

Here is your January 29, 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 3, Number 399 January 29, 2018

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**Top inquiries from the salespeople  
for the week ending 1/26/18**

<u>Title</u>	<u>Quantity</u>
<i>Conversational Italian for Travelers</i>	850
<i>The Haunted Trail</i>	300
<i>Table Talk</i>	1800
<i>Break Bad Habits While You Sleep</i>	1450

### News From APSS

(The Association of Publishers for Special Sales -- formerly SPAN)



**Association of Publishers  
for Special Sales**

### **Ask your questions about APSS, book marketing and special-sales – every Thursday**

Brian Jud will be online for an open mic session every Thursday at Noon Eastern time to answer your questions about APSS, book marketing and non-bookstore marketing. This session is called "Marketing Matters" and he will be on the video call with you. Enter the meeting by phone and/or video. The access URL is <https://zoom.us/j/3671572517> and this is for APSS members only.

This call is not for individual consulting on a particular book (unless no one else is on the call), but for information about APSS and questions about book marketing and special sales in general.

### Upcoming Marketing Webinars

**Feb 7:** "How to Promote and Market Your Book," By Scott Lorenz, 6:00 pm ET, <https://tinyurl.com/y946z8ce>

**Feb 22:** "Electronic Editing," by Patricia Charpentier, 6:00 pm ET, <https://tinyurl.com/y7r7lswd>

# Marketing from the Customers' Perspective

## By Brian Jud

*Nothing happens until something is sold.* That has been the call to action for generations of salespeople. Every day independent publishers make marketing decisions that are designed to facilitate the sales process. We publish books, distribute, price and promote them to entice people to buy them so that we make a profit.

However, the book-buying public looks at the process differently. According to our potential customers, *nothing is sold until someone buys something*. From their perspective, books are not sold, they are bought -- and publishers could make more money if they made it easier for people to buy. Consumers are looking for worthwhile information that is easily accessible, priced properly, and that they understand will help them.

In short, publishers want to make a profitable sale and readers want convenience and value. How can book marketers create a mutually beneficial solution from these mutually exclusive perspectives? It can happen by viewing book marketing as the process that occurs where book selling and book buying meet.

This concept may be easier to understand if you look at it as a decision-making matrix. Across the top of the matrix are the four areas under your control as a book marketer. These are the *product*, the *places* in which it is sold (distribution), its *price* and the ways in which it is *promoted*. On the vertical axis are the stages in which the buyers will have some experience with your book.

**Marketing Decision Matrix**

	<b>Product</b>	<b>Place</b>	<b>Price</b>	<b>Promotion</b>
<b>Purchase</b>	Quality/content	Place of Purchase	Discount	Store events
<b>Delivery</b>	Fast	Shipping/Download	Payment terms	Personal selling
<b>Use</b>	Simplicity	Convenient access	Value	Social Media
<b>Disposal</b>	Sale of used books	Remainder sales	Deep discounts	Publicity

This matrix forces you to plan how you will design and implement marketing strategies where the needs of buyers and sellers intersect. It requires thought not just about publishing a book, but about where you can create a positive experience for everyone involved, at each step on the process.

For example, the product decisions are under your control. Since the first step in the buying process is the decision to *purchase* the *product*, does your book look appealing? Does it have the content people want to buy? Next, is it in a size, weight and format that will minimize delivery costs and handling aggravation? How will people use your book? Will your user-friendly, spiral-bound cookbook simultaneously annoy bookstore buyers? If so, you could produce a book with a readable spine that can also lay flat. And if you consider that your used books will end up on sale at Amazon.com you can use that to your advantage by discreetly mentioning your other products throughout the text and including an order form for your additional titles.

Similarly, publishers think about distribution in terms of whether they should use a distributor, wholesaler or to sell direct. But consumers do not care. They only know that when they need information on a topic they seek it according to habit. This may be from an online source (only one of which may be Amazon.com) or it may be at their local library. Or it could be in supermarkets, airport stores or military exchanges.

In many cases, publishers price their books as a function of their fixed and variable costs. However, readers do not care about your costs; they are interested in what the cost is to them. You may decide to offer a discount or special terms for overnight delivery. The most important result of your pricing decision is the perceived value the reader gets from reading your book. If he or she feels the information or entertainment was worth the price, then you will be rewarded with positive word-of-mouth advertising.

