

Here is your September 10, 2018 edition of the *Book Marketing Matters* special-sales ezine by Brian Jud. It contains regular columns with tips from Brian Jud, John Kremer, Guy Achtzehn, and many others.

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All of us at Book Marketing Works wish you success in your book-marketing efforts, Brian Jud

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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

Volume 17, Issue 19 Number 415 September 10, 2018

Do you want to sell more books to non-bookstore buyers? Join our commission-based special-sales program.

We sell your books. We pay shipping.
All non-returnable.

BrianJud@premiumbookcompany.com
Or www.premiumbookcompany.com

Top inquiries from the salespeople
for the week ending 9/7/18

<u>Title</u>	<u>Quantity</u>
<i>Triple Your Time Today!</i>	1850
<i>The Christmas Tooth Fairy</i>	2700
<i>Healthy Foods from A to Z</i>	450
<i>Final Days of the Big Band Era</i>	875

Two Opportunities to Display Your Books -- Frankfurt and Virginia

1) Show your book(s) to attendees at **the Frankfurt International Book Fair** - the largest book fair in the world. They can purchase rights for your books on the spot. Hundreds of thousands of potential buyers attend this show – and your book(s) will be accessible to all of them. And you don't even have to be there!

Register at <http://tinyurl.com/y7bpzgld> with your APSS membership number (insert it at APSS ORDER NUMBER) and save!

2) Display your books at **the Virginia Library Association Conference**. This is traditionally the largest exhibit and most comprehensive collection of titles and publishers presented at this meeting each year. Literally any subject area is going to find its audience here. The cost with the APSS discount is \$30 per title (\$50 for non-members) and the deadline for listing is September 11, and books are due by September 18. The show dates are September 26-28, 2018 and the location is the Colonial Williamsburg Lodge, Williamsburg, VA

- All books are displayed face out, visible to all attendees
- All titles would be listed in a "Titles on Display" ordering catalog
- Each exhibit is staffed by experienced representatives

VLA registration: For each title, please email the title, author, pub date, list price and discounted price (if any) to brianjud@bookapss.org. To make the \$30 payment per title (\$50 for non-members) please use Paypal account brianjud@bookapss.org or contact brianjud@bookapss.org for other payment arrangements. The display company will need two copies of your book and you will receive the address to which to send it.

APSS Bi-Weekly Top Ten List

Scott Adams, in his book, *How to Fail at Almost Everything and Still Win Big*, gives us some tips for success that seem contradictory to what we have always thought. Instead of finding your passion and setting goals, he suggests that the path to success is based on suffering defeats, lots and lots of defeats. Here are his **Ten Tips for Failing Your Way to Success**.

1. Success is entirely accessible even if you happen to be a huge screw-up 95% of the time
2. Commercial lenders don't want to loan money to someone following their passion because they are in business for the wrong reason and tend to quit when things do not work out. Business success generally goes to someone who has no passion, just a desire to work hard at something that looks good on a spreadsheet.
3. Success causes passion more than passion causes success
4. It's better to have a system instead of a goal. The system is to continuously look for better options.
5. Goal seekers are always short of their goals. They exist in a state of nearly continuous failure that they hope will be temporary.
6. You can't control luck, but you can move from a game with bad odds to one with better odds. Identify your skill set and choose a system using those skills to vastly improve your likelihood of getting "lucky." There is plenty of luck to go around. Keep your hand raised until it is your turn.
7. If your get-rich-quick project fails, take what you learned and try something else.
8. Have an entrepreneurial plan. Create something the public wants that has value, something that is easy to reproduce in unlimited quantities. Do not try to sell your time because that has upward limits.
9. Good ideas have no value because the world already has too many of them. The market rewards execution, not ideas.
10. You do not try to fail, but failure happens when you try new things. You want your failures to make you stronger. But you also should want your failures to make you smarter, more talented, better networked, healthier and more energized.

