

BOOK MARKETING MATTERS

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

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More Benefits and Savings for APSS Members

(The Association of Publishers for Special Sales - [Join Now](#))

Conduct a mid-year measurement to stay on track to reach your annual goals

We are at the halfway point of the year. Are you on track to reach your annual goals? If so, keep doing what you have been doing. If not, make some changes. How do you know which direction to take?

Pretend you are a helicopter pilot. When a helicopter is at rest, the dials on its dashboard are all askew with arrows pointing in different directions. But when that helicopter is flying straight and level, with no problems, all the arrows are pointing straight up. The pilot can glance at the instrument panel and quickly see if any dials are out of order, indicating that a problem exists. He or she immediately knows when something is wrong without wasting time evaluating which is working correctly.



Association of Publishers
for Special Sales

You can apply this same concept to your publishing efforts by setting up a system that quickly points out where marketing problems exist. Once you know what the problem is you can determine its cause and take steps to solve it.

Here is an article about how to conduct a mid-year evaluation:

bit.ly/3pvgsgho

“You can’t go back and change the beginning, but you can start where you are and change the ending.” C. S. Lewis

News You Can Use -- To Sell More Books in Large, Non-Returnable Quantities

[Ideas for Selling to Non-Bookstore Buyers, By Guy Achtezn](#)

Craft precise pitches. You will intrigue



potential customers more if you tell them your book will cost \$4.82 per unit rather than "only about \$5.00." Specificity is what gives people confidence in your message. Even better, use graphics that illustrate the financial impact of your proposal -- whether that is improving sales, saving money or increasing employee happiness. It's a powerful way to stop corporate buyers from merely skimming your marketing materials.

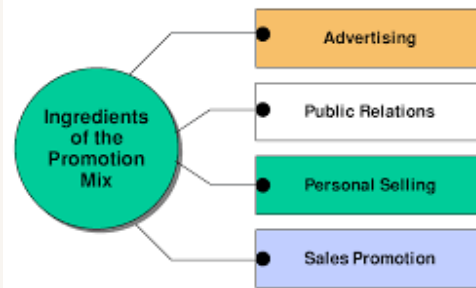


[Tips for Marketing Strategy](#)

What is the lifetime value of a buyer? In a bookstore it may be \$14.95, whereas a corporate buyer could be "worth" \$X00,000 with product sales, speaking fees, referrals, etc. When selling through retail stores (bookstores or others) you have no relationship with the consumers. In addition, each sale is the only one that person will make for your book. In non-retail sales (to corporations, businesses, associations, schools, etc.) you have a direct relationship with the buyer. Nurture it to stimulate repeat orders and recurring revenue.

[The Very Idea](#)

Elements of the Promotion Mix



[Tips for Better Promotion](#)

A press release is the tool commonly used to stimulate publicity.

One way to stimulate positive communication in your press releases is to give proof through your words and actions that you have your customers' best interests in mind.

Avoid the sense of urgency in your publicity. Shun terms such as, "buy now or lose this offer forever." In addition, make your message exciting, helpful and informative.

Use the *shock-of-difference* approach in your press releases, describing your title from a different, more compelling angle.

Urge some form of positive, immediate action.

Did you ever compare book marketing to selling baking soda? Think about how baking soda is used. It could be as toothpaste, in recipes, deodorizing refrigerators and many other ways.

But how has the product changed? It is the same in all instances. Your content acts identically. It is used by retailers to increase their profits, by librarians to help their patrons, by radio hosts to increase ratings, and by corporate buyers to increase their sales. But your content is the same in every case.

You can be more effective marketing your books if you find out how the recipients will use your content, and then show how your content is the best solution to their ways of using it.

[Answers to Your Questions About Non-Bookstore Marketing](#)

"I try hard to sell my books to no avail. What am I doing wrong?" Altrice Morgan

Hi Altrice: Great question with much to say in response. In short, nothing happens until something is sold. That has been the call to arms for generations of salespeople. Even today, independent publishers make marketing decisions to facilitate the sales process. They publish books, distribute, price and promote them to entice people to buy them so that they make a profit.

However, the book-buying public looks at the process differently. According to them, *nothing is sold until someone buys something*. From their viewpoint, 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 helpful information that is easily accessible and priced properly (from their perspectives).



In short, publishers want to make a profitable sale and readers want to spend as little as possible. How can book marketers create a mutually beneficial solution from these mutually exclusive points of view? It can happen by viewing book marketing as a subtle sequence of events 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 important to publishers: 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.

A Few Marketing Strategies to Promote Your Books And Reach Your Target Audience Effectively

By Mitchell Davis



Question to Mitchell: (last issue: "Can you give us a list of social media influencers?")

Today: Last month I presented that list. Here are newspapers, magazines, and online publications that feature book reviews. I've provided their general contact email addresses when available, but you should research their specific submission guidelines before sending your pitch.

