



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



VOLUME 33 : NUMBER 1
JANUARY 2022

Nink January 2022

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President's Voice

By Lisa Hughey



Welcome to 2022! Here's hoping that this is the year we get back to some sort of normal.

First and foremost, please be sure to thank our outgoing president, Tawdra Kandle, for her work for NINC. She served as president for two years, coming into the job unexpectedly early, with one month of NINC board service before being thrust into a leadership role. She was also the conference programming chair and assistant programming chair during her tenure as president. She has served our membership with tireless grace. I couldn't be more thankful because she is returning to conference programming chair for 2022.

Next, NINC has agreed to allow access to our membership for participation in a graduate research study on the creative process. Participation is completely voluntary, and your answers and information will not be shared. All identification data will be stripped for the study results. Kaleigh May, the PhD student at Case Western Reserve University who is running the study, has offered to share an early copy of the findings. We will keep you updated as the research progresses. Sign-up and study information is in the newsletter.

As for me, here's a short introduction. I've been writing for many years. In 2011, I began indie publishing and since then I have published over thirty books in several romance subgenres.

I first heard about NINC way back before I was published. I had friends who were founding members. Joining NINC was on my milestone list as I traveled along my publishing journey. I never expected to be the president six years after my first conference, but I should have realized that this job would be part of my journey. I like volunteering. Throughout my life, I've served on the boards of several organizations, both philanthropic and business-related. I like learning about an organization, studying the possible paths forward, and making decisions that will best benefit the membership.

We have a fantastic board with diverse backgrounds and a sincere wish to develop and support our members. Our president-elect is Celeste Barclay and we've already had discussions

about the trajectory of this next year. Our returning board members are Hallee Bridgeman (secretary), Timothy Cerepaka (treasurer), Harper St. George (newsletter editor), and Terese Daly Ramin (central coordinator). Steven Womack is stepping in as our advisory council representative. I'm looking forward to working with them all. If you are interested in volunteering with NINC, please reach out to me at president@ninc.com and we will find a position for you.

My charter is to lead our organization into this next phase, to grow and expand our membership and offerings, while preserving the original NINC mission.

Thank you for placing your trust in me.

~Lisa Hughey

USA Today bestselling author [Lisa Hughey](#) writes about strong heroines who are perfectly capable of rescuing themselves and the heroes who love both their strength and their vulnerability. She pens romances of all types—suspense, paranormal, and contemporary—but at their heart, her books celebrate the power of love. She lives in Cape Ann, Massachusetts, with her fabulously supportive husband, two out of three awesome mostly grown kids, and one somewhat grumpy cat.

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/>

From the Editor

By Harper St. George



Welcome to a new year of *Nink*!

The September 2021 issue of *Nink* included a survey that asked what sort of column you would like to see added to our regular offerings. The overwhelming favorite of respondents at 86% was a column focusing on marketing topics. I am happy to introduce Smart Marketing for Savvy Authors written by Tawdra Kandle. Tawdra has a lot of great ideas about leveling up your author business with practical tips and strategies you can use wherever you're at in your author career. I am thrilled to welcome her monthly addition to the newsletter. This column will appear along with The Mad Scribbler, our column discussing current events and observations in publishing by Laura Resnick. They are meant to supplement our regular articles related to writing craft, writing life, the business of writing, and yes, even more marketing and publicity topics.

I'm happy to report that our DEI quarterly articles will be returning this year. These articles tackle topics related to diversity, inclusion, and equity in writing and publishing. Look for those in our January, April, July, and October issues. This month Patricia Burroughs has crafted a piece on the challenges facing neurodiverse writers in NINC.

I am so excited to be back for another year serving you as *Nink* editor. If there is a topic you would like to see covered in *Nink* or if you would like to write an article, please reach out to our acquisitions editor, Trish Milburn, at ninkacquisitions@gmail.com. Please feel that you can also reach out to me with any questions, feedback, or ideas for future *Nink* content at ninkeditor@gmail.com.

Harper St. George writes historical romance set in various time periods from the Viking Era to the Gilded Age. Her latest series is The Gilded Age Heiresses. She lives in the Atlanta area with her family.

Nevertheless, They Persisted

Neurodiverse writers in NINC

By Patricia Burroughs



Editor's Note: This is part one of a two-part article on the challenges facing neurodiverse writers. Part two will appear next month and discuss tips for overcoming these challenges.

All writers have mountains to climb and obstacles to overcome on the road to publication, but the journeys of neurodiverse writers are particularly steep and riddled with hurdles. Recently, a number of such NINC writers shared tales of their journeys and advice for those on a similar path.

“When your brain is—” cue scary music “—the enemy!”

Most neurodiverse writers are quite fond of their brains, but as a Facebook status post would say, “It’s complicated.”

The neurodivergent brain, if not—cue scary music—the *enemy!* is at the very least a troll squatting on the bridge, refusing to let you cross. But what if this particular troll can’t be tricked or defeated?

Well, then, you have to blow a hole through that damned mountain and build a path of your own.

For neurodiverse writers, these trolls have names: *dyslexia*, *dyscalculia*, *dysgraphia*, and *attention deficit disorder*. Some people have symptoms of one; many have a combination of any or all of them. For example, 30-50% of people with ADD also have at least one of the other three.

Meet the trolls and a few of their weapons

In very broad strokes:

- Dyslexia makes reading difficult.
- Dyscalculia makes math difficult.
- Dysgraphia makes writing difficult.
- ADD makes concentrating difficult.

“Difficult” can range from relatively minor to life-altering. For our writers, early life lessons included being called “stupid,” “lazy,” or worse. These insults even came from teachers and family, including frustrated parents convinced that “You’re smart enough. You’re just not trying hard enough.” Punishment at school and home was common.

Many of our neurodiverse writers shared that those words still hurt, causing wounds that never heal.

“Despite being a USA Today bestselling author of boxed sets and single titles in multiple pen names with over 50 published titles, and awards won, I still feel stupid. The teasing, mocking, childhood bullying for being labeled ‘retarded’ is still a force that drives me to work harder and write better. To prove not only to the world but to myself that I am more than a label.”

