

# Book Marketing Matters™

Brian Jud's free, bi-weekly ezine dedicated to helping you get your fair share of the special-sales markets, and sell more books profitably

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## Notes From the Front Lines

(Excerpted – with permission – from the Book Publishers' Handbook, by Eric Kampmann, President, Midpoint Trade Books [ekampmann@aol.com](mailto:ekampmann@aol.com))

Good editors are worth their weight in gold. Have you ever noticed how a tiny speck of dirt can muddy a whole glass of clear water? So it is with small mistakes in an otherwise worthwhile manuscript. Often our human nature allows us to see the big picture, but small errors escape our closest inspection. Why expend enormous energy in creating a book when small mistakes can bring the whole enterprise into question? You need an experienced partner in the development of your book; another pair of eyes to aid you in making your book as perfect as it possibly can be. Without an experienced and involved editor, it is almost guaranteed that your book will be much less than you hoped for and it might even be hurt in sales, as your credibility will be called into question. You can find many capable freelance editors listed in "Literary Market Place" published by Bowker.

**Editor's Note:** You can also find a list of copy editors and other suppliers – rated and reviewed by previous clients – at Book Central Station ([www.bookcentralstation.com](http://www.bookcentralstation.com))

## **Poynter's Pointers**

(Excerpted - with permission - from Dan Poynter's Fifteenth Edition of *The Self-Publishing Manual*: <http://www.parapublishing.com>. To receive Dan's free newsletter, *Publishing Poynters*, go to <http://parapub.com/sites/para/resources/newsletter.cfm>)

Book promotion is expensive. The challenges are that books are a low-ticket item (they do not cost much so you have to sell a bunch to pay for the promotion), their subjects are targeted to a small group of people (an individual title is not needed by everyone), and there is no recurring consumption (customers do not buy a new copy of the same book every trip to the grocery store). Some savvy publishers are finding the answer to this cost-of-promotion challenge is to join together in mailings, exhibits and even buying advertising space.

Co-operative marketing allows us to lower promotional costs and save valuable time through the sharing of work. By sharing the expenses of promotion with other publishers we all get our messages to the customer more affordably. It is easy to participate in co-operative programs because most of the work is done for us for a fraction of the cost of doing the promotion ourselves. One person (who has done it before) does all the work. You just pay the money and then go on to other projects. Or, you may take in other publishers to share costs in your program.

Fortunately, very few books compete with each other. Since it is rare that a publisher feels threatened by another publisher's product, it is easy to band together with compatible, non-competing products to lower costs, save time and gain more attention in the market place. Even when books do cover the same subject, co-op promotion can be justified on the theory that customers should buy more than one book on a new area they are investigating.

## **Marcella's Magic**

(Marcella Smith, Small Press Business Manager, Barnes & Noble)

Make the stores aware of your promotion plans well in advance. All too often we find that publishers come to us too late for us to really be able to respond in the way that would really be the most effective. So, our request is to always let us know when you're going to do something -- but not five minutes before you do it. Give us a week, give us two weeks, or give us a month. Tell us when something is going to happen so that we have plenty of time to incorporate what you're going to do into our plans and make sure we have enough inventory on hand so that we can respond when the customers come in and we'll have the books on sale.

## **You're On The Air**

(Benita Zahn, Noon News anchor and talk-show host on WNYT-TV, Albany, NY)

Most of the time what interviewers are looking for are three big points. Understand that before going in. When they ask, "So, what are the big issues here?" you can say A, B and C. Now you've begun to manage your interviewers. You've steered them into an area without making them feel foolish, without dictating terms per se. They want to bring out the best in you, and they want to look their best, too.

