

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)

Pricing Strategies that Work. When we talk about marketing a title, the big question usually is: what should the retail price be? This is where art and commerce collide with countless variables entering into the mix. What is the trim size? Page count? Competition? Unit manufacturing cost? Market? All of these factors must be considered when establishing the retail price. Most of my experience has been in the retail book trade and that is where I want to focus this discussion. In many ways bookstores are the most difficult, expensive and competitive place to try to sell books and, therefore, the publisher must be very aware of the time to research the competition either by speaking with buyers, visiting the internet or strategizing with its sales team. No one knows whether the retail price will make a decisive difference with the book consumer, but we do know that the buyers at the major book chains are the pricing for similar books in the category. This means the publisher needs to take very aware of price and are often very reluctant to commit to a title that is overpriced in terms of the competition. Pricing too high can hurt a book even before it is out of the gate. Also, remember that if a book becomes established and goes into a second, third or fourth printing, it is possible to raise the price on the reprint. This is done quite frequently but only if the book has established a market.

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>)

Distributors distribute books to stores-period! It is up to the author to generate interest in the book, to alert potential buyers that the book exists and tell them it is in the stores. Distributors do not promote books. Whether you sell out to a large (NY) publisher or publish yourself, the author must do the promotion.

The books will sit on the bookstore shelves for one four-month season. If the author has not driven buyers to the stores, the books will come back as returns. Your distributor is your partner. Work with your distributor, support the efforts of your distributor and honor your distributor. Distributors do their part—putting books on shelves. Authors need to do their part—telling potential buyer/readers that the books are on the shelves.

The Cover Story

(Tamara Dever, Owner/Creative Director, TLC Graphics. For more information about book design, please visit www.TLCGraphics.com)



Why is the second cover more effective than the first? While the first cover isn't horrible, it's not very eye-catching, either. The title is bold and the colors are pleasant, but the images are so subtle, they do nothing to attract the reader. In fact, when you do notice them, the randomly placed body parts - symbolizing the ways students perceive and process information - are a tad creepy.

To the right you'll find a dynamic, attention-getting book cover. The colors are rich, the title is still bold, but the imagery is now dynamic. The viewer's eye is drawn around the cover by the effective use of varied sizes of photos and use of other graphic elements. Teachers can now instantly grasp the meaning of the photos because they're deliberate. The publisher reports that interest in this title has increased noticeably since the redesign. If your sales are sluggish, you may want to consider your book's cover. Is it really doing its job well?

Marcella's Magic

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

An impulse purchase for most subjects is rare. In few instances will customers walk into a section, see something that catches their eye, and just pick it up and buy it. There's usually some other connection that has been made with that customer through the author. That occurs through the author's promotion.

You're On The Air

(Larry Kahn, Director of Talk Programming at Westwood One Entertainment, the company that produces and distributes talk programming for *Larry King Live* and *Jim Bohannon*)

Look for the clues that the interviewers are giving you. They may gesture to let you know they're getting ready for another question or for another guest to join in the conversation.

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>)

One way to draw attention to your books is to sponsor an award competition that is in some way connected with your books. For example, if you were publishing a book on cooking with woks, you might sponsor a wok recipe contest. Using their books as prizes, a law book publisher established scholastic awards at various law schools. In another case, Addison-Wesley sponsored a national Best Teacher Award competition in connection with their book by Marty and Barbara Nemko, *How to Get Your child a Private School Education in a Public School*. The award emphasized the value of committed teachers.

Interior Designing

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

The typographer is the architect of the page and should try to design the page to serve its function—readability, connotation, cost, and aesthetics. (Readability was described in the last issue and “cost, and aesthetics” will be presented in one of the next two issues)

Connotation. As readers since early childhood, we have grown up immersed in conventions we do not think about. We are not supposed to think about them in the left-brained, verbal, analytical sense. However, we have absorbed them, in a right-brained, intuitive, experiential sense. Let me try something obvious here (if you do not see images here, please see [http://ampersandvirgule.\[paste word here\].com/2006/06/architect-of-page.html](http://ampersandvirgule.[paste word here].com/2006/06/architect-of-page.html)). Which of those three fonts would be most likely to see used for headings in a physics textbook?

