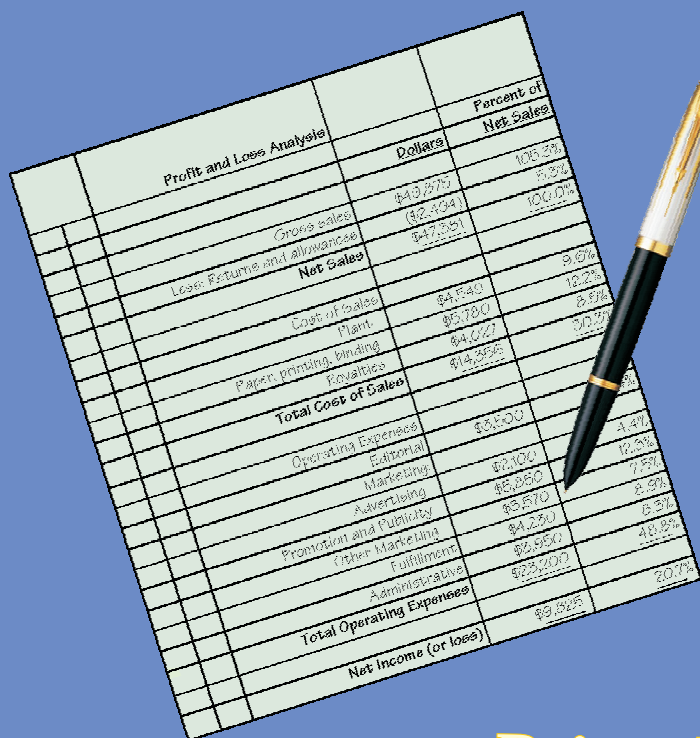


Proven Tips for Publishing Success

Get Your Word's Worth

555 Tips for Improving Your Book Promotion



A black and gold pen rests on a tilted spreadsheet titled "Profit and Loss Analysis". The spreadsheet contains the following data:

Profit and Loss Analysis	Dollars	Percent of Net Sales
Gross sales	\$40,273	100.0%
Less: Returns and allowances	(12,434)	3.1%
Net Sales	\$27,839	100.0%
Cost of Sales		
Plant	\$4,540	9.6%
Paper, printing, binding	\$5,780	12.2%
Royalties	\$4,021	8.6%
Total Cost of Sales	\$14,341	30.2%
Operating Expenses	\$3,800	4.1%
Editorial		
Marketing	\$2,100	12.3%
Advertising	\$5,250	7.9%
Promotional and Publicity	\$3,570	2.9%
Other Materials	\$4,230	5.9%
Fulfillment	\$5,950	10.8%
Administrative	\$23,400	40.8%
Total Operating Expenses	\$23,400	20.7%
Net Income (or loss)	\$9,525	20.7%

Brian Jud

***Get Your Word's Worth:
555 Tips for Improving Your Book Promotion***

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This booklet contains valuable tips and information to help you create promotion strategies for implementing successful publicity, advertising, sales promotion and sales campaigns. It is not meant to be an exhaustive discussion of promotion strategies. Other booklets in Brian Jud's series of Proven Tips for Publishing Success:

It's Show Time: 493 Tips to Performing Successfully on Television and Radio Shows

Plan Your Work and Work Your Plan: 461 Tips for Profitable Marketing Planning

Perpetual Promotion: 485 Tips for Getting on Television and Radio Shows

You Can Get There from Here: 345 Tips for Developing Books That Will Make a Profit

The Price Is Right: 434 Tips for Pricing Your Books Profitably

The Buck Starts Here: 635 Tips for Creating Successful Marketing Strategy

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General Tips for Promotion

1. Promotion is the marketing process that informs people that a particular title is available and why it is in their best interests to read it.
2. The best book ever written will never sell one copy if people do not know it exists.
3. It is in the title's promotion phase that the reason to purchase it is communicated to the buying public.
4. Continuous promotion motivates consumers to take some action to buy it.
5. There are virtually thousands of ways in which you could promote your titles, limited only by your budget and your imagination.
6. A bold imagination could bring enormous returns, but perhaps at a high cost. Yet by marketing creatively, you can maximize your sales and minimize your costs.
7. There are over 150,000 new titles published every year. On an average business day, 500 new titles are released with 500 new authors competing for the attention of the book-buying public.
8. Match your promotional mix to your overall marketing objectives.
9. Your various promotional events should support and feed off each other.
10. The best way to increase the velocity of your books through the distribution channels is to communicate an informative and motivating message to a select group of customers.

