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President's Voice

By Lisa Hughey



Hard to believe it is already May. This year is flying by. NINC's new website is up. We definitely have had some glitches. Most of the official NINC emails were down for a few weeks, so if you sent an email to me or any of the other board members and didn't hear back, please try again. (Our apologies!)

The nominating committee is about to begin the search for our next President Elect. If you are interested in volunteering for the NINC board or just getting more involved in NINC, please email me at president@ninc.com or contact the chair of the nominating committee, Wayne Stinnett.

Our current bookkeeper is planning on retiring this year and we are beginning the search for her replacement. If you have suggestions or know of someone who has bookkeeping experience with small organizations, please contact me at president@ninc.com or Laura Resnick, the Central Coordinator, at admin@ninc.com.

Finally, after many years serving NINC as the Central Coordinator and the keeper of NINC knowledge, Terese Daly Ramin has retired from NINC. Terey has worked tirelessly for the organization and multiple boards have benefited from her vast knowledge of historical context regarding NINC's policies and procedures. Terey is moving on so that she will have more time to work on her own stories instead of keeping NINC running. The next time you see Terey, whether online or in person, please remember to thank her for her years of service. Happy Retirement!

Lisa Hughey

USA Today best-selling 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 is committed to welcoming a diverse and inclusive membership to our organization and serving all members. No author will ever be discriminated against on the basis 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](#), [traditionally published 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



I have a few announcements this month. The first is that the June edition of *Nink* will be going out on **June 6** instead of the usual June 5. We have had to make a slight schedule adjustment for June only, and we plan to return to the fifth of the month for newsletter delivery in July.

Also, there is no Mad Scribbler column this month, but it will return in June.

Finally, I am happy to announce that our official Ninc.com email addresses are up and running. We will be slowly phasing out our Gmail accounts over the next few months. If you need to reach anyone on the newsletter team, please use the following email addresses going forward.

- Harper St. George, Editor: newsletter@ninc.com
- Trish Milburn, Acquisitions Editor: ninkacquisitions@ninc.com
- Laura Resnick, *Nink* Production: admin@ninc.com

Harper St. George writes historical fiction 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.



Can you believe we are only a little more than four months away from NINC2022: Work Smarter? Before you know it, we'll be basking in sea breezes while we network, catch up with friends, and learn all the things!

If you haven't registered for the conference yet, the team recommends that you do so quickly: we are nearly at capacity. Also, our hotel room block has already sold out once and promises to do so again soon.

Finally, if you have friends who want to join NINC and attend this year's conference, they must apply for membership by the end of this month in order to qualify in time to register. (We can't guarantee that we'll still have spaces by then, but just in case ...)

Our Featured Guest Speakers list includes Melanie Harlow, Elana Johnson, Monica Leonelle, Janet Margot, Nora Phoenix, Julia Spencer-Fleming, Nick Thacker, Carol Van Den Hende, Skye Warren, Susan May Warren, and Jasinda and Jack Wilder. We'll also enjoy fascinating workshops from Renee Rose and Vanessa Vale.

Our confirmed sponsors include Plottr, BookBub, Well-Read Translations, SPF, Vellum, Reedsy, Draft2Digital, Becca Syme's Market Better-Faster Academy, Podium Audiobooks, and Dave Chesson's Atticus. Don't despair if some of your favorites aren't listed; it doesn't mean they're not coming. We have more industry guests and sponsors to announce next month!

For 2022, we've added quite a few new sponsored events—we'll share them next month. (Yes, that's a tease!) The team is excited to tell you all about what's new. We'll also be announcing workshop titles and blurbs over the next six weeks, so be sure that you're on the IO group and/or our conference Facebook group, open only to registered conference attendees.

And stay tuned for more updates coming your way.

Tawdra Kandle is the 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. She lives in central Florida with a husband, a mischievous pup, and too many cats.

Behind the Scenes

How to plan a fabulous NINC conference

By Tawdra Kandle



I remember my first NINC conference so clearly. I was nervous—I really didn't know anyone there in person, even if I was acquainted with some attendees online—and I was excited. Having qualified for membership was an enormous milestone in my career. I just knew I was going to learn **all the things** and network with other authors and vendors who I might not otherwise ever meet.

I wasn't disappointed. The entire week, from the first NINC-adjacent UnCon through the Saturday night Beachside Buffet, was like living in a dream for me. I met people, I talked with so many authors and industry guests, and I listened even more. When I left (not happily!) on that Sunday morning, I thought to myself, *This is the best event I've ever attended. I can't imagine the amount of work it must take to put it together.*

Nowadays, I don't have to imagine! I've been privileged to be part of the conference planning process for four years now. While I definitely don't know it all, I'm certainly more aware of the hours—not to mention the blood, sweat and tears—that go into creating five remarkable days in September at the beach.

The process of planning the conference has been shifting in the past five years, evolving just as our organization has been doing. For instance, it's hard to believe that we've been actively courting sponsors for less than a decade, and that our current sponsorship team is actually only the third group of volunteers in that role. Because we had several years of programming chairs planning only one conference before they stepped down, it was a challenge to create a standard and reliable process for everything that goes into the event.

That was one of the reasons that the board hired Mel Jolly as conference director in 2019. Over the course of the past four conferences, Mel has created a binder to keep all of the to-dos, templates, and processes in one accessible place. She also moved previous email interaction into Basecamp, a project management app that allows for easier communication and follow-up of to-dos and discussions.

Planning for the next conference, though, actually begins during the last one. We're usually actively scouting volunteers for roles that need to be filled during the coming year while we're still at the Tradewinds. We're also taking notes on what worked and what didn't while brainstorming solutions and new ideas. Since we're only physically together as a team once a year—during the conference—it's always helpful to talk to attendees and volunteers face-to-face about what they've enjoyed and what they feel needs improvement.

After the conference, we all sleep for about two weeks before we hold the "post mortem." This is a team-wide meeting where, with the benefit of distance and time, we discuss the good, the bad, and the needs-to-be-fixed about the latest event. We also talk about teams for the upcoming year.

Usually before the post mortem, we send out two surveys: one goes to conference attendees to solicit opinions on workshops, meals, and accommodations, while the second goes to all members to find out why some didn't attend and what might change their mind for future events. That's a ton of valuable data, which we extrapolate and put into an organized format to help us plan for the next year.

A note here from the person who did the extrapolating and organizing this year: NINC members include a wide range of very opinionated people! I had to laugh at the extremely diverse comments: one attendee loved a presenter, another did not. One raved about the food, the next one complained about all of it. None of that is bad; we take everything we read and form a conclusion that is somewhere in the middle.