How to Reach Non-Retail Buyers By Brian Jud

Book marketing is relatively simple (but not necessarily easy) because there are only two arenas in which to compete: retail and non-retail. The retail sector consists of bookstores (bricks and clicks) and other outlets such as office supply stores, supermarkets, airport stores, warehouse clubs, health-food stores, gift shops and specialty stores.

Selling to these establishments is primarily done through middlemen that control the flow of goods and who exact a fee for their services. Sales through these channels are plagued by two other factors that deteriorate profits: returns of unsold books and payments in 120 days or more.

Publishers may also sell to libraries, and then consider their sales opportunities exhausted. But

there is a significant source of profitable revenue in the non-retail arena. This is made up of buyers in corporations, associations, schools, the military and government agencies.

One of the principal advantages of selling to these non-retail buyers is that sales are usually in large quantities, and once sold, the books are non-returnable. The buyers usually pay the shipping charges, and most pay within 30 days of the invoice.

However, there are disadvantages. There are few (and in most cases no) middlemen to help publishers reach buyers in this sector, so you may have to do the selling and negotiating yourself. And you can “leave money on the table” without a clear understanding of the discount structures and terms of sale. In addition, many buyers refuse to deal with a supplier carrying one title or a limited product line. If your primary customers are not geographically concentrated, you must cover a large territory, thus limiting your chances of face-to-face selling. Furthermore, you have to handle all the tasks involved in selling, invoicing, promotion, customer service and arranging credit for each customer.

Perhaps the primary reason publishers shun this segment is that they do not know how to market to these buyers. For the author and small publisher, marketing means doing the planning, prospecting, proposing, presenting and negotiating yourself.

Create your own access network

The good news is that there is help for publishers of all sizes to reach the large, lucrative yet nebulous arena of non-retail sales. These facilitators are called Market Access Providers (MAPs). A MAP is a marketing partner that personally sells your books on a non-returnable, commission basis to known buyers with whom they have an existing business relationship. MAPs do not carry any inventory of your books, but act as your sales agent. The MAP contacts you when it takes an order for your books, then you ship directly to the buyer. MAPs form an intermediary network that can sell your books to non-retail buyers at a cost lower than if you did it yourself.

In the promotional products industry there are independent representative organizations that serve as MAPs. These companies represent multiple, non-competing lines and have established relationships with professional buyers and work on a commission.

Choose this option if you do not want to or cannot do it all yourself. But there are advantages and disadvantages of which you should be aware. On the plus side, your direct costs for prospecting, acquisition, transaction, maintenance and maintaining relationships are lower. Using a MAP eliminates the time and cost of hiring, training, managing and maintaining your own sales force. Also, the reps know their territories and the potential buyers, and can sell to prospects you may never have known existed and could take you years to find. This can increase the velocity of your cash flow as the reps shorten the time between initial contact and payment. MAPs work on a straight-commission basis, so you have little or no costs unless books are sold. Perhaps most importantly, you can go about your normal business of publishing while the reps generate incremental revenue for you.

There are disadvantages, too. You lose control over the relationship with the buyers since the reps do not want the buyers to learn about or deal directly with their suppliers. And it may require that you find several rep groups to cover a large territory. The reps are not your employees, so you do not control the time they spend on selling your titles vs. their other lines. Similarly, feedback is infrequent, and they may have limited knowledge about your titles. Examples of MAPs include these.

