



Publishers Association of Los Angeles
EDUCATION • NETWORKING • RESOURCES

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UPCOMING MEETING

Telephone Seminar: Kindle Direct Publishing

7PM, Thursday, April 20, 2017

Kindle Direct Publishing (KDP) has a new beta program that offers the opportunity to publish paperbacks in addition to Kindle e-books. They will be adding even more print-related features in the future, like proof copies, author (wholesale) copies, and expanded distribution to bookstores and non-Amazon websites. KDP prints your book (print on demand) and subtracts your printing costs from your royalties, so you don't have to pay any costs upfront or carry any inventory.

Daniel Slater, principal, independent publishing, Kindle Global Content, will present an overview of making your POD paperback available by KDP. He'll also have time to answer questions.

Location: Phone seminar. Simple instructions. You will be given the phone number and code upon advance reservation.

Cost: \$5 For PALA members, \$15.00 for nonmembers

See our [website](http://www.pa-la.org) for more details.

PUBLISHERS ASSOCIATION OF LOS ANGELES (PALA)

<<http://www.pa-la.org>>

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PRESIDENT'S MESSAGE

PALA Meetings

Dear PALA members:

I love attending the PALA meetings. We have an interesting, friendly membership. Many of us travel long distances to get to the meetings, sometimes spending over an hour on the road.

I consider my trip well spent because I learn something new every time. I often get essential publishing industry updates that I would not have known to ask about were they not presented generously by the speaker or included in the items Sharon discusses at the beginning of the meeting.

I encourage you to attend as many meetings as possible. We need all the support we can get as publishers, and one small insight can make a world of difference.

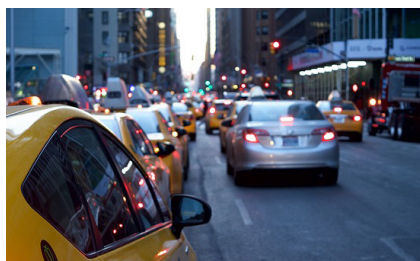
Cheers,

Gary Young

PALA President



INDUSTRY NEWS



How to Get More Website Traffic

Website traffic can be elusive. While there are no guaranteed solutions, there are some good practices. Amy Lynn Andrews [shares her tips](#) for maximizing your chances for success.



Comparing and Calculating Royalty

It can be tough to choose how to distribute your books and, to make it even more complicated, you can use combinations of services to maximize your marketing and profits. Lots of self-publishers sell their books directly to Amazon using CreateSpace and distribute elsewhere with IngramSpark because they think that they make more money on Amazon by doing that. A quick test showed Carla King that isn't true. Read more about her results in [this article](#).

Amazon Launches Author Insights

Amazon recently launched Amazon Author Insights: a collection of tips and advice from the self-publishing community on writing, publishing, and marketing. The resource is in beta and still thin on content, but [take a look](#) at what's there so far.



Create and Manage the Perfect Amazon AuthorCentral Page

Amazon's AuthorCentral is the gold standard when it comes to creating and managing an author presence on a third-party website. In fact, some budget-conscious authors could even use it as their primary author presence on the Internet (although not recommended as an author website substitute). But in fact, it is even more powerful than simply the ability to manage an author profile. It is a dashboard to your entire author experience on Amazon. It gives you the ability to review and manage reviews, monitor sales and edit certain book details. Check out [this article](#) for information about these capabilities and others.



Make the Most of Your Book Back Cover

No one needs to be told how important it is to have an eye-popping, professionally designed book cover to lure the prospective reader. Even first-time authors realize that people *do* judge a book by its cover and we've been known to harp on this point as well. But what about the often-overlooked back cover? This is valuable real-estate that can tip the scales in favor of a shopper looking further into your book rather than moving on. In this article, retail expert Amy Collins lets you in on her [top tips](#) for optimizing your book back cover so it earns its keep.

How I Became a Bestseller with a Coordinated Marketing Plan

\$ When Kelly McClymer's first novel, *The Fairy Tale Bride*, was traditionally published in October of 2000, she had all the usual hopes and dreams of new writers—letters from readers, great reviews, and, of course, becoming a bestselling author. What she didn't realize was that the dream of bestsellerdom had no chance of coming true because the initial print run from her publisher was simply too small. Fast forward sixteen years, and she's an indie author in charge of writing and publishing her own books. And
(continued on page 3)

How I Became . . . (cont'd from page 2)

as of October 2016, she is a *USA Today* bestselling author. Read [this article](#) to discover some of McClymer's secrets for success.