Next, usually around the beginning of the year, we begin brainstorming Featured Guest Speaker invitations. You might not be aware that NINC speakers fall into several different categories. Featured Guest Speakers are invited to present at least two workshops in exchange for compensation (complimentary registration, hotel room, and travel expenses). Industry Guests (those who have businesses that could be of interest to our attendees) are invited to pitch workshops to the programming team, and we accept those as space allows. Sponsors are Industry Guests who have graciously offered to contribute to the cost of the event in exchange for certain promotional considerations (banners, logos on napkins, signs, inclusion on apps and website); often, their sponsorship package includes the option to present a workshop.

More recently, we've begun asking members to present single workshops in exchange for a discounted registration. While NINC maintains strong rules against personal product promotion, it cannot be denied that in this era of indie publishing, with so many members running successful author support businesses, our attendees can only benefit from hearing their fellow authors speak.

The programming team comes up with a long list of potential speakers culled from our personal experiences at other conferences, interactions online or in person, books we've read or classes we've taken, and word of mouth from friends and NINC members. We use the

suggested speakers list from our survey to inform that list as well. Our criteria is more stringent than nearly any other author event; since all of our members are multi-published, professional authors, we demand material that is masters level, nothing that is aimed at beginners or unpublished writers.

In a perfect world, our final list of invitees walks a fine balance between craft-centric and business speakers and indie and traditional topics, encompassing presenters whose expertise focuses on romance, thriller, mystery, fantasy, and literary fiction (among others). We are also intentional about inviting top-of-their-field speakers who come from diverse backgrounds and include a wide range of gender and identities.

It's important to remember, however, that although we can *invite* this perfect list of presenters, we cannot guarantee who will accept our offer. Consequently, our final roster of speakers represents those we wanted to hear who were also available and willing. We understand that our members might be disappointed that their preferred expert isn't part of the conference, but we can't control who says yes!

Once we have finalized those invited speakers who have said yes, we begin fine-tuning topics, titles, and blurbs. The programming team facilitates the travel and accommodation arrangements for all of these guests, gathers bios and headshots for our promo and announcement purposes, and begins to put together a first draft of the conference schedule.

It's usually in these early months that registration is opening, too. The entire conference team works to make sure that the forms are correct and ready to go, that we can help our industry guests, sponsors, and volunteers to register, and that our members have all the available information to secure their conference spot (and hotel room!). Our registration team keeps an eye on the forms, and our hotel team watches the room block closely, making sure that we are filling our commitment to the Tradewinds—and that we have enough space for all of our attendees!

As everyone's aware, there's more to the conference than just our incredible workshops. At the same time that programming is securing those, sponsorship is reaching out to our returning sponsors as well as to potential new friends. In the past three years, we've added five new types of packages to our sponsorship opportunities. This means that our attendees have the chance to speak with important and valuable vendors and industry professionals throughout the conference itself.

Sponsorship works with programming and the hotel team as we plan the meals, parties, and other exciting parts of the conference. We've been tweaking the concept of after-hours meet-ups, evolving from Night Owls to NINC After Dark, an amalgamation of roundtables and bar meetings. While we are aware that NINC After Dark was not perfect in 2021, we've taken the best parts, listened to input from members, and are crafting a new and improved option for 2022.

If this sounds like a lot of work ... well, it is! We have an incredible volunteer team who devote endless time and energy to making sure that the conference you attend in September includes the latest information, fascinating speakers and industry guests, and amazing food in a gorgeous beach setting.

And this is only Part One, taking us to about early April in the conference planning year.

The really intense hours start in early summer and ramp up through early September. Stay tuned for Part Two, coming in June.

Tawdra Kandle is the 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. She lives in central Florida with a husband, a mischievous pup, and too many cats.

Secrets to an Emotional and Satisfying Ending

By Johanna Raisanen



“Give the reader what they want, just not the way they expect it.”

—William Goldman

I love this quote by novelist and screenwriter William Goldman because expectations play a huge role in writing a satisfying ending. Of course, he wrote two of the best screenplays ever in *Butch Cassidy and the Sundance Kid* and *Princess Bride*, so he kind of knows what he’s talking about. In romance writing, the reader knows how the story ends: with a happy ending for the two main characters. That’s a given, but the key to making that expected ending emotional and satisfying is in how you get there. Just a head’s up: in an article about endings, there are some spoilers ahead!

Conflict and high-stakes black moment

As an editor at Harlequin, I often get asked what’s the most common problem I see in romance manuscripts, and the answer is invariably conflict. I bring this up because one of the things I’ve often said to writers is that romance readers know the main characters are going to end up together, but for the story to work, for the ending to be really satisfying, the reader has to think at some point, “My God, how in the world are these two going to overcome their obstacles and be together in the end?” The conflict helps create the tension and makes the reader doubt that *expected* happily-ever-after ending!

I polled my Harlequin colleagues and more than one mentioned conflict and having a black moment that is so high stakes, emotionally, that when the characters overcome it, the ending gives the reader that oh-so-satisfying sigh of happiness. Katie Gowrie, Harlequin editorial assistant, states, “When I think about what makes an emotionally satisfying ending in a

romance, for me it usually has to do with seeing the leads overcome a high-stakes black moment—one where we really see them faced with a hardship or a choice and they make the decision to come through that together. It always makes the romance more life-like, I find, when the couple has to make the choice to love each other and find a way to make their relationship work despite that it might not be easy, since we know in real life people are never really swept off their feet into a lifelong happily ever after. Kind of hand in hand with that, I always find it a bit annoying when the grovel doesn't match the previous actions of the one who needs to grovel—if the hero's been kind of a jerk throughout or done something really big to push the heroine away, I want to see him *really* make up for it! When this aspect is downplayed—when apologies characters owe each other aren't really made or just waved away, I find that unsatisfying."

Adrienne Macintosh, Harlequin editor, added, "Make sure your main characters *do* something to bring about the black moment, and make sure that there are consequences to their actions. In the recent kids' movie *Luca*, the titular character is a sea monster who discovers through the help of his new friend that sea monsters look like regular people on land—until they get wet. Toward the end of the movie, he outs his friend as a sea monster in order to fit in, causing a rift between them. Then he has to win back his friend *and* prove to the villagers that sea monsters aren't bad."

In the *Princess Bride*, the stakes couldn't be higher! Life and death, family honor, and true love. Buttercup, the movie's heroine, believes her true love Wesley abandoned her so she agrees to marry the horrible Prince Humperdinck. Wesley spends the whole movie facing many, many obstacles, all to find Buttercup and reunite with her. Because they have so much standing in their way, seeing true love win in the end is so satisfying—so much so that even The Grandson is willing to put up with the "kissing parts" to hear the story again.