—Ciara Knight, dyslexia, dysgraphia

The following symptoms are by no means exhaustive. They’ve been chosen to illustrate some of the unexpected ways these disorders can affect us.

Dyslexia

Most people have at least an awareness of dyslexia and will assume it’s “writing backward.”

But it’s not that simple. Each dyslexic person sees their own unique view of the page. Letters, numbers, and symbols have a lot more tricks than shifting into reverse. They bounce around on the line, fly off the line, leave long white spaces on the line while they squish together in bunches—everything but do the hokey-pokey.

Symptoms associated with dyslexia:

- Trouble remembering names
- Difficulty in reading aloud, if able to read aloud at all
- Confusing visually similar words like “can” and “cab”
- Erratic spelling
- Difficulty skimming or scanning text
- Difficulty processing and absorbing text, even after rereading
- Difficulty with Twitter and text messages because it’s impossible to edit if difficult to read, and because of text-shorthand
- A need to communicate only in email or attached documents, so fonts can be changed and text adjusted for easier reading

Research can be particularly challenging for dyslexic writers. One writer avoids foreign book settings and distant time periods because they can’t do the research. They sometimes reread information a half dozen times and still aren’t sure they copied the details correctly or truly absorbed the material. Watching YouTube and documentaries is helpful, as are

audiobooks. Again then, taking notes can be fraught with error. They might spell a name or place several different ways without realizing it, for example, and then have no idea which is correct.

Dyscalculia

Dyscalculia isn't just "trouble with math" or "like dyslexia, only for numbers." Again, it affects people very differently, and can produce other challenges in addition to difficulty—perhaps extreme—with numbers and mathematical processes.

Additional symptoms of dyscalculia:

- Inability to learn times tables, both because of the math concepts involved and the memorization of numbers
- Using stick figure tallies or counting on fingers when you hope nobody is looking
- Difficulty cooking
- Difficulty keeping score in games
- Difficulty reading maps
- Confusing right and left; for example, looking at a left turn arrow on the GPS and interpreting it as turning right, while still convinced that you have turned left
- Struggling to learn dance steps or anything involving motor sequencing
- Difficulties with spatial awareness, such as frequently driving over the curb when turning a corner or bumping into tables
- Difficulty making change
- Misjudging money
- Misjudging speed or distance
- Misjudging how much time there is before an event
- Misjudging how much time it takes to do things, even things you do often

But it's important to point out that misjudging these things doesn't mean the dyscalculic person is careless, or lazy, or exhibiting their disregard for others. The neurodivergent brain is actually sending false signals and those are difficult to overcome.

Dyscalculic NINC writers shared frustrations with their inability to handle HTML. They've even been viewed by others as difficult when explaining that they simply can't learn it.

"HTML code would be impossible. The way I switch numbers around like crazy? Lord, no. Add symbols and I'd be literally screaming into the void. Something that seems simple is cutting costs using a new email marketing service. I'd like to seriously expand my mailing list so that it doesn't cost me an arm and a leg. But Author Email, a service that's very affordable for up to 10,000 subscribers, requires HTML coding to customize emails with logos, colors, etc. That's a big 'Nope!,' so I'm still with Mailerlite."

—Lynn Emery, dyslexia and dyscalculia

Dyscalculic writers also report the inability to learn or use HTML makes them unable to create or modify their own websites. Hiring someone to do this is expensive, and updates and tweaks cause ongoing expense and frustration.

The math and detailed sales reports involved in major ad campaigns puts these out of reach for dyscalculic authors. One writer says that her inability to accurately read royalty statements and interpret bills leaves her wondering uneasily if she's being cheated.

Spreadsheets are another nightmare. All those little boxes and numbers!

Dysgraphia

"What is dysgraphia?" asks [this article in ADDitude magazine](#). "In short, it's a learning disability that affects fine motor skills like writing, buttoning a shirt, or tying a shoelace, as well as the mental processes associated with writing, like picking a topic, organizing ideas, and making a coherent point." Thus the dysgraphic mind can cause problems with both the physical act of writing on a page and the mental process of communicating with words.

More symptoms of dysgraphia:

- Slow handwriting development
- Slow writing speed, even when copying
- Illegible or inconsistent writing
- Mixing upper- and lower-case letters haphazardly
- Difficulty writing complete words
- Difficulty writing words without skipping letters
- Randomly mixing lowercase and uppercase letters, or print and cursive letters
- Poor spatial skills, such as uneven spacing or poor use of margins
- Difficulty writing and thinking at same time
- Using an awkward and tense grip on a pen or pencil
- Unusual posture or positioning when writing
- Cramps and pain in the fingers, wrists, and palms while writing
- Difficulty with spelling
- Difficulty articulating thoughts in writing
- Difficulty with spell-check, having difficulty picking out the correct word from the list of possible options
- Difficulty getting to the point in written communication; rambling or repeating the same ideas several times
- Difficulty getting to the point when in verbal conversations (see above)
- Difficulty analyzing and recognizing structure when writing
- Difficulty putting steps in the proper sequence

How do you discover if you have any of the Dys-es?

Most of the writers responding to the questionnaire discovered that they had one of these specific learning disabilities on their own. Dyslexia and dysgraphia weren't even on the radar when we were in school.

The good news is that there are many free questionnaires and quizzes online. Take more than one for the issue that you suspect you may have to recognize more symptoms. Because the symptoms of all the disorders can vary wildly, the questions on these tests do as well.

“A few years back, a nurse friend said she thought dyscalculia was my issue. I’d never heard of it. When I looked it up...BOOM...there it was. It also included symptoms of other things I have trouble with that I never would’ve connected with math at all. From childhood, though, I did have an issue with self-esteem. It was caused by more than dyscalculia, but I did feel when I was younger that I was a very stupid person because of my inability to do most math. Once I understood there was an actual disability, I was able to give myself more slack.”

—Denise Agnew, *dyscalculia*

Good news

The other good news is that next month we’ll complete our look at neurodiverse writers with attention deficit disorder.

And we wouldn’t want to leave you floundering! We’ll also share much advice and many tips and techniques about taking care of your neurodivergent brain. Most of these tips are great for anyone, so those of you with neurotypical brains should also check it out.

