

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 more profitably

Volume 8, Issue 14, Number 180 July 13, 2009

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Free Webinars by Brian Jud in July

How to Market Fiction Successfully

Thursday, July 16 at 6:00 pm Eastern time

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and

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Thursday, July 23 at 6:00 pm Eastern time

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(You don't have to pay for the phone call if you use your computer speakers)

Notes From the Front Lines

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

I see seven key decision points that need to be addressed as a book is being prepared for publication. As a distributor, we often are forced to reject books because not enough care was put into one or more of the key decisions before we saw the project. In fact, it would be best if the publisher would enlist the help of the distributor, or some other experienced advisor before arriving at a final decision. Here are the seven key decisions as I see them. First, print the right number of books. Err on the side of caution if you are unsure. Remainder tables are always full for a reason. Second, price the book for your market. If you are selling retailers, then your price should be lower. If your market is very specialized, then you may be able to price up. Third, use an experienced designer for your book jacket. Fourth, chose your printer carefully. Do they have a good reputation for service and fast turnarounds for reprints? Fifth, should you pay the traditional royalty rate or is there another way? Sixth, do you have a distributor and if not, how do you plan to sell your book? Seventh, what is your marketing plan? Do you know your market and do you know how to reach it?

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/paral/resources/newsletter.cfm>)

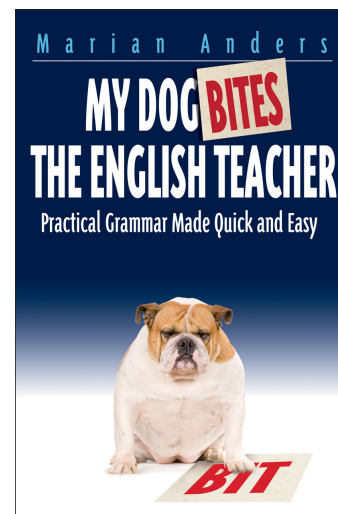
Help the information-seeking potential customer to make a buying decision. Give enough information on the book. Provide the same shopping experience they have in a store. If you are publishing fiction, put the first chapter on your site as a free read. The first chapter in a creative work will give the reader a taste and is designed to keep the buyer reading. If your work is nonfiction, provide the first page or so of *each* chapter to give the browser an idea of what is in the book.

The Cover Story – Michelle DeFilippo

(Your cover is a critical part of your marketing effort. Contact Michele at 1106 Design today for book cover design with hand holding. (602) 866-3226 or <http://www.1106design.com>)

Cover Design Strategy

Few titles present such a clear visual direction for a book designer as *My Dog Bites the English Teacher* by Marian Anders. Marian wanted to feature both forms of the verb “bite” on the cover. By giving both words the same graphic treatment (similarly colored text and background in the form of a sign) and tying “bit” to the dog, we were able to play on the humor in the title, and create a single visual element with quick reader impact.



Marcella's Magic

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

Regular communication reminds potential buyers that your book is available and the information in it will improve their lives in some way. A consistent series of promotional events helps you sell more books. The more people you tell about your book, the more likely a significant number of them will buy it. Move them through the mental buying process more quickly (through frequent repetition of your message), and they will reach the inevitable conclusion to purchase your book.

The Book Shepherd

(Judith Briles, www.TheBookShepherd.com Follow me on Twitter, <http://twitter.com/JudithBriles>)

Keeping Your Voice. If you work with a ghostwriter or content/development editor, it's critical that she or he understands “your voice,” honors and maintains it. Too many authors are paying good money for professional help in getting their words out and discovering too late that what is produced wasn't what they intended. Before engaging anyone, make sure you talk with many of the authors they've done work for in ghosting or developmental editing—was the writer/editor true to the author or true to herself?

Online Book Promotion -- Dana Lynn Smith

(Book marketing coach Dana Lynn Smith is the author of *The Savvy Book Marketer's Guide to Successful Social Marketing*, <http://www.SavvyBookMarketer.com>. For more book marketing tips, visit <http://www.BookMarketingMaven.com>.)

