

# 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](mailto:ekampmann@aol.com) )

Do Distributors Charge Too Much For Their Services? Given the explosive growth of independent publishing within the trade publishing community over the past ten years, the role of “distributors” has become ever more crucial. Still, the fairest answer to the question “Do these services cost too much?” is, “it depends.” I personally believe that the charges for distribution services should be transparent and predictable.

By transparent, I mean that “hidden” charges should be minimized. Publishers should carefully scrutinize the contract, looking for extra charges for a variety of activities that might escalate their real costs. There are other issues such as return reserves, storage of books, returns processing fees, catalog charges and other miscellaneous items that need to be looked at and properly negotiated before you might sign a contract. It is better to get these issues cleared up and laid aside early rather than experience regret later on.

By predictable, I mean that the contract should have a single percentage somewhere between 20-30% of net sales, depending on the annual sales volume of the publisher. If you are paying much above 30%, then you should look into the reasons why. If you are a publisher with substantial annual sales of \$2,000,000 or more, then you will probably find that you have a certain level of negotiating power with your distributor.

## 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>)

For most nonfiction books, it is far more profitable to sell them by the case wholesale than to sell them one-by-one retail. You make less per book but you sell more books. When you sell more books, you can print more and have a lower per-unit (printing) cost and as more books get out there, they seem to promote even more sales. You will sell far more books outside the bookstores in what are known as the nontraditional markets.

If you have a gift book, it may be sold through the book trade and through the gift trade. Most of the 150,000 gift stores in the US are mom-and-pop independents. There are many unusual places to think about as well: restaurants, museums, hospitals, botanical gardens, theme parks and other attractions. The challenge is to get your book into these unrelated outlets.

Getting into the gift market can be approached in a number of ways. Sales outlets include gift trade shows, catalogs, direct mail, chains, and gift baskets (a booming business) as well as sales reps and distributors. Corporate gifts and premiums are great for volume sales. Fiction and poetry will often sell better in gift stores than through bookstores. But then, most books do.

## Marcella's Magic

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

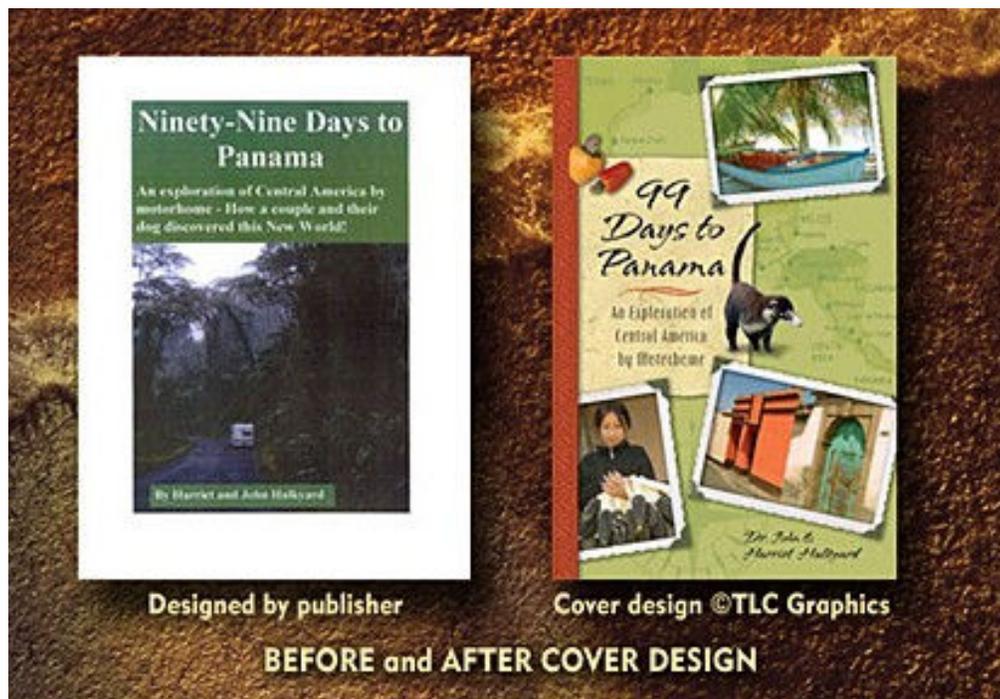
Many well-known authors go on a multi-city tour for the first month or two after their book is published. Since their loyal readers know them, the authors' objectives are to prime the book-buying pump by informing their fans that their new book is out. Unfortunately, this gives other authors the false impression that they can promote their book for a short time period and then sit back waiting for sales to increase. In reality, book promotion is a continuous activity that must be conducted over the book's useful life.