- 1) The Incentive Marketing Association (IMA) promotes the use of incentives among decision makers in corporate America. You can search the IMA membership directory on its site (<http://www.incentivemarketing.org>).
- 2) The Incentive Gift Card Council (<https://www.usegiftcards.org/>) is an industry group that educates the corporate community on the benefits of gift cards and awards.
- 3) The Advertising Specialty Institute (ASI) is the largest organization serving the advertising specialty industry. ASI (<http://www.asicentral.com/>) attempts to bring together suppliers and sellers by providing catalogs, information directories, newsletters, magazines and other marketing and selling tools.
- 4) The Marketing and Sales Group in York, PA. Guy Achtzehn, President of MSG, my business partner and frequent contributor to this newsletter, (guy@msgpromo.com) operates a network of sales people who call on corporate buyers of promotional products
- 5) My company is The Premium Book Company and we can sell your book on a commission basis to non-retail buyers. My website is www.premiumbookcompany.com

There are options available to you for making the journey to increased sales and profits in the non-retail category. Choose the alternative that is best for your titles and circumstances and begin to reap the potential rewards. It is not as difficult as you may think if you consult a MAP before making the trip.

Brian Jud is the Executive Director of the Association of Publishers for Special Sales (APSS – www.bookapss.org), and the creator of Book Selling University (www.booksellinguniversity.com) He was the host of the TV show *The Book Authority* for 13 years, a guest on over 1200 shows, and is a media trainer. Contact Brian at brianjud@bookmarketing.com or www.bookmarketingworks.com

**Excerpt from *Write Your Book in A Flash*
The Paint-By-Numbers System to Write the Book of Your Dreams—Fast!
 By Dan Janal**

Major Book Genres

Business executives write books to prove a point, be significant, teach, inspire, be a thought leader, or leave a mark on the world. What is your motivation to write a book? After working with thousands of speakers, authors, coaches, thought leaders, and small-business professionals who have written books, I've seen these major genres. You might model these examples:

Legacy. Business executives who want to leave their mark on the world and to help future generations will write memoirs. These books include tips for success and stories of overcoming obstacles. Suggested reading: *Basic Black: The Essential Guide for Getting Ahead at Work (and in Life)* by Cathie Black, first female publisher of *USA TODAY*. *Uncontainable: How Passion, Commitment, and Conscious Capitalism Built a Business Where Everyone Thrives* by Kip Tindell, founder of the Container Store.

Tools. Similar to legacy books, executives write these books to share ideas that brought them their successes. Their motivations could be personal branding and helping others. Examples include *The Real Life MBA* by Jack Welch and Suzy Welch or *The 4-Hour Workweek* by Tim Ferriss.

Manifesto. Authors who are visionaries, have a certain point of view, or want to change the world write these books. They want their readers to take up their causes. I've read manifestos on new ways of thinking about using the Internet, customer service, and many other topics. Suggested reading: *Good to Great* by Jim Collins. *Thinking, Fast and Slow* by Daniel Kahneman. Any book by Seth Godin. *Setting the Table: The Transforming Power of Hospitality in Business* by Danny Meyer, founder of Shake Shack. *Conscious Capitalism: Liberating the Heroic Spirit of Business* by John Mackey, copresident of Whole Foods.

Proof. Authors present a hypothesis. They use case studies and statistics to prove their points. These authors—usually consultants at well-respected companies—want to establish their thought leadership. Suggested reading: *The Tipping Point* by Malcolm Gladwell. *Freakonomics* by Steven Levitt and Stephen Dubner.

How-To. Perhaps the most popular kind of book shows readers how to do something. Suggested reading: *How to Win Friends and Influence People* by Carnegie. *Life Is Good: How to Live with Purpose and Enjoy the Ride* by Bert Jacobs and John Jacobs, founders of Life Is Good.

Process. These books offer research and show how to perform a task. Suggested reading: *Influence* by Robert Cialdini, PhD. *The Only Negotiating Guide You'll Ever Need* by Peter B. Stark and Jane Flaherty.

Training. These books are extensions of educational sessions. Suggested reading: *Loyal for Life* by John Tschohl.

Fictional. These books use fictional stories to show why certain business principles work. Suggested reading: *The Go Giver* by Bob Burg and John David Mann. *Who Moved My Cheese?* by Ken Blanchard and Spencer Johnson, MD.

Inspirational. Books offering motivational tips. Suggested reading: *Lifestorming* by Alan Weiss and Marshall Goldsmith.