Encourage your readers to share your content with others. Make it easy for your blog readers to share your content by adding "share" buttons from <http://sharethis.com> and/or <http://www.addthis.com>. Then invite readers to share by including text at the end of your best posts such as: "Do you know someone who might benefit from these tips? Just click the Share This button below to send a link by email or recommend this post on your favorite social site."

You're On The Air

(Eric Marcus, Author of *Breaking the Surface* and former producer for *Good Morning America* and *CBS This Morning*)

I love to go on tour. I meet store managers and other people, building relationships over the years. Then when I come out with my next book I tell them, "I've got my new book out. Will you talk to me?" And they do.

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>)

When creating sales literature for librarians, list the publication dates for your new and forthcoming titles so librarians can be sure when your books will be available; then be sure to meet those publication dates. List the month and year of publications for your backlist titles as well; librarians like to know how current the information is in any book they order. Providing the copyright date and ISBNs also helps librarians to avoid ordering books or editions they already have.

Author 101

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

To write a nonfiction book, it's crucial to set achievable goals and create workable plans to achieve them. Unless you're into experimentation or just want to meander along for the ride, you need a road map; you need to know where you're going. You must be clear about your objective, what you want to achieve. So, the first step is to clarify your goals.

Understanding your goals can be elusive and that they too can change. The first goals that pop into writers' minds are not what they truly want. Or they mature and develop and their goals and values change. The best way to determine your actual goals is to ask yourself nonjudgmentally why you want to write a book. Be honest. Dig deep to find the actual reasons why you want to write your book, because they can influence the choices you make and the direction you chart. Do you have a point to make, a story to tell, or a feat to accomplish? Admit if you want fame, fortune, and recognition, but understand that they may be difficult to attain.

Before you begin to write, after you are clear on why you want to write, create a step-by-step plan. Think about the best way to get information and understand your topic, how you can find out what you should read and whom you should interview. Assess the competition, learn how you differ, and identify your niche. Set financially realistic goals, which means don't expect to make a fortune from your book. In fact, don't write a book to make money, because you will probably be deeply disappointed. As Louis Patler points out, even books that sell well may make questionable financial sense.

Interior Designing

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

A picture is worth a thousand words. Maybe. This is a continuation of a discussion begun two issues back...

Some images are okay to use in books and others are not. There are three general criteria to consider:

1. Does the content and composition of the image add value for the reader (even if the value is purely decorative)? (Covered in the June 15 Issue of *Book Marketing Matters*)
2. Is the image legally available to use? (Covered in the June 29 Issue of *Book Marketing Matters*)
3. Is the image of a technical quality that can be successfully printed?

Is the image printable? The number one confusion I find with clients who submit photos they want included in their books has to do with image resolution. A picture that looks fine on a computer monitor at 72 or 96 pixels per inch turns into a jagged, pixilated mess when it is printed on paper. Learn to inspect the properties of any image you want to print. If you want it to be three inches wide on paper, the image needs to be at least 900 pixels wide (300 pixels per inch). The size of an image in pixels is called the resolution, and when someone says they need a high-resolution image, they mean they want lots and lots of pixels—at least 300 pixels per inch of final size. You can start with more and reduce the resolution successfully. Going the other direction (starting with a few pixels and faking an increase) almost always results in unsatisfactory results.

Brightness, contrast, and other overall characteristics can be manipulated to some extent. But if you start with a very poor image, it is unlikely that you'll end up with a great one. On the other hand, if you begin with a photo that looks great hanging on the wall, it is going to have to be manipulated to look its best printed in a book. Every printer provides guidelines on adjusting the tonal range of an image for their presses. It is the compositor's job to compensate for what's called dot gain—the tendency of a dot on the printing plate to print a little bit larger. Fortunately, modern software makes this a pushbutton operation, but omit that step at your peril.

Finally, remember that line art (diagrams, cartoons) has to start out at much higher resolution than photographic images, typically 1,200 pixels per inch, to prevent jagged lines on the page.

The Very Idea

(Editorial by Brian Jud)

Teaching is not the same as learning. In fact, it may be the opposite. Just because someone tells you something doesn't mean 1) it applies to you, and 2) you understand and can use it. Listen to those who teach book marketing, but evaluate and apply the information as appropriate to your unique circumstances.

