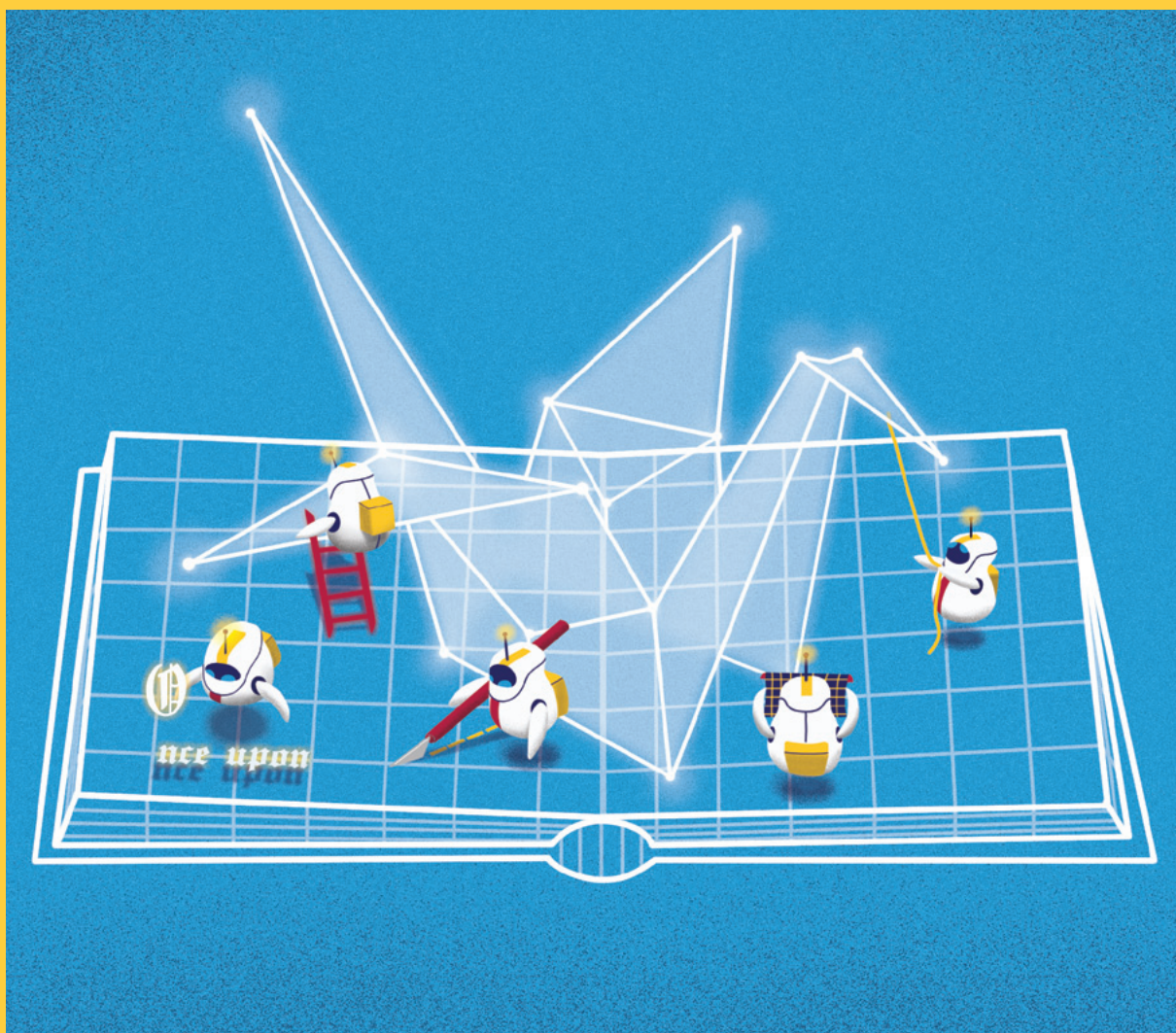


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CEO
Mary Rasenberger

Editor
Martha Fay

Copy Editor
Heather Rodino

Design
Studio Elana Schlenker

Cover Art + Illustration
Lindsey Bailey
lindseyswop.com

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The Authors Guild
31 East 32nd Street, Suite 901
New York, NY 10016
t: (212) 563-5904
f: (212) 564-5363
e: staff@authorsguild.org
authorsguild.org

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Vice Presidents
W. Ralph Eubanks
Monique Truong

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“OVERHEARD”

“We all need stories where we can
see ourselves reflected in the characters.
But we also need to encounter characters
whose lived experience differs from our own.
These stories expand our understanding
and our sense of humanity.”

Maya Shanbhag Lang, Authors Guild Gala, 2022

FROM THE HOME OFFICE



Dear Members,
As I write this, we are all still reeling from the brutal attack last month on Salman Rushdie at the Chautauqua Institution in upstate New York. It seems unthinkable that an author could be viciously stabbed in public right here in the U.S. and that it could happen among a peaceful “community of artists, educators, thinkers, faith leaders, and friends dedicated to exploring the best in humanity,” as the institute describes itself.¹ Rushdie was, in fact, speaking about havens for persecuted writers with Henry Reese, a cofounder of City of Asylum, the world’s largest residency program for persecuted writers. His assailant, a 24-year-old man from New Jersey named Hadi Matar, has since expressed support for Iran’s religious leaders and admitted to having an animus against Rushdie for attacking Islamic beliefs, surely a reference to *The Satanic Verses* and the 1989 call from the Supreme Leader of Iran, Ayatollah Khomeini, for

the assassination of its author and publishers for allegedly insulting the Prophet Muhammad.

The attack on Rushdie serves as a chilling reminder of the ever-present threat to the freedom of expression of writers who dare question established dogma and beliefs. It remains incumbent upon us—the writing community—to defend words against such acts of violence. In 1989, when the fatwah was issued, it was writers who, without hesitation, flocked to Rushdie’s defense, and the defense of free speech universally, while major bookstore chains cowered before the threat of violence and governments remained silent. At the Guild’s annual meeting on February 22, 1989, coincidentally the official U.S. release day of *The Satanic Verses*, Guild members unanimously approved a resolution of support for Rushdie. In response to the decision of three large bookstore chains, which at the time controlled nearly a third of all book sales in the United States, to pull *The Satanic Verses* from shelves, the resolution called upon fellow authors to ask their publishers to stop distributing their books to those chains and to appeal to readers to not patronize them. On the same rainy day, the Guild joined PEN America and other sister organizations for a forum that drew almost 3,500 people to lower Manhattan to support Rushdie and call for a more forceful response from our leaders.

In the days following the fatwah, we sent letters to heads of bookstore chains that had pulled

The Satanic Verses, contending that “when freedom of expression is under threat, it is imperative that all publishers, authors, and booksellers stand together against . . . intimidation and censorship.” We wrote to Prime Minister Brian Mulroney of Canada, calling on him to lift the Canadian embargo on the book, and we appealed to the Iranian ambassador to withdraw the fatwah, arguing that “just as the followers of Islam must have the freedom to hold and express their beliefs, so too must Mr. Rushdie be allowed to present his views without fear of reprisal or threats of death.” Deeply troubled by the lack of a response from the White House, our then president, the late Bob Massie, wrote to President George H. W. Bush, calling for a “forceful statement” against the “license to murder” that had sent a “shock-wave through the entire world of American writing, publishing and book-selling.” Echoing our letter, President Bush issued a strong statement a few days later, declaring that the U.S. would hold the Iranian government accountable for any casualties resulting from the Ayatollah’s incitement to violence.

As we prepare for this year’s Banned Books Week, September 18–24, an unprecedented number of Americans are calling for books they deem offensive or disagree with to be removed from schools, libraries, and bookstores. Libraries that refuse to bend are facing shutdowns, and librarians determined to carry the torch of

1 chq.org

learning are being menaced, including with death threats. In April, the American Library Association (ALA) published its annual report on book censorship, finding that there were 729 attempts to remove school, university, and library materials in 2021, resulting in well over 1,500 book challenges or removals in the nation's libraries and schools, the highest number since the ALA launched its annual book censorship lists over 20 years ago. Many of these books address racism and racial justice or simply share the stories of Black, Indigenous, and other people of color; others relate to sex or sexual orientation.

This year also saw the defunding of the Patmos Library in Jamestown, Michigan, and the first book obscenity case in decades, in Virginia Beach, which is attempting to force Barnes & Noble and other bookstores to stop selling *Gender Queer* and *A Court of Mist and Fury*, and to remove those books from libraries, amid threats of criminal prosecution of librarians who loan them. The candidate for political office who is bringing the suit is said to have a list of over 20 books for which he would like to file similar obscenity petitions.

Just as Matar admitted to having read just two pages of *The Satanic Verses*, most of the boards and officials calling for book bans have failed to read the books they are banning. They object to the books based on an excerpt here or there taken out of the book's context. Even when it comes to determining whether a book is obscene, the law requires that the book as a whole be considered to determine whether it lacks any serious literary, artistic, political, or scientific value. A legislator in Texas created a list of 850 books that he would like schools to ban, including many classics and books with LGBTQ+ or Black characters, books that he most certainly has not read. This past May, a Nebraska school's newspaper was closed after an is-

sue was published that included an article on the origins of Pride Month and LGBTQ+ rights, as well as an editorial opposing the Florida law that bans teaching a number of sexual education topics and any materials relating to gender identity (known as the "Don't Say Gay" law).

The Guild has been fighting this growing tide of censorship on several fronts. This spring, with a generous grant from Hachette, we launched the Authors Guild Banned Books Club, hosted on the Fable app and website. The book club allows students and others to discuss books that were recently removed from school and other libraries with their authors. We already have 2,800 members, and with Jason Reynolds and Brendan Kiely's *All American Boys* being read and moderated by the authors this month, we are sure to have grown by the time you read this. We also participated in a joint amicus brief in the Virginia Beach obscenity case, supporting the authors and publishers of the books *Gender Queer* and *A Court of Mist and Fury*; published a statement and letter of support for the Jamestown, Michigan, library case while consulting on other ways we can help; and are active in the ALA-led consortium "Unite Against Book Bans." At the same time, we continue to sign on to the National Coalition Against Censorship's letters to school and library boards, reminding them of their legal obligations when it comes to book bans. Even if those efforts prove successful, however, they are only the tip of the iceberg when it comes to combating efforts to silence the diverse voices that most need to be heard and read.

It is truly an unprecedented time of censorship and attacks against books and authors in our country. Never before have we seen the attempted murder of an author on American soil because of what he or she has written, nor so

extreme a degree of book censorship in schools and libraries. The two surely emanate from the same root cause: a growing intolerance for ideas other than one's own. We would do well to remember that whenever and wherever this intolerance has taken hold, books are its first targets because books foster empathy for other viewpoints, lives, and ideas and fight back against narrow-mindedness. Obscurantists, who fear the power of the written word, are unleashing their fear and hate of books. We must fight that hatred and fear at every possible juncture, to ensure that literature and the fruits it brings to society—especially democratic culture—continue to flourish and inform.

As Rushdie said in a May speech at the PEN America Emergency World Voices Congress of Writers,² "Above all we must understand that stories are at the heart of what's happening, and the dishonest narratives of oppressors have attracted many. So we must work to overturn the false narratives of tyrants, populists, and fools by telling better stories than they do, stories in which people want to live. The battle is not only on the battlefield. The stories we live in are also contested territories."

—Mary Rasenberger
CEO

² harpers.org/archive/2022/08/pen-america-emergency-world-voices-united-nations-ukraine.

SOCIAL MEDIA: DOES IT REALLY SELL BOOKS?

It works for big names with large followings. How it works for new names is an open question and a bit of a tease.

Barbara DeMarco Barrett

Most writers I know have a love-hate relationship with social media. I know I do. I love seeing what friends are up to, but I'm often reluctant to do what it takes to post regularly.

When my first book, *Pen on Fire: A Busy Woman's Guide to Igniting the Writer Within*, was published by Harcourt in 2004, I wanted my new website's URL printed on the back cover. My editor, **Andrea Shultz**, wanted to make sure I would keep it up—stay current with blog posts and website updates and such. Social media didn't take off till 2005, so it's not surprising Shultz was skeptical.

When *Palm Springs Noir*, an anthology I edited and contributed to, was published by Akashic last year, my publisher focused its social media launch on Instagram—fortunate for me because Instagram is my favorite of all the venues. Mostly images, few words. One of the anthology's contributors, **Ken Layne**, whose Desert Oracle Instagram page has 12,000 followers, drew the most attention to the book. "Desert Oracle is still one of our top 25 posts for both likes and impressions over the past calendar year," says Akashic publicist **Susannah Lawrence**. "The local publicity and bookstore support were the main drivers, but the social activity certainly didn't hurt." Tip: if you're creating an anthology, it helps if your contributors have thousands of followers.

But all this focus on social media has made me wonder: If you're not a celebrity, will it sell books? No one knows for sure, but one thing everyone agrees on is that it can't hurt to have a social media presence on at least one site.

"I will say about social media the same thing I say about publicity," says book publicist and poet **Kim Dower**. "It's better to do it—to try—than to do nothing. Nothing does nothing." And if your book is largely ignored by reviewers and major media outlets, social media is all you have.

Mark Wish, coeditor/publisher (along with Elizabeth Coffey) of *Cooldest American Stories 2022*, says, "Much as I feel social media can be a harmful distraction for writers, I've found it rather valuable because both Facebook and Twitter have

helped generate sales. . . . There's nothing other than social media that could have helped our inaugural volume sell as well as it has so far. That is, sell impressively well as a book of short stories, even compared with books of short stories published by Big Five houses."