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11. Invest your promotional time and money where you can reach the highest concentration of prospective customers.
12. Creating buzz successfully is related less to the amount of your promotional budget and more to the way your communication program is implemented.
13. Conduct promotion programs that yield more in sales than they cost to implement.
14. There is no guarantee that your promotional investment will increase sales at all.
15. Heavy promotion to the wrong target market will have little impact on sales.
16. Communicating the wrong message to the right audience will increase sales minimally.
17. Improper execution of the proper strategy will have only slight positive effect.
18. Communicate the right message to the right audience and you should sell more books.
19. There are four general promotional tools you can use at different times to accomplish your marketing goals.
 - a) Publicity, such as press releases and reviews, is perhaps the most economical element of the promotional mix.
 - b) Advertising, including direct mail, can reach many consumers simultaneously with the same message, with a relatively low cost per exposure.

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- c) Sales promotion uses items such as premiums, giveaways, brochures and coupons for generating awareness and stimulating demand through short-term awareness campaigns.
 - d) Personal selling can be the most persuasive selling tool because it allows two-way communication. It is the best tool for closing the sale.
20. Know when and how to use each promotional tool to optimize your sales.
 21. When you create promotion strategy, you determine when and how to combine and use each of these tools to optimize your sales.
 22. Promotion is a multi-faceted marketing technique that is more complex than simply conducting a campaign of book signings, media appearances and press releases.
 23. Successful promotion involves finding and implementing the proper and timely balance of publicity, advertising, sales promotion and personal selling.
 24. An assorted promotional mix (using multiple types of promotion simultaneously) is most effective in creating *buzz*.
 25. An assorted mix could improve the results of your authors' book signings. They will be more successful if you precede each event with an awareness campaign. This might include an enlargement of the book's cover featured in the store (sales promotion), press releases sent to the local media (publicity); postcards mailed to prospective customers (direct mail), advertising on PMA's *Author Road Shows* (<http://www.pma-online.org/programs.cfm>), or media appearances promoting the signing (personal selling).

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26. Tell people where to buy your book through your website, your toll-free number, from local bookstores or at one of your book-signing events or personal presentations.
27. A list heavy in fiction lends itself to a mix weighted toward sales promotion, publicity and advertising where mass communication's low cost per exposure stimulates demand most efficiently.
28. Coordinate publicity, advertising, sales promotion, direct marketing and personal selling activities to maximize reach and frequency in each market segment.
29. The more people you tell about your book, the more likely a significant number of them will buy it.
30. When books are marketed properly, they usually remain sold.
31. Book promotion takes many forms, depending on the markets being served.
32. Apply each of the promotion tools in different combinations for different titles, authors and consumers.
33. Promotion enables you to network and make contacts. You will meet bookstore managers and media people, many of whom will change jobs within the industry. Over the years, your reputation will move with them.
34. Successful book marketing requires the author to get actively involved in promoting his or her title on a regular basis.
35. Nobody can address the audience about the subject in the book with the same passion as the author.

36. *The author is essential to the success of the book, giving energy behind the book to make it something that a customer will come in and ask for. That is what makes the difference in a book that sells, that develops legs and has a life of its own. Otherwise it goes on the shelf and stays there for 3 months. Then it gets returned.* Marcella Smith, Barnes & Noble
37. Some promotional events are better suited to your title and to your author's personality.
38. Match your promotional mix to the individuality of your authors.
39. Stimulating awareness of a new fiction title by an introverted author requires a different mix of tools than you would use for a nonfiction title written by an author who is a veteran media performer.
40. Authors who loathe media appearances might be better suited to a promotional mix heavy in direct mail, publicity and advertising.
41. Some authors thrive on national exposure and excel in performing on the air and in person.
42. An author could appear on television and radio shows if mass communications is required.
43. An author could conduct a series of book signings, initiate press releases, perform personal presentations or implement a complete, targeted promotional campaign.
44. Match your promotional mix to the nature of your product line.
45. If your title is in its introductory stage, mass communication techniques should be emphasized.