Dan Janal, author of *Write Your Book in a Flash* helps leaders write better books as a book coach, developmental editor and ghostwriter. Get a free chapter from his book at www.WriteYourBookInAFlash.com and contact Dan at dan@prleads.com

How to Sell to Non-Bookstore Buyers Sell Books Through Gift Shops at Zoos and Parks -Part One

There are similarities between selling books through gift shops at museums and through gift shops at zoos, aquariums and parks. They all try to promote education in their stores to extend the experience of their guests. And since the books are usually sold on a non-returnable basis with discounts averaging 55%, you can sell them profitably, too.

Decision criteria for books

Because the principal mission of these venues is education, and buyers look for quality of production and content. The information in a new title is expected to be precise, and it may be subjected to a formal review process. Your submission to the buying authority should include a statement that facts and dates have been checked for accuracy.

In general, book buyers prefer hardcover books. The guests are generally looking for a book that their children will be able to enjoy and keep as a memento of their visit to the venue. The size of the book is not as critical as other decision criteria. Quality and relevant content is vital, as is the title of the book. The cover design is particularly important for children's books, and price in this segment is not a critical issue.

You can learn more about this segment from the Association of Zoos and Aquariums (<http://www.aza.org>). It was founded in 1924 as a nonprofit organization dedicated animal care, wildlife conservation, education and science.

Similarly, the National Recreation and Park Association (NRPA, 22377 Belmont Ridge Rd., Ashburn, VA 20148, p 703.858.0784, www.nrpa.org) acts to advance parks, recreation and environmental conservation efforts. Its online bookstore has titles ranging from targeted publications to scholarly texts. Find contact information for bookstores at many national parks at <http://data2.itc.nps.gov/hafe/bookshop/index.cfm>. There are additional marketing opportunities at NRPA for the interested publisher:

Exhibit, speaking and sponsorship opportunities at the annual NRPA Congress & Exposition, as well as a number of regional events catering to park and recreation professionals.

Advertising in *Parks & Recreation* magazine, the official publication of the National Recreation and Park Association. More than 19,000 park and recreation professionals, citizen advocates, and affiliates read it. Barter ad space for writing articles for the magazine.

Mailing Lists. The NRPA membership lists, and various other lists maintained at NRPA headquarters, are available for rental.

Part Two (*How to Sell to These Stores*) will be published in the September 24 issue of *Book Marketing Matters*

Leadership and Growth Concepts – Tom Hill

(Founder and CEO of the Eagle Goal Coach, an organization devoted solely to assisting others find and follow their life's passion. Tom can be reached via e-mail at tom@tomhillwebsite.com)

A Thought On Self Talk Affirmations. You may wish to make an 'affirmations phone memo recording'. You should then listen to this as often as you can. Repetition is necessary for the positive affirmation to replace the negative thoughts that are already in your mind. Play it while getting ready for work, before going to bed, in the car, while cooking or just about anytime you can think of.

Take charge of your life and become stronger, more self-confident, assertive and happier in all areas of your life.

Here Are Some Suggested Self-Talk Affirmations

I am an individual of culture and represent generations of struggle and achievement.

God and I are a majority.

There is nothing minor about my intelligence, creativity, integrity and generosity.

My rich cultural heritage is one of my gifts to the world.

My worth can not be measured by others.

Only I really know what I am capable of achieving.

I, alone, am responsible for determining my educational, professional, and entrepreneurial goals and am accountable only to myself for milestones achieved and successes realized.

I have empowered myself to succeed.

I am listening to my spirit every day.

I treat each new problem I encounter as a new door to be opened, and an opportunity to be creative.

I trust my feelings and unconscious thoughts.

My creativity always leads me to truth and love.

My creativity leads me to forgiveness and self-forgiveness.

Through the use of a few simple tools, my creativity will flourish.

I feel loved every moment.

I am healthy.

I am happy.

I take charge of my life.