But neurodiverse writers and neurotypical writers have the most important things in common.

We’ve all found comfort and escape during life’s dark moments by escaping into books. We are all bound together by a love of stories, of books, of reading, and of writing.

Our other bond?

Once upon a time a long time ago, whether at age 9 or 19 or 49, each of us sat down, followed our hearts, and tried to write a book.

The odds were against all of us.

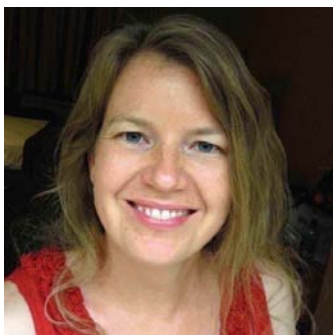
Nevertheless, we all persisted.

Pooks (a.k.a. Patricia Burroughs) is a novelist and screenwriter. She is an Academy Fellow, having received the Academy Nicholl Fellowship in Screenwriting (awarded by the Academy of Motion Picture Arts & Sciences). She loves Pratchett, Aaronovitch, Dunnett, and Heyer. She desperately needs a maid.

What to do When Your Book Has Been Published by a Fake Account

How to remove the offending book and get paid YOUR royalties!

By Jean Oram



Recently, I spent several months dealing with a copyright infringement issue that affected more than a dozen authors and titles. Originally, I had believed the only goal was to have our stolen novels removed from sale. I soon learned that beyond this, as the rights owner, I could also request the royalties earned on the fraudulent ebooks.

What to do when you discover your works have been stolen and published

1. Don't panic.
2. Move fast and make this a priority—time is of the essence.
3. Start searching.
 - Find all the stores where the offending book is listed.
 - Then move on to a search engine and search for the fake author name, the fake book's title, publisher name, parts of the fake book's book description, etc. (This was instrumental in our case when it came to finding more impacted authors and additional fraudulent titles.)
 - Also check reader sites such as Goodreads as they can be a fountain of additional information.
4. Follow the trail.
 - Carefully check the fraudulent book's also-boughts to ensure there aren't more of your books being infringed upon. Also watch for recommendations from the stores based on your search habits around the fake book—this was how I found a second instance of infringement on my book AFTER the first one had been removed from sale.
5. Reach out to other impacted authors if you find more cases of copyright infringement.

- Not only did working together increase our knowledge and help us find more infringement cases, but it expedited the process of blasting through roadblocks.
6. Document your findings.
 - Take screenshots of every single instance of the copyright breach you can find in case you need this information after the book has been taken down.
 - Screenshot the Look Inside copyright page, the complete book listing page and URL on each store [including the published date, publisher, title, cover, author name, the book description, any book identifiers (e.g.: ISBN, ASIN, EAN), as well as any other relevant metadata]. Don't assume this information is the same on each store.
 - Also screenshot any search engine results, and anything you find on Goodreads or similar sites.
 7. Buy the fake product.
 - This idea kills me. But the idea, according to my lawyer, is that you will be in possession of physical evidence of the infringement product should you ever need it.
 8. Request to have the offending book removed from sale.
 - If you are working with a publisher, at this point you would reach out to them to handle this.
 - Each store/site has their own copyright violation form for you to fill out, and they range from simple to complicated. Read the instructions carefully.
 - If the book is still available for sale after a week, follow up. Be persistent and, if you have a rep, don't be afraid to reach out to them as soon as you discover the breach—but ensure you perform Step 6 first as reps can be magically fast!
 - If the offending book is listed on sites such as Goodreads, you can request to have the book record suppressed so it will no longer show up in searches.
 9. Document the process.
 - Keep records of everything you do (as well as any case numbers)—even if it's time consuming. This information, along with your earlier screenshots, will come in handy for establishing timelines and keeping track of conversations if things get complicated or go on for a long time.
 10. Bonus move: Claim all versions of your books on ACX—Amazon's audiobook publishing platform.
 - Some scam artists are hiring narrators on a royalty-share basis for books they don't have the rights to. Block them by claiming the rights to all of your books, even if you don't plan to produce them. (Within the ACX dashboard, be sure to search for all of your titles, author names, as well as your series names to ensure you catch any system duplicates, as others could still claim them.)

The book is removed from sale! Yay! But wait, you're not done.

This was where things got interesting in our case. The author who reached out to me suggested that as the confirmed rights owner of the infringing content, we could claim any royalties earned on those works simply by contacting the retailers' copyright infringement departments.

It's important to note that you reach out to a distributor if one was used to distribute the fraudulent title(s). However, you may not know if one was used until you're speaking with the various retailers. In our case, when the books were removed from sale, one of the store's copyright infringement teams sent a summary of sales along with who to contact in order to claim the royalties—a distributor.

In my situation, the distributor paid me for the author portion of royalties earned from my two infringement cases. However, it is important to note that in some cases, retailers may issue refunds to the defrauded readers.

Tips for when a distributor was used

When a retailer pulls a book from sale, they inform the distributor, but they don't always explain that it's because of a copyright infringement issue.

If distributors don't know the book has been pulled for a copyright infringement issue, there is no reason for them not to pay the fraudulent author. Therefore, I would recommend you speak with the distributor's infringement team as soon as possible to ensure they know why the requested work(s) were removed from sale, and that you are the rights owner. As well, you can also request that they pull any other remaining copies from sale in case something was missed during Step 3.

This is also where time matters. Most royalties are paid within 60-90 days of the start of the first month of sales. So not only do you want any offending books reported before the first royalty payout cycle, you also want to ensure that they know to pay you. (Note that once the money has been paid to the infringer, it's gone unless you pursue legal action against them.)

When you need legal help and tips on hiring the right person

Although I got paid, the accounting I'd received from retailers and the distributor didn't match. I was getting wildly different numbers, and after sending more than 50 emails to a dozen different contacts, I hired a lawyer.

It is very unlikely you will ever need to do this. And, in my case, I'm sorry to say that while I learned a lot, the math discrepancy was never resolved.

On hiring a lawyer

1. Ask around, but don't take recommendations at face value. (Note that it is standard practice for your first call with a lawyer to be a free consult.) Specifically, ask about their experience and knowledge. In other words, be sure they know how the publishing process works so you don't literally end up paying to train them about the business and how best to rep you.