Similarly, hearing is not the same as listening. You may hear the words people are saying but not comprehend their meaning. The next time you are involved in one-on-one communication (such as a selling situation or a media appearance), *step up the Listening LADDER* to enhance real communication:

- L**ook at the speaker, maintaining eye communication
- A**ctively listen, with gestures and facial expression
- D**on't interrupt arbitrarily
- D**on't change subjects without agreement to do so
- E**valuate what is being said and its application to you
- R**epeat before responding; agree that you understand what the speaker intended to communicate



Marketing to Non-Bookstore Buyers

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

Public librarians have an obligation to meet the education, information, entertainment and recreational reading needs of the people who visit their institutions -- their patrons. These needs can vary dramatically geographically. But in most cases, the acquisitions librarian is presented with a dual responsibility, and that is to satisfy the local needs while administering to their broader needs. He or she does this by manipulating the library's collection in various categories.

1) A credible core collection. A library must anticipate the information needs of its patron through its compilation of *generally* non-fiction titles. These include reference books and titles of national importance. Current events drive this assortment, as do reviews of new titles. Of course, this includes some fiction, too, but primarily that of nationally known authors.

2) A patron-driven collection. Typically, library purchases depend upon the nature of the community being served. Most libraries have a Selection/Collection Development Librarian who evaluates the available books with regard to local economic conditions and the needs and interests of their patrons. This might include large-print editions for the visually handicapped or Spanish translations for a nearby Hispanic population. Librarians continue to seek new titles that better serve their patrons, not necessarily what is reviewed. This category has a tendency toward fiction, and local authors may have an advantage.

Savvy Self-Promotion

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

Twitter, the little micro-blogging site that has seen an enormous growth lately. Traffic to the site has nearly doubled in the last two months seeing 1.2 million unique visitors per month. If you're not on Twitter you might want to consider it. Twittering or micro-blogging (as it's commonly referred to) is getting bigger each day as applications for this form of promotion continue to grow. Not sure what to Twitter About? Check out these creative Twitter sites!

<http://twitter.com/cookbook>
<http://twitter.com/books>

Booklet Ideas – Paulette Ensign

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

Notice who already gives things away free under certain conditions: retail stores, manufacturers, banks, catalog companies, charities, radio and television programs. Some conditions are opening a new account, a certain size purchase or pledge, purchase of a particular item, among the first X number of people to reply. These are companies and organizations already receptive to the concept you are presenting, and need new and interesting items to use for their promotions.

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)

If you're trying for publicity, but not getting "hits," think about how you can work differently. Ask yourself:

- Do you not believe you can get into a large publication? *You can!*
- Do you think the small publications don't matter? *They do! You never know who reads what!*
- Are you pitching yourself instead of the story for the readers? *They care about their audience, not you.*
- Do you pitch the editor when you should pitch a writer? *Remember: If you want to be interviewed for a story they're doing, it's the writer. If you want your article to be published, pitch the editor.*
- Do you ask reporters what they want? *Befriend them; make their job easier. It will pay off.*
- Did you gear your pitch to the specific publication? *Give them what they need! Fit into their audience's desires.*

Did you only pitch the top twenty publications? *You should be pitching to hundreds, not just the top twenty. You're going for "top of the mind" recognition. You want people to say "I see your name everywhere!"*

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)

There's more to editing than proofreading. Authors sometimes view the need for editors as a sign of weakness. They often think: "I've probably made some grammatical or spelling mistakes, and I guess I need an editor to fix them." But, there's more to editing than "fixing" grammar and spelling. A good editor can save you months of wasted effort by helping you identify what you're trying to accomplish before you begin writing.

The above process is called "developmental" editing. It takes place before you write your book. Developmental editing involves working with a book coach in order to fine-tune your goals for writing a book, identifying the contents and organization of your book, and creating a marketing plan for your book.

A book proposal is the result of working with a developmental editor. A book proposal is a business plan for your book. It describes the market you're writing for, the benefits they're going to enjoy, the competition your book will be judged against, the contents that will make your book unique, and how you're going to market your book.