Expectations

Editor Kathryn Lye, another Harlequin colleague, put it brilliantly: "To guarantee an emotional and satisfying ending, one thing writers have to do is fulfill readers' expectations. If you've promised high drama early on, then there needs to be high drama as those loose ends are tied up and the conclusion reached. If you've promised grand sweeping romance, you need to bring all 'the feels' to how things are resolved. If you've started with an injustice, you need to bring things full circle and make justice happen. Not delivering what readers are anticipating often leaves a feeling of being cheated or disappointment."

Kathryn illustrated her point with two examples from television: *The Sopranos* and *The Big Bang Theory*. The viewers of the finale of *The Sopranos* were anticipating an answer as to what happens to Tony. Instead, they got a cold full stop and no decision. Viewers were left having to imagine their own conclusion. Some would say that this is a conclusion, and it is, but not a very satisfying one to many.

Alternatively, there's the finale of *The Big Bang Theory*. The feeling of closure was clear. The emotional stakes were steep but so was the payoff—main characters were given individual send-offs that spoke to the spirit of the characters and the show. The finale also provided good punch lines to a string of fun, ongoing jokes. All around, viewers were left with a warm, secure sense of knowing the direction of these characters and their world.

Adrienne also mentioned, “You have to fulfill the expectations of the genre’s reader/viewer. The one example that comes to mind here is *City of Angels*, which is a romantic movie... only the heroine gets hit by a truck just after the hero becomes human for her. Not a very romantic—or satisfying—ending when you’re expecting a happily-ever-after! Another example of a disconnect between expectation and the ending is *The Five-Year Engagement*. It was billed as a romantic comedy, but toward the middle it became very depressing and dragged on for way too long.”

One movie that might be the exception to this rule is *Infinity War*. The superhero genre is predicated on the good guys winning in the end, and yet they don’t. Perhaps this works because the audience knew that there would be another movie where they *did* win? Other good twist endings: *The Sixth Sense* and *The Usual Suspects*.

In *Butch Cassidy and the Sundance Kid*, the two main characters are bank robbers. Lovable and charismatic, but still thieves. I think most viewers are rooting for these two to make it, even if they aren’t the most upstanding of gentlemen. I know when I watched it I was hoping they’d make it out of that cabin somehow, despite the overwhelming odds. However, even though things don’t end well for them, the ending felt right. The two bank robbers had crossed too many lines so justice had to be served.

The best endings come about through active participation from the characters. Avoid what’s called the “hand of God” resolution (Deus ex machina) where something or someone else resolves the issues. An example of this is in *Jurassic Park* where the characters are surrounded by velociraptors and all hope looks lost...until out of nowhere the T-Rex comes and starts eating the velociraptors. Although I admit that visually, this was cool!

Coming full circle

My colleague Dana Grimaldi, editor, says, “I always love it when the ending circles back to the beginning. Books where the author brings us back to a phrase, image, or situation that happened at the beginning of the story to show us what’s changed.” One of the best romantic comedies of all time, according to executive editor, Kathleen Scheibling, and I agree, is *When Harry Met Sally*, and it’s a great example that illustrates how a story circles back to a satisfying ending. First, the movie opens with a couple on the couch, talking about how they met. I think that opening scene took me aback at first—who is this couple? But as the movie ends with Harry and Sally on the couch, talking about their relationship, there’s a beautiful symmetry to the film that always leaves a smile on my face.

As Dana mentioned, there’s also a phrase that is repeated in the movie, that “men and women can never really be friends.” (And now I’m playing that whole scene where Harry explains why this is in my head!) Again, there’s a beautiful circling back to this idea of men and women and friendship in Harry and Sally’s couch scene. Such a satisfying ending!

Conclusion

A good ending, whether it’s a happily-ever-after or the murderer is revealed or the main characters die, can make or break a story. In romance, if there’s no happy ending, it’s not a romance! (Looking at you, *Romeo and Juliet*! A great play, but it’s a tragedy, not a romance.) A

good ending will leave your readers (or viewers) satisfied that love or justice has triumphed, in the story if not in the real world. And there's something very satisfying about that.

Johanna Raisanen has worked for Harlequin for more than 20 years. A graduate of the University of Toronto, she also received a diploma from the Book and Magazine Publishing Program from Centennial College. Raisanen works on a variety of contemporary romance series and enjoys working with authors to make their books shine. She lives in Toronto, where she likes to walk on the boardwalk along Lake Ontario, go to the movies, and hopes this will be the year the Toronto Maple Leafs win the Stanley Cup.

Productivity: Part Four

Dealing with bad productivity advice

By Michele Dunaway



Write every day. Outline. Writer's block isn't real, just push through it. Faster is better. You'll lose readers if you only publish once a year.

Like [Lisa Brown Roberts](#), who crafted the above list, 56.6% of respondents in last year's productivity survey said they'd received bad advice.

[Sherwood Smith](#) was one of those. Smith received bad advice from "a self-described master writer who makes a lot of money off desperate newbies" before the internet made researching the writer possible. "This 'master writer' has crappy sales and even worse reviews on Amazon," Smith said. "The basic advice was that 'professionals' write a story a week and send them out, and keep sending them and don't rewrite until an editor buys it."

Early in [Cathy McDavid](#)'s career she received advice about waiting for her muse to strike. "I had a gentleman tell me at a conference that I should wait every day for the muse to strike. If the muse didn't strike that day, then I shouldn't write and wait until it did show because nothing I wrote would be good anyway. I was inexperienced at the time, but even then I realized that unless I put my butt in the chair and wrote, even when my muse was miles away, I wasn't going to get anywhere in this business," McDavid said.

[Patricia Forsythe](#) experienced advice that rankled and temporarily threw her off her game. "Many years ago, another writer told me I was plotting my books all wrong," Forsythe said. "In fact, everything I did was wrong. I found myself in a crisis of self-doubt, stewed about that for days until I realized that, at that point, I'd sold five or six books. She'd only sold one. Crisis over."

In the survey, one of the top pieces of cookie-cutter "bad advice" was "write every day." Both [Jenna Bennett](#) and [Mindy Klasky](#) experienced this.

"Write every day. It's better to have crap on the page than nothing written.' This isn't true for everyone. Everyone's process is different, and some of us do our work in our heads before we put it down on paper. If we take the time to do that, rather than struggle through getting it

down on paper without thinking it through first, the results are usually better and, also, for those of us wired this way, a lot less frustrating,” Bennett said.