2. Keep track of the time they've spent on your case by regularly requesting a current tally of charges. A lot of charges can get racked up in a month, especially if their billing cycle is offset and your current invoice is for work that occurred six weeks ago. Also, let them know your budget cap before you start.
3. Set an agenda and time limit for phone calls/meetings. Then stick to it. Any chitchat or tangents that occur in the conversation are going on your bill.
4. When you are given possible ways to proceed, ask for a few days to think it over. What might look like the best avenue at first might not be once you've had 24 hours to think about it. Don't pay \$400 to have a letter drafted that will never be sent.
5. Don't be afraid to ask for copies of communications your legal team has received. You might understand the answer differently than they do.
6. Track absolutely everything. Make notes on every discussion with your legal team and save emails. Things can get complicated and go on for a long time, but your notes will keep you prepared if you need to argue facts. (I kept track of everything in Scrivener—hundreds of pages of emails and timelines! But when my lawyer needed to see the emails I'd already sent, or I needed to argue a bill, I could quickly compile a PDF of relevant information.)
7. Be specific about which actions you want your lawyer to take and when. If they suggest five avenues of action, don't just say yes. Pick one at a time and issue a timeline for it. Otherwise, for the sake of their efficiency, they might write five letters to five different people when, in reality, you only need one because that letter opens the avenue you need.

I hope you never need this article or its tips. But if you do, I hope you come out on top and get paid for your work!

Jean would like to thank the NINC legal fund for their assistance with her copyright infringement case, as well as send a big thank you to author Bianca Sloane for alerting her to this infringement case, for her ongoing help, and for pointing out that we could claim the royalties made on any sales.

Jean Oram grew up in an old schoolhouse in a Canadian town, population 100 (cats and dogs not included). She is the New York Times and USA Today bestselling romance author of feel-good, tingle-inducing, heartwarming romances. She lives in Canada with her husband, two kids, cat and dog.

Growing Newsletter Engagement

A case study

By Mindy Klasky



Newsletters remain one of the most valuable tools authors have to promote our work. Our newsletters can be created without filters on content. We aren't restricted by anyone else's ideas about whether an image or a word is offensive. We manage the frequency of communication without being forced to bid for the privilege of reaching our audience, as we must for cost-per-click advertisements. And we can turn our newsletters into conversations, deepening our bonds with our readers.

Newsletters, though, are under fire. Apple now gives recipients the ability to obscure their data, so that senders of email no longer receive accurate reports on which emails were opened. (Google is likely to do the same in the near future.) Newsletters have long been subject to spam-fighting rules, often being shunted off to recipients' spam or promotions folders based on specific "trigger" words or an email service provider's disfavored computer server.

Now more than ever, a newsletter is far more likely to reach a recipient's inbox (and to be read and acted upon) when the recipient has communicated with the sender in the past. While that communication may be in the form of opening an email, more valuable contact occurs when a recipient clicks on a link in the message or replies to the message with an email of their own.

One author, [Pru Warren](#), has built an avid, active base of readers by using her newsletter to collaborate with her readers on a multi-part novel with a variety of choices for each installment.

A rose by any other name

Warren calls her project You Decide. It is a madcap romantic suspense story, complete with gorgeous spies, an octogenarian trickster, and a plot to derail a presidential candidacy. It functions, in many ways, like the popular multiple-choice novels marketed under the federally registered trademark Choose Your Own Adventure.

Beginning in April 2021 and continuing through November 12, 2021, Warren emailed a new installment of *You Decide* to her mailing list. The installment included:

- A one- or two-paragraph summary of the action thus far.
- A chapter of the story, generally between 1,000 and 1,500 words, usually ending with a cliffhanger.
- Three options for the next installment—typically along the line of “Follow Character A, B, or C from this encounter”—along with a reminder that readers could always submit their own idea instead of selecting from the list.
- A promotion of Warren’s current standard-book release, including an image of the cover, a short summary of the plot, and a link to purchase the book.

The course of true love

Warren modified her storytelling approach as *You Decide* proceeded. As an initial matter, she quickly realized that she needed to label the point-of-view character for each installment. With a week between entries, readers didn’t necessarily immediately recognize the tone of each perspective.

Similarly, after the first dozen or so installments, Warren realized that she needed to include a short summary of the preceding action. Readers had to be reminded of secondary characters’ names and functions. Occasionally, they also needed to be refreshed on plot threads that had been launched several episodes earlier.

Approximately one-third of the way through the story, Warren polled her subscribers, asking them what level of heat they wanted in the book’s love scenes. Readers voted overwhelmingly for “spicy.” Warren’s published novels include spicy scenes, so the vote was not surprising. Warren did announce the results of the vote, though, so that readers who wanted sweet romance could adjust their reading habits, possibly skimming some episodes.

Occasionally, Warren had strong ideas about where she intended to take her story. Those ideas could be encouraged by giving readers one or two very appealing options, making the third a relatively weak contender. (Once, when Warren was determined to write the long-promised love scene, she told her readers no vote was necessary for the following week. No one complained!)

The final two episodes coincided with a long-scheduled vacation when Warren would have no internet access. Of course, story options were quite limited by that point, as Warren was writing the climax and brief denouement of the novel. The penultimate segment did not offer readers any choices; instead, it promised a short epilogue (thus preserving readers’ expectations and Warren’s vacation plans).

All’s well that ends well

In general, Warren considers *You Decide* to have been successful. When she launched the story, she created a new newsletter segment, sending only to the subscribers of her general newsletter who expressed interest. In the course of writing *You Decide*’s 36 installments, Warren received at least one vote from approximately 90% of the *You Decide* subscribers. Approximately 5% of the subscribers voted on every installment.

Warren successfully strengthened her connections to her readers. Consistent “opens,” frequent replies, and occasional clicks on embedded content all made it more likely that future emails from Warren will arrive in her readers’ inboxes, rather than their spam or promotion folders. While the inner workings of email service providers are obscure, the benefit of having a highly connected segment of subscribers (You Decide readers) may provide a “halo effect” to other Warren subscribers, connoting the overall strength of Warren’s list.