My eyes see clearly the world around me.

I am wise.

I am a spark of divine love.

I am free.

I will review my 'goals card' (that I carry with me) every morning after rising and again before retiring each night.

Answers to Your Questions About Non-Bookstore Marketing

(If you have a question about selling books to non-bookstore buyer, send it to BrianJud@bookmarketing.com and he will answer it here)

What are different ways to entice recipients of my direct mail package to buy my book?

Randall Church

The most important part of your direct-mail package is not your book, but the value that surrounds it. There are several basic propositions you can use by themselves or in various combinations, depending on your objectives to make the recipients more likely to respond.

- **Free information.** This is often the most effective offer, particularly when your objective is to generate leads for future business. Tell people that when they order a copy of your book they will also receive a special report or some other free, useful information. You can also direct people to your web site for a free download of some complementary content.
- **Samples.** If you are selling booklets or other low-cost items, a sample will show people the level of information and quality they may expect when purchasing from you. Perhaps making an excerpt available on your web site will accomplish the same result for your books.

- **Conditional sale.** If you are selling a subscription to your newsletter, or perhaps a continuity book program, you could increase the possibility of long-term acceptance based on a sample. For instance, you would offer the premier issue of your newsletter for free if the prospect agrees to a one-year subscription.
- **Yes-No.** This is an involvement proposition where the prospects are asked to respond by indicating whether they accept or reject your offer.
- **Time limit.** Setting a time limit on a given offer forces action, either positive or negative. Usually it is more effective to name a specific date rather than a time period. Allow enough time for deliberation, but not so much as to cause inertia.
- **Discounts.** A discount is a popular lure and is particularly effective where the value of your book is well established. Three types of discounts are typically offered: for cash, for an introductory order or for volume purchases. Providing free shipping could be considered a discount if the customer is used to paying for freight.

Not only is the discount itself a key to success or failure, but also the manner in which it is presented can have an effect. Below are three ways to state the same proposition. Which of these do you think would be most effective?

1. Half price!
2. Buy one -- get one free!
3. 50% Off!

The one most likely to draw a higher response is Number 2 because of the power of the word *free*.

- **Positive option.** Every shipment is based on a direct action by the customer. Front-end response to a positive option is likely to be lower, but long-term sales are likely to be greater.
- **Load-up.** This is a favorite of publishers of continuity series. With it, you would offer a set of twelve books, one to be released each month. After the customers have received and paid for the first three books you would invite them to receive the remaining nine all in one shipment with the understanding that payments may continue to be made monthly. This invariably results in more complete sets of books being sold.
- **Free gift.** Even something given for free must have value to the recipient of it is to be effective. The most important criterion for gift selection is 1) appropriateness of the gift, 2) its effect on repeat business, and 3) net profit per thousand including the cost of the gift.
- **Secret gift.** If the prospective customers complete all the information on the reply card or order form they will receive an extra free, unnamed gift.
- **Advance payment.** If you want the customer to order with a credit card or to send a check with the order you could offer an incentive for doing so. This might be a special report or free gift.
- **Add-on offers.** If you want your prospects to call you, tell them to ask for your *special offer* when they speak to your sales person. A variation of this might direct more traffic to your web site.

- **Deluxe alternatives.** Give the customer a choice between your perfect-bound book and your special leather-bound edition. An autographed copy could be considered a deluxe alternative, too.
- **Offer a guarantee.** The words *satisfaction guaranteed* are at the heart of all mail order selling. If you include a buy-back option it becomes even more effective.
- **Bounce-backs.** This offer succeeds on the premise that the best time to sell people is right after you have sold them. Forms offering more of the same title, related books or items totally different from that originally purchased could be included in shipments or with the invoices.
- **Optional terms.** Here, the objective is to give the prospect the option of choosing terms at varying rates. The bigger the commitment the better the bargain.