1. *The Atlantic*: A magazine covering culture, politics, and book reviews. Contact: letters@theatlantic.com

2. *The New Yorker*: A magazine featuring fiction, non-fiction, and poetry book reviews. Contact: themail@newyorker.com

3. *Harper's Magazine*: A literary magazine with book reviews and essays. Contact:

1. *The Philadelphia Inquirer*: A newspaper that publishes book reviews and literary news. Contact: books@inquirer.com

12. *The Seattle Times*: A newspaper that features book reviews and literary news. Contact: litlife@seattletimes.com

13. *The Dallas Morning News*: A newspaper with a dedicated book review section. Contact: books@dallasnews.com

14. *The Miami Herald*: A newspaper that publishes book reviews and literary news. Contact: books@miamiherald.com

15. *The Pittsburgh Post-Gazette*: A newspaper that features book reviews and literary news. Contact: bookpage@post-gazette.com

16. *The Times-Picayune | The New Orleans Advocate*: A newspaper that publishes book reviews and literary news. Contact: books@theadvocate.com

17. *The Buffalo News*: A newspaper that features book reviews and literary news. Contact: features@buffnews.com

18. *The Denver Post*: A newspaper with a dedicated book review section. Contact: living@denverpost.com

19. *The Minneapolis Star Tribune*: A newspaper that features book reviews and literary news. Contact: books@startribune.com

20. *The Cleveland Plain Dealer*: A newspaper that publishes book reviews and

letters@harpers.org

4. *The Nation*: A magazine that publishes book reviews on politics, culture, and the arts. Contact: books@thenation.com

5. *The New York Review of Books*: A literary magazine that features essays and reviews on literature, culture, and current affairs. Contact: editorial@nybooks.com

6. *The Spectator*: A UK-based magazine that publishes book reviews and essays. Contact: letters@spectator.co.uk

7. *The Economist*: A magazine that features book reviews on economics, politics, and culture. Contact: letters@economist.com

8. *The London Review of Books*: A UK-based literary magazine that publishes book reviews, essays, and author interviews. Contact: lrb@lrb.co.uk

9. *The Paris Review*: A literary magazine that publishes book reviews, essays, and author interviews. Contact: perry@theparisreview.org

10. *The American Scholar*: A literary magazine that features book reviews and essays. Contact: scholar@theamericanscholar.org

literary news. Contact: books@cleveland.com

21. *The Portland Oregonian*: A newspaper with a book review section that focuses on local authors and literary news. Contact: books@oregonian.com

22. *The Tampa Bay Times*: A newspaper that features book reviews and literary news. Contact: bookreview@tampabay.com

23. *The Globe and Mail*: A Canadian newspaper that publishes book reviews and literary news. Contact: books@globeandmail.com

24. *The Toronto Star*: A Canadian newspaper that features book reviews and literary news. Contact: books@thestar.ca

25. *The Sydney Morning Herald*: An Australian newspaper that publishes book reviews and literary news. Contact: letters@smh.com.au

Remember to follow each publication's specific submission guidelines and tailor your pitch to their interests and audience. It's essential to be patient, professional, and persistent when contacting book reviewers, as they receive

[You're on The Air](#) [Tips for Getting On and Performing on TV and Radio Shows](#)



Here is Part Two of the guidelines to make your telephone interviews more effective.

* In order to create a prestigious image, you will be introduced as the expert on your topic. Play up to that representation, projecting an aura of competence and knowledge. The audience wants to learn something from a credible source, and you are that person.

* While you are on hold, either before you begin the interview or during a break, you will hear the station's regular programming. Listen for key points to which you can refer later. On long shows, the host may talk to you during the break to plan what you will discuss during the next segment.

* Give your ears a rest. Alternate the telephone from one ear to the other during lengthy segments. If you have a speaker phone, engage it during the breaks only. Purchase a headset if you participate in telephone interviews frequently. It will free your hands to write. And if you gesture normally, do so during your radio interviews so you will feel comfortable emphasizing your words.

* Before a long show starts, ask when breaks will occur and how long each will be. Buy a clock with a large second hand so you can gauge the timing of your answers as the breaks approach. Listen for the show's theme music, which will usually start at low volume and increase as it leads to the break. Close your answer as the music begins.

* Keep water nearby and drink it generously, but only during breaks so the sound of your swallowing is not heard on the air (and if the water goes down the wrong pipe, your coughing will not interfere with your interview). If you must cough, place your hand over the mouthpiece. Do not anything alcoholic.

* Keep your list of questions and answers in front of you. Refer to it regularly and make notes as you speak. Make all your planned agenda points before concluding.

* After two or three shows in one day, you may begin to wonder if you are repeating yourself. Make notes as you speak to remind yourself of what you said earlier. If you use acronyms to prompt your reply, list them on a pad and cross off each as you discuss it.