There were, however, some shortcomings that became apparent as the experiment progressed. While one subscriber joined the reading list approximately halfway through the story (after meeting Warren in person and hearing about the venture), the reading base did not otherwise expand once the story began. The “barrier to entry” was simply too high, with a large backlog of story segments to be read by anyone joining partway through. (Warren did provide the entire “story thus far” on her website, along with the choices for each preceding installment. Those entries are available [here](#).)

Writing the story also took time during Warren’s busy writing week. In addition to writing her weekly You Decide installments, Warren sent her more traditional newsletter to her subscribers (weekly, for her most engaged subscribers, and monthly for everyone else.) Of course, she also wrote novels as well.

Warren is publishing the complete You Decide story as a novel, *Emma’s Mission* (which should be available by the time this article is published). She intends to list as a co-author all subscribers who voted on every installment. She’ll send an ebook copy to every subscriber who voted on even one installment.

And one final measure of the experiment’s success: Warren intends to launch a second You Decide project in the coming year!

*USA Today bestselling author [Mindy Klasky](#)’s most recent novel is the romantic comedy *The F Word*, the second volume in her *Love in the Age of COVID* series. Klasky learned to read when her parents shoved a book in her hands and told her she could travel anywhere through stories. As a writer, Klasky has traveled through various genres, including romantic comedy, contemporary romance, and traditional fantasy. In her spare time, Mindy knits, quilts, and tries to tame her to-be-read shelf.*

How to Make Your Readers Really Feel

Writing with emotion!

By Joanne Grant



If you want your story to connect with the reader and be memorable, it's not enough to simply tell a story and explain the characters' feelings. Instead, you need to immerse your reader in a myriad of emotions to experience the story and really make them really feel.

So if you have ever received feedback such as: *I didn't connect with the characters* or *The story lacked emotional depth*, or perhaps you just want to dig deeper when you write emotion, this article will offer tips to help you do just this!

Emotions are complex

When readers fail to connect with a character the way you'd hoped, it could be because the expression of their emotions is too simplistic.

There are the broad strokes of emotions: sad, happy, angry, but to say a character is sad, for example, doesn't capture the complexity of emotions that is specific to the situation or the individual character.

Instead dive into the nuances and many shades of the broad emotion to find depth. For example, sad could be mournful, dejected, depressed or hopeless and can be relevant to an array of different situations. Find the more nuanced emotion that is right for both your character and the situation they are reacting to.

But of course, you don't want to *tell* the reader how a character is feeling; you want to *show* it so they can connect with the character and the moment.

How to show, not tell emotion for greatest impact

Most of human communication is nonverbal, so whilst a character can say "I am angry" there are endless ways to *show* a character being angry, or the shade of anger they are experiencing. Body language is essential to this. Recognise that not everyone shows emotion in

the same way, so think about how your characters as individuals will react in different situations.

When showing a character's reaction think about both their emotions and feelings:

- Emotions are visible and are often instant and uncontrollable.
- External reactions such as clenched fists, colour rising, and agitated movements can be seen by other characters and the reader and be interpreted as a type of anger.

In addition to body language and the visible signs of emotion, there are the character feelings—what is going on internally.

- Feelings are the byproduct of emotion and are not visible.
- Internal reactions such as a sick, hot feeling in their stomach or creeping tingles up their spine could depict fear or dread, for example, and the reader can be privy to those feelings to deepen their connection to what the character is experiencing.

The combination of visible and sensory reactions can create a more visceral experience for the reader to connect to and to evoke a feeling within them.

How to get close to your character

Using deep point of view, whether you are writing in first or third person, can help your reader get up close and personal with your character. The aim of deep point of view is to erase much of the narrative voice and therefore close the distance between reader and characters. The reader can see their innermost thoughts and feel what they're feeling.

A technique of deep point of view is to replace dialogue tags with beats. A beat can show who is speaking without the intrusive he/she/they said, create texture and movement, avoid the dreaded floating heads and, of course, can be a great way to show emotion.

Here is an example:

From a dialogue tag that tells:

"What is it you want from me?" she asked angrily, frustration clear on her face. "I've answered every question truthfully!"

To a beat that shows:

"What is it you want from me?" Sarah's face reddened. If she was a cartoon character, steam would be coming out of her ears. "I've answered every question truthfully!"

When writing your beats, try to avoid using the emotion word, "frustration" in this case, and instead replace with how the emotion is manifesting itself. By allowing your reader space to interpret the emotion, it can bring them closer to how a character is feeling.

A note on tags versus beats: depending on your preference and style, this doesn't mean you have to eliminate every dialogue tag. A well-appointed dialogue tag should be almost invisible to the reader, and I have read very engaging books that use a variety of beats and tags with great effect so don't feel you can't mix it up!

Use emotive language

Connecting your reader to your characters is key in making them feel, but there are other tools you can use to great effect. Don't neglect the mood and tone of your story through setting and the use of emotive language throughout your storytelling.

Think about the emotion that you want to convey in a scene and look to your setting to either help create and harmonise with that emotion, or to purposefully clash and create conflict with the emotion. This obviously depends on the type of story you are writing and the effect you want to create.

Think of a wedding scene. It could be picture perfect with fragrant spring flowers perfuming the air as sunlight streams into the church, highlighting the nervous groom's golden hair as he fidgets nervously. Or it may *look* picture perfect, but the fragrance of flowers is overpowering, the church is dark and cold, and the groom's fidgeting is becoming increasingly erratic. Which one of these descriptions makes you feel comfortable, as though the wedding will go well?

The horror genre does this exceptionally well, such as a spooky derelict house, or a cabin hidden deep in the woods. These types of settings create a tone and successfully manipulate the readers' feelings, but evoking mood through setting is effective in all fiction, so don't forget to utilise emotive language in your descriptions.

When it comes to making your reader feel, it really is the whole package. A combination of nuanced character body language and expression of emotion, with deep point of view and evocative scene building and use of language, can all combine to create a richly vivid experience that the reader will *feel*. And hopefully will continue to feel long after they have finished your story.