## The Cover Story

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

Why will the second cover sell better than the first? I bet it caught your eye in a captivating way. The second cover tells a story and asks the reader to participate. The first is difficult to read, has a subdued color palette, and uses a photo that is less than engaging. While white space can be a useful tool, there is way too much of it in this case.

The use of native colors in the final cover emphasizes the location of the story. Incorporating colorful, descriptive photos in scrapbook-type borders shows that this is a journal and makes this inviting. Other hints that this is a travel journal include the parchment-type paper behind the title, relaxed typeface used for the title, and the burnt-orange edge on the left. A dynamic layout that moves the viewer's eyes around the page ensures that each element will be noticed. Which would you rather purchase?



## 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.*

## 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.

## Interior Designing

(Robert Goodman has published and packaged books for more than 20 years. His web site is [www.silvercat.com](http://www.silvercat.com))

You have put a lot of work into writing the best manuscript you could. You know that content is important, because content is the reason why people are attracted to what you have to say. You want and expect readers to devour your book.

Be proud of your content. But don't overlook the way your content is presented. Appearance is one of your most powerful marketing tools. The design and layout of your book is an important yet often overlooked reason why readers pick one book to read and reject an equally compelling one.

People see your cover before they see anything else about your book. It is your first and sometimes only chance to grab the readers by the imagination and emotions. A compelling cover can draw readers in, while an off-putting cover can make them want to put the book back on the shelf.

The interior is the interface between your words and your reader. It connects with the reader in ways that may not be immediately obvious. A friendly design makes readers feel comfortable with the book and invites them to read on. A crowded, unimaginative, or less-than-readable design encourages readers to put your book down and pick up another one instead.

Pay attention to the "look and feel" of your book. It may take a little extra time or money to make a book that has a design and layout worthy of the content. But the investment will pay off. Don't let your compelling message remain unread or unnoticed simply because it is uninviting to your readers.

## Author 101

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

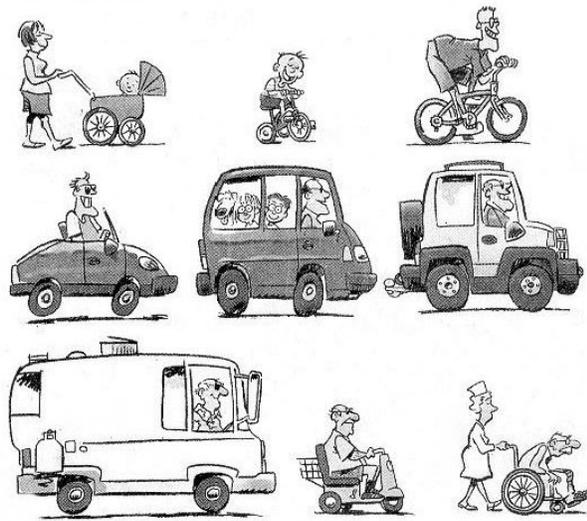
Before writing your *silver bullet*, take a closer look at your book. Then answer the following questions:

- What is most interesting or unusual about your book?
- What makes your book most memorable?
- What are the three most important benefits that readers will receive from your book?
- What differentiates your book from titles on the same or similar subjects?
- What are the first responses you receive when you tell people about your book?
- What causes people to stop, listen, or say wow?
- What questions do people ask when you tell them about your book?