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46. When your book is first introduced, people need to understand why it is in their best interest to purchase your book. Later, they need to be reminded to buy it.
47. Match your promotional mix to the nature of your markets.
48. A nonfiction title destined for a tightly defined market niche dictates personal communication, perhaps implemented through a targeted campaign of direct mail, publicity and advertising.
49. When building a promotional campaign for a new or existing title, assess all the items in your toolbox before deciding which ones to use.
50. Promote perpetually. A book that was not right for a buyer's circumstances in the past may be perfect under the current conditions.
51. A strategy of regular communication reminds potential buyers that your book is available and the information in it will improve their lives in some way.
52. Frequent promotion should multiply your marketing effectiveness.
53. Don't relent on implementing an intensive promotional campaign.
54. Increased exposure creates synergism among all your marketing efforts. As people see your name more frequently, they begin to attribute increased credibility to your message.
55. Enhance the perception of greater frequency by creating a common look and theme for all communications devices.

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56. As you begin to see results from your efforts, you will feel a sense of momentum, a belief that your big break will occur soon.
57. The communication process takes time to evolve.
58. People take their time making decisions about how to spend their money. It is not enough for them to see you or hear about your title only once.
59. People have to be reminded about your title by being exposed to your message repeatedly. And that takes time.
60. Here are the thoughts that might go through a consumer's mind after hearing your message ten times over a period of weeks:
 61. **Exposure** **Reaction**
 - First "So what!"
 - Second "What's in it for me?"
 - Third "That's interesting."
 - Fourth "What was that title again?"
 - Fifth "I think I've heard of that book before."
 - Sixth "I think I've heard of that author before."
 - Seventh "My friend mentioned that book yesterday."
 - Eighth "My friend read it and thought it was good."
 - Ninth "I'll look for it when I'm at the book store."
 - Tenth "I'll go to the store to buy it now."
62. Move potential buyers through this mental buying process quickly (through frequent repetition of your message) and they should reach the inevitable conclusion to purchase your book.

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63. Frequent promotion can create additional opportunities. You never know who will see or hear your message. There could be a publisher looking for the rights to a book just like yours, a meeting planner seeking a keynote speaker, the regional buyer for a national book chain or the person who arranges guests for a national talk show.
64. Just as a carpenter knows that the right tool applied in the proper situation gets the job done most effectively, so you should use the correct marketing tools when building a continuous promotional campaign.
65. Creating and implementing a successful promotional strategy will be more effective if you integrate your promotional tactics with the other elements in your marketing mix (product, price and distribution).
66. The promotion mix that you employ is influenced by your distribution choices and your decision to use a *push* or *pull* strategy.
67. With *push* marketing, your promotion is directed to the members of your distribution channel to get them to sell more books.
68. Push marketing provides your distributor's sales people with promotional devices or literature.
69. An exhibit at BookExpo America or at regional booksellers' shows, informing retailers of your special offers (two-for-one deals, free shipping, etc) is an example of *push* marketing.
70. With *pull* marketing, your promotion is directed at readers and drives them to seek your titles in retail outlets.

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71. An appearance on television or radio to drive the general public to the outlets selling your books is an example of *pull* marketing.
72. A balanced promotional mix should contain a combination of push and pull, since they are not mutually exclusive.
73. Prospective buyers need to know why a particular title is different from and better than competitive ones.
74. The idea of promotion conjures up the customers' feelings of being exploited and manipulated. This reaction is less likely if you communicate information about the solutions you offer that will solve their problems.
75. People do not care about you or your book; they care about themselves. And they will not buy your book unless and until you convince them that it will help them and that they need it more than anything else on which they can spend their money.
76. Too many press releases go unheeded because the publicity copywriters make one major mistake—they write their press releases about their books and not about what their books do for the reader.
77. The *benefit* the reader gets from reading your book — not the book itself — should star in your promotion.
78. Instead of talking about how great your title is, you may need to emphasize why your title is more informative, entertaining and unique than any other book in its category.
79. The people you are trying to influence may be acquisitions people at distributors, libraries, bookstores, or the consumers themselves.