Joanne Grant is an editorial coach and publisher for Severn House. With nearly 20 years of editorial and publishing expertise, Grant has edited hundreds of novels over the years and understands how to coach authors of all genres to overcome their barriers and deliver their best work. Sign up to her [newsletter](#) for inspiration, tips and offers; join her Facebook group, [Motivation for Writers](#); or connect on Twitter [@JoanneMGrant](#).

Smart Marketing for Savvy Authors

Smart marketing on a small budget

By Tawdra Kandle



Last summer, the Nink team surveyed the membership about possible topics for a new regular column in the newsletter. The overwhelming response was that our readers want to hear more about ... marketing! So for the next twelve months, we'll do a deep dive into an examination of how we can most efficiently and effectively raise the visibility of our books. Each quarter, we'll focus on a different subtopic of marketing. We're kicking off the year by doing a deep dive into marketing where you are, discussing how to maximize ideas on a limited budget (January), how and when to make a push for leveling up (February), and marketing time optimization (March).

In the rock musical *Tick, Tick, BOOM!*, playwright Jonathan Larson has a conversation with his agent Rosa following the first workshop presentation of his musical *Superbia*. She's told him that despite the show's brilliance, it's not going to be produced, and he asks her, "What am I supposed to do now?" Rosa's answer is one all writers will understand.

She says, "You start writing the next one. And after you finish that one, you start on the next. And on and on. And that's what it is to be a writer, honey. You just keep throwing them against the wall, and hoping against hope that eventually, something sticks."

Write the next book. It's the standard line whenever we start talking about the best marketing practices, and when we're focusing on promoting our books on a small budget, writing more books is certainly a key piece of the puzzle, even if we don't want to hear that or believe it. The fact is that the bigger our backlist is, the more material we have for loss leaders, participating in vendor specials, and author cross-promotion. *Write the next book* is the most cost-effective form of budget marketing there is.

It pays to be intentional about what you write, too. In many genres, writing in series is essential. And although of course there are exceptions to any rule, sticking to a genre and even subgenre instead of jumping from one to another can give you a better foundation for success. Readers who know what to expect are often more likely to come back for more from a favorite author.

Even if you write different genres or tropes, developing a brand and keeping your books in line with that brand through covers, titles, blurbs and graphics is a large part of marketing through craft.

Tap the hive

But then what? Even when we understand the importance of creating new content regularly, those of us with small (or practically non-existent) marketing budgets are often looking for more than that. We want new ideas, ways to get eyes on our books without breaking the bank. Fortunately, there are a myriad of options to keep your sales buoyed without too much of a financial investment—even if they do require a little more thought, time, and effort.

First, consider finding other authors who face similar financial constraints and form a group to generate ideas and swap information—what’s working for you, what isn’t working, and what gives you a great bang for your buck. Tapping the hive mind is a wonderful way to think outside the standard marketing box. What you might not consider doing, others may have done successfully.

Use what you own

Next, optimize the tools you already have. Consider your website, and ponder what you can do to make it fresher, sharper and more up-to-date. If you aren’t website savvy, you might be able to trade services with another author who does have the necessary know-how. Take a good, hard look at your newsletter, too. Are you sending it as often as you could? Can you tweak your content to make sure your readers are engaged? Have you cleaned your list to make sure you’re sending to customers who want to read your emails? Check out newsletters sent by authors you enjoy and note what they’re doing. Consider putting your own unique twist on those ideas.

While we’ve all become used to the idea of pay to play on platforms like Facebook and Instagram, free social media content still has value. Posting regularly on your author Facebook page, paying attention to a dedicated reader group, and putting together fun and engaging photos on Instagram may not make you a bestseller, but it can keep your books and your branding in front of readers.

Goodreads is another platform where a little effort can go a long way. Posting on Goodreads whenever you have a sale and including it in your release plans is free and relatively easy. If you’d like to brush up on optimizing your use of Goodreads, check out author Alessandra Torre’s [free webinar](#).

Don't forget what's free (or cheap)

Don't forget that many vendors and other author support businesses offer free or low-price tools that can help with promotion. Both Kobo and Barnes & Noble have promotion tabs on their author dashboards (if you don't have access to the tab, email to request it!). These can range from quarterly to weekly opportunities. While not every submission is accepted, those that are can see a nice spike in sales or downloads.

If your books are in Kindle Select (for Kindle Unlimited), you have the option to use your five free days or one countdown-deal per quarter. Determining the best time to use those tools (as part of a book release in the same series, for example) and how to best get those sales seen is integral to their success.

[BookFunnel](#), [Prolific Works](#) and [BookSprout](#) all offer free or low-cost monthly subscriptions. BookFunnel includes options for finding author newsletter swaps or joining genre and group promos for free or full-priced books. Using BookSprout can introduce your work to new-to-you readers who sign up to receive notification of advanced reader copies, gaining you not only reviews but also potential future customers.

BookBub is well-known in our industry for its coveted Featured Deals, but were you aware of how many free tools the company offers? [BookBub Partner](#) Marketing and Education rep Carlyn Robertson shares, "Any author with ebooks available for purchase on a major retailer can claim their Author Profile and begin growing a following and can reach those followers in a few different ways."

First, Robertson says, you can post recommendations for books you've read. These will appear in a few places throughout the BookBub website for readers to discover. And if a book you've recommended has a Featured Deal, BookBub will email all of your followers to let them know. Also, any time you release a new book, BookBub will email your followers a New Release Alert at no cost as long as you make sure your book is included on your author profile. If you want to invest a little more, the paid Preorder Alert email costs \$20 per 1,000 followers and reminds your readers that you have a new book on the horizon.

Growing your BookBub followers can help maximize all of BookBub's tools. Consider adding your BookBub follow link to the confirmation email when newsletter readers unsubscribe, giving them an option to stay informed on your sales and new releases.

Be strategic—and think long-term

Moving beyond the basics, sometimes a limited budget can challenge you to examine your goals and the methods you employ to reach them. Possessing endless resources can't make a difference if you don't have a defined path for finding your readers.

Author business guru Joe Solari (*ADVANTAGE: Harnessing Cumulative Advantage in the Winner Takes All Publishing Market*) advises thinking strategically when it comes to promoting on a shoestring.