<http://www.dmargulis.com/images/Curlz.png>

<http://www.dmargulis.com/images/Miller.png>

<http://www.dmargulis.com/images/Broadway.png>

Connotation extends to the look and feel of the page, as well. How ample are the margins? How traditional is the layout vs. how modern-looking? When you look at the page, are you transported to a cathedral or to a school bus or to a tent in the woods? Book design encompasses more than just typography. The designer has to consider the nature of the paper surface and the way the book will be printed, as well; and both of these factors affect choices the typographer makes.

The Very Idea

(Editorial by Brian Jud)

If you are a new author introducing a book in a market dominated by a large competitor, do not try to compete head-to-head unless you have a strong and demonstrable point of difference or a large promotional budget. For example, if you were to publish a new book about how to get a job, you would face the perennial market leader, *What Color Is Your Parachute*. Instead, carve up your opportunity into smaller niches where you can establish yourself as a leader. Become the top dog in each. In the job-search example, you could sell your book to state governments, corporations, counselors, trade schools, the military and even to prison libraries.



Marketing to Non-Bookstore Buyers

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

At the college level, your marketing should be directed to the instructors. What should you include in your direct-mail package to instructors? It would be cost-prohibitive to send a review copy to each, so your initial letter should qualify those who might be interested in using your book as a text. Then you could send a complementary copy to those who are interested. With this strategy, your direct-mail piece should contain an informative letter, the Table of Contents, a detailed description of your title, a sales piece and a reply card requesting a "desk copy" or "examination copy." You could provide this information through your web site.

Savvy Self-Promotion

(Penny Sansevieri, author of *From Book to Bestseller*, penny@amarketingexpert.com.
Follow me on Twitter: <http://twitter.com/bookgal>)

Welcome to the World's Largest Bookclub (sorry, Oprah) If you haven't seen Librarything.com you might want to. There are more than 19 millions cataloged and over 300 thousand members. I'd compare the site to a socialnetworking platform for book lovers. You can list all your favorite books (including your own, hint, hint) and connect with other booklovers. Another great (and free) way to promote yourself!

Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, Paulette@tipsbooklets.com
Follow me on Twitter: <http://twitter.com/pauletteensign>)

Consider developing a booklet that reflects a composite of your business' services. Creating each of those aspects as a subheading in your booklet, with 10 - 12 tips under each heading, can do this most effectively. You may later decide to write an individual booklet based on each one of these sub-header sections after you create the first booklet. An organizing booklet includes tips on filing, paper flow, time management, space organizing, interruptions, and more. Any one of these topics could be its own booklet.

Pam's Publicity

(By Pam Lontos, Owner of the publicity firm PR/PR and author of *I See Your Name Everywhere*; sign up for free publicity tips at www.prpr.net)

Answer the reporter's question accurately and thoroughly, and don't be afraid to give away too much information. Many new authors fear that they might give too much and then no one will buy their book. But it's impossible to spoil an entire book in a five-minute radio interview, and the radio listeners will actually want more when you give them a little. So answer the questions and don't say, "You'll find the answer to that on page 116 of my book."

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)

Marketing Funnel or Profit Wheel--which is more important? Many authors are already familiar with the concept of the marketing funnel, a "narrowing hallway" containing offers that an author's prospects can try out. These offers typically range from "free" through low-priced e-books and reports, to progressively more expensive teleseminars, webinars, and coaching opportunities.

Although helpful, the traditional marketing funnel idea may encourage authors to not just write a book, but prepare a "suite" of product and service offers, it doesn't emphasize the idea of a continuing process.

The Profit Wheel offers an alternative to the "funnel" concept. The profit wheel identifies the 6 stages of a prospect or reader's relationship with the author. These stages are Awareness, Comparison, Transaction, Reinforcement, Advocacy, and -- most important -- "Repetition."