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80. Your copy strategy will probably change for each target segment, depending on its buying needs and habits.
81. Charles Revson, then CEO of Revlon Company, was asked to describe what his company sold. He responded, “In the factory we make cosmetics, but in the stores we sell hope.”
82. Mr. Revson knew that people do not buy a product; they buy what the product does for them.
83. Most products, including books, are combinations of tangible and intangible elements.
84. People do not buy the tangible features of a book, i.e., the paper and ink that create it. They buy the intangible benefits they receive from reading fiction: a vicarious feeling of fantasy, romance, adventure or mystery.
85. When purchasing nonfiction, readers are really buying information, motivation and help.
86. You will become more successful at marketing when you stop selling your products and begin selling what they *do for* the people who purchase them. That is the difference between marketing a *feature*, an *advantage* or a *benefit*.
87. A *feature* is an attribute of your product. For a book, a *feature* could be its size, binding, title or number of pages.
88. An *advantage* describes the purpose or function of a feature.
89. A *benefit* is the value the reader receives in exchange for purchasing your book.
90. People buy value, not physical books.

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91. When thinking of a reason why someone would purchase your book, put yourself in the place of the prospective buyer and ask yourself, "So what?" Keep doing that until your imaginary customer says, "Oh. Now I understand." Then communicate *that* concept in your promotional literature and they should be more likely to buy.
92. Just as individuals have a variety of reasons for purchasing your books, businesses also have diverse reasons for buying them.
93. People at each level of the distribution network have a unique reason for buying your books, and a plea to an incorrect appeal will not motivate them.
94. The key to persuading your distribution partners to carry your books is to show them why it is in their best interest to work with you.
95. When selling to the buyer at a retail operation you could demonstrate that your superior promotional plan would bring more people into their stores, increasing their inventory turns and profitability.
96. An appeal to profitability would not entice a librarian to purchase your book, nor would it persuade a college instructor to buy it as a textbook.
97. Match the appropriate benefit to each prospective customer's reason for wanting to own it.
98. The *price* of your book is a feature. The *value* of your book is a benefit.
99. Customers attach value to books in proportion to the perceived ability of the books to help them solve their problems.

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100. If your book is more expensive than competitors' books, your promotional material must translate the price into value for the consumer.
101. Use a surrogate indicator, a cue that takes the place of a buying criterion, to demonstrate the benefits of your higher price. These cues include endorsements, guarantees and slogans.
102. People do not buy features, they buy benefits. They buy what your book will do for them.
103. Buyers in each market segment have similar reason for buying. Know what that is and communicate that benefit to them.
104. Prospective buyers need to know why a particular title is different from and better than competitive ones. Promotion communicates the reason to purchase it to the buyers.
105. Successful book marketing suggests that a book have one overwhelming reason — a unique selling proposition (USP) — why it is the best item in its category. This might be an exclusive benefit or performance quality.
106. The promotional campaign for each title must communicate its USP to its target group of prospective customers.
107. The title's USP may change for each segment. For instance, discount stores are interested in how your title will build store traffic or increase profitability. These matters have no impact on librarians who are more concerned with helping their patrons. The fact that your title won a Ben Franklin Award will impress potential distributors but may have less bearing on consumers.

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108. Create – through content or promotion — a meaningful and distinctive reason why your customers should choose your title over all the others.
109. Not every difference is a differentiator. To be effective in motivating people to buy, the distinguishing characteristic(s) must be important to the buyer, superior to similar titles, communicable, affordable and profitable.
110. What if your title has no meaningful differentiating characteristics? Use your promotion to create one and distinguish yourself from competitors through some means that could be important.
111. The USP you communicate is important because it etches an image that occupies a meaningful and distinct competitive position in the minds of people in each of your target niches.
112. There is virtually no limit to what you can spend on marketing your title.
113. You have to pay for promotion before you receive the money from the expected increase in sales.
114. A reduction in your promotional budget may increase short-term cash flow but deny long-term revenue.
115. It is your responsibility to get your books off the shelves and into the readers' hands before they are returned. You do this by using publicity, advertising, sales promotion and personal selling to communicate the reasons for buying your book to the largest number of prospective customers in the shortest period of time.

