coming to NINK in May!

The May issue of *NINK* will not only include a report on the New York conference and all the wonderful columns and articles you've come to expect—May marks the introduction of e-*NINK* bonus pages.

This extra material will be available *only* to e-*NINK* subscribers. (Not because we don't love our paper subscribers also, but because we can include this bonus material in email at very little extra cost to Ninc.)

Also in May only, everyone will receive a copy of e-*NINK* as a way of introducing you to all the features of the electronic edition of the newsletter. Paper subscribers will receive the paper edition as well in May. So you'll be able to compare the two versions and decide which you prefer. *Watch for this special edition of NINK in May.*

New membership dues policy going into effect for 2009!

Non-US residents who get e-*NINK* will pay the same dues as US members. Only non-US members getting *NINK* in hardcopy will pay a surcharge for foreign shipping expenses. Due to postal rate hikes in 2007 and again in 2008, the foreign postal fee will be raised for 2009.



Ninc is forming a website committee.

Many different positions available! No technical knowledge needed. We're looking for people to update and organize information on various Ninc web pages, as well as to generate and implement new ideas and services for the site. If interested in joining this committee, contact Laura Resnick at LaResnick@aol.com or Kasey Michaels at KCMi@aol.com.

Have you recently changed your email address, literary agency, mailing address, phone number, or pen name? Don't forget to update your **Member Profile** at Ninc.com!

As Ninc's 2008 conference draws to a close, we're making plans for autumn 2009 in St. Louis! The hotel and conference dates will be announced soon.

Committee Information

I'd like to thank Mary Kilchenstein for her great work checking all of the Author Links on the Ninc.com website, so that members can be sure the links to their websites are up to date and functional. Mary has volunteered to re-check the Author Links three times a year, as we work to get the website ready for its redesign in 2009.

Mary is a great example of members doing "Just One Thing," in our hopes of getting more members involved in the care and feeding of Ninc. The more members who will do that "Just One Thing" will help make a huge impact on member services. See, we don't want to "own" you. We just want to "rent" you for a while...

Kasey Michaels
Pres-Elect 2008



DRM Overview

BY TRICIA ADAMS

For fuller information on what Ninc is doing to protect your DRM, see the full article beginning on page 9. Ed.

Digital Rights Management (DRM) is the term used for various kinds of copy protection used on digital versions of music and written works (as well as other media) to keep those works from being copied 'unlawfully.' This was codified in the Digital Millennium Copyright Act of 1998.¹ Much of the division seen in the music industry over DRM is due to the interpretation of what a purchaser is lawfully entitled to and what she is not.

In the case of electronic books (ebooks)², DRM is also used to constrain the contents of the book to a specific format (usually locked down – meaning it cannot be used on another device using a different format – but not always). Amazon's new Kindle is one example of this, and Sony's Reader is another. There are many other devices used as ereaders, including non-dedicated ones such as Palm PDAs and smartphones. Note that the specific formats are software, not hardware, even when limited to specific devices.

The term DRM cannot be used these days without also bringing with it the issues that are involved. The music industry has long used various DRM methods, few of which made their end-users happy. There has been a constant tension between the music industry and its customers. The Electronic Freedom Foundation has this to say:

"Major entertainment companies are using 'digital rights management,' or DRM (aka content or copy protection), to lock up your digital media. These DRM technologies do nothing to stop copyright pirates, but instead end up interfering with fans' lawful use of music, movies, and other copyrighted works."³

This mind-set is also present in the ebooks reading community. This is partly due to what is called the eBabel of formats for ereaders, including formats that have been abandoned or made obsolete, thereby rendering the ebook unreadable to the purchaser. There are blogs dedicated to ebooks and ereaders—Mobileread.com and Teleread.org are two—that often will have articles complaining of the locked-down nature of ebooks and questioning its fairness, as well as postings in their forums about how to circumvent some of the formatting. Though less wide-spread than with digital music, there are also programs that are downloadable from these sites (and others) that allow copying and reformatting of locked ebooks.

The music industry has been battered over their choices and, in large part because of the protests, many of the previously-used DRM methods are being withdrawn. One positive has been that it's the industry, and not the artists, that has taken most of the heat of opposition to the DRM schemes, keeping most musicians from being directly seen as "the enemy."

Digital publishing, however, has not had the wide-spread appeal that digital music has had over the last few years, and is several years behind the music industry when dealing with a wide-spread audience. While e-publishing has shaken out somewhat over the last few years, quite a few issues remain. The introduction of the Kindle by Amazon has also—pardon the pun—rekindled the debate and concern.

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1. <http://www.copyright.gov/legislation/dmca.pdf>
 2. The music industry also uses DRM to constrain to formats, but I'm not going to go into those formats here.
 3. <http://www.eff.org/issues/drm>

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