Why can't you do this yourself? You could, if you had experience and time! But, working with a developmental editor can help you prepare your book proposal faster and better than you could by yourself. The process of conversation and collaboration gets your book started on the right track, without the isolation that comes from trying to do everything yourself.

Good developmental editors are often published authors who understand publishing and are who available to work with you as you explore options and develop a content plan and marketing plan for your book.

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)

When making a sales presentation, pick your spot. Try to position yourself at right angles to your buyer or on the same side of the table or desk. Why? For one thing, it's easier to gesture and point to sales literature from these locations. Also, sitting side by side establishes a helpful mindset--you are both heading in the same direction and working toward the same objective; you are not on opposite sides.

If you are standing for your presentation, stay natural, but straight, with the weight on both feet. Don't pace or walk around while you talk, but do pause, take a step and gesture after finishing a point to add emphasis.

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)

Begin by knowing where you want to go. Preparing goals is the start of the planning process, the foundation upon which your implementation and evaluation occur. Objectives must be clear so there is no misinterpreting their intent; specific so there is no doubt about whether or not you reached them; measurable in their objectivity, eliminating indeterminate goals such as "be the best in the business;" attainable in a limited time period; written to make them indelible and not subject to later interpretation. Set your goals within the realm of what is possible for you to accomplish. Arrange them from the most to the least important, from broad to specific targets so you do the most important tasks first.

Marketing Strategy

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

Expand from your core market. The book-buying public grows at the same rate as population growth, so making more and better books will not necessarily increase sales.

Guest Columnist – Marika Flatt

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

Just about everyone can benefit from good publicity. 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.

Monthly magazines have a 3-6 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.

Helpful Website of the Week

Writers in Touch

www.writersintouch.com

This is a dynamic networking and "connections" site where writers give and receive feedback on each other's work. Writers of all genres can post their work, and posting is virtually unlimited. You have to join the site to participate, but it's worth a look if you're considering online feedback sites. Membership, one per household, is free.

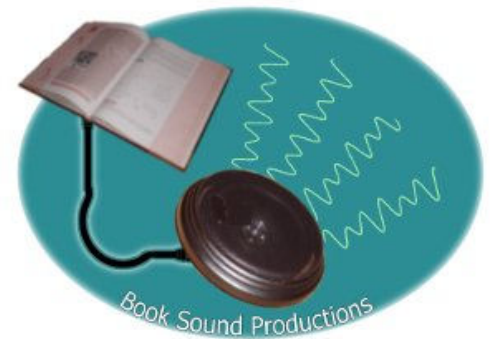


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<http://www.booksoundproductions.com/index.asp>



Do you need a jump-start to get your sales moving?

Do you have a quick question or two about how to get started in special sales?

If so, consider a one-hour consultation with Brian Jud. Get answers that will ignite your sales efforts. Brian can help you create a quality product, distribute it to markets you may not even know exist, price it profitably and promote it more effectively so you can...

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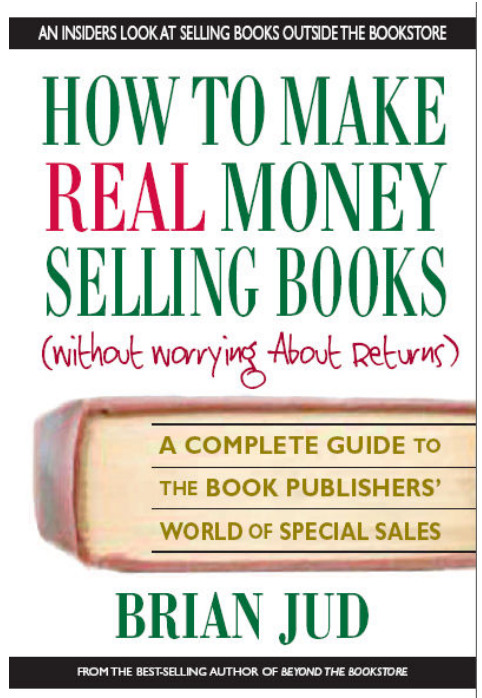
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Book Marketing Blog

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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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>