Buying into the mindset that every writer has to write every day can actually have a negative impact.

“‘Write every day’ doesn’t work for me, at least not over the long haul. Comparing my word count and overall productivity, especially with people who are uber productive (e.g. 10k words/day) demoralizes me rather than inspires,” Klasky said.

Writer’s journeys are unique, but often the advice isn’t.

“There are so many ways you can be a productive writer,” [Tracey J. Lyons](#) said about having to reject the advice of someone who told her that she must write at least 1,000 words a day in order to amount to anything. “The key is, find the system that works for you. But the idea that unless you meet a certain word count daily you won’t be successful is simply wrong.”

Writers’ muses also work differently, and the person giving the advice often assumes if it worked for them it should work for others as well. That’s not always the case.

“Some writers have insisted the ‘Law of Attraction’ works, and that if you simply imagine something will happen and send that thought into the universe, the universe will provide what you want/need,” [Judith Arnold](#) said. “In my experience, this does not work. At. All.”

Authors often feel a huge pressure to produce, and that the number of books is what matters.

[Leigh Duncan](#) found a tried-and-true process that’s best for her productivity. “Several of my writing friends regularly produce double, even triple, my usual daily word count. They’ve advised me to write as fast as I can without reviewing/editing as I go along. But using my slower, plodding method, when I finish a book, it’s pretty clean and requires only minimal editing,” Duncan said. “When I’ve tried their method, I spent just as much time re-writing as if I’d just stuck to my own process.”

Many survey respondents wrote that they’d been told outlining was the only way to be productive.

“Turns out that even though I’m not the fastest writer—and pantsing is probably part of that—outlining only slows me down more because I spend weeks setting up an outline and then almost immediately change everything once I start writing,” [Gwen Hernandez](#) said. “Fighting my natural process in the past has only made the process take longer and leached the joy from it.”

[Gerry Bartlett](#) experienced something similar. “Early on I attended too many plotting workshops that insisted I had to have outlines and character charts,” Bartlett said. “If I plan too much in advance I lose my enthusiasm. I like my characters to lead me through the story. That’s the fun of it.”

Sometimes advice can rub a writer the wrong way, or have unexpected consequences.

[Diana Peterfreund](#) once had a publicist who wanted her to write faster. “She said there was nothing she could do for me if I wasn’t putting out a book every month,” Peterfreund said. “That was, needless to say, our last month together.”

[Caro Carson](#) believes it never hurts to try a new creative method, but not on deadline. “Many authors I admire write whatever scene is calling to them, rather than writing a story in

order,” Carson said. “I tried this method and it was a disaster. Instead of being more efficient, I spent an inordinate amount of time stitching together all the various scenes. Themes and motifs that worked in one scene could be entirely absent from others, so I had to rewrite. I discarded some scenes entirely. I learned a lesson though, which was to respect my own creative process and the way my brain sees a story unfold.”

[Cap Daniels](#) called writing what you know horrible advice, saying it’s “often the first piece offered to fledgling writers by those who know little or nothing about the actual craft of storytelling. No one knows about life in galaxies far, far away, but that didn’t stop George Lucas. Write what you love, not what you know!”

Rejecting bad advice is something authors can control. Writers already deal with their inner critics; writers can train that critic to stamp out bad advice. If it doesn’t feel right, don’t do it.

“Friends suggested trying new software,” [Bianca D’Arc](#) said. “After banging my head against a wall trying to learn how it all worked, I realized I didn’t like it and it was actually hindering me from just getting on with the work.”

Sometimes the worst advice is to take specific advice.

“I consider any advice which assumes we can all be productive in the same way/using the same methods to be poor advice,” [Melanie Cellier](#) said. “Our best method of productivity will be individual, based on our wiring and life situation.”

[Michele Dunaway](#) writes contemporary romance, teaches full-time high school English and journalism, and meets herself coming and going.

Creating and Distributing Serialized Fiction Via an App

By Lindsay Randall



Savvy authors are always looking for new ways to reach readers and increase their income, but it's important to do your research before jumping on the latest bandwagon. While serialized fiction has been around for well over a century, the format has been brought into the internet age through apps.

What is a serialized fiction app?

These mobile-first platforms allow authors to offer serialized content. The author decides how often segments are released (over a period of days, weeks, months).

[Jennifer Ashley](#) explained it this way: "Your series is a 'story,' and each book in the series is a 'season.' Chapters become 'episodes' within each 'season.'"

[Armand Rosamilia](#) likened it to "writing a season of a television show, where each section has to have enough character and plot to keep it all moving forward. Not every episode needs a gunfight or a car chase, but it needs some forward momentum and conflict to keep the story exciting."

Some of the apps keep content behind a paywall. Readers purchase content via a micropayment system, and an author is paid a percentage. The apps push notifications such as alerting readers to new episodes and reminding them to redeem tokens or continue reading.

Serialization as a trial run

Ashley went live with her first episode in December 2021. She uploaded a paranormal romance from her backlist to [Radish](#), choosing that platform because authors she admires "have done very well there." She hopes to reach readers who prefer apps over bookstores.

Ashley noted that Radish has two options for publishing: an author can sign a contract to deliver exclusive content, thus receiving royalty shares, or can simply accept their terms of service and upload content, whether it's exclusive or non-exclusive frontlist/backlist.

“The beauty of publishing backlist is I can experiment with this form of publishing,” Ashley said. “I don’t have a new release’s success riding on it.”

Rosamilia, who has been crafting serialized stories since 2013, first published his serializations on [Patreon](#) but moved to [Kindle Vella](#) when it launched in April 2021. With a backlist of more than 200 releases that span 30 years of fiction writing, he said publishing via an app offers him another outlet to sell books.

“The site itself is easy to use, which helps immensely. I’m also a big fan of the Author Notes,” Rosamilia said. “It allows me to explain to the reader what I was thinking/doing during the writing of that episode.”

He hasn’t seen a large increase in income or audience since joining the platform, but the story he uploaded there is outside of his usual genres. He added that he is paid through Amazon in the same way he is paid for print and ebooks published there and that (at the time this article was written) Vella is paying bonuses “each month to those who have some readers.”

[Troy Lambert](#) also began on Vella when it first launched, using a pseudonym.

“I thought it would be a good experiment to see if serialized fiction was something I wanted to do,” Lambert said. “Similar to Kindle Unlimited, you get paid by the percentage of how many episodes get favorited and read, but it is all based on reader consumption. Realistically, it depends on the size of your audience. If you start from scratch with a pen name, like I did, expect a slow burn. If you have an established base and audience, it’s just a matter of whether your readers also like this type of reading, or if you can attract a new audience.”