Naturally, I'm happy about this because I have a story in the premiere volume, yet success in selling books with the help of social media more often depends on genre. "Because marketing fiction has been eternally challenging," says literary agent **Laurie Fox**, "I personally feel that social media gets the word out faster—and cheaper—than almost anything else. Whether it results in hardcore sales, I don't know. What I do know is that social media continues to feed fans new tidbits about the author's life and therefore grows an ardent fan base."

Fox cites **Joyce Maynard's** lengthy posts on Instagram and Facebook, which offer her followers a peek into her personal life, something her fans enjoy, and repay.

Novelist **Janet Fitch** is another generous writer who clearly enjoys social media and posts on several different platforms, in several different tones. "Facebook skews older and more 'in real life,' and posts will be more personal," says Fitch (*Chimes of a Lost Cathedral*). "On Instagram, followers tend to be younger, former students and readers, and those with a visual sensibility. On Twitter they tend to be other writers and their readers, plus strangers whose interests and ideas overlap with my own. Most important is engagement and not just hawking something. Nobody likes people who only come to the party to sell them something."

Fitch also posts reviews on Goodreads, which she loves doing, and she says she has more followers there "than on all my other social media combined. These are *all readers*. There is an observable relationship between my posting there and the sales of my own books."

She's also an exemplary literary citizen. Every Wednesday at noon Pacific time Fitch hosts "Writing Wednesday" on Facebook, where she answers questions about writing from all comers.

"I WILL SAY ABOUT SOCIAL MEDIA THE SAME THING I SAY ABOUT PUBLICITY," SAYS BOOK PUBLICIST AND POET KIM DOWER. "IT'S BETTER TO DO IT—TO TRY—THAN TO DO NOTHING. NOTHING DOES NOTHING."

A publicist at Little, Brown suggested it, and she's been doing it for almost five years, archiving the talks on YouTube afterward.

Debut author **Lisa Cupolo**, a former book publicist for HarperCollins in Toronto, has a short story collection, *Have Mercy on Us*, that will be released by Regal House in January 2023. She's revving up her social media presence in advance of publication and thinking of ways to be a good literary citizen by posting book recommendations.

"I'm lucky to have bookstore events lined up," Cupolo says, "but not sure if that sells books anymore. To engage readers or attract attention seems like an all-hands-on-deck operation, with a lot of outreach, work, and expense. But also, I think it will be a lot of fun and it's not lost on me that I'm very lucky to have a book published at all."

Most writers I've interviewed say the lack of followers hasn't deterred publishers from offering book contracts, yet **Tina Tessina, PhD**, a.k.a. Dr. Romance (*Dr. Romance's Guide to Finding Love Today*)—who writes prescriptive nonfiction and moves books at a steady pace—says she's been turned down by publishers many times for lack of followers. (She currently has 4,100 Facebook friends, 3,663 LinkedIn connections, and 6,400 Twitter followers.) Tessina's latest book contract

**“IT SEEMS LIKE WOMEN ARE EXPECTED TO MARKET THEMSELVES—AS A PERSONA—IN A WAY I RARELY SEE MALE WRITERS SELF-MARKET. THE IDEA IS THAT YOU SELL THE PERSONA, NOT A WORK OF LITERATURE, AND THAT YOU NEED TO DO SO BY WRITING CLICKBAIT ESSAYS, WHERE THE MOST INTIMATE PARTS OF YOURSELF ARE THE BAIT.”
—MELISSA STEPHENSON**

came to her via a former editor (now working for a different publisher), who messaged her on LinkedIn to ask if she was interested in writing the book. She was, and whenever she posts on social media, there’s a spike in sales.

Nonfiction author **Richard Polt** (*The Typewriter Revolution*) has been on Instagram for years and posts a picture a day. He has 10,000 followers and says, “It’s hard to know how much impact there is, but I know there is some. For instance, I recently posted a pic of some copies of my book on display at a typewriter shop and said that businesses could order signed copies from me if they wished. This led to three orders, totaling 50 copies.”

Memoirist Melissa Stephenson (*Driven: A White-Knuckled Ride to Heartbreak and Back*) revved up her social media presence before her debut title was published, but she didn’t enjoy it. She also had something thought-provoking to say

about gender expectations, which hit home, since I had just talked to several male authors who said they didn’t do social media, either because they’re old school, it hurts their head, or they’re “a writer,” not a social media maven.

“One other thought I’ve had that may have truth and/or may be unfair,” says Stephenson, “[is that] it seems like women are expected to market themselves—as a persona—in a way I rarely see male writers self-market. The idea is that you sell the persona, not a work of literature, and that you need to do so by writing clickbait essays (where the most intimate parts of yourself are the bait) in hopes of going viral, so that you might eventually write the book you really want to write. Men more often get to play the Cormac McCarthy/Salinger recluse act—selling books by withholding their genius selves from the world, while for women, the road to success equals self-exploitation. For men, it’s quiet and solitude, protected from the gaze of the world. I’m speaking generally (and quickly), but the double standard bothers me.”

TikTok has been mentioned more than once as prime real estate when it comes to book promos that lead to sales, but not in the way you might think. Rather than you having to post your own book trailer or promoting your own book, others rave about your book. The trick is getting your book to those ravers.

Publicist **Megan Beatie** says, “I don’t necessarily think the author herself needs to be posting videos, so my approach has been to reach out to BookTokkers and offer them advance copies of books I’m representing. I try to gauge their tastes based on the books they’re talking about.”

Beatie believes social media sells books when the writer genuinely engages with their followers. “But authors who go on Twitter and just start posting reviews and links about their books—very ‘me, me, me’—that is completely ineffective and will just be ignored.

“I suggest authors lean in to whatever platform they feel most comfortable with. If it’s primarily photo sharing, Instagram is great. Older authors often feel more comfortable with Facebook, and Facebook is a good platform for sharing news of

events and doing them online via Facebook Live. I think Instagram Live is great fun and I even do author chats on my own Instagram.”

Candi Sary has been on Instagram for years, sharing books she’s read, many of which come from suggestions and reviews on Instagram. She appreciates authors who post a variety of books, “not just their own.” Her novel, *Magdalena*, will be published by Regal House in 2023, and she’s hired a publicist for that. “The reason I’m willing to pay a publicist is because they have a better understanding of how media works. While I can create my own small community on Instagram through organic connections, a publicist is someone who can strategically connect me to other platforms, publications, readers, that I wouldn’t otherwise connect with.”

We mustn’t forget about other productive ways to get the word out. Remember newsletters? Literary agent **Vicky Bijur** champions the form. “I have clients who wouldn’t dream of posting on Twitter or Facebook or TikTok,” says Bijur, “but write wonderful newsletters they send to a huge list of names they’ve compiled over the years. There are programs—Mailchimp or Campaign Monitor—that gather email addresses from anyone who visits your website. Almost all the publicists I know think newsletters are a productive form of promotion. You can announce new books or publicity events and provide recipes or share life experiences in such a way that your readers feel connected to you. It’s important to remember that you don’t need to reveal anything agonizingly personal—just be chatty and engaging.

“A writer should also think about the demographics of his or her readership and think about where that readership may spend time online. Does Facebook skew older and TikTok younger? Does the writer have a lot of friends on Twitter? A lot of this is about a writer’s comfort level.

“Anything that builds familiarity with an author’s name is a good thing. And once you have a big enough following, there will be all those people out there with whom you can share important news—a pub date, a great review, a movie deal, a foreign sale, and so forth.”

Novelist **Jacinda Townsend** (*Mother Country*) agrees. “Social media platforms have such different ‘personality space’ that writers should go with the one that most suits their profiles/personalities. Facebook has always felt like more of my demographic, and I like that I can share things other than photos, like news articles or other writing that is relevant to my work.”

Patrick Whitehurst (*Murder & Mayhem in Tucson*) agrees that it’s all about finding the platform you like—for him it’s Instagram—and being consistent. “Posting routinely is important, whether you feel like it or not. One post a day, a week, or whatever you can manage consistently, and taking the time to respond to comments means a lot to the commenter.

“My social media presence has helped raise my visibility as an author and it has sold books. How many? Who knows? For that reason, I spend little time in planning and creating posts. I enjoy ‘real’ posts over staged, overly artistic ones anyway. But as a writer, it’s certainly an important tool. Writing, as always, remains more important. Being noticed by others in the field, and being friendly to readers, is just as important as your social media presence.”

Lynell George (*A Handful of Earth, A Handful of Sky: The World of Octavia Butler*) finds that Instagram and Facebook—and Tumblr before it faded—have helped her connect to readers who attend her events and buy books. “My editor/publisher definitely wanted me to have that (social media) outlet, but it wasn’t mandatory. What I’m finding, though, when I am part of an event, is that they now collect all your social media handles and expect you to share content/promotion before events.”

Mary Camarillo (*The Lockhart Women*) has both a newsletter and social media presence. “Social media is what I can do, so I’ve tried to make it fun,” says Camarillo, who early on hired a publicist and found it a waste of money. “Hopefully, I’m not annoying people too much. I can’t really tell for sure what the resulting book sales are. I think my Facebook ads bump up my Amazon rankings. I wish I’d created a Facebook author page earlier and started running ads immediately. Having

“I POSTED A TONGUE-IN-CHEEK PICTURE OF A TERRIBLE REVIEW SOMEONE WROTE ABOUT MY BOOK. A LOT OF PEOPLE WERE INTRIGUED BY THE VITRIOL OF THE REVIEW, AND I THINK IT PUT MY BOOK ON THEIR RADAR . . .”
—HALLEY SUTTON

a separate author page is also helpful in keeping some of the shameless self-promotion off my personal page. I know for sure that lowering my e-book price to 99 cents and publicizing the hell out of that sold around 400 e-books.

Novelist **Roslyn Reid** (*The Spiricom*) likes Twitter. “A friend on there was using a template which impressed me, so I asked her if I could use it for my book and she said sure. I filled in the details of my first mystery and tweeted it according to Twitter analytics, which show the heaviest traffic on Tuesdays between 8:00 a.m. [and] 9:00 p.m. (Wednesdays are a close second.) The template seemed to do pretty well for me pre-COVID. After COVID, I used the same template for my new mystery, but it didn’t seem to work as well. Not sure whether it’s the book or the circumstances, although I tend to think it might not be the book because it’s the second in a series.”

There are perks to being on social media besides book sales. **Talia Carner** (*The Third Daughter*), says, “I’ve been active on Facebook for 12 years, over the span of publishing the last three of my five novels. I quickly gathered 10,000 friends, fans, and followers. As a result of my presence, I

have received numerous requests for interviews and write-ups. Also, sometimes organizers of events find it easier to look me up on Facebook than to visit my website to get my email.”

Novelist **Chris Offutt** (*Shifty’s Boys*) concurs. “One thing I’ve learned from other writers: social media has helped them get visiting writer gigs, invitations to festivals and conferences, and invitations to give readings. A positive internet presence will help with literary awards.

“I also see many writers performing within an online persona that differs greatly from their actual personality or their background. Social media offers a mask. Some people take to it like a fish to water. Others, myself included, are more like a rock thrown into a pond: a few ripples, then vanishing into the muck.

“One good element—writers often promote and encourage other people’s books. This helps writers of course. It also serves to communicate one’s status as a ‘good literary citizen.’ I believe it helps build followers, which is possibly beneficial when they get their own book in print.”

It’s hard if not impossible to connect individual social media posts to book sales, but novelist **Halley Sutton** (*The Lady Upstairs*) has had occasion to. “I posted a tongue-in-cheek picture of a *terrible* review someone wrote about my book. A lot of people were intrigued by the vitriol of the review, and I think it put my book on their radar—and readers who are interested in a book called ‘vile’ and ‘sordid’ are probably more my dream readers than whoever wrote the review! I did see a small surge in sales in the week after that post.”

So, all in all, if you enjoy social media, do it. If you don’t, find some other way to stay connected with your fans and potential readers. As for me, I’ve been re-enthused to be a consistent daily poster on Instagram—about hummingbird babies, our cats, sourdough bread, pie, my weavings . . . and writing. See you there? **AG**

Artificial Intelligence

**HOW WILL
AUTHORSHIP BE
DEFINED IN AN
AI FUTURE?**

The spookiness, and the thrill, of nonhuman machines besting human efforts have been with us for more than half a century, if you count Maniac, the first computer to beat a human at chess, as the jumping-off point, in 1956. For decades, the contest between humans and machines was more of a sport than a menace. Now we have robots to feed infants and elders, to stack shelves, move cars, and unload freighters.

And we have Artificial Intelligence, consuming the thoughts of both great and so-so writers and spitting out parallel sentences. Is this the beginning of the end for writers, or pennies from heaven?