Finally, promotion strategy is dependent upon the buying process. Point-of-purchase (POP) displays in retail stores are generally too expensive for independent publishers, although many stores will give you exposure to promote store events. Think of other ways in which you can reach prospective buyers. Direct mail and sales literature may be considered POP displays, as may websites and trade show exhibits. Under some conditions, you may choose to have your books remaindered, or you could give them away in a flurry of media publicity.

### **Limitless possibilities**

There appear to be 16 possible marketing options in the Marketing Decision Matrix, but these may be manipulated in an unlimited number of combinations. The product could take various forms, such as a book (pbook or ebook), a seminar for a corporation or an audiobook. Each of these would require a different combination of distribution, pricing and promotion. Similarly, your choice of market segment (retail, schools, corporations or associations) could dictate a unique distribution network that in turn affects the other variables. Since each new combination yields different results under varying market conditions, there may be limitless variables with which you may contend.

The marketing process is like using a kaleidoscope. There are a finite number of pieces, but you can create an infinite number of combinations simply by rearranging them. Think about how people buy and read your books then plan to make it as easy as possible for them to do so. Sell something to someone who wants to buy, and the sales process should be mutually beneficial.

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Brian Jud is a book-marketing consultant and the Executive Director of the Association of Publishers for Special Sales (APSS – [www.bookapss.org](http://www.bookapss.org)— formerly SPAN). Contact Brian at [brianjud@bookmarketing.com](mailto:brianjud@bookmarketing.com) or [www.premiumbookcompany.com](http://www.premiumbookcompany.com)

## **How to Choose the Right Voice for Your Audiobooks**

### **By Jill Bennett**



Studies suggest that our sense of hearing is the last to go when we die. While that's rather morbid as far as fun facts go, it certainly underscores the importance of sound.

For an audiobook, it is no longer just about the well-told story through written words. What's just as crucial is the effectiveness of how it is told through a voice. Here are a few tips on how to choose the right voice for your audiobooks:

1. Choose the voice pitch and pace that will fit your story. Decide whether a female or male voice is right for the mood and tone of your story. Does it fit your demographic? For example, if you have a children's book, you should go for a gentler storytelling tone.
2. Pick a flexible audiobook narrator for multiple character voices. There can be a lot of characters in a story, so your voice actor should also be able to switch from one character voice to another naturally and convincingly. It should not confuse the listeners and instead guide them to the flow of the story all throughout.
3. Put yourself in the place of the listener. Does the voice actor captivate you from the very first moment? If so, you're likely to stay immersed in the world of the story until the end.
4. Trust the "author's intuition." Listen to the voice actor's delivery of the story to decide if their interpretation aligns with your intentions as an author.
5. Search for best audiobook narrators lists online.

A couple of celebrities have lent their voices to critically and commercially acclaimed titles, including Nicole Kidman for *To the Lighthouse* by Virginia Woolf and Stephen Fry for the Harry Potter series by J.K. Rowling. You might not be able to tap into award-winning actors for your audiobook; however, there are websites wherein you can conduct audio voice over auditions conveniently.

Be on the lookout for voiceover actors who have already released audiobooks, as the work of someone experienced will typically be better than that of a first-timer.

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## Maintain a Good Website

(Gail Z. Martin, from *The Thrifty Author's Guide to Selling and Promoting Your Book Online*)

A great author website helps to keep your readers engaged with you between books. It also makes it easy to remind them that a new book is coming out, and to get them excited before the book ever hits stores. You can promote your book for pre-orders before it ever reaches stores. Both publishers and booksellers really like to see strong pre-order sales, because it's an indication that the book will do even better once it is on the shelves.

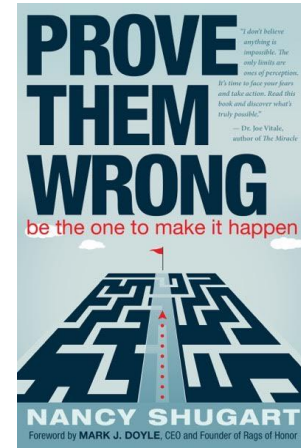
## The Cover Story – Kathi Dunn

(Kathi Dunn is Senior Designer at Dunn+Associates Design, a national award-winning firm specializing in bestselling book cover design, strategic branding and promotional materials for authors, speakers, and experts.

Dunn+Associates' client list includes Tony Robbins, Jack Canfield, Ken Blanchard, Mark Victor Hansen, Deepak Chopra, Prentice-Hall, Simon & Schuster, HarperCollins, and Hay House, among others. To learn more, visit [www.dunn-design.com](http://www.dunn-design.com). For more complimentary 30-minute consultation, call Dunn+Associates at (715) 634-4857 or email [info@dunn-design.com](mailto:info@dunn-design.com).)