* Write the host's name phonetically at the top of your note pad and use it during the show. Writing it will reduce the chances of calling him or her by the wrong name if you conduct several interviews with different people in one day.

* Sit in a comfortable, quiet chair. If you gesture frequently, try standing as you speak. Keep your head high to open your breathing passages; relax your jaw muscles and you will speak more clearly.

* Laura Kittell suggests you keep a mirror in front of

you as you speak. Keep a smile on your face and you will have a smile in your voice.

* Do not schedule telephone interviews too closely together. Invariably, one will be delayed due to an unpredictable event, perhaps impinging on the time allocated to another show.

* Rarely will you get bumped (canceled on short notice), but it can happen. If so, be polite and reschedule your show for another time.

* At the end of the show, you will get the chance to tell the listeners where they can find your book. If your toll-free number spells out a word, give both the pronunciation and the numbers. For example, if the toll-free number is 1 (800) JOB - HELP, say it and then repeat the numbers: "That's 1 (800) 562-4357."



Ten Ways to Maximize your ROI – Return On Ideas

By Brian Jud

Publishing companies need to innovate regularly to create new value for their customers. But innovation in itself should not be the final goal. Not only must you spot opportunities, but you should capture value so you get paid for it.

There are two kinds of innovation. One is in value creation and the other is in value capture. Many businesses stop the creative process when a good idea is developed, believing that once it is implemented it will generate money. But unless value capture – the maximizing the return on your idea – is also contemplated, you can leave money on the table.

[Read More Here](#)

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

By Dan Janal

Your background might not include storytelling as a means of communication. Or you might come from a world of numbers (e.g., charts and graphs), or a world of commands (e.g., dos and don'ts) or a world of processes (e.g., do this first; do that second). Those are fine ways of



My neighbor went to church one Sunday,

communicating in certain situations. And certain people learn by certain methods, so you should definitely use these instructional methods at the right time.

However, I strongly suggest you use stories as well because:

- People like to read stories.
- Readers are moved by stories.
- Stories persuade people.
- People remember stories.

Let's pretend you want to convince people to use chainsaws properly. You could admonish them to use tools carefully. You could cite statistics showing the number of deaths and accidents chainsaws cause. Will they follow your advice based on your logic? Maybe. Maybe not. They come across so many facts and figures every day.

But long after they have forgotten facts and figures, they'll remember this true story my bookkeeper told me:

but her husband said he was going to stay home. He wanted to trim tree branches. When she came home, she didn't see her husband in the house. She went to the backyard and found him dead on the ground with blood all around him. His chainsaw had bucked and sliced off his leg. He bled out before the ambulance could arrive.

My advice to you is: You don't have to be an expert in everything. Hire a professional. Your life might depend on it.||

Now do you think your readers will pay more attention to your step-by-step instructions?

That's the power of a story—power you can't get from statistics or facts alone. Stories teach, demonstrate, convince, warn, gain trust, show your personality, build rapport, and add humor.



How Can Authors Get Attention?

By Brian Feinblum

The way to communicate today is not completely the same as 25 years ago – or 50. One's social media footprint, zoom presence, and phone etiquette surpass one's in-person persona and energy on the priority list. We live more through a screen than being able to literally reach out and touch another. So, as an author, how will you master today's communication landscape?

 Share This Email

 Share This Email

 Share This Email

[Read More Here](#)

You Said It: A Member's Comment on APSS Benefits

you said it

A success story from APSS member Denise M. Baran-Unland: "I am in the process of closing my first bulk order. It's only 31 books (I'm adding a complimentary one), but it's a good toe in the water for me. I made the initial contact in December on a recommendation. We talked back and forth virtually for a few months. We finally met in person last month. We are finalizing the message she wants in her books.

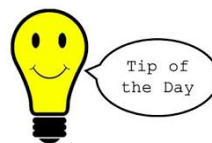
Our sales are gradually increasing, too. We've seen growth every year. in multiple areas, including sales and overall interest in the books. And I'm continuing to plan and build strategies in several directions. It's work, of course, a lot of work, but very do-able work. And may I also add that, just as you always say, it does take time to get that bulk sale.

I've learned so much from you and APSS these last few years. I would never have known about special sales if it weren't for APSS."



They Said It: Motivational Quotation

"I couldn't wait for success, so I went ahead without it." Jonathan Winters



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To subscribe to *Book Marketing Matters* email Kim@bookmarketing.com

Discover even more information about non-bookstore marketing by visiting the *Special-Sales Tip of the Week* at www.bookmarketing.com

Brian Jud is the Executive Director of The Association of Publishers for Special Sales (APSS). Join this association for many discounts from major suppliers and many educational programs that can help you sell more books more profitably.

Discover more at www.bookapss.org

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