He also noted that it can be good to be an early adopter if the platform becomes popular.

“Ask yourself what amount of time you can devote to this, knowing income-wise it’s a gamble.”

Giving readers a frequent fix of what they want

Erin McCabe and Kathryn Pickford, both experienced authors, developmental editors, and book coaches, are creating a steamy romantic comedy series under the pseudonym [Katherine Avery](#), which they launched on Vella once they had completed 10 episodes.

“Erin and I knew we wanted to hit a genre with a large market share, which was why we selected steamy rom-com. We also knew we wanted to tap into the ‘horse riding’ market, which is starved for material,” said Pickford.

Though they began with 3,000-word episodes, they have since halved that to 1,500 words, which was more the norm, plus revised their initial cover image after a beta test. They average 15,000 words per week on the series, building up episodes and stacking them for release.

“We quickly realized that serial readers want frequent fixes, so we decided to release four episodes each week, on fixed days,” Pickford said. To date, though consistently remaining in the top 250 stories, they haven’t seen a widening in their audience reach.

“Like all platforms, if you don’t bring your own readers and/or aren’t good at marketing, don’t expect much in the way of income,” said Pickford.

[Elaine Isaak](#), who has written historical fantasy and international thrillers since 2005, serializes a novel on Vella that she’d already written but chose not to submit through her agent.

Isaak publishes episodes three times a week, setting them up several weeks at a time. She qualified for a bonus the first time she published, though she had only been on the platform for two weeks. She can't, however, point to any solid organic reach through the platform.

She suggests checking the preview when preparing to upload, being sure to "break up long paragraphs" to avoid a wall of text on smaller screens.

Isaak also learned to use a cover image that is "focused on the character" instead of one that evoked the world she'd created.

A way to a wider audience

[Novae Caelum](#), who writes science fiction with intensive world-building, first began publishing on [Wattpad](#) in 2015, and is now serializing on Radish, Kindle Vella, and Patreon.

"Serial readers and ebook readers are definitely two different audiences, though I've seen a very small overlap," said Caelum. "Serializing on Wattpad drastically widened my readership, but the readership on Wattpad doesn't typically translate to other platforms, so while I had many readers on Wattpad, I still had very few on Amazon. It's difficult to convert free readers to paying readers, and serial readers to ebook readers. Or vice versa."

They said their newsletter audience, which originated mostly through list-building services, doesn't typically read their serials. "Which can make marketing tricky. I think if you're after more readers for ebooks, serialization is not necessarily the best strategy, but if you're after just more readers period, or you really love the format, there's a whole pool of readers there who only read on their phones. You'll also get many more international readers than you might only publishing on ebook platforms."

Caelum suggests authors fully understand the terms/contracts for their chosen platform. "They're all different, and some are contradictory to each other, and some will lock down rights you might not be thinking about but will cause problems later. I recommend getting contracts reviewed by professional writing organizations or a lawyer before signing. Writer Beware has an excellent breakdown of a [particularly bad contract for the serial app NovelCat](#) that shows some of the language and clauses to look out for."

Caelum noted that Vella has some platform-specific terms that vary from Kindle Select. "Vella shares the overall KDP terms, like not rigging ranks or reviews, but from there it branches into its own set of rules."

Additionally, terms can vary as to whether a full ebook version can be offered elsewhere. Some apps require exclusivity.

[Abby Goldsmith](#) became a "Wattpad Star" by serializing an epic sci-fi series of more than a million words. At the start of 2022, she'd published more than 360 episodes, and in 2021 launched a Patreon site for readers seeking advance chapters ahead of what she posts to Wattpad. This allows her to build a paying audience.

Goldsmith issues a new post every Saturday, dedicating it to a reader, and spends the other days of the week writing new material and working her day job.

"I chose Wattpad because it's the biggest serialization platform out there, with 90 million users. Also, I write SFF, not fanfic or erotica or romance, and I wanted a platform with some adventurous SFF readers," she said. "I am giving serious consideration to expanding onto other

platforms. [RoyalRoad](#) has been on my radar for a long time as a notable SFF platform. I also might try [Tapas](#), [Radish](#), [ScribbleHub](#), and maybe [Inkitt](#).”

Goldsmith loves the interaction with readers that she has through Wattpad via the inline comments. “I can see what they get excited about, or what they get upset about. It’s a great way to affirm that I’m on the right path with a certain character or subplot. And if I want clarification, I can always ask the readers directly.”

Serializing as a sandbox for creativity

For [Janis Susan May](#), serializing on Vella has proved to be great fun. “I let myself go wild and crazy, creating cliffhangers at the end of every episode. As my regular novels are quite realistic, this is a neat playtime.”

One con for her is the fact that once a release timeframe is locked in, an author must adhere to it or risk disappointing readers.

Another is publicity. “Right now, you can’t advertise Vella stories on Amazon,” she said.

Overall, the authors interviewed noted that mobile platforms offer another avenue to readers, though mileage may vary in terms of widening reach and earning income.

As Lambert put it: “Marketing, marketing, marketing. It seems to always come down to that.”

[Lindsay Randall](#) writes adventurous romance novels. She first fell in love with serials via the gothic soap opera Dark Shadows.

Want to Learn More?

Here is a Q&A with two serial providers

By Lindsay Randall

Sue Johnson, Chief Content Officer of Radish, and Virginia Milner, Senior Manager, Product Management for Kindle Vella, answered a few questions for Nink.

Radish **Sue Johnson, COO**

Why should a well-established author choose to apply to Radish? What does it offer that other fiction apps don't?

Radish offers something unique to well-established authors: an entirely new audience of readers they wouldn't otherwise reach through traditional means—those readers who primarily read serial novels on their mobile devices. It allows authors to reach a demographic audience different from those purchasing their books in a bookstore or online. It's an exciting way for well-known authors to expand their fanbase.

Unlike most other fiction apps, Radish is heavily curated. Not all stories are accepted for placement on Radish. Our team members work daily to ensure that our readers have the best reading experience possible. We strive to highlight the highest quality, most exciting and diverse stories. We are constantly tracking what book lovers are engaging with, both on and off of Radish, in order to bring only the very best romance content to our app.

Additionally:

- We strongly share writers' concerns about piracy and have measures in place to protect their intellectual property, including warning and banning users who attempt to pirate content/stories and filing takedown notices.
- Our royalty and/or revenue share system is very clear cut. There are no hidden deductions or fees, so authors are able to start racking up royalties the moment their stories go live on the app.
- Our editorial/content/operations staff is based in New York City, and there is a dedicated Writer Success team in place to support our authors and answer any and all questions that might come up during the publishing process, whether they're related to the application process, financial documentation, creating new pen names or anything else that arises.
- There are many hand-curated promotional opportunities that are open to authors on Radish, each aiming to boost story exposure, readership and earnings. (ex: reading challenges, always on promotions, coupon codes, etc.)