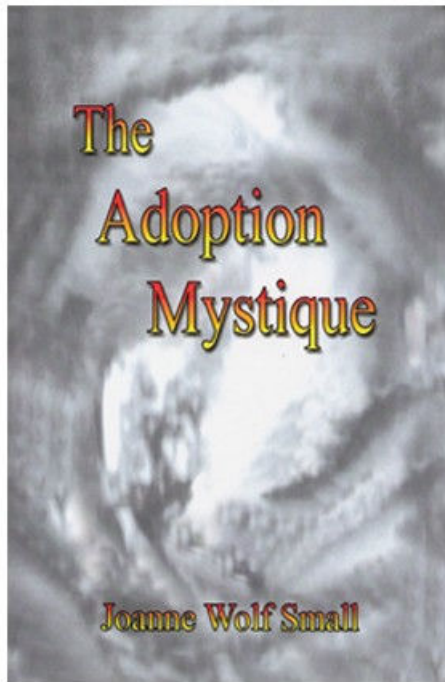
## **Kremer's Korner**

(Excerpted - with permission - from John Kremer's Sixth Edition of *1001 Ways to Market Your Books*. Contact John at <http://www.bookmarket.com>)

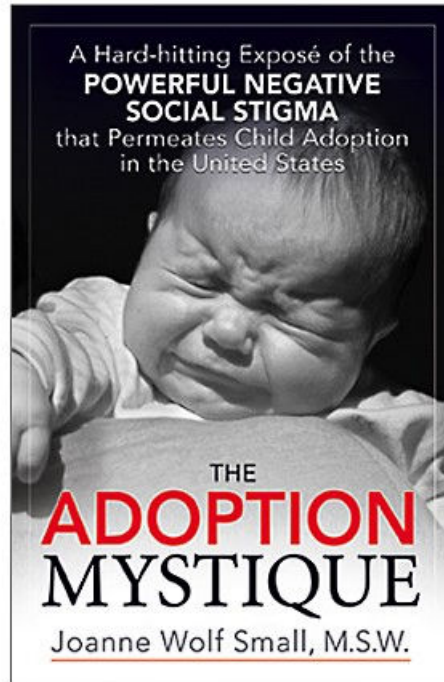
Because of certain laws and union contracts, some corporations are now required to provide retirement planning for employees, as well as help for those they lay off or fire. Books are great resources for either program. Monsanto bought 800 copies of Crisp Production's *Retirement Planning Guide* to give to its employees to help them with their retirement plans.

## The Cover Story

(George Foster is an award-winning book cover designer and contributing author to "1001 Ways to Market Your Books". Contact him at [www.fostercovers.com](http://www.fostercovers.com))



**"Before" by  
another designer**



**"After" by  
George Foster**

**Before:** This is a researched collection of essays and studies elucidating the social stigma about adoption in the United States, aimed at educated adults and policy makers. Instead, this cover looks like a sci-fi novel. The emphasis is all wrong.

**After:** For starters, let's add a subtitle. Placed at the top and relating to the infant, you can read its most important words (in bold capitals) from across the room. A black-and-white photo with a strong light source increases drama. Red and black are used effectively to evoke alarm. Combined with the infant, you instantly know this an expose of adoption's darker side.

## Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, [Paulette@tipsbooklets.com](mailto:Paulette@tipsbooklets.com))

**Create a basic quantity discount price list.** This list will be for non-customized booklets and will be a basic starting point for your pricing. It is based on what it costs you to get your booklet produced and the labor involved in getting the booklet shipped. An order of 500 or more booklets can be shipped directly by your printer. Smaller orders need to be processed in your own office.

Be prepared to make changes to your price list. You may find that quantities under 100 take up a lot of your time to process. That is a good reason to make the per-copy price on less than 100 copies disproportionately more than the per-copy charge for 500 or more booklets.

## Interior Designing

(Dick Margulis, editor and book designer, New Haven, Connecticut. Contact Dick at [dick@dmargulis.com](mailto:dick@dmargulis.com))

As a publisher, you want to budget a certain number of pages for a book. As a book designer, I have to respect your page budget. But there are limits to what you can reasonably expect readers to put up with in terms of tiny type and long lines. At some point, your budget may have to yield to readability concerns.

There are various ways of expressing a rule of thumb about line length, but what they all come down to is that beyond about 75 characters per line, on average, reading becomes more of a slog than an effortless glide through the text. A line length of about 55 characters, on a single-column page, is much better. If you do go with a longer line, you should increase the leading (pronounced ledding, from the lead metal strips used to space out lines of metal type) to make it easier for the reader's eye to slue from the end of one line to beginning of the next, rather than errantly wandering back to the beginning of the current line or even the previous line.