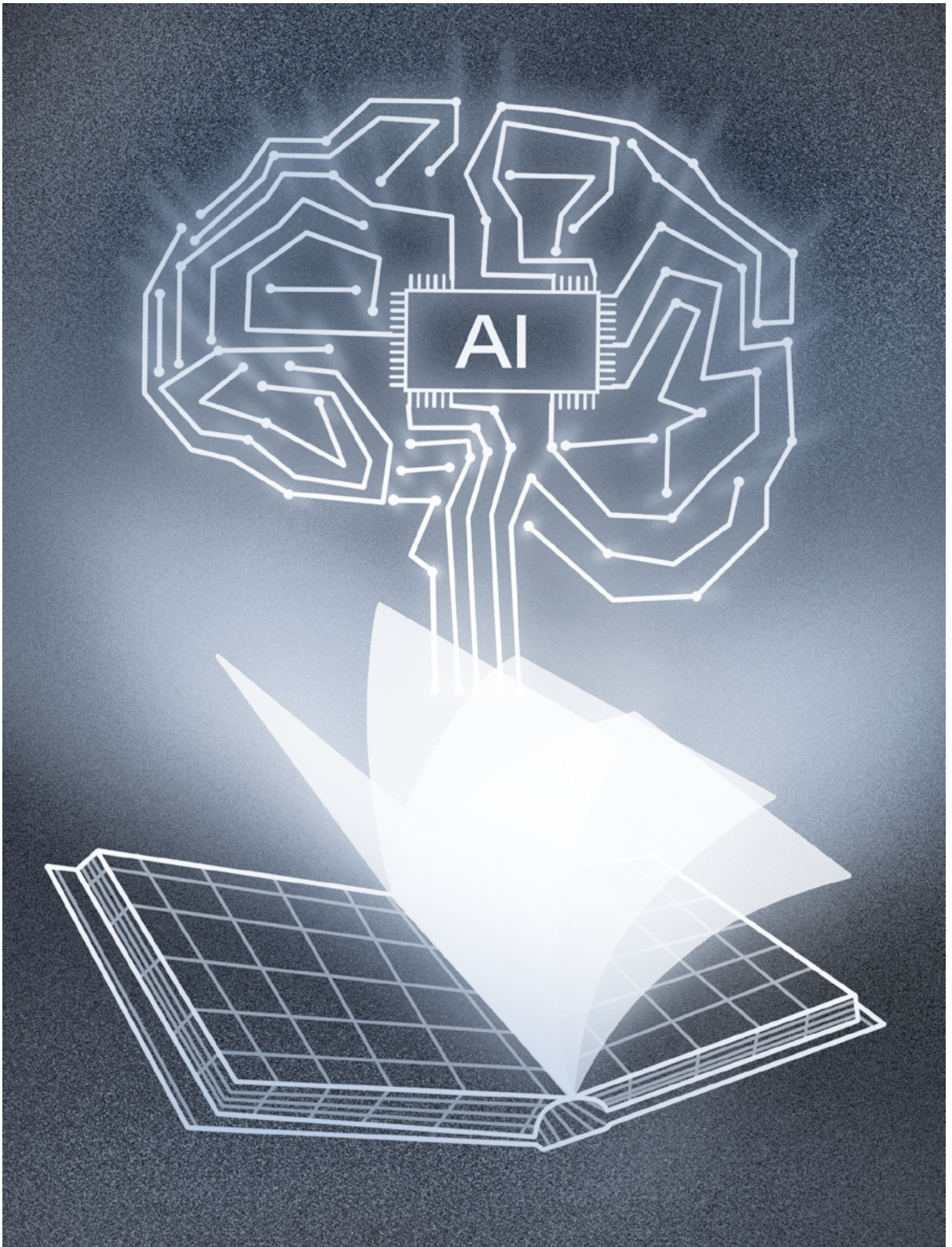


Illustration by Lindsey Bailey

This issue's lead pieces discuss the impact of artificial intelligence (AI) on writing, the opportunities and tools it can provide writers, and its potential pitfalls. The articles "Artificial Intelligence and Authorship: One Step Too Far?" (see p. 14) and "AI for Writers: A Threat or a Boon?" (see p. 18) describe the many AI tools that are already available and that can make writing more efficient in many ways, as well as some of the potential threats they raise to writers.

There's no question that the rise of AI technology capable of "writing" poses risks to the future of writing as a profession, as it does for many other professions. For the last couple of years, the Authors Guild has been advocating for changes to copyright law that we believe will be necessary to ensure that the writing profession remains vibrant and to prevent AI from whittling away the market for human-written books, journalism, and other forms of human art.

Already, AI has been used to generate formulaic news articles, such as sports results and financial reports; corporate texts (as described in "AI for Writers"); and even novels, including the 2016 Japanese novel *The Day a Computer Writes a Novel*, which was generated by an AI machine that was trained on sentences, words, and structure written by its designers and was a finalist for a Japanese literary award.¹ Although we have no proof of it, it also would appear that some of the unreadable book "summaries" and genre fiction created by cutting and pasting text from multiple books, both of which can be found on Amazon, are AI generated. GPT-3, a text-generating AI tool, has proven capable of writing fairly sophisticated material, including text-based adventure games and even an article for *The Guardian* on why AI is harmless to humans.²

To understand the legal issues and the challenges AI brings to copyright law, it helps to

understand how AI creates—or, more accurately, autogenerates—text and other artwork through machine learning. AI does not "create" out of thin air. Computers are given a massive number of prior works—of the same type and style as the works they are intended to create (e.g., text, music, images)—and those works are broken down into data using certain rules and parameters from which the computers "learn." The computers are thus "trained" by reading the data and using statistical algorithms to recognize patterns and relationships in the data and make successful predictions when queried. For example, an AI system that writes articles on the results of sports games is trained on a data set of prior sports reports and certain rules for what data points are essential and in what order. With slightly more sophisticated technology, AI can, for instance, write in a Kafkaesque style. In 2021, Stephen Marche wrote in *The New Yorker* about his experience using Sudowrite, an artificial-intelligence application based on GPT-3, to write a believable follow-on paragraph of *The Metamorphosis*.³

Examples of image-based generative creation include ING and Microsoft's 2018 project, The Next Rembrandt, which used machine learning to create a 3D-printed "Rembrandt" painting based on 346 Rembrandt works broken down into 168,263 high-resolution painting fragments. Using this database of images, the system made instantaneous mathematical calculations or predictions by finding patterns in the material it was trained on, within rules and parameters set by the trainers. The result was an impressive look-alike of a Rembrandt painting. More recently, Jason Allen, a tabletop game maker, used Midjourney, an AI text-to-image program, to create *Théâtre D'opéra Spatial*, a work that took first place in the emerging digital artists category at the 2022 Colorado State Fair.⁴ In each case, the new "works" were

1 Danny Lewis, "An AI-Written Novella Almost Won a Literary Prize," *Smithsonian Magazine*, March 28, 2016, smithsonianmag.com/smart-news/ai-written-novella-almost-won-literary-prize-180958577.

2 GPT-3, "A Robot Wrote This Entire Article. Are You Scared Yet, Human?" *The Guardian*, September 8, 2020, theguardian.com/commentisfree/2020/sep/08/robot-wrote-this-article-gpt-3.

3 Stephen Marche, "The Computers Are Getting Better at Writing," *The New Yorker*, April 30, 2021, newyorker.com/culture/cultural-comment/the-computers-are-getting-better-at-writing.

4 Kevin Roose, "An A.I.-Generated Picture Won an Art Prize. Artists Aren't Happy," *New York Times*, September 2, 2022, nytimes.com/2022/09/02/technology/ai-artificial-intelligence-artists.html.

generated only after massive numbers of existing works were copied and fed into the systems, and in the case of Midjourney, most of the millions of images scraped from the internet are protected by copyright.

These AI-created “new” works, as such, are not really new or truly creative. Rather, the AI system ingests existing works that have been broken down into data points, and then rehashes them—albeit in a very complex way. As Dr. Alison Gopnik, a professor of psychology and part of the AI research group at the University of California, Berkeley, puts it: “We might call it ‘artificial intelligence,’ but a better name might be ‘extracting statistical patterns from large data sets.’”⁵

While some might argue that the human brain creates in that same way, and certainly there are examples of books, songs, and so on that merely rehash what already exists, it is clear that humans bring something more to what we would consider truly creative works—their experience, emotion, imagination, and intuition. Human art evolves because it strives to reflect the stories of our time and place. Computer art will always stand still without new human art to train on.

So when we talk of AI taking over human-created arts and literature—as some predict—more is at stake than just loss of jobs. Jason Allen told *The New York Times* that he empathized with trained artists’ fears about losing their work, but said, “Art is dead, dude. It’s over, A.I. won. Humans lost.” But AI technology—at least the kind that exists today—cannot replace true art, and I think we can all agree that a world without the arts, which help move us forward as a society, is not one that we aspire to.

To ensure that our society continues to support human creativity and that AI does not destroy human-created arts, we need to preserve a well-functioning copyright system. The Guild recommends, first, that copyright law prevent the unauthorized copying of mass amounts of in-copyright works to create competing works, and

second, that when AI infringes, an identifiable person or entity can be held liable.

As a point of clarification, when an artist’s or a writer’s work is copied to train AI to create a competing work, the output—the new work generated by AI—is highly unlikely to infringe any preexisting work, including any work that it was trained on. For instance, if ING and Microsoft had copied all Andy Warhol’s work to train AI to create a new “Warhol,” the result would not infringe any one Warhol work. That is because a work can only infringe another individual work, not a style, and only when it is copied from the original work and is “substantially similar” to that particular work—after all the nonprotectable elements (ideas, facts, common elements or tropes, and style) are filtered out. In the same way, the chances that a romance novel created by an AI machine trained on romance novels will infringe any particular novel is so minuscule as to be practically impossible.

The only identifiable act of infringement, then, is the copying done at the front end, to train the AI. Each of the works that is copied to train the AI is infringed unless permission was granted or an exception applies. Fifteen or so years ago, copyright attorneys by and large would have agreed that such copying was clearly infringing, but fair use case law has since broadened, and as we saw with *Authors Guild v. Google*, copying vast numbers of works (books in that case) may be deemed fair use if the court finds that the use is “transformative” and the value of the works is not unduly harmed. In the *Google* case, the court decided that the copying was fair use because it found that the primary end use was book search, and that book search was a transformative fair use of the books copied that did not interfere with the markets for the books. (We disagreed with the latter finding, but that is another story.)

We would vehemently argue that *Google* does not apply to copying literary works to produce new, similar works because, unlike the Second Circuit’s finding in *Authors Guild v. Google*, AI-generated works will compete directly with the works copied and, as such, would harm the market for the

5 [nytimes.com/2022/08/05/technology/ai-sentient-google.html](https://www.nytimes.com/2022/08/05/technology/ai-sentient-google.html).

original works, especially when such copying becomes widespread and unrestricted (which is the current legal standard). As of now, if such a case were brought, we have no assurance that the court will agree. Under existing law, a court could potentially insist on viewing the harm very narrowly, looking only at the effect of the AI-generated title to the market for each individual title that the AI was trained on, where it might be hard to prove harm. The court might conclude that the AI-created book did not affect the market for any particular book it ingested any more than those books harmed each other's markets. Moreover, we are seeing a move toward creating broad copyright exceptions for mass "data" copying for AI training and research purposes in several other countries, including the U.K. Indeed, we are currently preparing evidence to submit to the U.K. Intellectual Property Office to protest its recent recommendation for a broad copyright exception that would allow the copying of "data" (including books and other copyrightable works that are distilled to data for these purposes) for any AI purpose.

As such, we have argued in various government and other forums that it is important that the copyright law be amended to expressly state that AI cannot be trained on copyrighted works to create competing works without the authorization of the copyright owners.

Our second concern is that AI machines will most certainly soon be capable of infringing on their own, even instructing other AI machines to copy works without any direct human involvement. One could easily imagine an AI system that, without human direction, creates a secondary AI tool that scours the internet for certain types of works and then makes copies of them available without authorization, or one that cuts and pastes from online material to create new material. A relatively recent court-made doctrine requires that for infringement to be volitional, finding that merely creating and owning a machine capable of infringement is not enough to prove direct liability. And it could be very difficult to prove secondary liability, given that the person who created the first AI system might not have directed the AI to

create an infringing machine, or benefit from the infringement or control it. As such, it is highly possible that there would be no person or entity who could be sued for the AI's infringement.

We need new rules to avoid both of these likely scenarios and have submitted public comments to the U.S. Patent and Trademark Office and the U.S. Copyright Office on these and related issues, and we are participating in their roundtables on the subject. I was a key drafter of the American Bar Association's comments to the U.S. government and the World Intellectual Property Association (WIPO), cautioning copyright policymakers against AI's potential to upend the market of human-authored creative works. The principal points in our various submissions are that the copyright law needs to ensure that authors and other creators are compensated for the use of their work by AI; that those who train AI machines to create new works get permission from the copyright owners to use their works; and that we revise the law to identify the person or entity — namely the creator or user of the AI — who is liable when the AI commits copyright infringement.

We are confronting serious policy issues about the future of creativity: Do we want humans or AI creating our literature and other arts? As we have argued in multiple policy forums, if we want to ensure that our literature and arts continue to reflect our current experiences and our imagined ones, we need to ensure that human creators are compensated and their work is protected. AI cannot feel, think, or empathize. It lacks the essential human faculties that move the arts forward. While it is remarkable that engineers could create a "new" Rembrandt that so closely resembles an authentic one, we do not need new Rembrandts; we need new art and literature to reflect where we humans are now, and where we might be going.

—Mary Rasenberger

Artificial Intelligence and Authorship: One Step Too Far?

by Sandi Sonnenfeld

Humanity has long had a love-hate relationship with technology. That's because despite the benefits new technologies bring, they also nearly always result in unforeseen, and often harmful, consequences.

The cotton gin's creation in 1793 revolutionized the textile industry by making it possible to separate cotton fibers from their seeds more quickly. It also significantly increased the demand for cotton workers in the American South, adding to the growth of slavery.¹ The gas-powered automobile, and later the airplane, made traveling great distances easier, faster, and cheaper, fostering a better understanding of differing cultures. It also led to the building of highway systems that displaced more than one million Americans, separated or isolated poorer neighborhoods, destroyed acres of greenbelts, worsened air quality,² and helped accelerate climate change.³

Few professional writers today need to be told about both the immense benefits and the adverse impact that the Internet Age and the companies and technologies that drive it, Amazon and Kindle Publishing Direct in particular, has had on the creation, production, distribution, and sales of books as well as the steady decline in the annual median income of book authors.