- Lastly, Radish readers are loyal and passionate; they are vocal about the stories they love and are eager to connect with authors and each other. We offer opportunities for them to do so by leaving comments and engaging with other readers on our app.

Which genres are most popular on Radish?

We are first and foremost a romance app, and the subgenres that consistently perform best on Radish are contemporary, paranormal and erotic romance. That said, we've also had niche success with specific YA, NA, fantasy, suspense, LGBTQ, and historical romance stories.

What does the future hold for authors at Radish?

We were acquired by media giant Kakao in 2021. This has given us the opportunity to expand and grow Radish as a whole. We will be offering a lot of new opportunities this year not only to our readers, but to our authors as well. We'll be making some exciting announcements later this spring.

Kindle Vella

Virginia Milner, Senior Manager, Product Management for Kindle Vella

Why should a well-established author choose to use Kindle Vella? What does it offer that other apps do not?

Kindle Vella is a mobile reading experience for serialized stories. Readers can catch up on stories they follow whenever or wherever it's convenient, in the Kindle App or on the web, and will receive notifications whenever a new episode is released.

Publishing a Kindle Vella story offers authors a new way to connect with their existing readers and engage a new audience on Amazon who may prefer this format. For authors, Kindle Vella presents an opportunity to expand an existing series, tell the story from a secondary or antagonist's point of view, or try out a new genre or idea. For example, John Conroe has published a prequel (*Demon Accord Beginnings*) to his successful *The Demon Accords* series on Kindle Vella; and *New York Times* bestselling author Audrey Carlan has seen great success publishing her story *The Marriage Auction* which uses the serial format to tell the story from several different characters' point of view.

Kindle Vella also provides authors the opportunity to connect more directly with their readers. At the end of each episode, authors have the option to leave additional thoughts and insights through Author Notes. We've seen authors use these to share more background about a character, their inspiration for the story, tease the next episode, engage with readers and encourage discussion, or simply just to share their excitement about the story and how much fun they're having writing it. Readers love these notes and really enjoy the direct insight and connection they provide with the author.

In turn, readers can respond to the story they are reading, providing authors with immediate feedback. At the end of each episode, readers can give it a Thumbs Up to let the author and other readers know they enjoyed it. The total Thumbs Up count is shown on the

Story detail page. In addition, once a week, paying readers receive a Fave to award to the story they enjoyed most that week. Stories with the most Faves are featured in our Top Faved leaderboard on the Kindle Vella storefront to help readers find stories others have enjoyed.

In addition to crafting a great story, what is a key thing an author can do to ensure reader engagement through Vella?

So far, we've seen that the most successful stories on Kindle Vella have a few things in common:

- Episodes are released on a frequent, regular, and often predictable schedule. For example, one-to-three times a week.
- Authors use the Author's Note at the end of each episode to speak directly to readers and build a connection and encourage them to leave a Thumbs Up and Fave their story if they enjoyed it.
- Authors engage with their fans on social media to facilitate a discussion about their story.

How are Vella's "Featured Stories" chosen?

The purpose of the Featured Stories section in the Kindle Vella store is to help readers discover new Kindle Vella stories to start reading. The featured stories are updated regularly to showcase a mix of newly published and longer, more established stories; a mix of genres; diversity of voices and other criteria.

Writing Consistently

One writer's journey to stop writing faster and write smarter

By Katherine Garbera



Writing faster seems to be something that is dominating the conversation around writing lately. Like many of you I've been a working writer for 25 years and have had more than 100 books published. I've always been a "quick" writer compared to others. When I first started writing I heard comments about how I was "churning out books," which made me try for one book to slow down my writing process. The thing was, I couldn't. The story comes to me in a way that flows out of my fingers quickly. That's just the way I am.

Recently, I was on a Zoom call with a group of authors and editors who work with one of my publishers, and the discussion turned to how to write faster. This isn't the first time I've been around this conversation where writers as a group are talking about their process and how they need to write faster.

Faster doesn't mean better or even more money. I guess if you have eight books out a year instead of four you would net more money overall. But for me, my books tend to earn out the same amount. Occasionally, I'll get a boost from a three-book series, but for the most part (other than some small, incremental increases) my readers are finding my books and buying them. Regardless of whether I have three books out in a year (2021) or eight books (2022), I try to follow the same writing process.

Over the years, I have found that when I'm my happiest writer self and my most productive is when I'm writing consistently. The books that are written fast come out clearer in one way. There's no time to explore an interesting side idea that comes into play. I have to keep moving toward the end. I've noticed my self-talk changes as well during these rushed books from 'writing is fun and easy for me' to 'I hate this stupid book.' To be fair, at that point I'm sure the book hates me too. I'm just writing frantically and angrily at my keyboard to meet a deadline.

I should say that this seems to be cyclical for me. I write consistently and then something happens that pushes me off balance. For me, those triggers are moves and a divorce. Suddenly my carefully planned out writing time is thrown into chaos and I have a deadline to meet. I'm traditionally published, so for me to miss a deadline means my slot will be given to someone else. For indie authors, I think if you miss a deadline then you can lose the ability to do pre-orders. So deadlines are important and need to be met.

That's when I'm in frantic writing-three-chapters-a-day mode. I've always been sort of anal about my chapter length and write in three, 1,000-word scenes per chapter. Don't judge me. I know how kooky that sounds. So now I'm writing fast, and those frantic books linger in my mind. I end up wishing I'd had more time at the pages, more time with those characters in my head, and it feels like a missed opportunity. I want to say here that my readers seem to enjoy the books I write in a mad rush as well as the ones I write via one chapter a day. I think that it's my writer self who doesn't enjoy the process as much.

Writing faster has never seemed something I want to do. To be fair, I think I write a respectable amount each day as 3,000 words is my goal. It's a nice amount for me and when I'm finished, I'm happy and looking forward to coming back to the story the next day.

I hate that the conversations with writers have become about writing to a different pace than we do naturally. I'm a woman and it just makes me feel a bit like when I was growing up and felt that pressure to be something that I wasn't. In my case, that would have been thin, blond, and more outgoing. As I matured, I found peace with who I am as a woman. As a writer I have found my peace too.

I think our focus should be on writing the way that suits us and not having to apologize because we write faster than some of our friends, or those same friends apologizing that they don't write at our pace. Let's just normalize our own writing process and treat each other with some respect there.