The rep at Amazon just excitedly told our client Nancy Shugart that hers is one of the best covers they've seen in a long time. Our goal is to make our clients' books stand out amidst the 3,000,000 published annually. Cheers to Nancy! Check out her amazing TED Talk

at [https://www.youtube.com/watch?v=S9QghVlreno&list=PLsRNoUx8w3rMeuOo-VbQcq1gesF\\_1Slju&index=11](https://www.youtube.com/watch?v=S9QghVlreno&list=PLsRNoUx8w3rMeuOo-VbQcq1gesF_1Slju&index=11)



## 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](mailto:tom@tomhillwebsite.com))

"Whether you think you can or whether you think you can't, you're right." This quote is from Henry Ford and he got this right: I care or I don't, it shows either way. Sticking around work because you need the money and that is a way to get it may be a way making ends meet, but it is a dead-end career move. It will always show that you are not "in to it". Your coworkers may notice it first and draw their own conclusions from it, your leadership will also notice. Guess what, while your job may never be in danger of getting eliminated because you are competent - you will end up getting stuck doing whatever you are doing now.

Only when you truly care about your job and what you do does this genuinely show. That can create an upward career spiral with fantastic results. First and foremost, you will end up asking for more work that you love doing. Perhaps you may ask your manager to do something different too. It's not about the quantity but quality and greater responsibility that will make your work more fulfilling.

Beginning and ending a job always involves YOU. Make a choice to either get "in to it" or to get out. Understanding that this choice may not be easy at all to make, also realize that nothing ever changes, if the pain of remaining the same is not greater than the pain of changing.

## 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](mailto:BrianJud@Bookmarketing.com) and he will answer it here)

### ***What does it mean to define your readers by demographics? Maurice Littleton***

Perhaps the most popular means of dividing a market is by quantifiable, demographic characteristics such as age, income or gender. People who are of similar ages, genders, educational levels and income brackets may exhibit similar buying habits. You may find your sales efforts more successful if you define your typical buyer by these objective criteria in each category. As an example, if you find that readers of your book are 55+ years of age, you might design the page layout with a larger type size and greater leading. You would use more mobile marketing to reach a younger reader.



Consider the market for selling job-search books to unemployed people. Not everyone in that total market has the same career needs, skills or aspirations. There are college students seeking their first position. There are 50+ year-old people with families and greater financial obligations. Women, minorities, blue-collar workers and Latinos all have different needs, require different information and may look for job-search assistance in diverse places. A title describing the basic functions of how to get a job could – and should -- be marketed differently to each segment.

It's not necessary to be too specific. Just know that people who need your book are in a high, medium or low-income bracket. That would lead you to have your books available in Walmart or in gift shops on cruise ships. People who are unemployed have little or no income and may not purchase books. Instead, they seek free job-search information at libraries or from their state departments of labor. Therefore, you would aim your sales efforts at libraries and state governments. Students are typically frugal, so you could reach them through their colleges or parents.

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

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

Sit down until told to get up and never take the microphone with you. You're not allowed to take souvenirs

### **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](mailto:guy@msgpromo.com))

Tie your book into a product, locally, that is a good fit. Consider your subject matter -- who would enjoy or benefit from reading it and make the phone call. Be ready to send samples. It's the best way to "get a yes!"

If your book is about finance, call a local credit union to use it as an account opener. About cooking? Perhaps a local church or organization will use it as a fundraiser? Book about travel? How but travel agencies, or hotels and motels?

### **Marketing Strategy**

(Excerpted from Brian Jud's e-booklet, *The Buck Starts Here: 635 Tips for Creating Successful Marketing Strategy*)

Malcolm Gladwell said, "Goliath lost because it never occurred to him that the battle could be fought on anything other than his own terms. The lesson is that victory is yours when you surprise your opponent." The lesson for us when selling books is to be creative when making our proposals to corporate buyers. Do the unexpected. For example, corporate buyers may ask you to pay a penalty if the book shipment is late. You will catch them off guard if you immediately agree but ask for a bonus if delivered on time.

### **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>)

The Chicago International Remainder and Overstock Book Exposition is a good show to sell remainders since it's all business. The show is held on October 19 – 21, 2018 in Chicago. For more information, contact CIROBE, 1501 East 57th Street, Chicago, IL, 60637; 773-404-8357; Fax: 773-955-2967. Email [info@cirobe.con](mailto:info@cirobe.con). Web: <http://www.cirobe.com>

### **The Very Idea**

(Editorial by Brian Jud)

Editing your book is not simply a matter of correcting typos. A good editor will also check to make sure that you are communicating exactly what you intended. Here are some examples of text that could have used some editing.