Enter AI

Perhaps no technology, however, has both inspired the imagination and raised more concerns than artificial intelligence—machines that serve, function, sound, behave, and look like humans, in the form of computers, robots, and androids. One has only to think of the monster in Mary Shelley's *Frankenstein* or the sentient computer HAL who runs amok in Arthur C. Clarke's *2001: A Space Od-*

1 historyofmassachusetts.org/inventions-industrial-revolution.

2 history.com/news/interstate-highway-system-infrastructure-construction-segregation.

3 youmatter.world/en/plane-or-cars-which-means-of-transport-pollutes-the-most.

yssey, to understand why writers remain both fascinated and horrified by AI, particularly given the irony that human beings are responsible for creating the very instruments of their downfall.

Because we've already integrated some AI-based technology into our daily lives—as evidenced by our reliance on smartphones, personal assistance devices like Alexa and Siri, and wearables like Apple Watches, Fitbits, virtual- and augmented-reality headsets and glasses, AI hearing aids, and biometric devices—many people remain unconcerned about the future of AI.

Indeed, thousands of writers already deploy software and apps that incorporate some AI elements. Grammarly helps edit one's prose and even offers alternative wordings of sentences to improve clarity and flow. Scrivener serves as a novel outline and chapter planning tool, while Dramatica helps identify information, plot points, or character interplay that writers might be missing to flesh out their text and resonate more with readers. None of these tools from recent years will actually write the novel, story, or screenplay for you; they only help. But that is starting to change because of rapid strides in machine deep learning, in particular the creation of GPT-3, a text generator that can spit out a movie script in a matter of minutes, and DALL·E 2, an image generator that can conjure up visuals based on any combination of words.⁴

Both GPT-3 and DALL·E 2 are from the research lab OpenAI, in which, it should be noted, Elon Musk, Amazon, and Microsoft are huge investors.⁵ GPT-3 belongs to a category of deep learning known as a large language model (LLM), a complex neural net that has been “trained” to write by consuming a ginormous amount of text from digitized books from around the web. GPT-3 is the most celebrated of the large language models, and the most publicly available, but Google, Meta, and

BECAUSE WE'VE ALREADY INTEGRATED SOME AI-BASED TECHNOLOGY INTO OUR DAILY LIVES . . . MANY PEOPLE REMAIN UNCONCERNED ABOUT THE FUTURE OF AI.

DeepMind have all developed their own LLMs in recent years.⁶

Below are some AI writing platforms that use GPT-3 technology to produce novels and stories with limited input from humans.

* Sudowrite

Sudowrite, which allows users to try it free before committing to either a monthly \$29 professional subscription of 50,000 words per month or a \$9.99 “student and hobbyist” offering of 10,000 words per month,⁷ appears to be the best reviewed among the new AI writing platforms. A fiction writer types an original first sentence of a short story or novel into the app, and Sudowrite then crafts an opening paragraph from that sentence. If the writer isn't happy with the text, she can then instruct Sudowrite to “add more description” or “show not tell” and the program will respond to the directions given. It then builds the next paragraph based on the first one and goes on from there.

“While the story isn't Pulitzer Prize-worthy (yet), I was startled by the algorithm's ability to turn phrases like ‘the tall grass swayed in an unseen breeze’ and ‘its hushed breathing carried an echo of a crackling campfire,’” short story writer Nick

4 theverge.com/23162454/openai-dall-e-image-generation-tool-creative-revolution.

5 towardsdatascience.com/the-15-most-important-ai-companies-in-the-world-79567c594a11.

6 nytimes.com/2022/04/15/magazine/ai-language.html.

7 sudowrite.com.

Bilton recently wrote in *Vanity Fair* after test-driving Sudowrite.⁸

* Jasper

Originally conceived for use by advertising and content marketing agencies or companies with marketing communications needs, Jasper offers 50-plus templates in 25 languages to write SEO-focused blog posts, web content, ad copy, listicles, journalism articles, school papers, video scripts, and books.⁹

While it offers a basic subscription starting at \$29 a month, most users opt for the “Boss Mode” subscription at \$119 a month. One reviewer noted of Jasper, “While it isn’t the cheapest AI writer on the market, the competitive features, clean user interface and high quality output potential maintains it as great value for folks looking to do a large amount of writing and copywriting without the need to hire expensive outside help.”¹⁰

* NovelAI

NovelAI is a monthly subscription service for AI-assisted authorship, storytelling, or virtual companionship. The company promises that by using AI algorithms to create humanlike writing based on one’s own voice, anyone—regardless of ability—can produce quality literature.¹¹

* ShortlyAI

ShortlyAI is a powerful piece of AI novel-writing software that can help users get past writer’s block, organize thoughts into well-written paragraphs, brainstorm, and more. It even claims that it helps users write 10 times faster. The software, which is priced at \$780 annually or \$79 per month, features a set of commands for refining sentences in a va-

riety of ways, including rewriting, shortening, and expanding content.¹²

Regardless of the platform users select, however, OpenAI’s GPT-3 program is not without limitations:

- * It does not allow users to generate “adult” or “sexual” content due to the service terms.
- * The AI can only “look back” so far in the text to connect all ideas together and ensure a cohesive storyline and uniform syntax. That means it can’t write an entire book in a single session, and users will still need to “remind” the AI of major plotlines, character names, and so on.
- * Users must generate all text in the chosen platform’s native editor, so one cannot use it with Microsoft Word, Google Docs, or another word processing program. This raises some questions about the final output and sharing of the document in process with an agent, editor, or publisher. However, most platforms have built-in grammar-checking programs that help with the editing process.¹³

Platform reviewers also mention that some of the texts generated may come across as biased or stereotyped because the AI is drawing on millions of sentences and paragraphs written over the many decades when white, straight males dominated the writing landscape.¹⁴

Sodowrite, Jasper, NovelAI, and ShortlyAI all still require human beings to review the prose, suggest changes, ensure the absence of offensive language or tone, and confirm accuracy and meaning. Because AI technology can continuously learn, however, many of these problems will eventually be eradicated.

It is only a matter of time before some Hollywood executives, internet platforms, online

8 [vanityfair.com/news/2022/06/the-new-generation-of-ai-apps-could-make-writers-and-artists-obsolete](https://www.vanityfair.com/news/2022/06/the-new-generation-of-ai-apps-could-make-writers-and-artists-obsolete).

9 jasper.ai.

10 thetechreviewer.com/jasper-ai-review.

11 novelai.net.

12 shortlyai.com.

13 thetechreviewer.com/best-ai-novel-writing-software.

14 [vanityfair.com/news/2022/06/the-new-generation-of-ai-apps-could-make-writers-and-artists-obsolete](https://www.vanityfair.com/news/2022/06/the-new-generation-of-ai-apps-could-make-writers-and-artists-obsolete).

publications, and even publishers opt to eliminate the human writer from the equation (aside, perhaps, for edits) and use Sudowrite or other AI platforms to produce manuscripts. Jasper already lists HarperCollins as a client,¹⁵ though it's unclear what purpose the publisher uses the platform for.

Economic Impact of AI on Writers

In 2017, McKinsey & Company predicted that AI technology could replace up to 42 percent¹⁶ of workers in the arts and entertainment sector by as early as 2035,¹⁷ including book authors, screen and television writers, and playwrights.

That's a terrifying proposition given that most American authors today earn so little that writing is already becoming an unsustainable profession. A 2019 Authors Guild survey found that the median writing income for full-time authors was just \$20,300.¹⁸ With the development of AI platforms like Sudowrite and Jasper, publishers might be able to produce books even more cheaply, genre fiction in particular, which already relies on formulaic elements. Once the cost of a sophisticated AI-writing machine is amortized, the cost of having it write and create other works will be nearing zero. Human writers will not be able to compete with that.

Moreover, if publishers decide to publish AI-created books rather than buy manuscripts from human authors and pay both advances and royalties, human authors who continue to publish are likely to see the amount of their advances shrink. Writers need advances both to do the necessary research and to live on while writing their books. AI machines can not only write books more quickly than humans, if the hype can be believed; they also needn't worry about money for food, rent, utilities, health care, or clothing.

ONCE THE COST OF A SOPHISTICATED AI-WRITING MACHINE IS AMORTIZED, THE COST OF HAVING IT WRITE AND CREATE OTHER WORKS WILL BE NEARING ZERO. HUMAN WRITERS WILL NOT BE ABLE TO COMPETE WITH THAT.

Conclusion

Even as late as 2014, when the Authors Guild's lawsuit against Google for its book scanning project was decided in the company's favor (ignoring the huge value that Google received from the mass number of book scans it used to teach its computers to write), the idea that human creativity could be co-opted by computers still seemed more a nightmare from a sci-fi novel than reality. Since then, deep learning has accelerated so rapidly that AI technologies now can so closely mirror the expression of human emotions and thought that it is becoming increasingly more difficult to differentiate between literary material written by a person and that by an AI machine.

Indeed, a recent *Washington Post* article about how Google had put one of the ethicists working in its Responsible AI group on administrative leave after he went public with his concerns that Google's AI machine is sentient ended on a terrifying note: "Google says there is so much data, AI doesn't need to be sentient to feel real."¹⁹ **AG**

¹⁵ jasper.ai/free-trial.

¹⁶ public.tableau.com/app/profile/mckinsey.analytics/viz/InternationalAutomation/WhereMachinesCanReplaceHumans.

¹⁷ mckinsey.com/-/media/mckinsey/featured%20insights/Digital%20Disruption/Harnessing%20automation%20for%20a%20future%20that%20works/MGI-A-future-that-works-Executive-summary.ashx.

¹⁸ authorsguild.org/industry-advocacy/authors-guild-survey-shows-dramatic-42-percent-decline-in-authors-earnings-in-last-decade.

¹⁹ [washingtonpost.com/technology/2022/06/11/google-ai-lamda-blake-lemoine](https://www.washingtonpost.com/technology/2022/06/11/google-ai-lamda-blake-lemoine).

AI for Writers: A Threat or a Boon?

Nafeesah Allen

Artificial intelligence helps writers every day. But will it ever fully replace that human touch?

I've been an aspiring writer since I was a kid. Essay contests were my jam, so it's only natural that I thought I'd make a name by writing the great American novel. But facts turned out to be stranger than fiction, literally. I soon turned to academic research and found I was better at telling stories about what had already happened rather than imagining what might be.

In 2020, I launched a freelance business, writing content for blogs and magazine digital imprints. I also edited for a platform that helped non-native English speakers polish their academic work for journals.

Writing online versus for print means lots of search engine optimization (SEO), research, and fast turnaround times for global readers everywhere. Deadlines are always yesterday, and since the actual publishing part takes just a matter of seconds, follow-up for your next assignment is right around the corner. No matter how hard I tried to create a "manageable" content writing schedule, *solopreneurship* was kicking my butt. I was making pennies on the word working for this service, and then my client started using artificial intelligence tools to save on costs, which had the effect of making my editing job much harder. Before the original work was sent to me to edit, an intermediary AI edit had already been performed. Not only was it difficult to revert all the changes to the original, it was hard to understand why the tech platform had made certain edits in the first place. Within months of the switch to AI, I quit.

Quitting that editing job was the best thing that happened for my writing career. I was able to focus on higher-value clients, and writing my own thoughts was easier than guessing at other people's.

Then I took to the internet to learn what everybody else was doing.

AI

I did a lot of research about different AI tools: ones that promise better first drafts, ones with built-in SEO (Search Engine Optimization), some that mitigate unintentional plagiarism, others that track readership of your published work. Turns out, AI is the pillar upon which much digital business content is built, and I suddenly felt that my initial disdain may have been because I hadn't figured out how to harness it properly.

AI “writers,” also known as content generators, are computer programs designed to generate text for a given topic or industry. They can produce an infinite number of unique pieces of content. Writers—human ones—can use them to generate blog posts, articles, or social media posts. Some of what we don't consider AI—spellcheckers, auto-fill text on your email, and Grammarly—are also AI-based tools that have become ubiquitous.

Clearly, artificial intelligence is a hot topic among more than just tech geeks. We word geeks are poised to be its primary users. For writers, AI software can enhance and expedite one or more stages of the writing process. If used well, it can spark creativity, organization, and even edit style and language, ideally freeing up time for writers to focus their energy on more thought-heavy pieces. However, if we don't have enough time or energy to understand how the tool works and its pitfalls, it can rob us of time.

I went in search of other writers, real humans enamored with the written word, to ask how AI had touched their careers. The good news is that artificial intelligence requires a lot of human intelligence to make sense.

INK cofounder Alexander De Ridder describes AI for writing as “the use or leveraging of technology to perform writing tasks to create content. These tasks can include generating, rewriting, paraphrasing, and summarizing of content.” INK uses natural language optimization, or NLO, which is a sophisticated means of processing “natural” language (ordinary language that develops naturally through use) for search engine optimization.

WRITING ONLINE VERSUS FOR PRINT MEANS LOTS OF SEARCH ENGINE OPTIMIZATION (SEO), RESEARCH, AND FAST TURNAROUND TIMES FOR GLOBAL READERS EVERYWHERE. DEADLINES ARE ALWAYS YESTERDAY, AND SINCE THE ACTUAL PUBLISHING PART TAKES JUST A MATTER OF SECONDS, FOLLOW-UP FOR YOUR NEXT ASSIGNMENT IS RIGHT AROUND THE CORNER.

Search engine optimization is the practice of using words or terms that search engines will identify as searched terms to index and rank a particular page or piece of content. SEO drives much online writing today. SEO tools scan the web for keywords, and they offer ideal phrasing so that your content will rank higher than competing articles on similar subjects. A higher ranking means that more readers will view the finished product.