But back to writing. A few years ago when I was frantically writing and freaking out (which is just part of my process when I've procrastinated most of my writing time), one of my long-time writing friends and critique partners was consistently writing around 300-400 words a day and finishing books then starting the next one. That year she and I had the same number of releases. It made me realize how crazy I was making myself. I could be writing every day and actually not having the stress that went along with writing "faster."

It was such an eye-opening experience, and after that I just made a commitment to myself to write every day at the same time. I can't say it was easy at first. I was too used to doing nothing productive all day. But I used a version of the Pomodoro method to get myself on track. Since I like my breaks, I set my timer for 20 minutes and then wrote. And it worked.

I realize that this might not work for everyone. You might be like, "That's fine for her, but I have little kids, a day job, a life. Sounds like all she does is sit around procrastinating or writing." It's true that it might not work for you. Something else will. You know your writing self better than anyone. If feeling better about the writing process and the stories you are writing is important to you, you'll figure out what works for you.

Here are my tips for writing consistently:

1. **Have a dedicated time and place to write.** For me, I have an office that I can go into. It has a nice window so I can look outside, which I like. I start writing at 10 a.m., and continue for an hour and a half. I do 20-minute writing sprints, followed by 10-minute breaks. If I don't get my chapter finished in the morning, then I have writing time in the afternoon from 3-4:30.
2. **Get up.** I take a walk at 1 p.m. every day. It gives me time to get out of the house, and I leave my phone behind. I'm not online or reachable for the 20 minutes that I'm on my walk. I love it. It's great to be outside, even in the UK where it is often cold and rainy for this Florida girl. It also gives my brain a chance to noodle around story ideas.
3. **Celebrate.** I write a few sentences in my planner/journal about what I accomplished each day. It's not much, just talking about the story I'm working on and what I did that I liked. This is so different from the exhaustion I used to feel every night when writing frantically.
4. **Accept your pace.** You're writing exactly the pace you should be. Readers are going to be buying your books whether you have one book out this year or 12. If you are always beating yourself up about your writing pace, your actual writing will suffer. You're bringing that negativity to the page with you.
5. **Breathe.** Remember why you started writing. I doubt at first you were thinking, "I'll only be successful if I write 12 books a year."

Writing has always been something I've been compelled to do. I'm happier when I'm writing, and I imagine it's the same for you. I hope that you can find a way to make peace with your pace and enjoy it.

Katherine Garbera is the USA Today bestselling author of 124 novels published over a 25-year career. Her latest release from Harlequin Desire is the Destination Wedding series. She is a Florida girl who has been transplanted to the Midlands of the UK and constantly misses the sunshine and wearing flip-flops every day.

Smart Marketing For Savvy Authors

By Tawdra Kandle



This quarter of Smart Marketing is all about author collaboration. We'll discuss writing together, working together, and winning together.

Every week when I send out my newsletter, I include a special section that I call *My friends write awesome books!* I use that space to share with my subscribers the new releases and sale books by my friends and other author colleagues. It's a win/win for me—even during a light news week, I have content that my readers appreciate, and other authors are reaching potentially new audiences.

Sometimes, I feature books written by my friends—that's a no-brainer—but I'm also part of several year-long multi-author swaps. Each month, for each swap, I'm assigned a different author whose freebie I share in my newsletter. Usually, at least two per month of my weekly emails include my reading recommendations. I know my readers love this both because the click rates on those books are high, and they will often write back to thank me for the recommendation.

Author cross-promo is probably the most prevalent and least expensive form of marketing available right now in the publishing world. This sort of exchange can be completely informal and casual—a sort of quid pro quo set up via email or text between authors who know each other. It's not at all unusual for me to receive a few requests a month for support during a release week or a big sale—and I'm always happy to help. I know that when it's my turn to ask for a newsletter shout-out or social media posts, those same authors will have my back.

For authors who are more strategic, making more organized long-term plans for cross-promotion can be the way to go. You might create a calendar that incorporates the range of dates for the release or sale and try to find newsletter exchange coverage for each day. If data lights your fire, you can keep track of the results of each day's promotion, noting the number of subscribers on the various authors' list; when it's time to plan your next release or sale, you can use the information to maximize your efforts.

I've also found success—and had lots of fun—brainstorming new and unique promo opportunities with other authors. When you have a group of creative, like-minded people who can agree on a goal—whatever that might be—coming up with new ways to reach and engage readers can open your mind to opportunities you might have never considered. One essential key, of course, is that all of the participants should be willing to try new ideas and must agree on that all-important goal, whether it's exposure, money-making, or hitting a list.

In the past, I've been part of scavenger hunts, Instagram hops, and virtual parties, all designed to help the authors who are part of the fun to draw new-to-them readers. This year, I gathered a group of authors who write in a similar genre and tropes and formed an online book club. The goal was to take the idea of a newsletter swap wherein we all share one free book with all of our audiences and add a little incentive. We know that often readers download free books which then sit on their ereaders for months—perhaps even years. But what if those readers had a reason to read that freebie? What if each month, we planned a meeting night so that we could all talk about that month's read?

(Stay tuned for a report in a future column on how that's going—our first three authors have enjoyed lively interaction with readers and good read-through of their other books.)

We all know that readers seldom if ever consume just one book or stick with just one author (what a boring world that would be!). It only makes good sense, then, to be the sort of person who shares recommended reads. Your readers will come to associate you with someone they can trust for good intel on delicious books. I've seen author friends make their book suggestions under the heading of "What to read while you're waiting for my next release." What an excellent idea! It reminds the reader that the author is working on a project *and* gives them something to do in the meantime.

From personal experience, I can say that I might not have discovered *The Hunger Games* books if it were not for *Twilight* author Stephenie Meyer recommending them in a social media post. I've also listened to and acted on book raves from Janet Evanovich, Nora Roberts, and Colleen Hoover. If those powerhouse authors are using this organic cross-promo to their advantage, it's definitely something I want to do too.

A less formal and organized manner of author cross promo can happen on sites like BookBub and Goodreads. BookBub marketing guru Carlyn Robertson wrote an article recently for the BookBub Partners Blog wherein she shared the benefits of recommending other authors' books to your readership. ([You can find the post here.](#)) It only takes a moment of time to recommend a few books a week, and the benefits can be manifold.

First of all, your visibility increases since your recommendation is included in the feed that appears on your BookBub followers' pages. And whenever that book you recommended has a Featured Deal, all of your followers will receive an email, reminding them that their favorite author (you!) liked this book. BookBub also prompts readers to follow authors who recommend the same books they have, which can potentially increase your following on that platform. Your name appears under the book as an author who's recommended the read, too.