Publicity

116. Publicity is the least expensive and perhaps most productive of the promotional strategies used by independent publishers to generate exposure for their books.
117. Most publishers define publicity as press releases and reviews. While these are important pieces of publicity, there is much more to it.
118. Good publicity positions your firm and titles appropriately. It creates positive awareness, informs, instructs, announces and corrects a mistaken perception.
119. Publicity can be accomplished through the use of endorsements, letters to the editor, backgrounders, case histories, newsletters, bill stuffers and all the elements of effective brandstanding.
120. Publicity strategy answers several questions. What will you include in your press kit? To what media will you send them? On what shows will you schedule media appearances? Will you hire a publicity firm to do that for you?
121. You will be more successful if you reach your target market in a variety of contexts by combining an assortment of publicity opportunities.
122. Publicity increases awareness and credibility through a third-party testimonial.
123. Your promotion should have news value to it, stimulating incremental exposure in other media.
124. Get the attention of journalists by turning an ordinary event into something extraordinary by the strength of your promotion.

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125. Instead of remaindering, create a publicity event to give away books. This could assist in establishing contacts among people in the media, opening the door to future coverage.
126. A publicity-generating event is an opportunity to communicate a consistent message to a group of prospective buyers with the intention of making them aware of and interested in your book. The word "event" connotes something special, something out of the ordinary and therefore worthy of additional news coverage.
127. Create a publicity event by finding groups and organizations in need of your books. These could include prison libraries, shelters, nursing homes or hospitals. The good will and contacts you create will be worth more than the money you would make through remaindering.
128. In most cases you have no control over what is printed in a review or article about your book.
129. You may have *some* control over how your story is told because in many cases the media use the copy in your releases verbatim for their articles.
130. Prepare galleys to send to reviewers, as well as for peer review and endorsements.
131. Plan non-traditional publicity programs that will stimulate as much attention as possible.
132. Do not overlook the broadcast media as a source of low-cost, high-yield publicity.
133. A national media blitz is suited to stimulating broad awareness and demand.

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134. Develop a list of television and radio shows suited to the topic of each title.
135. Once your books are being printed and your distribution is in place, send your press kits to the media.
136. People in the media are not interested in helping you sell books. They are concerned with increasing their circulation and ratings by informing their readers, viewers or listeners about topics of importance to them.
137. Producers and editors are bombarded with hundreds of press releases every week and they do not give equal consideration to all of them.
138. Producers and editors seek information that holds relevance for their audiences.
139. When pitching producers and editors, your first objective is to get their attention with a provocative headline that quickly points out why your information will be of interest to a large percentage of their readers, viewers or listeners.
140. Add all the potential viewers and listeners and multiply that by one-half of one percent to calculate an aggressive estimate of the number of books you might sell after a media performance.
141. Book sales following media events pre-suppose that the performance was good and that your books are available to the audience.
142. For a more comprehensive list of tips to getting on and performing on television and radio shows, see the booklets *Perpetual Promotion* and *It's Show Time* and visit www.bookmarketing.com.

Why use Publicity

143. Getting publicity is not the objective. Getting sales from publicity *is*.
144. There are many other benefits of a strategic, coordinated publicity campaign.
145. Increase your visibility and name recognition.
146. Increase the credibility and acceptance of advertising.
147. Gain more mileage out of an existing campaign.
148. Extend a limited communication budget.
149. Communicate with distributor sales reps, customers.
150. Build confidence in distribution channels that you are marketing your book.
151. Educate a target audience.
152. Draw together diverse product lines: English, Spanish, videos, booklets.
153. Create or change your company's identity.
154. Test new markets.
155. Publicize events and attract more prospective buyers.
156. Improve trade-show effectiveness.
157. Explain mergers and acquisitions.
158. Reposition a product.
159. Enter new markets.