One of the most common uses of AI for writers is geared toward helping technical and marketing writers produce “content” for businesses: brochures, social media captions, books, website copy, emails, and newsletters. This service is one of the most important aspects of a modern business. Most business owners aren't writers, so they hire writers to help them tell their stories, find new clients, and communicate their successes. Companies looking for ways to generate content

“INITIALLY, I WAS SKEPTICAL ABOUT USING AI,” SHE SAID, “BUT THEN I HEARD OVERWHELMINGLY POSITIVE FEEDBACK ABOUT THE JASPER PLATFORM, AND I DECIDED TO GIVE IT A TRY, SUBSCRIBING TO THE ‘BOSS MODE’ SUBSCRIPTION LEVEL.”

ideas at scale keep writers on payroll or freelance contracts. Companies are not only determining the quality of writing based on how many clients roll in the door or how many sales are generated offline but also how many people visit their website and scroll through their email newsletter. In the digital world, these metrics tools are what content creators rely upon to build their own writing businesses and grow their clientele. The process is cyclical.

Chhavi Agarwal, cofounder and writer at MrsDaakuStudio.com, started using AI for her personal and business needs around six months ago. “Initially, I was skeptical about using AI,” she said, “but then I heard overwhelmingly positive feedback about the Jasper platform, and I decided to give it a try, subscribing to the ‘Boss Mode’ subscription level. I’ve been working as a freelance writer for over four years now and have been running a successful blog for three-plus years. I also run a freelance writers’ academy, an Instagram channel, and a YouTube channel. My entire business is centered around creating content. I used to outsource 100 percent of my content before Jasper. Now I outsource about 50 percent and handle the rest of it myself.” Agarwal relies on the Jasper AI

platform to write blog posts, YouTube scripts, captions for Pinterest and Instagram, email, and newsletter copy. She even uses it to update older posts, a process that used to take three to four hours. She says that Jasper has saved her half the time.

When asked if she thought AI would ever make her move away from working with her remaining writers, she said, “AI tools cannot create content by themselves. Even if they dramatically cut down the time to produce copy, it still requires a human behind it to make it happen. Not everyone has the time to sit down with a tool and write content. There is still a great deal that only writers can do, at least as of now. For example, putting the right emotions behind the content, updating it with relevant internal links, lead magnets, calls to action (CTAs), etc. There is no way AI tools are replacing writers in the near future. In fact, what marketing writers should understand is that AI tools are their friends. The sooner they adopt them into their business, the better they will cope in the future.”

At the same time, Agarwal does fear that if AI advances to a higher level, it could diminish the need for writers. “If businesses need ten writers now, they probably will need only two to three writers in the future. Why? Because these writers can make use of AI tech and generate just as much content as ten writers were doing before.”

What Tools Are Out There Now?

*** Jasper**

This is one of the best-known and most advanced AI software platforms for writers. Jasper is AI-based content writing, with proper punctuation and grammar. Jasper gives you quick content generation, multiple templates, SEO content, Facebook ad booster, and fast content marketing in various languages.

Jasper can produce content at scale and keep a clean record with organized folders. To bring your blog posts to the top of Google results, Jasper is integrated with Surfer SEO, which is a content optimization platform that helps the writing on

web pages rank on the first page of Google. Jasper also knows 26 different languages. It has different templates to help craft proposals, digital books, case studies, and several other kinds of content. However, the Jasper content creation tool can't be used outside the platform. You'll have to create and edit within Jasper. The Google Docs style editor is available only in Boss Mode.

Jasper has two price plans: Starter and Boss Mode. Starter is good for beginners and individual writers. You can generate 20,000 words per month at \$29 per month. Boss Mode is best for teams, businesses, and organizations that get a lot of writing work. It starts at \$59 per month with 50,000 words per month. You can generate up to 700,000 words at \$600. Boss Mode offers access to a plagiarism checker and Grammarly (see below). Jasper's demo is free, and the paid plans come with a five-day money-back guarantee. Explore your options at www.jasper.ai.

* Copy.ai

Copy.ai is powered for marketing copy as well as content writing. This tool can create multiple drafts on a given topic in seconds. You will need to sign up at www.copy.ai to get started.

Copy.ai uses a simple three-step process to create content. Choose the type of copy you want, tell Copy.ai about your product, and that's it. You get ten different drafts of the same content to edit and tailor accordingly. This AI offers multiple options to generate personalized articles and copy. Copy.ai specializes in copywriting, so you can generate long-form content, but the project will still require research and editing.

Copy.ai offers three plans. As the name suggests, the free plan is free for everyone, but it has limited credits. The pro plan costs \$49 per month, or \$35 per month if billed annually, with unlimited credits, projects, priority support, and other benefits. The enterprise plan is best for big businesses and organizations with multiple writers. The plus point of the enterprise plan is its Collaboration feature and custom pricing.

COPY.AI SPECIALIZES IN COPYWRITING, SO YOU CAN GENERATE LONG-FORM CONTENT, BUT THE PROJECT WILL STILL REQUIRE RESEARCH AND EDITING.

* INK

Communication with intent isn't simple. INK uses a strong AI writer to explain your point and optimize for SEO.

INK assists users in composing, expanding, rewriting, and simplifying phrases, as well as editing. However, it's not limited to just these features. Its interface is user-friendly with multiple accessibility modes. It provides image and meta-optimization and topic ideas, and it can be integrated into WordPress—a website-building and online content management tool. You can also use it in Google Chrome and get suggestions from the AI. INK includes features such as SEO writing software, keyword optimizer, title optimizer, and unlimited SEO scoring.

But with so many features, a writer can get lost. This program requires practice to familiarize yourself with the different features and utilize them properly. Begin at inkforall.com.

* Grammarly

Grammarly's integration policy is flexible, connecting with Microsoft Word, Chrome, and many other apps and platforms. The free version works well for most day-to-day needs, but writers will see the benefit of the features of a paid subscription.

INK INCLUDES FEATURES SUCH AS SEO WRITING SOFTWARE, KEYWORD OPTIMIZER, TITLE OPTIMIZER, AND UNLIMITED SEO SCORING. BUT WITH SO MANY FEATURES, A WRITER CAN GET LOST. THIS PROGRAM REQUIRES PRACTICE TO FAMILIARIZE YOURSELF WITH THE DIFFERENT FEATURES AND UTILIZE THEM PROPERLY.

Grammarly spots spelling and grammar errors and gives suggestions for improvement. It simplifies complex sentences and fixes punctuation errors, clarifies unclear sentences, suggests synonyms for overused words, and has a built-in plagiarism checker. Grammarly also supports multiple languages. Its simple and user-friendly interface is a big plus. You can use it on a mobile device, as a plug-in on a web browser, or downloaded to a Grammarly keyboard.

Grammarly has three plans—free, premium, and business. The free plan offers limited assistance in proofreading content. It can correct spelling and basic grammatical errors. The premium plan starts at \$12 per month for a single user and offers much more than spelling and grammar correction. You can improve tone, style, clarity, and engagement; detect plagiarism; and more. The business plan (\$15 per month per member) is for a team of 3 to 149 writers. This plan includes premium features along with a style guide and priority email support. Visit [grammarly.com](https://www.grammarly.com).

What Role Will AI Play for Writers in the Future?

What Big Tech can dream up is anybody's guess. But communication—words—are not going anywhere.

I suspect that the role that AI will play in the future will be a supporting one. It will help us confirm that humans are still behind the words. Because it's pretty clear when they're not. Magazine articles look fake when AI produces them wholesale. The errors are egregious and obvious and people want to know they are reading something a human wrote. The human element is what makes people stay on the page, rather than click away to check an alert on Facebook.

As for me, I'm still stuck on Grammarly and the Read Aloud tool in Word. They work for me, and I'm not intimidated by the thought of them putting me out of business. But the jury is still out on whether AI will mean less business for writers overall. **AG**

Nafeesah Allen, Ph.D. *is a multilingual migration scholar, marketing strategist, and freelance writer. She frequently covers personal finance, business, real estate, start-up founding & funding, parenting, travel, culture, and more.*

WHY CAN'T ACADEMIC BOOKS BE AFFORDABLE?

James Heffernan

A year ago in these pages (Summer 2021), the Guild posted a mixed report on what university presses have been doing lately. While many of them have been venturing beyond scholarly monographs to, as the author wrote, “a wide range of books aimed at mainstream audiences,” she found that scholarly monographs—which have traditionally made up most of their lists—remained unaffordable for “most public libraries and independent scholars and researchers.” A year later, we are finding that times have already changed.

Consider some new titles from three different academic presses: Yale, Chicago, and Ohio State. In mid-July, Yale released Helen Hackett’s *The Elizabethan Mind* (448 pages, 23 black-and-white illustrations) for \$35.00 in hardcover, and for the same price you can buy Alma Steingart’s *Axiomatics: Mathematical Thought and High Modernism* in paperback from Chicago Press next January. More surprising still, Chicago is charging just \$20.00 for Alice Kaplan and Laura Marris’s *States of Plague: Reading Albert Camus in a Pandemic*—a 152-page hardcover due out in October. With a hook big enough to hoist a blue whale, this title digs into the present-day experience of millions of Americans. It’s far from the sort of heavy-going academic monograph that university presses have traditionally published—such as Eliran Bar-El’s study of how a Slovenian philosopher named Slavoj Žižek made himself a public intellectual, also a Chicago offering. Unless you’re an academic, you probably won’t recognize his name or even his subject, and in any case, the clothbound edition would cost you \$99.00.

More revealing still are some new titles from Ohio State, which now classifies its books as either “trade” or “scholarly.” In the first category, Edward P. Horvath’s *Good Medicine, Hard Times: Memoir of a Combat Physician in Iraq* goes for \$23.95 in paperback; in the second, Molly Margaret Kessler’s *Stigma Stories: Rhetoric, Lived Experience, and Chronic Illness* costs \$119.95 in cloth. But since *Stigma Stories* costs just \$29.95 in paperback, the big difference in price here is not so much between

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AFFORDABLE.**

“trade” and “academic” as between cloth and paper. Though academic hardcovers published by university presses may sometimes be much more expensive than trade hardcovers, academic paperbacks are definitely getting more affordable.

In fact, if the latest catalogues from Yale, Chicago, and Ohio State are any indication, university presses are clearly moving toward making their academic books affordable. Just as clearly, they appear to be veering away from exclusively publishing specialized monographs aimed at academic readers. In other words, even though nearly all university presses are subsidized, and their missions are tied at least in part to publishing academic works, they’ve become increasingly interested in books that are likely to reach beyond academic readers and thus pay their own way. Of course, university presses will continue to publish catchy titles by such academic stars as Terry Eagleton, whose *Critical Revolutionaries: Five Critics Who Changed the Way We Read* is just out from Yale at \$28.00 in hardcover. But the freshly minted PhD who’s got a monograph on Milton’s portrayal of angels in *Paradise Lost* may now have to look longer and harder to find a university press that is willing to publish it. These days—at least in my experience—it seems easier to get published by

the academic divisions of commercial houses than by a university press.

Since the late 1960s, I’ve written half a dozen academic books that have been published by various university presses, and I am now happily anticipating publication of my latest book, *Politics and Literature at the Dawn of World War II*. This time, however, the publisher is not a university press but the academic division of a commercial press: Bloomsbury.

Bloomsbury Academic has treated me very well. After steering me through a major overhaul of my first draft, the BA staff produced the book—copyediting, page proofs, cover design, index—in just three months. As I write these words in early June 2022, the book is virtually ready for its close-up, though it won’t appear until December.

So what’s not to like? In a word, it is the price of the book—which exemplifies a major problem with academic books as a class.

Academic books differ categorically from trade books. Issued by commercial publishers and aimed at the general public, trade books typically sell for less than \$25.00. For example, you can buy the hardcover version of Kellyanne Conway’s 512-page *Here’s the Deal: A Memoir* (Threshold Editions, an imprint of Simon & Schuster) from Amazon for \$19.41, at the time of writing. My book, with 212 pages and just one black-and-white illustration, is currently priced at \$103.50 in hardcover (marked down from \$115.00) and \$82.80 as an e-book.

Why this gigantic difference in price? It’s a numbers game.

Successful trade books sell in the thousands, which is obviously what is expected for Conway’s memoir. According to content specialist Sarah Rexford, books that make *The New York Times* bestseller lists have to sell at least 5,000 copies a week, and in the universe of trade books, titles that end up selling fewer than 5,000 copies overall are generally considered flops.¹

1 Lincoln Michel, “Everything You Wanted to Know About Book Sales but Were Afraid to Ask,” *Electric Lit*, June 30, 2016, electricliterature.com/everything-you-wanted-to-know-about-book-sales-but-were-afraid-to-ask; Sarah Rexford, “A Primer on the *New York Times* Bestseller List,” *SelfPublishing.com*, October 13, 2021, selfpublishing.com/new-york-times-bestseller-list.

By contrast, academic books rarely sell more than 1,000 copies in their lifetime. My last book, *Hospitality and Treachery in Western Literature*, which took me ten years to complete, was published by Yale in 2014 and priced at \$65.00 in hardcover. So far it has sold 573 copies, half of its first and only print run. (I shudder to think of those remaining 427 copies gathering dust in a Rhode Island warehouse.)

In turning from university presses to a commercial house—more precisely to the academic division of a commercial publisher—I am also indirectly hitching my wagon to the shining U.K. star known as Bloomsbury Publishing, publisher of Harry Potter. For the sales year ending August 31, 2021, Bloomsbury's gross revenue was £100.7 million, up 29 percent over the previous year; its pretax profits were £11.1 million; and its net cash was £43.7 million. Unlike university presses, then, Bloomsbury needs no outside subsidies, so it could easily afford to subsidize its academic division.