You're on The Air

(Rita Thompson, Field Producer for CNBC, CBS News and Chronicle)

I want somebody who is going to be concise, clear and accessible. Someone who can take perhaps complicated information and put it in very simple, understandable terms.

Spotlight on Courses in Book Selling University

Book Selling University has courses to help you produce better books and sell more of them. Today's featured course is BSU-117: *The 5Ps of Publishing Success*, by Brooke Warner (President of IBPA). See it and more at <https://bit.ly/2IAQn55> View it up to 5 times

Ideas for Selling to Non-Bookstore Buyers – Guy Achtzehn

(President of The Promotional Bookstore, offering commission-based sales of books to non-bookstore buyers, guy@msgpromo.com)

Think of catalogs as an extension of your mail-order capability. Each acts as a sales brochure for your titles, helping you build awareness in your target markets. Catalogs deliver your book's cover and major sales handles to thousands – if not tens of thousands -- of potential buyers. This gives you additional *hits* on people in your target markets, enhancing your credibility as well as your long-term sales.

Catalogs pride themselves on a “high fill rate” which means they fill and ship orders quickly. Maintaining this reputation requires a sense of partnership with their suppliers (publishers). You have to meet deadlines with a quality product. On the other hand, they purchase books for inventory, not to orders, so you can ship in fewer, larger quantities. They rarely require an exclusive and most pay in 30 days. Sales are generally non-returnable and the catalog company usually pays for shipping.

There is one similarity to selling books in bookstores: the competition for your title to stand out is intense. Minimize this by seeking specialty catalogs that sell complementary products. Then, your book becomes an accessory item.

Marketing Strategy

To not fight a bull when you are afraid is not courageous. To fight a bull when you are not afraid is not courageous. But to fight a bull when you are afraid, that is courageous. What gives you the courage to sell to non-bookstore buyers? Having a well-thought plan? Encouragement? Faith in the idea? Past successes? What puts a lion in your heart? "Bravery is being the only one who knows you're afraid." Col David Hackworth

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>)

It is possible to sell rights to another publisher to produce limited editions of your book. For example, both Phantasia Press and Underwood-Miller publish autographed, numbered and slipcased editions of books by well-known science fiction authors (such as a \$50.00 autographed edition of Roger Zelazny's "Trumps of Doom" or a \$40.00 autographed edition of C. J. Cherryh's "Cuckoo's Egg"). These higher priced editions rarely compete with standard hardcover or paperback editions since they are issued in limited runs of 250 to 1,000 copies and are sold primarily to collectors.

Guest Columnist –

Just about everyone can benefit from good publicity. The majority of our clients are book-related in some form or fashion (publishing houses and authors), but some of our clients are small businesses or experts in their fields, wanting to build name recognition and their brand. Whether you wrote a book or want to build a speaking career or brand your business/expertise, you need good publicity. Publicity is so much more effective than advertising. Spend your money wisely. Here are some tips to help you do that.

- Monthly magazines have a three-six-month lead time (depending on whether they are national or local) and they oftentimes like to review a book the month it's hitting the market. Therefore, if your publisher (or you) has not sent out information to magazines ahead of time, you will possibly miss the opportunity for book reviews. However, there are other opportunities for print coverage after publication, such as: being featured in a larger story as an expert, an excerpt from the book or submitting an article in exchange for a byline. It is important to keep this lead time in mind as the publicity campaign begins. A client often sees the magazine clips rolling in *after* the publicity campaign is already over, due to the long lead time.
- Look for the best fit with a publicity firm. There are many firms, with many varied options. For instance, our main offering is a full-scale media relations campaign that is 4+ months long, but we also offer mini campaigns, online-only campaigns and tour city campaigns. Research firms to find the ideal fit for you.
- Two months is a really short amount of time for a publicity campaign as it does not leave time to do much follow up, which is oftentimes very crucial to getting media attention. Therefore, we only recommend this option to those who want to help with their own follow up. This is a good "testing the waters" option for novelists or others who aren't sure how the media will react to their pitch. Also, a radio-only or online-only campaign is a great option for those on a tighter budget.
- Capitalize on your travel schedule. We target all appropriate media in a specific market if our client is visiting for a book signing, speaking engagement, business meeting or even just vacationing. Ideally, you'd have a 4-6 week lead time to do this in order to give enough time to get pitches written, build media lists, pitch that market and follow up. It helps if you have an event to tie your visit to, as that makes it more "local" to the media and gives them a time-sensitive reason to feature you. Oftentimes, it depends on what else is going on in that city at that time as to how much coverage this will net you.