7 Book Marketing Trends Authors Should Expect in 2017

It seems like we only just welcomed in a new year and yet here we are in April. Have you set up your marketing plan for this year yet? By now you know that your book marketing efforts need to focus on the long term, but it seems that the prevailing wisdom of how to do that is varied and often conflicting. With time (and budgets) at a premium, how can authors know where to focus their efforts? Marketing Expert Penny Sansevieri's experience with her own clients has given her an insider's perspective on where book marketing is headed in 2017. Here are [seven trends worth noting](#) so you can stay ahead of the pack with your marketing efforts and make this a banner year for your books.



IBPA NEWS

IBPA PUBLISHING UNIVERSITY 2017

Coverage of PubU 2017

Publishing University took place on April 7–8 in Portland, Oregon, and it was a huge success. If you weren't able to make it to the conference, check out *Publishers Weekly's* [coverage of the event](#) and a [write up](#) from attendee S. Smith. You can also download digital audio recordings of the weekend's panels (and panels from previous years) [here](#). And be sure to mark your calendars for next year's PubU: April 6–7, 2018, in Austin, Texas!



MEMBER & CHAPTER NEWS

Do You Have News?

The PALA newsletter is a great place to share your events, blog posts, books, and other news. Send a link, a title, and a short description, and we'll share your announcements with other members. E-mail Sharon Goldinger, pplspeak@att.net, with your info, and we'll announce it for you.

PALA Listserv

The PALA Listserv is a private group where PALA members and guests ask questions and share resources. It's a great way to tap the knowledge shared by our diverse group. To sign up, go to <http://www.groups.yahoo.com>. If you're not already registered with Yahoo, you'll need to do that first (it's free). Then search for PA-LA (don't forget the hyphen). Follow the instructions for joining the list.

PALA Online

The [members-only page](#) of PALA's website is user friendly and full of useful information you won't want to miss. As always, your questions, and thoughts about our website are welcomed.

Recordings of Past Meetings

If you missed a meeting or need to hear the information again, we have recorded each of our meetings in MP3 format. If you would like to receive a copy via e-mail, please contact Gary Young (artsy12@earthlink.net) with the subject line: PALA RECORDING.

Please indicate which *date* AND *program* in your e-mail. He will get back to you with the simple procedure.



MEETING TRANSCRIPT:

How to Create Videos for YouTube and Sell More Books

with Gerald Everett Jones and Lori Marple, moderated by Ina Hillebrandt

Here is a brief excerpt from our recent panel on creating videos for YouTube to help promote your books. Click [here](#) to read the full transcript, which includes lots of information from our speakers. Learn about everything from equipment and filming techniques to what colors you should wear when you're on camera.

Ina: Gerald Everett Jones, a freelance writer who lives in Santa Monica. *Bonfire of the Vanderbilts*, about an art scandal in 1890s Paris, is his sixth novel. Before concentrating primarily on fiction he authored, coauthored, or ghostwrote more than thirty business and technical books, including *How To Lie with Charts*. He's a top reviewer on Goodreads. He's the host of the debut podcast *GetPublished! Radio*.

Lori Marple, to my immediate left, is a cofounder of Runkee Productions, and she's a creative media corporation with studios based in LA. The company provides a full range of audio and video production services.

Gerald: Well, just in the last couple weeks, Amazon has announced that Amazon Video Direct is going to compete directly with YouTube. I got an automatic e-mail from Amazon. I have DVDs and I'll show you that in just a very brief clip from one. I have DVDs on CreateSpace, that I sell on CreateSpace. And Amazon said, "Good news! Whether you like it or not, we're going to put all your stuff on Amazon Video Direct. We're going to charge the same fee unless you tell us otherwise."

So here is stuff, video content you can put up there. And you can list and charge for it. Just as if it were a DVD. YouTube now is very robust, and we're going to talk about some of the added what they call developer tools they've added to YouTube. YouTube now has YouTube Red, which is supposed to compete with Netflix. Netflix has not enabled uploading of quote-unquote user videos yet; they pay.

Then also, one of the stunning statistics that I heard just last week is the number of Facebook views of videos has now just surpassed the number of views on YouTube. Now, that includes selfies and some of the other stuff that I will show you. Those are very different venues. But also the hard and fast line of what is appropriate for YouTube and what is appropriate for Facebook is likely to blur. We've Instagram now; you know you can upload video. Twitter: you were able to link to video, now you can upload video. There's some question about where Twitter's going, maybe into the toilet because of its stock price. But how many people are aware that it is now possible to do a live video selfie on Facebook? I'm going to show you an example.