Unsurprisingly, it doesn't. As a commercial house, it expects its academic division to be self-supporting—and prices its titles accordingly. Though Bloomsbury Academic's royalty rates are comparable to those traditionally offered by university presses, it normally prints just 300 hardcover copies of each book, often selling no more than 100. Which, of course, is why its books are so pricey. In 2016, Ithaka S+R calculated the average cost of publishing a university press monograph at \$29,000.² Given the economies of scale available from the parent company, Bloomsbury Academic may be spending somewhat less than that for each of its books. But even if it's spending only \$20,000 per book, it can recoup its investment (and make a profit) only by selling at least 200 copies for more than \$100 each. And it often struggles to sell even 100 copies—mostly to libraries. If anything, Bloomsbury Academic's books are substantially more expensive than university press books.

Why then do I keep on writing books that may

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end up selling so few copies? Young professors write books not to make money but to get tenure. Having retired from teaching almost twenty years ago, I have no need to meet tenure requirements, but I cannot seem to break the habit of writing about literature and hoping, of course, that at least a few other people out there may be interested in reading what I write. Or even, to ratchet up the dial of expectations, that a few people might welcome the book, salute its impact, and recognize its contribution to our understanding of the literature it treats.

Let me tell you a little more of my own experience.

In 1969, just over fifty years ago, Cornell University Press published my first book, *Wordsworth's Theory of Poetry*. Priced at what was even then a readily affordable \$10.00, it was reviewed in print seven times and sold about 2,300 copies during its lifetime. My last book, published by Yale, was far more ambitious in its scope but has had almost no impact. Though the late and renowned literary critic Hillis Miller praised it highly in his reader's report, which is quoted on the dust jacket, it was reviewed just twice online and nowhere in print.

I don't know how typical my experience is, but I do know that young professors now must often

2 Nancy L. Maron, Christine Mulhern, Daniel Rossman, and Kimberly Schmelzinger, "The Costs of Publishing Monographs," ITHAKA S+R, February 5, 2016, sr.ithaka.org/publications/the-costs-of-publishing-monographs.

**IN MY HEART OF HEARTS,
HOWEVER, I CONFESS TO
WHAT I STRONGLY SUSPECT
IS A COMMON CONDITION
AMONG ACADEMICS:
CROSSOVER DREAMS.**

wait years to see their books reviewed, and sometimes never see them reviewed at all. In 2009, I tried to fill this gap—minimally, to be sure—by launching the online *Review 19* (review19.org), which reviews books on English and American literature of the nineteenth century. Thanks to our hundreds of reviewers (and a good deal of editorial work by yours truly), we’ve so far reviewed over 600 books—many of which might not have been reviewed anywhere else.

Since my new book examines the literature of the mid-twentieth century, it will not be reviewed by *Review 19*, and I have no way of knowing whether it will be reviewed anywhere. In my heart of hearts, however, I confess to what I strongly suspect is a common condition among academics: crossover dreams.

My new book aims to show how the imminence and outbreak of World War II ignited the imaginations of writers ranging from Ernest Hemingway, W. H. Auden, and Bertolt Brecht to Evelyn Waugh and the highly controversial Irène Némirovsky. By closely comparing historical narratives of the major events of 1939–40 with literary re-creations of them, it aims to show what kinds of truth we find in history and literature. Does that sound purely academic? Or might such a book cross the threshold of the academy to reach “general readers” who happen to be interested in World War II or literature—or both?

If I seem to have wandered away from my announced topic, which is the prohibitively high cost of academic books, let me hasten back to it. Besides the difficulty of getting such books reviewed, even in academic journals (let alone *The New York Times*), I believe the biggest single obstacle to their circulation—especially beyond the academy—is their price. When “general readers” can buy nearly all trade books for less than \$25.00, why would they lay out more than a hundred dollars for an academic book that may well be less engaging, less readable, less fun? Even if the book sounds interesting, why wouldn’t they simply check it out of a library?

In response to this question, I’ve been told by an authoritative source (who declines to be named) that commercial publishers of academic monographs simply cannot make them commercially viable without pricing them far above trade titles. My source admits that this is a bone of contention among academics, but right now, I see no prospect of change.

Which is truly regrettable. With university presses gradually veering away from specialized monographs aimed at academic readers, the academic divisions of commercial houses like Bloomsbury and Macmillan are filling a gap and performing a valuable service. But so long as their books are priced far above comparable titles—not just trade books but academic studies, especially in paperback, published by university presses—I fear that such books will continue to gather more dust than readers. **AG**

James Heffernan (jamesheff.com) is professor of English emeritus at Dartmouth College.

Q&A: JORDAN PAVLIN

A discussion with the editor in chief of Knopf

Jordan Pavlin is editor in chief at Alfred A. Knopf. She has edited literary fiction and award-winning bestsellers, including Jennifer Egan's Pulitzer Prize-winning novel *A Visit from the Goon Squad* and Sheryl Sandberg's *Lean In*. Authors with whom she is currently working include Maggie O'Farrell, Bret Easton Ellis, Michelle Zauner, Tobias Wolff, Jenny Offill, Susan Minot, Ethan Hawke, Karen Russell, Maggie Shipstead, Julie Orringer, Yaa Gyasi, Tommy Orange, Megha Majumdar, Jhumpa Lahiri, and Kazuo Ishiguro.

AG: How do you navigate new authors' expectations?

JP: Everything begins with love of the work. There are many sets of expectations at the outset—the expectation that a work will be handled with exquisite care from manuscript to printed book, that attention will be paid to every detail throughout the publication process, from the initial edits to the interior design to the final cover, the paper quality, the jacket copy, and how it is publicized and promoted as it is sent out into the world. And there are many things, of course, that a publisher can't control. But the first expectation, and one I feel an almost moral obligation to meet, is that we will bring the highest level of quality and care to all the things we can.

AG: I'm guessing that books come in with varying levels of readiness for publication. How far can you go in editing and seeing a writer through? Do you have a mental cutoff for helping a writer through a long stretch of rewriting or is it just instinct and experience?

JP: Some books need almost no editing at all, and some can go through as many as five or six drafts. If the talent is there—if the work is truly extraordinary—there is no cutoff for me, as long as my vision aligns with the author's, and the author is ready to do the work. Those experiences can be uniquely joyful ones, where you are both jumping into the deep end together with so much excitement and faith that it overshadows the arduous journey ahead.



THE EDITOR FREQUENTLY WALKS A FINE LINE BETWEEN THE AUTHOR AND THE PUBLISHING HOUSE. IN AN AUTHOR'S LIFE HE OR SHE MAY PUBLISH ONLY A HANDFUL OF BOOKS; A PUBLISHER WILL PUBLISH THOUSANDS.

AG: When you work with an author on multiple books, does the editorial process change significantly over time?

JP: The editorial process does evolve over the course of many books, and it can be thrilling. There's a particular intimacy that comes with time and deepening trust. The best editorial relationships are like lifelong friendships, lived in the margins of great books.

AG: How do authors tend to respond to suggestions?

JP: In my experience authors tend to respond with incredible grace and gratitude to editorial suggestions. The authors I work with know that they are just that—suggestions—and that in the

final instance I expect them to trust their own instincts above all. They also know that candor, even when critical, is a form of admiration and respect, a desire to hold their work to the highest standard.

AG: How do you balance the expectations of the publisher and the author? Do they often line up or are there sometimes differences in each party's vision for the book?

JP: The editor frequently walks a fine line between the author and the publishing house. In an author's life he or she may publish only a handful of books; a publisher will publish thousands. I have a deep allegiance to the house, but within the house, I am the author's sole advocate. Whenever possible I see it as my role to be the author's voice.

AG: Speaking broadly, have publishing houses' expectations for editors and authors changed in the years you've worked in publishing? Has the editor's relationship to the publisher changed?

JP: I hear constantly that the role of the editor has changed, but in truth I would posit that the role of the editor has actually changed very little in the last 100 years. Then as now, the editor's first and most essential role was to bring in the best books, and to speak about them with excitement and intelligence and clarity, so that sales reps would know just how to present them to booksellers, and booksellers in turn would be galvanized into bringing them to readers. The scale has shifted, the mechanics have certainly shifted, but the core of the publishing process—the acquisition and editing of books—is remarkably constant. **AG**

ADVOCACY NEWS

Midway through 2022, we have lots to report on the advocacy front. In addition to our own advocacy, we are steering two creator-group coalitions toward shared goals. The need for cross-industry advocacy has become increasingly important as creators in every industry are earning less and giving up more of their rights. The first coalition is lobbying for legislative and policy changes that would require internet platforms to implement technical measures against piracy that are accessible to individual creators, and the second, our “Creators Together Coalition” is lobbying for recognition of professional creators as workers who should be allowed to engage in mutual-aid activities, such as collective bargaining, without running afoul of antitrust law. The updates below address our efforts on these two important fronts and more.

* COLLECTIVE BARGAINING EFFORTS—THE CREATORS TOGETHER COALITION

The AG-led coalition for collective bargaining rights for freelance professional creators is growing in numbers. The coalition—called Creators Together—represents a wide range of professional creators and at present comprises fifteen creator groups (including the Guild), with more expected to join. Current members include the Dramatists Guild,

Dance Artists’ National Collective, Choreographers Guild, Future of Music Coalition, Graphic Artists Guild, Music Workers Alliance, National Press Photographers Association, National Writers Union, Romance Writers of America, Science Fiction and Fantasy Writers of America, Society of Composers and Lyricists, Songwriters Guild of America, Songwriters of North America, and Writers Guild of America East. The coalition, which has monthly meetings, is promoting an amendment to the National Labor Relations Act to allow “professional creators” to engage in collective bargaining with those who buy their services (publishers, streaming platforms, production companies, etc.). The proposed bill is called the Freelance Author and Artist Labor Act, and we are talking to lawmakers in the House and Senate to introduce it.

* FREELANCE ISN’T FREE ACT

As a member of the coalition led by the National Writers Union and the Freelancers Union, we played a key role in successfully lobbying the New York State legislature to pass the Freelance Isn’t Free Act (FIFA). In February, Authors Guild CEO Mary Rasenberger and Authors Guild Foundation president Laura Pedersen traveled to Albany for a lobby day where they spoke to several legislators about the importance of freelancer protection. Guild staff members also met legislative staff in district offices in New

York City and took part in call-in campaigns to convince legislators to cosponsor and build support for the bill. As a result of these efforts, FIFA passed the New York State legislature 43–20 on June 1.

The law targets the increasing practice by some publications and other businesses of paying freelancers months late and making them chase their payment down. It is modeled after a 2017 New York City law that has helped freelancers recover millions of dollars in unpaid wages. It requires employers to provide written contracts to freelancers so that the terms of their work and payment are clear and more easily enforced, and to pay them by the agreed-upon date or within 30 days of the completion of work. The bill allows freelance workers to collect double what they are owed should their clients fail to abide by those provisions. Along with the National Writers Union and the Freelancers Union, the AG is continuing to lobby for a similar law in Los Angeles and in other areas with high concentrations of freelancers and industries that rely on freelance creative labor.

* FEDERAL WRITERS’ PROJECT AND CREATIVE ECONOMY REVITALIZATION ACT

As readers of the *Bulletin* know, the Authors Guild has been lobbying for the 21st Century Federal Writers’ Project Act and the Creative Economy Revitalization

Unbanning the Words

The Authors Guild Banned Books Club is a free virtual book club held on the social reading app Fable. Each month, the Banned Books Club presents a different work of fiction or nonfiction recently barred in one or more U.S. school districts or states.

Participating readers can log on to Fable anytime during the month to access the moderated book discussion led by the author as well as valuable resources to help them get the most out of their reading experience.

Since launching in April, the Banned Books Club has read *Two Boys Kissing* by David Levithan, *Speak* by Laurie Halse Anderson, *Red at the Bone* by Jacqueline Woodson, and *Lawn Boy* by Jonathan Evison. Join now to read *Heavy: An American Memoir* by Kiese Laymon beginning August 24 and *All American Boys* by Jason Reynolds and Brendan Kiely beginning September 28. Learn more and join the discussion at authorsguild.org/bannedbooksclub.

Act. While we haven't seen any movement on these two very important bills, we understand that it might be possible to get a smaller appropriation than asked for. We remain in contact with the bill-sponsors' office and continue to add new cosponsors. To recap: The 21st Century Federal Writers Project (FWP) was introduced by Rep. Ted Lieu (D-CA) and lead cosponsor Rep. Teresa Leger Fernández (D-NM) on May 6, 2021, with the goal of supporting unemployed and underemployed writers through grants made by the Department of Labor. The Creative Economy Revitalization Act (CERA), introduced on August 13 by Rep. Leger Fernández with cosponsor Jay Obernolte (R-CA), is a similar grants program under the Department of Labor. Unlike FWP, which is restricted to writers and associated professionals working on projects broadly related to the pandemic, CERA is open to all types of creative projects and media. We hope to see some movement on these bills in the fall.

* BOOK BANNING AND CENSORSHIP

We have been active in the fight against bans against books on racism, LGBTQI+ issues, and gender in several states and cities. Since January 2021, 42 states have introduced bills or taken other steps to ban the discussion of these topics in schools, with 17 states having passed legislation or imposed other restrictions that target teachers and librarians. One way we are fighting these efforts is through our free monthly Banned Books Club on the social reading app Fable. The club features a different work of fiction or nonfiction recently banned in one or more U.S. school districts or states, with moderated book discussions led by its author or, if the author is deceased, another author with a spe-

cial affinity for the book. To access the discussion, readers can log on to Fable anytime during the month a book is posted. Since launching in April, the Banned Books Club has read *Two Boys Kissing* by David Levithan, *Speak* by Laurie Halse Anderson, *Red at the Bone* by Jacqueline Woodson, and *Lawn Boy* by Jonathan Evison. We are also working with the National Coalition Against Censorship, the ACLU, the AAP, and other groups to fight the removal of Maia Kobabe's *Gender Queer* and Sarah Maas's *A Court of Mist and Fury* from Virginia's school libraries. On May 18, 2022, a judge in Virginia Beach found "probable cause" that the books were "obscene for unrestricted viewing by minors." This order—which was based on assertions made by the Virginia congressional candidate who brought the case—puts the burden on the authors and publishers of the books to present evidence that the books are *not* obscene, so the judge can make a final decision as to whether the books may be legally sold in Virginia. No book has been banned for obscenity in the United States in more than 50 years, so this finding is even more extraordinary. Further, according to local Virginia counsel retained by the authors and publishers in the lawsuit, the candidate who filed this action has a list of another 25 other books against which he intends to bring proceedings. The possibility that this effort may inspire similar actions in other jurisdictions heightens the need for us to monitor this case and take action against it, including by joining an amicus curiae brief.