Don't forget that this can be a more organized form of cross promo, too; when a group of authors intentionally recommend each other's books on a regular basis, it only boosts all of their standing on BookBub—and increases visibility across the board.

Recommending books on BookBub can also solve one issue that authors have struggled with for a long time: the advisability of reviewing other authors' books. We've probably all had the experience of reading a book written by an author acquaintance and thinking ... *this is not my kind of read at all*. It's not surprising; we're all unique readers, and as my grandmother used to say, that's why there's chocolate *and* vanilla in the world. Having the option to simply recommend a book without reviewing it is a huge advantage.

On Goodreads, you can do the same thing in multiple ways and boost your visibility among the Goodreads reader audience. Each time you finish a book and note it on that platform, Goodreads will ask you to review it. You can simply hit the five stars and leave it at that, and your rating will appear in your friends' feeds. You can also utilize Goodreads' *Currently Reading* column by linking it to your Kindle account or by manually adding books written by friends—and asking your best author buddies to do likewise. Every time someone rates or finishes one of your books, both of you appear in a bunch of different feeds. This is another easy win for both authors.

Finally, don't overlook the opportunities that pop up during live reader events. Remember those? Signings and panels and parties and meet and greets? Back in the day, these events were fertile ground for setting up easy and effective cross promotion between authors who write similar genres and styles. We used to exchange signed paperbacks and swag to give away to our own readers, tagging the author in question to widen the range of our audience for these posts. Sitting together at a table for hours during an author signing also gave me the chance to meet new-to-me authors and brainstorm shared promo, giveaways, or projects for down the road.

Now that we're seeing a slow and cautious return to in-person events, don't neglect the chance to collect swag and signed books for reader giveaways. Think about all the ways we used to work together and consider revisiting some old favorites. If there's one thing I've learned in my decade as an indie author, it's that everything old comes back around and works again sooner or later.

This business can be challenging, and there are times when we want to toss up our hands and throw in the towel when it comes to promotion and marketing. That's when having a strong and supportive author community can be a lifesaver: both to remind us that there's always another angle for us to work, another way to reach a new audience, and to work alongside us in friendly reciprocity.

Thus as the Beatles said so memorably ... we get by with a little help from our friends.

Tawdra Kandle is the 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. She lives in central Florida with a husband, a mischievous pup, and too many cats.

NINC Member Discounts

By Emilie Richards



When indie authors have finished and formatted a book, [IngramSpark](#), an independent publishing platform, makes it possible to share it with the world. While you focus on what you do best—create innovative content—they do the rest: print, ship, and distribute.

The IngramSpark discount is much appreciated and often used by members of NINC, so it's especially important to follow the rules they've set up.

Our discount code is good for only five uses per month, and the code is updated at the beginning of each month to keep this benefit **exclusive** for us.

IngramSpark wants to make certain that our active members are the **only** ones using the code, so they ask our members never to share the code on social media or websites. If asked to share, direct your fellow members to sign into our website and then visit member benefits to access that month's code.

Visit the informative IngramSpark [website](#) for more information on what they do and tips on publishing your book.



Emilie Richards is the author of over 80 novels, which have been published in more than 21 countries and 16 languages. She is both traditionally and indie published.

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 (these groups are for NINC members only):

- Email list for all Novelists, Inc. members: <https://groups.io/g/NINCLINK>
- NINC Facebook group: <https://www.facebook.com/groups/NovelistsInc/>
- Follow NINC on Twitter: https://twitter.com/Novelists_Inc
- NINC on [Clubhouse](#): Novelists, Inc. Virtual Tiki Bar
- Critique/brainstorming group: <https://groups.io/g/NINKcritique>
- Traditionally published authors: <https://groups.io/g/NINCTradPubbedAuthors>
- SF/F & speculative fiction writers: <https://groups.io/g/NINCswordsandrayguns>
- Authors of thriller/crime/suspense: <https://groups.io/g/NINC suspense-thriller-crime/>
- Discuss creating book covers: <https://groups.io/g/NINCcovercreators/>

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: <https://ninc.com/>—> Members Only —> Welcome Packet

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.

NINC is committed to welcoming a diverse and inclusive membership to our organization and serving all members. No author will ever be discriminated against on the basis 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.

Founders

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

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- Pat Rice
- Erica Ridley
- Marianne Shock
- Wayne Stinnett
- Vicki Lewis Thompson
- Victoria Thompson
- Steven Womack

2022 Committees

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

- Central Coordinator: Laura Resnick
 - Assistant Coordinator: Mica Stone
- 2022 Conference Committee
 - Conference Director: Mel Jolly
 - Assistant Conf. Director & Programming Chair: Tawdra Kandle
 - Assistant Prog. Chair: Hallee Bridgeman
 - NINC After Dark Coordinator: Tamsin Ley
 - Hotel Liaison: Karen Fox
 - Assistant Hotel Liaison: Tegan Maher
 - Conference Registrar: Pam McCutcheon
 - Assistant Registrar: Stephanie Julian
 - Sponsorship Chair: Sarah Woodbury
 - Assistant Sponsorship Chair: Dylann Crush
 - Traditional Publishing Liaison: Victoria Thompson
 - App Coordinator & Graphic Design: Laura Hayden
- Authors Coalition Representatives: Rebecca Zanetti & Hallee Bridgeman
- Bookkeeper: Terese Ramin
- Diversity, Equity, & Inclusion Committee
 - Chair: Celeste Barclay
 - Misti Boehm
 - Pooks Burroughs
 - Malorie Cooper
 - Lynn Emery
 - Pamela Kelley
 - Ellis Leigh
 - Hildie McQueen

- Alison Perry
- Harper St. George
- Samantha Silver
- Social Media Committee
 - Chair: Violet Howe
 - Sylvia McDaniel
- Membership Committee
 - Boyd Craven
 - Sarah Woodbury
- *Nink* Newsletter
 - Editor: Harper St. George
 - Acquisitions Editor: Trish Milburn
 - Copy Editor: Cynthia Moyer
 - Production Manager: Laura Resnick
- Nominating Committee
 - Chair: Wayne Stinnett
 - Tanya Anne Crosby
 - Katherine Garbera
 - Pamela M. Kelley
 - Kathryn Le Veque
 - Kristine Smith
- Discounts Program: Emilie Richards

Central Coordinator

Novelists, Inc. c/o Laura Resnick
 P.O. Box 331, Covington KY 41012
admin@ninc.com

Address changes may be made on the website.

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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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