

## Panel Brainstorm for Write to Publish

---

(My contributions are shown in blue)

### **Bookselling: Getting Your Book on the Shelves**

#### **Bookselling: Selling Yourself and Your Novel**

-Maybe reword title to more closely align with the goals of the bookstores we'd like to participate, while still appealing to writers?

Blurb: This panel would feature local bookstores and focus on the criteria they use to decide what books to stock and who to invite for author events. It will also discuss selling books in person.

-How do they pick authors?

- Which books to put on end caps or display tables?
- Are they face out?

-How do they pick authors for readings/events?

- Do they choose people or do people approach them for readings?
- Is it about turnout?
- Is it about staffing?
- Is it about the celebrity of the author?

-If you're self-published, how do you get your books into a store?

- Best practices
- What is the best way to approach bookstores with your title?
  - Self published authors.

-How do employee recommendations work?

-What do they look for in new titles?

-How do they support new or emerging authors/publishers?

-How do they hope authors will support them in return?

-Panelists:

- Gary from Ingram
- Someone from Powells
- Someone from Broadway Books
- Someone from Annie Blooms
- Sean Davis
- Amazon
- Someone from Wallace Books
- Approach Seattle and other regional booksellers if we need more

### **Regionality**

#### **Setting: Regionality and Research**

"Regional Appeal"?

"Regional Publishing: Writing for the Local Niche"?  
"Regional Publishing: A Celebration of Place"?  
"Celebrating Spaces: The Regional Appeal"?

Blurb: What does a publisher mean when it describes itself as a regional publisher? How does an author write a regional story?

-What is regionality?

- How does it affect setting?
- Does regionality mean that the author is from a region, the characters are from a region, or the setting is in a region?

-So you're a regional publisher: what does that mean?

- What do you look for?
- Why focus on region?
- Defining what makes a region unique.

-How to draw upon your regional experience to create a compelling setting.

-How do you write about a place you've never been to?

- I want to write about Paris, for example, but I've never been there.
  - Where do I start my search?
  - How do I do my research?
  - Dialect. Lingo.

-How important is it to think about the reader's interests when writing?

-Panelists:

- Publishers that focus on regionality.
- Someone involved in Portlandia? Could be a draw. (Great idea - get producer/exec/screenwriter to talk about origin of Portlandia)
- Elliot Treichel
- Jean M. Auel
  - Writes about the neolithic era a lot. One of the writing professors knows her.
- Oregon history comic publisher.
- OSU Press.

Question to bring to exec: Should this focus on regionality in publishing or regionality and research (writing)?

### **Creating an Author Platform**

"Building Your Platform"?

Or something about branding yourself?

Blurb: A panel for new professionals entering the publishing industry. How to promote yourself.

-Have a platform before you even have a manuscript.

-Why is it important to have one?

-Creative ideas for generating interest/unique ways some authors have done this.

-What are good ways to create a platform:

- Tumblr
- Twitter
- Blog
- Facebook
- Pinterest
- Word-of-mouth
- Attending local book events
- Networking
- Unusual or interactive website
- Participate in subject-related community events, become known in the field

-When do you start?

-How to be approachable.

-Panelists:

- Heather Barta, founder of Circle Triangle Square
- Agent - talking about how/why agents are more likely to pick up a writer who has a following
- Publisher/editor - why they are more likely to pick up a piece whose author has a following and WHY

## **How to Fund Your Creative Project**

"Creative Crowdfunding"?

-Does it work?

-Alternative reasons to do a kickstarter campaign (raising awareness about a title).

-What happens if it fails?

-Does it tend to shape the project in any way?

-Where to find funding:

- Grants
- Kickstarter
- IndieGoGo
- Inkshares
- Patreon
- Literary Arts
- IPRC
- Grant

-Panelists:

- Patrick McDonald
- McSweenys
- Dark Regions
- A grant writer who specializes in writer grants.

## **Publishing Rights: What Do They Mean?**

### "Straight Talk About Rights and Contracts"

#### -Contracts

- What to negotiate?
- What to retain?
- Do you need a lawyer to look over contracts?
- How to find help if you need it?
- What are the potential pitfalls in contracts?
- How to interpret the legalese.
- What's the worst contract you could sign?
- What's realistic - who gets ancillary, merchandising, backlist rights?
- Most importantly, what happens to your title when the publisher drops it? How do you retain backlist rights when the title is dropped?
- What to do when your publisher is not pushing your title.

#### -Permissions

#### -Rights

- What are they, and what types are often encountered?
- What is standard in the field right now in terms of who keeps what?
- What can (and should) you fight for?
- Who can help you sell rights that you retain? Do you have the capabilities to capitalize on any of them yourself?

#### -Panelists:

- Fiona Kenshole
- MacGregor Literary Agency
  - Sandra, Molly
- Abbey Gaterud
- Sylvia Hayse
- Todd Satterson
- Leslye Walton and her agent.
- A writer's attorney
- A veteran writer like Larry Colton, founder of Wordstock and prolific author.

## **Self-Publishing vs. Traditional Publishing**

#### -Self-publishing as a tool.

-Are publishers cherry-picking the best self-published books? Is this a strategy authors can capitalize on?

-When is self-publishing the best choice?

-Can it be used in platform-building?

#### -Changing views.

- Author biases

#### -Pros and cons.

#### -Panelists:

- Hugh Howey

## **Periscope Studios Presentation**

### **Traditional vs Nontraditional Comic**

"The Collaborative Publishing Model"?

"Publishing Together: Collaborative Strategies for Authors and Artists"

-Collective of writers/artists.

- Why collaborate?
- How to find like-minded people.

-How does this business model work?

-Possible pitfalls.

-Do we want to focus it on just comics? I'd lean toward no, unless it's looking to be too wide a topic.

-Self-publishing/traditional in the comic world.

-How to find an artist if you're a writer?

-Panelists:

- Ex Libris Editing (if it's not just comics)
- Indigo (if it's not just comics)
- Periscope Studios
- Cogitate Studios (if it's not just comics)
- Brian Parker (comic)

Crowdfunding - the new model for writing collaboratively. See Wattpad and Lior Zief, TED talker on crowdsourcing writing.

## **Writing Diversity**

-Why it is important in today's culture.

-Possible issues/where to tread carefully.

-Where to find good markets for your work.

-Can you not write about a subject because you didn't experience it?

-Panelists:

- Tom Spanbauer
- Kim Fu
- Melinda Lo
- David Leviationgoithan (yes!)

## **Book Design**

"Designed to Sell"?

-What work goes into a book design?

-How important is the design to sales?

-How is it handled at a publishing house, and how much input does an author have?

-Interior Design

- How it affects readability.
- Why good interior design is important for both print and e-books.
- Examples of good and bad design.

-Cover design

- How important is good cover design in digital markets?
- What are a self-published author's choices in having a cover designed? What should they expect to pay?
- Which general design theories apply?
- Show examples of good covers and discuss what makes them good.

-Panelists:

- Freelance cover designer?
- Chip Kidd
- Matt Roeser

-Turnkey solutions. Is it necessary to have a designer team when Elance offers professionals?

-Is it necessary to have a custom ebook designer when turnkey companies will format ebooks for \$40?