Sign in a Laundromat: please remove all your clothes when the light goes out

Sign in a London department store: bargain basement upstairs

Sign in an office: Would the person who took the step ladder yesterday please bring it back or further steps will be taken.

Sign in an office: After tea break, staff should empty the teapot and stand upside down on the draining board.

Seen during a conference: For anyone who has children and doesn't know it, there is a daycare on the 1st floor.

Headline: Police Begin Campaign to Run Down Jaywalkers



Headline: Juvenile Court to Try Shooting Defendant

Headline: War Dims Hope for Peace

Headline: If Strike Isn't Settled Quickly, It May Last Awhile

Headline: Red Tape Holds Up New Bridges

Headline: Man Struck By Lightning: Faces Battery Charge

## 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))

Picture your plans. What's your objective? What are you trying to accomplish? Can you state it in one or two sentences? Can you draw a picture of it? Can you make a map of where you want to go and list the things you will need to do to get there? What detours might you encounter? What short cuts you might take? Can you visualize yourself reaching your objective?

## Helpful Website of the Week – Adele M. Annesi

(Adele is freelance book editor, 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](mailto:a.annesi@sbcglobal.net))

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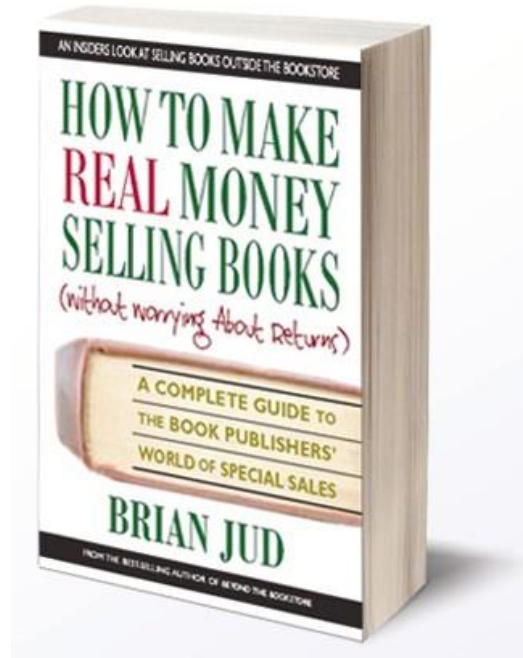
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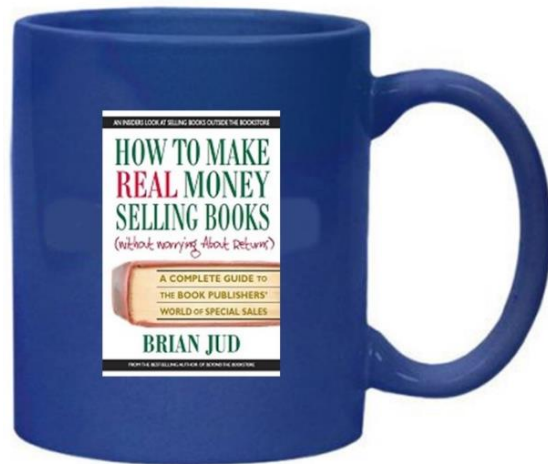


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- Have a fun giveaway for book signings and other events

Contact Guy Achtzehn at The Promotional Bookstore, [guy@msgpromo.com](mailto:guy@msgpromo.com) or (717) 846-3865. Provide your APSS membership number for a 10% discount on promotional items



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### Contact Information for Brian Jud

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He also offers commission-based sales to buyers in special markets and several other programs to contact prospective buyers in special markets for you through personal sales calls, customized mailings and telephone calls. There is a program for any budget. [www.premiumbookcompany.com](http://www.premiumbookcompany.com)

Brian is also an author and book-marketing consultant helping publishers market and promote their books to increase their sales and profits. Find rated lists of suppliers to publishers at [www.bookcentralstation.com](http://www.bookcentralstation.com). Brian is a media trainer, frequent speaker at publishing events and host of the online Publisher's Bookstore listing many discounted titles on publishing, publicity, planning, marketing, publishing law, design and writing.

Brian is the editor of this newsletter. If you have questions, comments or want to contribute a short article, contact him at P. O. Box 715, Avon, CT 06001; (800) 562-4357; [brianjud@bookmarketing.com](mailto:brianjud@bookmarketing.com)