## The Wheels of Life

### The Very Idea

Books are like people in that they require different strategies at different times in their lives. Titles navigate the life cycle from introduction through growth, maturity, and then decline. This could run its course during one week or over a period of years. Since the period of greatest profitability lies in the *growth* stage, extend this period as long as possible. You can do this by finding new users, selling more books to new market segments, publishing in different formats and using creative promotional techniques.



### Marketing to Non-Bookstore Buyers

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

**Create and use a script to improve your performance when calling prospective buyers on the telephone.** Actors and actresses use scripts to make sure their performances are precise and capable of being reproduced regularly. Professional speakers use scripts so their presentations are made smoothly and completely. You can use a script to make your telephone calls more effective and efficient, and the words will walk right out of your mouth.

A script is not a detailed document you read word-for-word to your prospect, eliminating your spontaneity and charisma. Instead, it should be an outline providing consistency, security and momentum to your calling efforts.

**Consistency.** Telephone calls are rarely identical to one another, so your presentation should be flexible and natural. However, the sequence in which you present your information should be consistent.

**Security.** Although the words you use on any one call may or may not be similar to another, a script makes sure that you move from step to step, methodically. It should make your major points sequentially while keeping the conversation proceeding in orderly fashion toward its proper conclusion. If you begin to lose track of your thoughts, your script will keep you moving ahead, marching with the precision of trained soldiers who know the drill. It can eliminate unwanted periods of awkward silence as you search for the proper words to use.

**Momentum.** If you are having success with your telephone activities, a script will help you continue *on a roll*. Conversely, it can help you bounce back quickly from a particularly negative discussion.

## Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, [Paulette@tipsbooklets.com](mailto:Paulette@tipsbooklets.com))

Use one color ink and limited graphics in designing your booklet for cost-effective production. Leave the bottom half of the cover blank, available for client customization, and leave the inside and back covers blank for the same reasons.

## Savvy Self-Promotion

(Penny Sansevieri, author of *From Book to Bestseller*, [penny@amarketingexpert.com](mailto:penny@amarketingexpert.com))

**What's Google Seeing When it Sees Your Site?** If you're curious to know what Google sees when it views your web site, here's a quick way to find out... first, type your URL into the Google search bar like this [www.amarketingexpert.com](http://www.amarketingexpert.com). When the site comes up you'll see the word: cached. Click on that word, then click on "cached" and then "cached text only" (this will appear after you click "cached") – this will show you the keywords that Google can read. If you have a flash intro on your site, you'll find that the spiders can't see a lot of keywords. Check the keywords against those that do well in your market or represent your industry. Chances are you may want to make some keyword changes!

## Pam's Publicity

(By Pam Lontos, Owner of the publicity firm PR/PR; [pam@prpr.net](mailto:pam@prpr.net); sign up for free publicity tips at [www.prpr.net](http://www.prpr.net))

**Strategies for Giving Great Magazine Interviews for Book Publicity.** Getting an interview takes great effort. But an interview doesn't necessarily mean you'll get quoted in the final article. If your image is unprofessional, if your information isn't quite what the reporter wanted, or worse yet, if you come across as rude, then you won't get plugged in the article and you definitely won't get another chance. So what can you do to make the right impression and help ensure that you're quoted in the final article? Here is the *third of five* strategies (**one in each of the next two issues of *Book Marketing Matters***) for giving a great interview and getting the media attention your book deserves:

**#3 Give Plenty of Information.** Many new authors fear giving away *too* much information to reporters. They think that if they say too much, then no one will need to buy their book. But spoiling your book in a few quotes is impossible. In reality, if you don't give away enough information you probably won't get quoted at all. Reporters usually interview at least two or three sources for each article. After a few interviews, if you notice that other experts get several paragraphs while you only get a sentence, or maybe you don't get quoted at all, then you aren't giving the reporter enough information. So be forthright, and answer the reporter's question accurately and thoroughly. Don't say, "You'll find the answer to that on page 116 of my book."