An author's true success comes when their web presence helps them leverage every stage of the Profit Wheel. It's never too early to review your Profit Wheel, and authors can't do it often enough. A monthly review of Profit Wheel marketing is not too excessive, but is encouraged.

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)

Say something smart to start. "Hi, how are you?" Now, there's a creative start to your sales pitch! If you want to make a powerful one-on-one sales presentation, try "It's nice to see you again!" (be sure to mean it when you say it!) or, "It's nice to finally meet you. I've heard so much about you." Whatever you say, try to start with something that's fresh and original in your first couple of sentences. What you don't want is to start off with a "regular, old routine greeting."

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)

Strategic planning recognizes that under certain conditions, sales of Title A may be more responsive to a heavy schedule of media performances while direct marketing might be more effective for stimulating sales of Title B. Tactical planning delineates the steps that should be taken to arrange the media appearances and the outline for implementing the direct mail campaigns.

Marketing Strategy

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

To establish a sustainable competitive advantage, you must perform different activities than rivals or perform similar activities in different ways. With uncoordinated activity you will end up performing most activities the same way everyone else does, making it hard to gain a unique advantage.

Guest Columnist – Annie Jennings

(Contact Annie Jennings, Annie Jennings PR at 908.281.6201, annie@anniejenningspr.com or
<http://www.anniejenningspr.com>)

Always include your contact information in your promotional material. Each page should have a header area containing the essential info about you. This should include a short list of topics or a broad category name such as "Relationships" and your contact info.

I advise against using email as the only way to get in touch with you. Why? It is not instant and does not leave the media with certainty that you will respond. How do they know you will even get the email? So they must continue their search for the perfect expert and you will most likely lose the media placement.

Certainly, never use info@ as that seems like it goes to an unmanned inbox. But you can use your real email address as that might sound a little more convincing and be sure the email goes directly to your blackberry. You can even let the media know that the email goes directly to your blackberry and you will respond shortly.

But ALWAYS give out a telephone number if you want media placements. You can use a cell phone or even an answering service that contacts you the second the media calls them. The best choice is the most direct route to you!

Helpful Website of the Week

www.agentresearch.com/agent_ver.html

Agent Research & Evaluation seeks to match writers with the right literary agent based on the writer's stage of career. Its staff produces a report that lists who's selling what you're writing and how well they're doing it. The site works only with legitimate agents who charge no upfront fees. The reports have various costs, but agent verification is free.



Buy Lines -- Free Information

The 2009 National Indie Excellence Book Awards Are Open For Submissions!

The National Indie Excellence 2009 competition presents a wonderful opportunity for all authors and independent publishers seeking more recognition within the publishing industry. International publishers and authors are also welcome to submit their books. Winners and finalists will receive National Media & Industry exposure! All winners and finalists are eligible for the new 2009 Editors Choice Prizes! Please visit www.indieexcellence.com for a list of categories, and submission information. Deadline: March 31, 2009

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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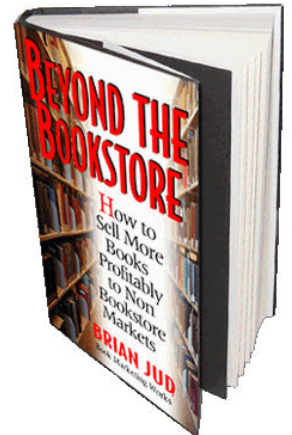
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Check out the Writers and Publishers Bookstore and give your favorite books a “Thumbs Up Rating.” Discover and rate the best books on writing, publishing and marketing (<http://www.bookmarketingworks.com/bookstore/bookstore.htm>)

Brian Jud’s *Beyond the Bookstore* is now available in softcover and as a pdf document

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Contact Information for Brian Jud

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

Brian Jud now offers commission-only 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

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. 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. Visit his blog at <http://blog.bookmarketing.com> and contact Brian at P. O. Box 715, Avon, CT 06001; (800) 562-4357; brianjud@bookmarketing.com or go to <http://www.bookmarketing.com>