"Selling more books is not what makes a sustainable publishing business," notes Solari. "Discount deals, using deal newsletters, low price sales, and other strategies to drive unit volume can make sense. This is how you can get more visibility, but they target pools of high-

volume, low-price readers. Not that they are bad customers. They just will not turn into full-price customers.”

He suggests considering what signal you want to generate and defining the type of customer on which you want to build your business—for example, full-price versus discount versus subscription readers. Once you’ve made that decision, you’ll need to run different campaigns for that list of customers so that you treat them differently.

Solari also notes that it’s important to begin with the end in mind. “I’ve found that what drives a successful publishing business is the mindset that *this is a long game of successive rounds*. You can’t win this game in the first few rounds, but the work you do in early rounds compounds.”

For instance, how you use your book backmatter and newsletter list is key. If you’re using a free lead magnet, your email sequence should align with your story experience to persuade customers to read your free book. Keep them on a separate subscriber list until they actually become paying customers.

Also, Solari advises keeping a separate list of readers who come to your list from the backmatter of your full-priced books.

“When designing marketing for them, focus on the reading experience. If you have a backlist, use email sequences to guide the reader through your series.” Instead of only sending sales-push heavy newsletter, he says, “Consider creating story-based emails that remind the reader what they just finished and what open loops get resolved in future books. We want to keep the customer in the reader trance state reading your books.”

By coaching your reader through your series of books, you’ll improve the lifetime value of every new reader. Attracting the right customers can help ensure they’ll stick around for all of your book launches in the future.

Even if you’re not swimming in a six-figure (or even a four-figure!) marketing budget, with a little creativity, time and effort, you can still raise visibility and get some eyes—and hopefully some buys—on your books.

Tawdra Kandle is the USA Today bestselling author of over 100 romances that span genres from contemporary through paranormal. Her engaging and realistic characters bring readers back again and again to devour the steamy love stories she spins.

The Mad Scribbler

The Ghosts of Conferences Past, Part Three

By Laura Resnick



"I'm easy. Put me in an interesting location with good people and I'm there."

—Jane Curtin, actress

I was chairperson of NINC's first New York City conference. As described in my previous installments on this topic, in the era when traditional publishing was the only realistic way for a career novelist to reach a wide audience, NINC sought to attract editors and agents to the conference. And it was increasingly evident that the best way to get them there would be to hold the conference within a short cab ride of their offices. So in 1997, the NINC BoD decided for the first time to go to the Big Apple itself, the nerve center of the publishing industry. And for my sins, I was chosen to run that conference.

It never occurred to me, when I agreed to do it, that this decision would ultimately lead to me being stranded alone after dark in an alarming neighborhood, with a moving truck full of thousands of dollars' worth of equipment loaned to NINC as a favor, while I watched the hired driver—who had neglected to mention he didn't have a driver's license—being arrested and handcuffed shortly after he crashed the truck into a taxi.

We had decided to go *big* for the first NYC conference, and that included hosting an art show featuring the work of about two dozen professional cover artists who lived in the tri-state area. And the show was a success. Many editors and agents attended the Saturday evening gala we hosted amidst more than 100 paintings. Artists and art directors participated in conference programming and networked with writers. NINC members bought original art on display in our pop-up gallery. Overall, it was a special and memorable event.

It was also a huge undertaking. We could only pull it off because many NINC volunteers donated their time and muscle-power to long hours of setting up and taking down our pop-up gallery. And we could only even contemplate this ambitious project thanks to the extensive help

of a New York-based science fiction/fantasy club whose experienced members helped us with the complex logistics of organizing and hosting an art show. They also loaned us all their equipment for hanging, displaying, and lighting the art...which valuable equipment I came close to losing to impoundment when NYPD arrested the driver of the moving truck that I'd hired to return the stuff to its storage unit after the conference ended.

(Fortunately, I was able to find a pay phone and contact a member of the sf/f club who knew how to drive a truck. He met me around midnight on the dark street—I was easy to find, since I had an *enormous truck* with me—and drove the equipment the rest of the way to its destination.)

And that was just one of the interesting adventures that awaited me in New York after I agreed to chair that conference.

The hotel, for example, was an unmitigated nightmare to deal with. I had not chosen it, but based on its central location and reasonable rates (for NYC, that is), I could understand why the site selection committee had picked it. How were they to know that it was managed by pirates, thieves, and marauders?

I should clarify that, in the years before NINC established a steady relationship with the Tradewinds Island Grand Resort in St. Pete Beach, the conference moved city to city, year after year. A conference has to book space well in advance, so a site selection committee and/or the NINC BoD typically chose a city and a hotel for a conference that would subsequently be managed by the next BoD and the conference committee they recruited.

I served once on the site selection committee in 1994, when I traveled to Denver, Colorado, with another volunteer. We visited half a dozen hotels, toured their facilities, and met with hotel staffers in charge of persuading people like us to choose their site for our conference. The weather in Denver was wet and foggy that whole week. Staffers at every hotel we visited pointed toward their picture windows and described the mountains and beautiful views we'd see if only the weather would clear. By the time I left Denver, I was convinced that the mountains were a myth created to lure visitors to this damp city.

The other thing I remember is that various members who attended the Denver conference the following year were disappointed with the hotel I'd picked, and I decided that site selection probably wasn't my strength.

Based on that, I didn't blame my appalling experiences with the NYC hotel on the site selection committee, who had no way of knowing that the hard sell the hotel gave them to secure NINC's business would, after we were irrevocably committed, devolve into extortion, bullying, shell games, and scams.

The first sign that we were dealing with thugs was when, after it was far too late to secure a different venue, the hotel unexpectedly demanded an enormous pre-payment, out of the blue, and said they'd cancel our contract if they didn't get it.

(If you're thinking we should have sued, then you have no idea how extraordinarily expensive litigation is, as well as how much of your time and life it consumes.)

We had equally bad experiences with the hotel after the conference began.

For example, NINC had reserved the hotel's biggest ballroom for the art show, where we would also host the Saturday night gala, and we had spent considerable time planning the

layout of the pop-up gallery based on the dimensions of that room. So you can imagine my cold shock when the hotel informed me—*while* we were unloading the truck and hauling the art show equipment into the hotel—that they were allocating our long-reserved ballroom to a different organization and we couldn't use it. Moreover, they told me without blushing that this wasn't a mistake; it was a deliberate decision.