Also, let the reporter lead the conversation. The reporter most likely has an agenda for the story's development already in mind. Don't attempt to take over the conversation or talk about points the reporter does not want to cover, because if you don't give them what they want, they simply won't include you in the final story.

## 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](mailto:rbbartlett@aol.com))

**Manage your body.** If you must make a presentation from a sitting position, lean forward in your chair, keep your hands above the table, and gesture more vigorously than usual. Also make maximum use of visuals (charts, graphs, pictures) to keep the buyer's attention focused. Make and keep eye contact. And above all, be sure not to swing your legs, fidget, or play with pens or hair.

## e-book tips – Roger C. Parker

(Roger C. Parker is the \$32 Million Dollar Author. Test your Book Publishing IQ at his [www.publishedandprofitable.com](http://www.publishedandprofitable.com))

**Create a framework for completing each chapter.** Whenever possible, avoid starting chapters with a blank screen.

Instead, enter headings and subheads describing each of the ideas and topics you will be writing about in each chapter. You can copy these directly from your book's content plan, the outline you've prepared, or you can export the mind map you've created for each chapter.

As you enter the headings and subheads, your chapter will begin to come to life on your screen. The headings and subheads provide a "paint by number" structure for filling in the spaces between them with sentences and paragraphs.

Soon, your writing takes off, and you'll be unaware of the passage of time! When you review your work, however, you'll be pleasantly surprised by the quality and the quantity of what you've written.

## 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))

A planning meeting beginning with the words "I received a great manuscript today" will rarely be as effective as one beginning with "I was reading about a new consumer trend for which there are no current titles available. What if we...."

## Marketing Strategy

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

A title is like an individual musical instrument. Your list of titles is like a group of instruments. They can function alone, but the conductor leads the individual musicians to act as one unit instead of a cacophony of individual performances. You can orchestrate your front-, back- and mid-list titles to yield a successful performance. This is accomplished through the application of *marketing strategy*.

## Guest Columnist – Patricia Fry

(Excerpted from Patricia Fry's book, *The Right Way to Write, Publish and Sell Your Book*. <http://www.matilijapress.com/rightway.html>)

**How Long Does it Take to Write a Book?** According to Brenner Information Group, it takes about 475 hours to write a book of fiction. A typical nonfiction book takes 725 hours to write or 90 eight-hour days. That's approximately eighteen workweeks of four and a half months.

## Buy Lines -- Free Information

### 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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## **Paulette Ensign’s Publishing Prosperity Program**

Have you noticed how tough it can be to make any real impact (much less any real money) selling one copy of one publication to one buyer, whether a printed or electronic book or other publication you self-published or published traditionally? You've started hearing about expanding your product line and selling in bulk to companies, and while it's appealing to you, you don't have a clue where to start.

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## **Author 101 University**

Registration is open for Author 101 University, October 1st & 2nd in Atlanta -- get the details here <http://www.webmarketingmagic.com/app/?af=841875> and take the fast track to becoming a successful author. Mark Victor Hansen is the emcee of the event. Mark has an action-packed two day program this time and he is excited about what he has in store for you.

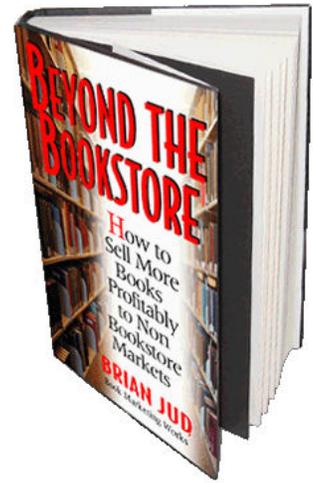
Mark has assembled a great group of speakers who want to meet you - and share with you what it takes to be a successful entrepreneurial author. The program presenters include Mark Victor Hansen, Rick Frishman, David Hancock, Robyn Freedman Spizman, Brendon Burchard, Jill Lublin, Alex Carroll, John Willig, James Malinchak and Lynn Pierce. The goal is to get you published, to show you how to sell and promote your book after its published and, to help you leverage it to make your business more profitable!

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