We're in Hollywood. We're across from Sony Studio. We're surrounded by film school grads. They all want to produce video for you. Okay? Don't necessarily take the first \$6,000 bid you get to produce your video. I'm going to show you stuff tonight where, for \$1.95 you can do a lot of very interesting stuff. The thing to remember about what I just showed you with this login kind of this is, no, I'm not going to do five minutes live on Facebook. I'm going to do, "Hi, I'm here in Culver City. I'm talking to PALA. Tomorrow morning I'm actually going to post an article that I wrote about this particular topic." End of video.

You tease them. I've created news value. So the difference between cinema style and what I would call news style. News style is run and gun, point and shoot, use every automatic control in the cam-

era because you're filming robberies, you just ran into Steve Martin in the street—"Here's my friend Steve"—you don't have time to play with any of that three-point lighting and all the other stuff that they teach you in film school. It's the news value that's really important. The only thing that's common between those two things: The audio is crucial, no matter what. Even if there's high news value, no one is going to excuse sucky audio.

Okay. Here's an example of what I might call scripted. This is what I have on CreateSpace. I did my seminars for *How to Lie with Charts*. I had a videographer come in and shoot me, and I told him, "Shoot just me; I'm going to put the slides in later." And this is what we have.

[Video plays.]

Okay, I'm going to give you a very brief example of—first I want to show you the most valuable thing that I'll be able to show anybody about video is, here's my secret to good audio. It's a \$50 digital recorder, Lavalier microphone. I'm wearing one in my pocket now, here, and it records what in the film world we call dual system.

So if you wear a digital recorder with a Lavalier so you're close mic'd, you're not going to get the boom in the room, you're not going to get the hissy passing traffic. So you're going to have the ability, in a video edit, if you're using more than just iMovie, I mean the software has to support multiple tracks, you have the ability to use just that soundtrack instead. It makes a huge difference.

So here is just a brief example of how not to do it. The video's pretty good. There was a skylight at the Mystic Journey Bookstore so it's really pretty light, and it was a nice distance from the camera. The camera lens zoomed in on me. The problem was I was wearing this . . . I forgot to turn it on. Here's what it sounds like.

[Video plays.]

Hear the boom in the room? I just want—
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How to Create Videos (cont'd from page 4)

ed you to get that message there.

Now here, this might look familiar because I was sitting right here, this chair, at a PALA meeting, and I was mic'd by this same system and we were recording in camera. That was all fine except that the camera really should have been placed in a better place and it would have been a good idea for me to have maybe a white card in front. You can't really have lights in situations like this. Your cameraman is not going to be allowed to bring a light. But if you had maybe a white card in front of you, something to reflect light up to your face. I did a lot of color correction with this. So that's another thing. If you're under fluorescent lights especially, it'll look bad. So I just wanted to show you.

[Video plays.]

Now here's an example, and something that I would suggest in terms of especially YouTube—it's very oriented toward "how-to." It's still its most popular category. Also, if you're talking about instructional video, something that's going to talk about a process, or if you're an expert, how do you book on your business practice, I just basically took a PowerPoint presentation that I had given in front of a group, and I put the audio into it. You just export all this.

[Video plays.]

Finally, a fun clip that I will show you. This is an example of—you've probably seen some examples from Fiverr.com, where they want to do whiteboard animations for you. There are video editors on Guru or Elance [guru.com and elance.com] that, you know, "I'll make you a video clip." Well, here's an example of a video editor, who did a TV spot for me so we would call this cinemas style. But he took NASA stock footage—which he had the permission for. He added some special effects and I thought a very clever script; he came up with the script. And so here's a very brief commercial.

[Video plays.]

So there's a teaser, right? So now I'm going get to a little bit of the heavy lifting about YouTube before Lori's going to talk to you a little bit more about technical considerations. But we did have the question about YouTube and managing a YouTube channel, and I'll just see if I can't get through this and we'll follow with Q&A on it if you have any questions.

First, the first tip on YouTube is, since Google separated into individual and business, and they also, once you log in to Google you're actually logged in to all the Google apps, all the Google sites, you can actually forget what you're logged in to. And if you create a Google profile you could end up creating it to the wrong e-mail address, to your personal. And I ended up with multiple channels and I didn't even realize it. So what you want to do is, you want to create your Google+ profile for the e-mail that you want associated with your channel. That's a real simple instruction, but it's a mistake that I made.

And if you have multiple accounts you may want to separate fiction and nonfiction; why not? Or poetry and your scientific white papers.