What this means is that the longer you make the line, the fewer lines you'll end up with on the page. In the end, for a typical 6 x 9 trade book, if you maintain reasonable margins, the maximum number of words you can get on a page without causing reader discomfort is about 425; and 350 is a much more comfortable target. You can force more words onto a page, but I try to discourage that. For a larger-format book, while you can't make the lines longer, you can make the text column or columns longer. A two-column layout on a large page can accommodate perhaps 850 words, although typically a textbook with that layout will also incorporate numerous graphics that reduce the available text area significantly. © 2008 Dick Margulis

## Author 101

(Excerpted - *with permission* - from *Author 101: Bestselling Book Publicity*, by Rick Frishman and Robyn Spizman; contact Rick at [FRISHMANR@PlannedTVArts.com](mailto:FRISHMANR@PlannedTVArts.com) or [www.author101.com](http://www.author101.com))

Many writers mistakenly think that the existence of comparable books is a strike against them, but the opposite may be true. The fact that similar books have been published can be advantageous for aspiring authors because it shows that a demand exists for that genre of book if the authors can give their books new or different twists.

## The Very Idea

Some typographical errors are more obvious than others, but they all portray a negative image of the work itself. It is important to have a professional editor go over your writing.

If you have glaring typos, reviewers may report negatively; readers may spread negative word-of-mouth advertising; if some agents see a typographical error in the first chapter they will not consider the manuscript. See the lead article in this newsletter by Eric Kampmann for more reasons why a good editor is important to your image as well as your future sales.



## Marketing to Non-Bookstore Buyers

(Excerpted from *Beyond the Bookstore a Publishers Weekly* book by Brian Jud <http://www.bookmarketing.com>)

Build a lasting relationship with potential buyers in special markets. Just as you do with media contacts, keep your name in front of them regularly. Meet them at trade shows, send copies of articles about your titles or their companies, and email them with current news about you and the industry. Let them know that you are serious about selling books to them.

## Savvy Self-Promotion

(Penny Sansevieri, author of *From Book to Bestseller*, [penny@amarketingexpert.com](mailto:penny@amarketingexpert.com))

**Subscriber bonuses, what works and what doesn't.** Getting potential readers/customers to subscribe to your newsletter isn't always easy. One way to do this is through an "ethical bribe" – this is when you give something to get something. Giving away a valuable freebie to get an email address is a great way to build your list. When we started offering our ethical bribe on the AME web site we quadrupled our sign ups!

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**Tips** – tip sheets are great. Giving your reader something they have to keep is a fantastic way to not only get them into your "marketing funnel" but also keeps readers reminded of you if the tip sheet is something they are always referring back to.

**Forms** – if your book offers a lot of forms, you may want to put one or two of them up as your ethical bribe. Especially if it reminds readers that you have this great book that they really need in order to really maximize the effectiveness of the forms.

**Check lists** – another great ethical bribe are check lists. Especially the kind that need to be referenced again and again.

**Contact sheets** – Our site offers a list of the top 50 media contacts in the US. These lists can be used and referred to again and again, thereby offering valuable information and a way to remind readers about our company. If you have a similar contact list you can offer, put one together and offer it as a freebie to your readers.

## Pam's Publicity

(By Pam Lontos, Owner of the publicity firm PR/PR; [pam@prpr.net](mailto:pam@prpr.net); sign up for free publicity tips at [www.prpr.net](http://www.prpr.net))

Press releases are the easiest and quickest ways to advertise to a large audience, and they inform the media that you have something to offer. Press releases are also a good method for getting your book reviewed in publications. Watch the breaking news and if something ties to your topic, send a press release to the newspapers, radio and television shows, and magazines offering your take as an expert to interview about the situation.

Give your press releases a professional look by using a letterhead. Keep them short (two pages maximum), and double space if possible. Direct it to a specific reporter or editor to make sure it doesn't get lost in the stacks, and always use a slant aimed at the publication's or show's audience. And perhaps most important, don't forget your contact information.