* CASE ACT/ COPYRIGHT CLAIMS BOARD

The Copyright Claims Board—the small-claims tribunal in the Copy-

right Office established by the CASE Act—opened its doors on June 16, 2022, after a lengthy rule-making process in which the Guild took an active part. We submitted comments in response to the Copyright Office's notices of inquiry and proposed rules. We adamantly underscored the need to make the CCB process as easy as possible, so that any individual creator could use the tribunal without an attorney, in keeping with the intent underlying the CASE Act. The final rules incorporate several of our suggestions, including raising the limit on the number of claims that a party could file within a calendar year from 10 to 30, simplifying the process for filing claims, and reducing the initial filing fee from \$100 to \$40, with the extra \$60 due only if the case goes forward.

* SECTION 512 AND STANDARD TECHNICAL MEASURES

As part of our section 512 reform efforts, we have been leading a coalition of creator groups to advocate for creator-focused legislative and policy changes to the copyright safe-harbor laws that protect online service providers from liability for the infringement of their users. In particular, we have been calling for internet platforms to implement antipiracy technologies referred to as “standard technical measures” (STMs) that can identify and automatically remove pirated copies at scale for copyrighted works on their platforms. Most of the major internet platforms do possess and implement some type of STMs to remove identified pirated copies, but they often reserve access to these technologies for works owned by large entities (studios, record companies, etc.) under voluntary agreements, while leaving out authors and individual creators whose only resort is the

dysfunctional “whack-a-mole” system of notice and takedown.

Earlier this year, Senators Patrick Leahy (D-VT) and Thom Tillis (R-NC), respectively the chair and the ranking member of the Senate Judiciary's Intellectual Property Subcommittee, introduced the SMART Copyright Act of 2022. This bill empowers the Copyright Office to conduct rule-makings to designate technologies like STMs required to be adopted by specified internet platforms. Copyright owners could sue non-complying platforms for damages. At the same time, the Copyright Office, in response to a request from the senators, is conducting a study of STMs. Together, these efforts are an important step forward in section 512 discussions. The Authors Guild supports the SMART Act and submitted comments to the Copyright Office in response to its notice of inquiry on STMs. On June 22, 2022, we organized a lobby day for the coalition during which we met with legislative staff representing members of the House and Senate IP subcommittees, including Senators Leahy and Tillis. Our coalition called attention to the devastating effects unchecked piracy and infringement have had on creators in every industry, and to the necessity of making copyright protections such as STMs accessible and useful for individual creators.

* STATE MANDATORY E-BOOK LICENSING BILLS

On June 14, 2022, the U.S. District Court in Maryland delivered a final verdict in the AAP's lawsuit against the state of Maryland for enacting a mandatory licensing law, ruling that the law was unconstitutional under the Supremacy Clause on grounds that it was preempted by the federal Copyright Act. The developments in New York, which we

covered in the previous Bulletin, and Maryland have set back efforts by library groups to circumvent copyright through state mandatory licensing laws that require publishers—broadly defined to include self-published authors or anyone who creates digital text and audio—to license e-books and audiobooks to state libraries on mandated “reasonable terms.” These bills not only encroach on Congress's authority to legislate in copyright matters, they put an unjustified burden on authors who often don't have access to the library-licensing technologies necessary to meet their requirements. Even though we have not seen any new bills since the success in the Maryland case, at least one pending bill—in Rhode Island—is moving through the legislature. In May, we submitted a testimony to the Rhode Island Senate Education Committee to reiterate the unconstitutionality of passing mandatory licensing laws, and now armed with the opinion from the Maryland case, we are prepared to aggressively lobby against it should the bill move forward.

* STATEMENTS, LETTERS, AND BRIEFS

A crucial part of the Authors Guild's advocacy work is speaking out on issues that affect authors. We do that by regularly making public statements and getting the word out on our website, on social media, in our emails, and through the press. We also submit amicus briefs in cases that will likely impact writers to let the court know how authors and journalists might be affected by the decision. The recent written statements, letters, and amicus briefs that we wrote or signed on to can be found at authorsguild.org/where-we-stand/authors-guild-advocacy-letters-and-amicus-curiae-briefs. AG

LEGAL WATCH

* AUTHORS GUILD FILES AMICUS BRIEF IN ANDY WARHOL COPYRIGHT FAIR USE CASE

On June 17, 2022, the Authors Guild submitted an amicus curiae (“friend of the court”) brief with several other organizations in *Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith*, a copyright fair use case currently in front of the Supreme Court. This case offers the Court the opportunity to clarify what constitutes a “transformative use” under the fair use doctrine.

Copyright law directs courts to look at four different factors to determine whether one person’s unauthorized use of another’s copyrighted work is an allowable fair use:

1) the purpose and character of the use, including whether

such use is of a commercial nature or is for nonprofit educational purposes;

(2) the nature of the copyrighted work;

(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and

(4) the effect of the use upon the potential market for or value of the copyrighted work.

In a 1994 decision, *Campbell v. Acuff-Rose Music Inc.*, the Supreme Court held that under the first factor, the nature of the use, courts should consider whether the secondary use is “transformative,” in addition to whether it is for commercial or nonprofit educational use. Since that ruling, lower courts have struggled to define when a use is transformative in a variety of circumstances. There has been a trend in recent years, especially

in district courts, to find that new uses of existing works are transformative just because they contain new or modified expression. Unfortunately, once a work is found to be transformative, courts have often applied other fair use factors in a manner that automatically weighs in favor of finding fair use.

This broad interpretation has caused tension with respect to copyright law, which gives authors the exclusive right to create or allow others to create derivative works, such as translations, abridgements, audiobooks, sequels, and film and television adaptations. Derivative works are extremely important income sources for authors and their publishers, and they help support the publishing ecosystem. While some derivative works—such as parodies and criticisms that don’t take more than needed of an original work than is necessary to make their point—can and should be considered fair use, applying the trans-

LEGAL SERVICES SCORECARD

From 1/1/2022 to 6/30/2022, the Authors Guild Legal Services Department handled 711 legal inquiries. Included were:

177

Book contract reviews

46

Agency contract reviews

31

Reversion of rights inquiries

formative-use doctrine too broadly risks cutting into the derivative-work markets that authors and publishers rely on to make a living. Allowing others to create derivative works without license under the guise of “transformative use” could effectively deprive authors of this potentially lucrative (and often vital) licensing market.

In the *Warhol* case, photographer Lynn Goldsmith took a series of portrait photographs of the then up-and-coming recording artist Prince. *Vanity Fair* licensed one of those photos to Andy Warhol to use as an artist’s reference to create an illustration for a *Vanity Fair* article about Prince. Years later, Goldsmith learned that Warhol had also used her photo to create additional lithographs, known as the *Prince Series*, and that the Andy Warhol Foundation was licensing the images into the same market as her photographs. At first, the Southern District Court of New York found that Warhol’s use of the photo was transformative and a fair use. On appeal, the Second Circuit disagreed, finding that the lithographs were not transformative and that the other fair use factors also weighed against Warhol’s use being a fair use. The Warhol Estate appealed to the Supreme Court, and the Court accepted the

case on the narrow issue of transformative use.

The Authors Guild’s amicus brief advises the Supreme Court of the importance of derivative-work markets as incentives for authors to continue to create new works. It describes how an overly broad interpretation of “transformative” can severely impair authors’ abilities to license the creation of derivative works—harming not only authors but also ultimately their readers—and asks the Court to limit the transformative-use doctrine to ensure that it does not swallow derivative-work rights. We also remind the Court of the importance of applying all four fair use factors to an analysis instead of automatically finding every transformative use to be fair use.

The Supreme Court is scheduled to hear oral arguments in the case in October. We will continue to keep our members advised about developments. **AG**

Request Legal Help

The Authors Guild legal department can help you navigate the legal and business aspects of writing.

To initiate a query, go to go.authorsguild.org/account/legal_help.

Be sure to include all relevant information related to your query (for example, copies of your contract, correspondence, website screenshots, etc.). This will help expedite your request. Our staff attorneys will communicate with you directly, and may request further information as needed.

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Inquiries on copyright law, including infringement, registration, duration, and fair use

17

Inquiries regarding securing permissions and privacy releases

24

First Amendment queries

343

Other inquiries, including electronic rights, literary estates, contract disputes, contract questions, periodical and multimedia contracts, movie and television options, internet piracy, liability insurance, finding an agent, and attorney referrals

MEMBER NEWS

* IN MEMORIAM

Ashley Bryan, 98, died on February 4 in Sugar Land, Texas. A beloved Black children's book author whose work drew on poetry, African folklore, and Black American spirituals, he was the author of more than 70 books, including *Freedom Over Me*, *Sail Away*, and *Black Bird*. In 2012, he received the Coretta Scott King-Virginia Hamilton Lifetime Achievement Award from the American Library Association.

Rolando Hinojosa-Smith, 93, died on April 19 in Cedar Park, Texas. Considered one of the forefathers of the 1970s Chicano literary movement, Dr. Hinojosa-Smith split his time between writing novels and teaching English at the University of Texas at Austin. He is best known for his fifteen-novel Klail City Death Trip series, which launched in 1972 and has been compared to Faulkner's Yoknapatawpha County, García Márquez's Macondo, and other fictional but powerfully real sagas.

Shirley Hughes, 94, died on February 25 in London. A beloved children's book author and illustrator, Hughes started her career illustrating other writers' tales, then went on to write and illustrate more than 60 books of her own. She is perhaps best known for *Dogger*, which was voted the most popular winner of the Kate Greenaway medal for illustration in its first 50 years. Her last title, *Dogger at Christmas*, was released in fall 2020, when Hughes was 92.

Steve Jenkins, 69, died on December 26, 2021, in Boulder,

Colorado. A prolific children's author and illustrator, with more than 80 books to his credit, he conveyed the wonder and complexity of nature in fine detail and beautiful images. Working with a wide range of paper—smooth, rough, torn, clipped, soaked through—he brought the distinctive colors, feel, smell, and resilience of hundreds of species to life for his young readers, feeding their sense of and curiosity about the larger world. His wife, Robin Page, was a frequent coauthor.

Leonard Kessler, 101, died on February 16 in Sarasota, Florida. The author and illustrator of hundreds of children's books was best known for 1965's *Mr. Pine's Purple House*, a bestseller, priced at 29 cents, that reflected his devotion to everyday tales and to the color purple. An intelligence scout during World War II, Kessler spent time in France and Germany, and went on to study art at Carnegie Institute, alongside young Andy Warhol. *Mr. Pine's Purple House* went out of print in the seventies, but was revived by Jill Morgan, a software engineer turned children's reprint seller whose customers were begging for copies. The book became a bestseller all over again, and with Kessler's approval Morgan's reprint company was renamed Purple House Press.

Richard Lipez, 83, died on March 16 in Becket, Massachusetts. The pioneering author, writing under the pseudonym Richard Stevenson, wrote a series of novels set in the underworld of Albany, New York, and starring an openly

gay detective. An early Peace Corps volunteer, and a longtime freelance reviewer of mysteries, Lipez launched his writing career in 1981, with *Grand Scam*, cowritten with Peter Stein, then went on to create his memorable hero, Donald Strachey, who was as shrewd and tough as any heterosexual competitor. Most portrayals of gay characters in crime fiction were "a lie" he said, "and I want to help correct that lie."

Patricia MacLachlan, 84, died on March 31 in Williamsburg, Massachusetts. A children's book author who published more than 60 works over a long career, MacLachlan was best known for her award-winning *Sarah, Plain and Tall* (1986), which inspired a series of sequels and a television movie starring Glenn Close and Christopher Walken.

Harry Patterson, 92, died on April 3 at his home on the island of Jersey. He was a hugely popular writer of thrillers, best known for *The Eagle Has Landed*, written in mid-career under the name of Jack Higgins, his favorite pseudonym. He attributed a variety of works to his other three aliases—Martin Fallon, James Graham, and Hugh Marlowe—with his real name appearing on a book cover now and then as well. But Jack Higgins was how he was best known and remains so.

Urvashi Vaid, 63, died on May 13 in New York City. The author and activist led the National LGBTQ Task Force at the height of the AIDS crisis, protesting and demanding more funding to find

a cure. Her 1996 book *Virtual Equality: The Mainstreaming of Gay and Lesbian Liberation* won the Stonewall Book Award, and her activism was acknowledged by a long list of awards, from the LGBTQ, literary, and academic communities.

Larry Woiwode, 80, died on April 28 in Bismarck, North Dakota. While still in college he began submitting short stories and poetry to big-time magazines—*The New Yorker*, *The Atlantic*, *The Partisan Review*, *Harper's*—and he turned up in Manhattan at 25, where he was mentored by William Maxwell, a fellow midwesterner. Four years later, he published his first novel, *What I'm Going to Do, I Think*, to admiring reviews. Soon after, he started in on his masterwork *Beyond the Bedroom Wall*, a 600-page novel that followed four generations of a North Dakota farm family. The book sold a million copies and was a finalist for the National Book Award. **AG**



Roger Angell

Roger Angell, often described as baseball's poet laureate, passed away on May 20 at the age of 101.