In publicity, there are no media guarantees, due to the nature of the beast. However, you want to look for guarantees such as these:

- 1) We guarantee that our team is made up of very experienced (not fresh out of college), hard-working, diligent, conscientious and detailed publicists. These publicists have been doing this for years and know how to land media results. They are very detailed and have a high respect for client relations.
- 2) We guarantee you that we will use our creative tactics and diligence and experience to pitch your story to the media and we will tweak and alter our plans whenever necessary.

3) Also, our business is built on strong ethics and morals. We do not over-promise. We are realistic and honest with our clients. We do not actively market the company so the majority of our business comes from repeat business and word-of-mouth referrals. Therefore, it's extremely important to us that our clients leave happy and we will do what it takes to make sure that happens.

If you're an author, finding a publicist who specializes in book publicity is a strong asset if you're looking to promote a book. You want someone with this specialty versus a general PR practitioner. Book publicists know the tricks of the trade and it's very different from promoting a corporation or a new product.

(Marika Flatt, PR by the Book, LLC marika@prbythebook.com/ www.prbythebook.com)

The best way for you to measure the success of a publicity campaign is to aim for a consistent level of momentum to build throughout the campaign. This is a very difficult thing to explain or put into words but good publicists know what it should look like when a campaign is building momentum and making head-way. Most publicists welcome client feedback and are willing to change the course of action when needed.

The Very Idea
(Editorial by Brian Jud)

Did you know that it is impossible to sneeze with your eyes open? It's also impossible to succeed in book marketing with your eyes closed. Keep your eyes open and look for new opportunities. To see what others do not, look at...

... **the content of your book.** People do not buy your physical book per se, they buy what the information in your book does for them. Describe your content in terms of what it does for the reader, and give it to them in the form they desire (pbook, ebook, etc).

... **people rather than on markets.** Define your target *readers* (for retail sales) and target *buyers* (for non-retail, i.e., corporate sales).

... **getting people to buy rather than selling to them.** Divide a page into three columns, one headed *Problem*, *Action* and *Result*. In the *Problem* column list all the issues or challenges that your prospects have. Then list the *Actions* you recommend and finally the *Results* that readers will get if they follow your advice. Then communicate the *Results* to prospects in your marketing efforts – and they will buy.

... **the differences of your content, not on its sameness.** People do not want more of what they already have. Tell how your content is different from and better than competitive titles.



... **yourself as an expert.** You are part of every sale, particularly in non-bookstore markets.

... **market segments.** Organize your target readers/buyers in easy-to-reach

groups of people with similar reasons for buying. For example, if you have a children's book, segments might include schools, PTAs, daycare centers, home schooling, children's museums, etc.

Effective and successful marketing is simple, but not easy. Keep your eyes open for new ways in which to sell your books. That is nothing to sneeze at.

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)

Can you state your strategy simply? At Nasty Gal, founder Sophia Amoruso's game plan is selling vintage clothes to young women. Snapchat's strategy is delivering disappearing photos. Ikea's is selling nicely designed flat-pack furniture. If you can't articulate your strategic approach as clearly as they can, do not expect the market to get it. (Fortune)

Artisanal Prose – Adele M. Annesi

(Adele is an award-winning freelance development editor specializing in fiction and nonfiction, and a co-author of *Now What? The Creative Writer's Guide to Success After the MFA*. She may be reached at a.annesi@sbcglobal.net)

"Put Poetry in Your Prose"

When writers ask how they can improve their prose, their question often assumes there's one specific thing they can do that will immediately make their writing better overall. A more realistic way to approach the notion of better is one piece at a time, with a few guidelines along the way.