Typical Publicity Devices

160. Most publishers define publicity as press releases and reviews. While these are important pieces of publicity, there is much more to it. Publicity includes:
 161. Major media appearances.
 162. Announcements of major contracts and sales.
 163. Participation in community activity.
 164. Celebrate a milestone, such as number of years in business.
 165. Tie in with National (Your Topic) Day, Week or Month.
 166. Relate a case history on a topic important to your audience.
 167. Authoritative articles on industry issues or trends.
 168. Online articles to stimulate name recognition and credibility.
 169. Letters to the editor.
 170. Seminars.
 171. Speeches and personal presentations.
 172. Promoting an informative newsletter.
 173. Announcing a contest.
 174. Event sponsorship.
 175. Significant awards received.
176. Awards demonstrate peer respect and give you third-party credibility. They are also an excuse to send a press release.

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177. Promote your awards by telling the media, your distributors, bookstores, customers and prospective customers.
178. Place a sticker on the covers of your books proclaiming the award it won or for which it was nominated. Include this on your literature, too.

Press Releases

179. A press release is the tool commonly used to stimulate publicity.
180. 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.
181. 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.
182. Use the *shock-of-difference* approach in your press releases, describing your title from a different, more compelling angle.
183. Urge some form of positive, immediate action.
184. Involve the reader in your press releases by using verbal play. Use a sequence of words or sounds that provoke repetition through its rhythm or alliteration.
185. Keep it to one page; three or four paragraphs.
186. Describe an event in a summary fashion; gives the reader the "who, what, where, when, why and how of the story."
187. Focus on the news and /or benefit value of the book, not on its contents.
188. A press release should be double-spaced allowing the reader to make changes to your copy..

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189. Begin each release with the date and point of origination (city, state).
190. Be objective.
191. Use quotes from others rather than boast about yourself.
192. Speak the language of the intended audience.
193. Attach a personal note to important editors.
194. Create a FAX list and a label sheet for mailing (newspapers can't scan from a fax).
195. Emphasize the local angle for local papers.
196. If you include a photo, make it an active photo relating to your story/book rather than just a "head shot."
197. Spell the recipient's name correctly.
198. Get to the point immediately.
199. Organize your facts.
200. Be convincing and logical.
201. Keep It Straightforward and Simple (KISS).
202. Shorter is better.
203. Keep it interesting.
204. Be specific.

Writing Headlines for Press Releases

205. Headlines in press releases cannot be written just for their attention value. Your stopper must lead logically into what you have to say and precondition the reader to be receptive to your selling points.
206. There are two general categories of headlines that will intrigue your reader and build anticipation for your body text.
207. A direct headline uses one or more of the primary sales features of your book as the attention-getter (*50 Easy Ways to Make More Money*).
208. An indirect headline attempts only to stop the readers and get them to look past the headline (*Do all vampires have fangs?*).
209. Practice writing headlines using many different appeals in order to draw readers into your release and take action on your recommendation.
210. It is generally better to use a logical, believable approach to the reader's interest through a straightforward presentation.
211. News headlines feature your title in the same manner as if it were a noteworthy item of timely interest.
212. Select the outstanding feature of your book (from the perspective of the reader's audience) and present it clearly and quickly: *TV Violence: Shocking New Evidence*.
213. Whenever a new book arrives on the market, proclaim that fact with a news headline (*Announcing the First Book to ...*).

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214. People are interested in announcements and these headlines have high readership.
215. Begin your headline with words that have an announcement quality such as *Introducing ...* , *Just Published...*, *Presenting the Latest ...*, *At Last ...* .
216. Headlines beginning with the words *New* and *Now* usually make readers hit the breaks and read the release.
217. Combining different formulas can have a positive impact on the reader: *Just Published. A New Book About an Amazing Way to Grow Hair.*
218. Once hooked, readers will continue on, looking for additional facts. If you disappoint them they will stop reading and never trust your releases in the future.
219. Do not use exclamation points for added emphasis. Let your statement stand alone on its news value.
220. A primary-benefit headline makes a simple statement of the most important benefit offered by the book: *A Hassle-Free Vacation. Guaranteed.*
221. It is not necessary to be *cute* when writing headlines since a straightforward statement can be a powerful attraction.
222. Some people choose to use the title of the book in the headline on the premise that it will result in higher recognition.
223. Use a subhead to strengthen the headline, drawing the readers into the body copy where use of the title is widespread.