A member of the Authors Guild since 1971 and an honorary member of the AG Council, Angell served two stints as Guild vice president: 1975–81 and 1984–89.

Angell's life was intrinsically linked with *The New Yorker*. He was five years old when his mother, Katharine Sergeant Angell White, became one of the magazine's first editors in 1925, and his stepfather, E. B. White, would publish more than 1,800 essays in the magazine. Angell himself published his first short story for *The New Yorker* in 1944 at the age of 22. He joined the magazine as a fiction editor and staff writer in 1956, launching the careers of Bobbie Ann Mason, Garrison Keillor, and Ann Beattie. He also became legendary for writing *The New Yorker's* annual page-long holiday poem, "Greetings, Friends!" from 1976 to 1998.

Angell had long been a baseball fan due to his father's influence. Ernest Angell, who raised Roger after his divorce from Katharine, was a semipro pitcher before he became a lawyer. It wasn't until 1962, however, when *New Yorker* editor William Shawn asked him to cover the New York Mets' inaugural training season in Florida that Angell began reporting about baseball. He would go on to write a weekly column during the season for more than 40 years.

In 2014, Angell became the first person to win the Baseball Writers' Association of America's Career Excellence Award, then known as the J. G. Taylor Spink Award, and be recognized in the Baseball Hall of Fame without ever being a member of the BBWAA. In 2015, at the age of 94, Angell published his eleventh book, *This Old Man*, a collection of essays, holiday poems, and other writings.

Some of his other books are *The Stone Arbor* (1960), *A Day in the Life of Roger Angell* (1970), *Five Seasons* (1977), *Late Innings* (1982), *Once More Around the Park* (1991), and the memoir *Let Me Finish* (2006). David Remnick, the current editor of *The New Yorker*, described Angell in *The New York Times* as a "strong writer, an editor of great influence and an intellect of broad tastes."

We extend our condolences to his widow, Margaret Moorman; son, John Henry; stepdaughter, Emma Quaytman; three granddaughters; and two great-granddaughters. His two daughters, Callie Angell and Alice Angell Evangelista, predeceased him.

AUTHORS GUILD ANNUAL MEETING 2022

The Authors Guild held its annual meeting on March 16, 2022, via Zoom for the third year in a row, with president Douglas Preston and CEO Mary Rasenberger welcoming members as they dialed in from across the country.

The first order of business was to approve the minutes from last year's meeting, which was promptly done via the chat box, followed by the counting of election votes. Participating members were encouraged to enter their questions into the Q&A box at the bottom of the screen.

Mr. Preston then addressed members directly, thanking them for attending, and reiterating how greatly appreciated member participation is by the staff and officers.

"I want to talk about the role of the Guild, the largest authors guild in American society, and why we exist . . . The truth is that we writers and authors tend to be lone operators; we're not joiners or rah-rah team players, and even though we have the power of the pen, much of the time we are sitting alone in our writing studios or our offices, and not wielding the power of collective action.

"The Guild is how we come together to take collective action in our society, and we do this to protect our interests and our right to earn a living, and most importantly, to protect the vigor and diversity of information in our society. The Authors Guild now has twelve thousand members, by far the most in our history: writers and journalists, poets from every conceivable genre and style. We twelve thousand form the literary heart and soul of America, and when we speak with one voice, we exercise substantial power and influence.

"Our collective voice is heard loud and clear in Congress, in the Justice Department, in the publishing houses of America, by Amazon, and through our advocacy efforts. The Guild derives its authority from you, our members. This is how authors and journalists can and do make a difference in this crazy, fracturing world.

"And that is why I want to thank all of you again, for supporting the Authors Guild with your

membership, with your voices, and with your presence.”

Mr. Preston next reported that “the state of the Guild is currently excellent across the board, despite the continuing challenges of the pandemic. Enormous thanks are owed to Mary Rasenberger, our CEO; to Laura Pedersen, president of the Authors Guild Foundation; to Lynn Bolger, executive director of the Authors Guild Foundation; and to our fabulous and hard-working staff, to the Guild’s governing council, and the board of the AG Foundation.”

The Foundation is the charitable and educational arm of the Guild, celebrating its 50th anniversary this year, while organizing programs in alignment with the mission of the Guild, to support member services, offer educational programs, and contribute to and celebrate the country’s literary culture. Ms. Pederson reported that the Foundation raised \$1.5 million this past year, its target for 2022 as well, and is following up its 10 outstanding online programs for members with the launch of its Words, Ideas, and Thinkers Festival in Lenox, Massachusetts, a first for the Guild and the Foundation. (The festival, held September 20 to 25, was a major success and we will be reporting on it in our next issue.)

The Guild’s operating finances are also in very good shape, as reported by Robert Pesce, standing in for treasurer Peter Petre. Revenues were well ahead of the annual budget, with income from dues, new members, the Authors Coalition, and advance purchases of the anthology *Fourteen Days: An Unauthorized Gathering*. Margaret Atwood is the general editor of the book that will include dozens of Guild authors, and will be released in 2023.

We ended the year with a surplus of \$1 million, \$6 million in cash and investments, and no debt whatsoever, even as we updated our website for clarity and improved ease of use by members.¹

Following the financial report, Doug Preston and Mary Rasenberger opened a discussion on

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HEARD LOUD AND CLEAR IN
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EFFORTS. THE GUILD
DERIVES ITS AUTHORITY
FROM YOU, OUR MEMBERS.
THIS IS HOW AUTHORS AND
JOURNALISTS CAN AND DO
MAKE A DIFFERENCE IN THIS
CRAZY, FRACTURING WORLD.”
—DOUGLAS PRESTON**

how Guild members can help Ukrainian authors and journalists. “We had already made a public statement,” Ms. Rasenberger reported, “but we are looking for ways our members, and the Guild, can help, specifically Ukrainian writers and journalists.”²

The final duty of the meeting was to confirm that all candidates for the Guild’s council and its ex-officio council members had been unanimously voted in, after which the meeting was called to an end by Mr. Preston. **AG**

1 authorsguild.org/industry-advocacy/authors-guild-foundation-signs-deal-with-houghton-mifflin-harcourt-to-publish-covid-era-collaborative-novel-fourteen-days.

2 authorsguild.org/industry-advocacy/authors-guild-responds-to-call-to-help-imperiled-journalists-in-ukraine.

AUTHORS GUILD FOUNDATION GALA 2022

Fresh and direct,
the Foundation's
3rd virtual gala
drew a crowd

Zooming in for the third year in a row, the Authors Guild Foundation celebrated its fiftieth birthday, its thirtieth annual gala, one inspiring young poet, and one very generous couple.

Breaking records for member participation and coordination, the Foundation's third watch-from-home event opened with a welcome from Maya Shanbhag Lang, the author of *What We Carry* and *The Sixteenth of June*, reminding us of the power of words, and the need for them:

- * The Foundation supports all United States authors in writing careers, so that diverse voices representing the full spectrum of experience can be heard, and so that we can all benefit from a body of literature that brings us new voices, unique perspectives, and compelling stories.
- * If you had any doubt that this mission is critical, look no further than the astronomical rise in banned books taking place right now. Many of the books that are being removed from library shelves are those that young people in particular need the most.
- * We all need stories where we can see ourselves reflected in the characters. But we also



David and Michelle Baldacci

Photo © Antonia Trigiani

need to encounter characters whose lived experience differs from our own. These stories expand our understanding and our sense of humanity.

* This is how reading builds empathy, and in a country as diverse and populous as ours, reading about the lives of others builds community, civic engagement, belonging, and ultimately strengthens our democracy.

The evening's honorees were a match for that need:

Bestselling author David Baldacci and his wife, Michelle, were honored with the Authors Guild Award for Distinguished Service to the Literary Community for their dedication to promoting literacy through their Wish You Well Foundation, which they founded in 2002.

Amanda Gorman, America's first National Youth Poet Laureate and the youngest poet to recite at a presidential inauguration, was honored with the Award for Poetry and for her social activism and literary contributions.

The Baldaccis' award was presented by Michael Pietsch, CEO of the Hachette Book Group, and was followed by a conversation with author Adriana Trigiani.

Ms. Gorman's award was presented by author



Amanda Gorman

“DAVID AND I SAW, ON MANY LEVELS, THE ISSUE OF LITERACY, WHERE EVERYBODY DIDN'T HAVE THE SAME OPPORTUNITIES, AND HOW DRAMATICALLY IT AFFECTED THEIR STATION, AND DIFFERENCES IN LIFE. IT KEEPS PERPETUATING, GENERATION TO GENERATION. IF YOU DON'T HAVE ANY BOOKS IN YOUR HOUSE AND YOUR PARENTS CAN'T HELP YOU WITH YOUR HOMEWORK, YOU DON'T HAVE ANY OF THE THINGS WE TAKE FOR GRANTED.”
—MICHELLE BALDACCI

Jacqueline Woodson and was followed by a conversation with poet Rita Dove.

If you missed the chance to watch the gala live, you can see the full event online, on the Guild's website at authorsguild.org/the-foundation/authors-guild-gala or on YouTube at youtube.com/watch?v=8SKwBu1bQ-8. **AG**

REGIONAL CHAPTERS UPDATE

As 2022 unfolded, our regional chapters created multiple opportunities for chapter members to get together for group discussions that focused on the business side of writing. All meetings were held over Zoom.

In January, writers in the Washington, D.C., area met up for an informal discussion with ambassadors Michon Boston, Lesley Harris, and Donna Hemans. Also in January, our Tampa chapter, led by Kate Sullivan, enjoyed a talk with Judy Hottensen, vice president and associate publisher at Grove Atlantic. The discussion ran the gamut from the book acquisition process to how to upgrade your marketing and publicity campaign.

February brought general meetings for the Chicago and Portland chapters, and as spring unfolded, additional chapters held meetings across the country.

On March 10, Boston's new ambassadors, Nancy Rubin Stuart and Stephanie Schorow, hosted "Inspiring the Buy Instinct," a panel discussion on book marketing, sales, and promotion, with distinguished guests Rachel Cass, buying and inventory manager for Harvard Book Store; Penny C. Sansevieri, founder and CEO of Author Marketing Experts, Inc.; and Kate Tuttle, a contributing editor at *The Boston Globe*.

On March 24, the Washington, D.C., chapter offered a talk with marketing strategist Wendy Meyeroff, who gave advice on how to market your book using social media platforms.

On May 19, the Las Vegas

chapter held a general meeting hosted by ambassador Teri Emory, while the Bay Area chapter offered members a panel on writing and disability. The discussion addressed issues that writers with disabilities face and how they can best navigate the process of getting published, as well as how writers *without* a particular disability can write about disabilities accurately and with sensitivity. Panelists included Ali Chiu, Rachel Zemach, and Denise Sherer Jacobson, and it was hosted by ambassador Laird Harrison.

On June 14, our Portland and Seattle chapters cohosted a discussion on how members can share information with each other and network with members throughout the Pacific Northwest. On June

15, the Los Angeles chapter hosted a talk with Penny C. Sansevieri on the advantages of selling books on Amazon.

Looking ahead, the new ambassadors of the New York City region—Diana Altman, Ginger McKnight-Chavers, and Catherine Torigian—will host an in-person panel on short story writing at the New York Society Library on September 28, the first of what we hope will be many in-person events throughout the country.

We will continue to support Zoom and hybrid events as well, as the accessibility of Zoom is beneficial to many of our members across the board.

—Melissa Ragsley
Manager of Regional Chapters

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If you love literature, please help us support the talented, dedicated authors who create it. The Authors Guild Foundation is the sole group of its kind dedicated to empowering all U.S. authors. We fight for authors' rights and equip them with knowledge of the business to ensure that a rich, diverse body of literature can flourish in the United States.

A donation of any amount is meaningful, and there are creative ways to support the Authors Guild Foundation if you are not in a position to give today.

MAKE A DONATION

Your gift will support our advocacy work on behalf of all authors, our public educational programs, and our efforts to maintain a sustainable publishing ecosystem at a time when authors' rights, copyrights, free expression, and creative content are being challenged on so many fronts, and few authors are able to support their families anymore on writing alone. To donate now, go to authorsguild.org/donate. The Authors Guild Foundation is a 501(c)3 nonprofit organization, and donations are fully tax-deductible to the extent provided by law.

For information about giving from a donor-advised fund, donating stocks, and other forms of philanthropy, please send an email to donations@authorsguildfoundation.org.

JOIN THE AUTHORS GUILD FOUNDATION GIVING SOCIETY

The AGF Giving Society was created to give appropriate recognition to those special friends who contribute at the highest levels to the Foundation. The importance of annual giving is critical to the mission and ongoing operations of the Authors Guild. Such support advances our ability to advocate for writers, protect creative freedom, and

promote a robust and diverse literary culture in America. To join today or to learn more about the benefits of AGF Giving Society membership, visit authorsguild.org/the-foundation/agf-giving-society.

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To sustain our ongoing efforts, when making a donation at authorsguild.org/donate, select "Recurring" to automatically renew your gift on a monthly, quarterly, or annual basis with an end date of your choosing. Pledge a monthly gift today.

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Be remembered as a champion of literature by joining the Authors Legacy Society. Whether it is naming the Authors Guild Foundation as the beneficiary of a life insurance policy or gifting other liquid or non-liquid assets, we encourage you to consult with your financial advisor to discuss the options. For more information on the Authors Legacy Society, call [212.594.7931](tel:212.594.7931) or visit authorsguild.org/the-foundation/authors-legacy-society.

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