The hotel expected conventioners to drink alcohol, and to drink a *lot* of it. They were appalled to look at their bar revenue after NINC's first night in the hotel and discover many of us don't drink at all and the rest are light drinkers. The hotel had counted on making a fortune selling us booze. We were disappointing them. So they were giving our space to an organization of surgeons whom they could count on to purchase an average of five alcoholic beverages per person that night. The hotel would make tons more money off them than off us.

I said, tough, we have a contract, you have a legal obligation to put us in that room, and that's where we're going.

The manager said, yeah, he thought I'd say that, which was why he'd waited until the surgeons' event was already in full swing before telling me I couldn't have the ballroom.

I stormed out of the office and went directly to that ballroom—where I found it chock full of older men in tailored suits, swaying and staggering around. A few of them noticed me and said hello. The alcohol fumes nearly knocked me over. I explained they were in the wrong room, I had a contractual agreement to move a ton of equipment into this room *right now*, and they needed to take their party elsewhere... But they were so drunk that I didn't think they understood a word I said—and their party was just *starting*.

(Note to self: try never to need surgery.)

Fortunately, someone on my committee figured out that we could create a large enough space for the art show by removing the room dividers that created walls between some of our meeting rooms. By turning those smaller rooms into one enormous space, we were able to construct our gallery as planned. Then I had to convince the **!^%\$!#@)*!&* hotel to allocate some other meeting rooms to us, since now we'd have to change the location of our program sessions.

Additionally, when we reviewed the hotel's bill line by line after the conference, we found \$5,000 of erroneous charges. Let me reiterate: *five thousand dollars'* worth of bogus charges. It took more than a month of arguing to get those charges removed, but they finally cooperated. By then, there was an unconcealed mutual desire not to have any contact ever again from then until the end of time.

By contrast, the NINC hotel in San Diego in 2007, my first year on the BoD, was wonderful to deal with. The BoD had acquiesced to the desire many members expressed to attend a conference in one of the Pacific Coast states. But despite a great hotel and excellent conference, only about 60 people attended, and we had to empty out an alarmingly big portion of the treasury to cover our losses. Afterward, NINC's treasurer used members' zip codes to create a map showing physical distribution of our membership. And that map revealed a lot to us.

The vast majority of our members lived east of the Mississippi River, and San Diego (or any far-west destination) was a very long trip for them. Meanwhile, NINC numbers west of the Big Muddy were not only low, our Western members were also very widely dispersed across huge

areas. We realized that no matter where we held a conference out West, it would always be inconveniently far away for the vast majority of members—including members living in the West.

In recent years, NINC has ceased its restless roving. Since 2014, NINC's conference takes place every year at the Tradewinds in Florida, and it's contracted to continue doing so for several more years. And nearly every calendar year, there are members who urge NINC to consider a different location.

From the perspective of an attendee, there are a number of reasonable arguments in favor of moving the conference, such as: Florida is very far away from me; that airport is inconvenient for me; I hate Florida; I hate that hotel; I've been to that location too many times and want to go elsewhere; I know a place I prefer.

However, Tradewinds and St. Pete Beach work very well for NINC, as does returning to the same location year after year. The people planning the conference know the site very well, and the hotel is very familiar with our needs. NINC can negotiate better terms and rates by committing to multiple years in a contract. We don't run into nearly as many unexpected problems and nasty surprises when dealing steadily with just one hotel for years, rather than dealing with a new/unfamiliar hotel—and city—every year. NINC also gets excellent attendance at Tradewinds and—so important for planning and budgeting—*predictable* attendance numbers.

If any of these conditions change, NINC is quite likely to consider changing venues. Meanwhile, though, after 20+ previous years of coping with the frequent challenges, unpleasant surprises, unpredictable finances, and occasional disasters of moving city to city and hotel to hotel every year, there's a lot to be said for a regular annual destination. In terms of planning, partnership, attendance, and budget, continuing to meet at the same successful location every year is self-evidently the sensible path for NINC—and for the people in NINC who do the work of planning and running the conference.

When not sitting at her desk or lying on her couch, [Laura Resnick](#) is a fearless Underground tour guide in Cincinnati, Ohio.

NINC Member Discounts

By Emilie Richards



Need to deliver a reader magnet, send ARCs to reviewers, distribute ebooks at promotional events, or fulfill digital sales to readers? [BookFunnel](#) makes all that and more easy. BookFunnel provides all the needed support to help readers connect to your book, so that you don't have to. Private and secure, BookFunnel offers a variety of plans for authors at all levels. They have generously offered a [discount coupon for NINC members](#) who are new subscribers and want their Mid-List or Bestseller yearly plans. The discount applies to new subscribers only, not as a refund or credit for future renewals. But if you are interested in an upgrade, you can contact them individually, tell them you are a member of NINC, and see if they will help.



Emilie Richards is the author of over 80 novels which have been published in more than 21 countries and 16 languages. Richards has won the RITA from Romance Writers of America and multiple awards from RT Book Reviews, including one for career achievement. She regularly appears on bestseller lists, and ten of her books have been made into television movies in Germany. Richards lives in Sarasota, Florida, with her husband in the winter and Chautauqua, New York, in summer.

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: *A link to the new member packet will be included as soon as it's been updated.*

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

2022 Board of Directors

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

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2022 Committees

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

- Central Coordinator: Terese Ramin
 - Assistant Coordinator: Mica Stone
- 2022 Conference Committee
 - Conference Director: Mel Jolly
 - Programming Chair: Tawdra Kandle
- Authors Coalition Representative: Laura Phillips
- Diversity, Equity, & Inclusion Committee
 - Chair: Celeste Barclay
 - Misti Boehm
 - Pooks Burroughs
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 - Wayne Stinnett
- Discounts Program: Emilie Richards

Central Coordinator

Novelists, Inc. c/o Terese Ramin
P.O. Box 54, Hartland MI 48353
admin@ninc.com

Address changes may be made on the website.

Nink Newsletter

January 2022 edition – Vol. 33, No. 1

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.

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