## Book-Marketing Tips – Roger C. Parker

(Roger C. Parker is the \$32 Million Dollar Author. Test your Book Publishing IQ at his [www.publishedandprofitable.com](http://www.publishedandprofitable.com))

Plan for the future by registering your name as a website URL. Authors should obtain URLs for their names as soon as possible. Many wait until it's too late, i.e., they wait until their book is about to be published.

By obtaining your name as a URL early, you're preparing yourself for the future. Today, many find that blogging about their book while they're writing it helps them write a better book. This is because they can share their ideas with potential readers and obtain valuable feedback while planning and writing their book.

In many cases, it's a good strategy is to obtain multiple URLs. You might register one URL containing just your first and last name, and a second containing your first name, middle initial, and last name. Later, you can use a *<i>redirect</i>*, or *<i>alias</i>*, to link the two URLs to a single web address.

If there's any chances of misspelling your name, register the various misspellings, too. One of my favorite examples is my friend, author Thom Hartmann, (note the "h" in Thom and the two "n"s in Hartmann). Thom registered several variations.

If your name is popular and the desired URL is not available, consider adding "author" to the URL to set your website apart (unless your namesake is also an author, of course.)

## Bartlett's Quotations on Powerful Publishing Ideas

(Robin Bartlett is a former member of the IBPA Board of Directors and is the Publishing University Chair [rbbartlett@aol.com](mailto:rbbartlett@aol.com))

**Remember WIIFM.** What is the buyer's agenda? Keep that thought in your mind throughout your presentation and you will be successful. Keep looking for the issues that are important to your buyer, not to you. *You must first satisfy the buyer's needs in order to satisfy your own.* This means that you have to select the best features of your product and express them as benefits that will be appealing to the buyer. Above all you must answer the question every buyer always asks, although not necessarily out loud: "What's in it for me?"—or WIIFM.

## Marketing Planning

(Excerpted from Brian Jud's e-booklet, *Plan Your Work and Work Your Plan: 461 Tips for Profitable Marketing Planning*; [www.bookmarketing.com](http://www.bookmarketing.com))

Your mission statement should be *descriptive* in the way it defines the principles upon which you will conduct business, *aspirational* for giving your employees something to strive for and *inspirational* by motivating your staff to work towards its attainment.

## Marketing Strategy

(Excerpted from Brian Jud's e-booklet, *The Buck Starts Here: 635 Tips for Creating Successful Marketing Strategy*; [www.bookmarketing.com](http://www.bookmarketing.com))

The *strategy* of implementation differs from the *details* of implementation. Strategy can be futile if you do not consistently implement your plan with passion and intuition.

## Guest Columnist – Charles Jacobs

(A former Publisher and Editor, Charles is an active author and writing coach. His latest book *The Writer Within You* has been selected as a Best Books of the Year seven times. Visit his web site at [www.retirement-writing.com](http://www.retirement-writing.com))

Some experts discount the value of book awards. I find they are a superb tool for a relatively unknown author to help introduce his/her book and raise it above the level of competing new introductions. I credit the success of my latest book to the seven awards and two medals it has won. While award competitions do require a modest entry fee, it is miniscule when compared to the publicity and prestige the award can generate. Of course, it's up to you to feature your awards in all of your promotions. Make certain the winner's sticker is on the front cover, even if you have to hand place it on all your unsold inventory until you redo the cover for your second printing. The award brands you and your book as special. Announce that to the world.

## Buy Lines -- Free Information

### Book Marketing Blog

For more information on special-sales, book marketing in general, as well as all of the topics discussed in each edition of *Book Marketing Matters*, go to the Book Marketing Blog at <http://blog.bookmarketing.com>

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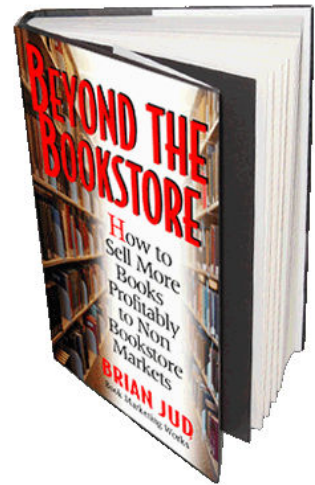
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