Another trick that I would recommend is use Google Chrome as your browser, because if you don't you can get upload problems. That's because Google likes its own browser.

Monetization is a big question. Google does permit you to make money. If you check a box that says, "I permit monetization," they will run ads in conjunction with your video. Why wouldn't you do that? Actually, there's a couple of good reasons not to do it. I have it enabled. I probably make enough to pay for half my website hosting or something like that, so \$4.50 a month. It's not a lot of money. But hey, every little bit counts. So I've permitted that to happen.

What I have learned about that is, number one, the ads that run with your stuff: you cannot control what they are. And you may in fact get paid political ads,

especially between now and November. You might be enthusiastic about that or not, depending on who shows up.

The other thing is, and this I'd say is my more serious consideration: an ad that runs in conjunction with your video is a call to action that is not your call to action! You probably want people to click through, somewhere, and buy your book. Well, if they've just clicked through on a Doritos ad, what happened to the prospect that you just teed up for FritoLay? It doesn't make sense. If you were doing recreational videos where you didn't mind whatever it was that ran in the background, fine, but if you're about pushing books, then stay on your brand, stay on your target. So don't weaken your brand, I think.

So then on YouTube you can, again, by a checkbox, you can say "permit comments." That means it becomes just like a blog: people may comment, and you can comment on their comments. I believe you can moderate them and delete the ones that you think are not appropriate. But then also, in your other social media promotions, you can encourage subscriptions, because any YouTube listener can click the subscribe button in the top of your YouTube profile. And they will get like an RSS stream. They will get a notification every time you have a new video, or every time that a video that they commented on gets another comment. So engaging users through subscriptions is a nice combination. It's like a blog but it's also a video feed.

I would encourage you to drive traffic to your YouTube postings not just through YouTube. Use every other social media platform you have. Cross post, cross promote. Because YouTube isn't really about some of the topic-oriented feeds that Twitter and Facebook are, and I think that the advertising boost that you can do on Twitter and Facebook is actually more effective.

You have this in the handout. If you really want to learn about the guts of YouTube, YouTube has YouTube

(continued on page 6)

How to Create Videos (cont'd from page 5)

Academy, and it's free. So go to that website; I haven't been there yet.

And then to manage your results, once you have uploaded more than one video you automatically have a channel. You can go to your dashboard on YouTube, and then if you want to you can see all kinds of metrics, more data than you ever imagined.

Another one that I will mention and mention only briefly is Wistia [wistia.com], which is business-private video. If I were a realtor and I were showing your house, and I had a walk-through video, I don't want to post that on YouTube, show your houses and whatever. But I want to post it on my website, and actually want to click through only from my qualified customers, only from the people I gave my business card to. Wistia permits you to do that. You control public, semipublic, private. It's in the handout. W-I-S-T-I-A. It's actually Lori's handout, I think. Their metrics are incredible, so I have a feeling Wistia's going to start breathing down YouTube's neck here for those kind of things. And also, you can make a Wistia video public, and also you've got a lot of good bandwidth choices on Wistia.

Shameless self promotion: My book on digital filmmaking is out of print. You can buy it on Amazon for a penny plus shipping.

So now I'm going to turn the presentation over to my capable and much better-looking producer, Lori Marple.

Ina: I'm going to jump in for just one sec before that happens, because one of the things that we thought was really important and that you've touched on and we're going to do more on is, we're talking a lot about what to do with the video once you have it, but how many here have questions about how to create one? Quite a few. Okay.

We're going to be talking about content and style. Gerald, you touched on the content, the style rather, of two different kinds of styles: run-and-gun and cinema style. Can you expand on that for a mo-

ment for us before we go on?

Gerald: Well, I think the basic distinction is scripted and unscripted. Certainly if you have something that you would consider to be a commercial or a seminar, whether you're going to sell it or use it for promotional purposes, something that would be "canned," then you have an opportunity to use more studio-quality-type approaches, even if you're shooting outside. You want three-point lighting; you want key light, fill light, back light; that's filmmaking 101, OK? Presumably, you may be employing professionals to help you with that.

Run-and-gun is all about "get it while it happens and don't be shy." And I would say: don't be shy about starting out in video, even if you feel as though that's all you can produce or offer. Just try to have your content have some kind of—Mark Zuckerberg says "timeliness and relevance." Those are the two guidelines.

Check out the [full transcript](#) for more from Gerald Everett Jones and excellent insight from Lori Marple on creating videos to promote your books.



PALA Officers and Board

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