The first default answer to the question of how to write better is to read more and to read better quality writing. So is reading and studying good poetry. Why? Because fine poetry is all about imagery and sound, and no words are wasted. If a word is there, it's necessary, and it's precise. Here's an example from "Still I Rise", by Maya Angelou.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Why these choices? First, there is an inevitable quality to the moon and sun, as affirmed in the reference to the "certainty of tides", and there is the sense of a great reach up and out of the water into the sky with the comparison to "hopes springing high". What if Angelou had used "aspirations" instead of "hopes" and "leaping" instead of "springing"? Aspirations is a longer, less accessible word that feels academic, as if it comes from the mind. Hopes come from the heart.

Two other elements of good poetry are theme and variation. The Angelou poem has a sense of both hope and adversity, in the refrain "Still I'll rise." This sentence is different from the title "Still I Rise". The sentence implies that it's only by sheer force of will that I'll get up from the place where others have relegated me. In the title, the rising is ongoing, like the return of the moon and sun with each day and changing seasons. The eternal element in the title may even result from that force of will.

As to length, writers sometimes think longer or more complex is better. Rather than strive merely for complexity, strive for precision in your prose and variation in sentence structure and length. Listen to how your work sounds. Use the same guidelines as you would for reading a poem. Read once silently, once aloud and then aloud again with emphases on different words. How does the writing sound? Does it have a lyrical or musical quality? Does it evoke an image? Maya Angelou's "Still I Rise" appeared in 1978. The words mattered then because they evoked and honored history and because the words claimed a future. Choose your words wisely so that readers will remember your prose, too.

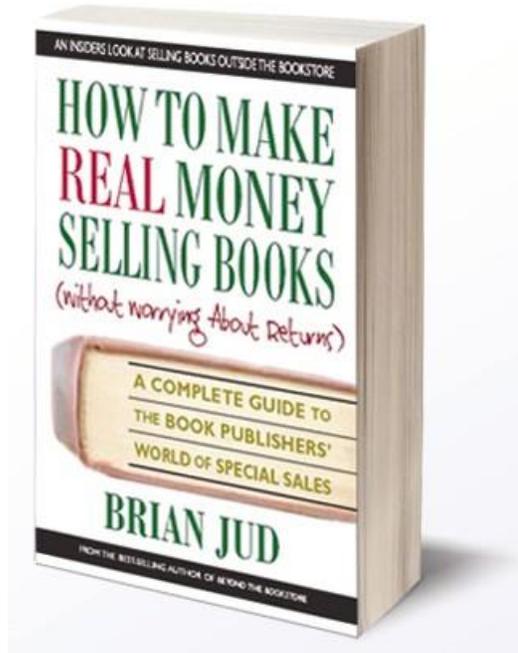
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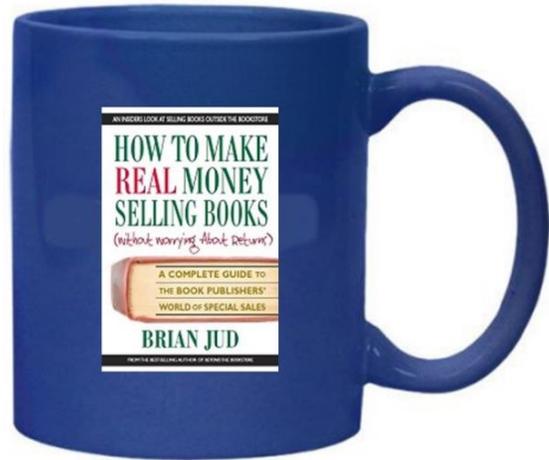
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