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224. One of the most important benefits of a book in a competitive segment is good value. If your release is directed to retail stores, you might want to feature a reduced price or a special merchandising offer.
225. The word *free* is always an attention getter.
226. Make your message clear and compelling by beginning your headline with the words *How To...* (*How to End Money Worries or How to Get A Better Job*), *Why* (*Why Your Feet Hurt*) or *Which* (*Which of These Five Skin Troubles Would You Like to End?*).
227. Make your headlines interesting and address the reader's major concern. Media producers will read your release while thinking, "Will this be of interest to my readers, viewers or listeners?"
228. A headline technique that has been proven effective is to offer advice (*Advice to a Young Woman Traveling to Europe*).
229. The word *advice* suggests that the readers will discover some useful information if they read the copy, the knowledge of which they in turn can pass on to their audiences.
230. A common headline approach is that of capitalizing directly upon the emotions of the readers: *New Help for the Lost Children of Iraq*.
231. An emotional headline typically has no direct-selling value, but simply makes an emotional appeal to involve the reader. This approach can be used well with testimonials.

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232. An emotional quote from a well-known person in your field can add credibility to your message (“*I was Going Broke Until I Read ...*”).
233. An effective emotional headline tells the reader that you understand his or her audience (*For the Father who is 35 and Dissatisfied*).
234. Certain subjects lend themselves to emotional approaches, while others do not. Make sure your title and topic are conducive to this appeal or it will be looked upon as frivolous.
235. It is not always necessary to take the sane, sound, common-sense approach to snagging attention.
236. There are times when a light opening is appropriate, one in which there is no apparent relationship to the title or content of the book.
237. If you are selling a title that fails to offer any attention-getting appeals, try curiosity and gimmick techniques.
238. A gimmicky headline is most effective when your title has few important competitive advantages to shout as news or a direct benefit headline, and lacks the sales appeal of an emotional one.
239. One intriguing headline technique is to offer a challenge (*Can You Pass This Memory Test?*).
240. A gimmick headline may contain only one word. This method is most successful if the single word is meaningful, selects the right audience and asks a question (*Nerves?* or *Bashful?*).

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241. Your gimmick might reveal the unexpected. Since most headlines urge some form of positive, immediate action, a headline advising the reader *not* to buy something is an effective stopper (*Don't Buy Car Insurance Until You Have Read All These Facts*).
242. A headline appealing to curiosity arouses interest in your book by, in most cases, asking a question: *Whatever Happened to Sex Education?* However, it could make a curious statement: *Three Inches From Life*.
243. A directive headline is most useful when you wish to get an immediate action from your reader.
244. Directive headlines begin with words such as *Go Now!* or *Call Today...* and therefore are better used when addressing your ultimate customers.
245. Directive headlines tend to work well with broadcast media whose producers are looking for an immediate reaction, such as on a radio call-in show: *You Can't Stop Drunk Drivers*.
246. When you can be specific, do so.
247. If your title has outstanding selling points, take advantage of them in your headlines. But if you can find no such appeals in the book you may find it advisable to lure the reader with a headline that speaks in general terms about the merits of it. These are called “horn-blowing” headlines: *The World's Most Definitive Book on ...*
248. Horn-blowing headlines are also useful when your title compares favorably with competitive books but still lacks a unique point of difference. It may actually have some advantages that, for one reason

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or another, are not important enough to build an entire release around.

249. Brag-and-boast sentences usually turn a reader off before he or she gets into your message. Your promise should be specific: "Here's what I can do for you." Provide evidence that your claim is valid.
250. In advertising, it has been proven that five times as many people read the headline than read the copy of an ad. And each succeeding paragraph has progressively fewer readers.

Writing Body Copy for Press Releases

251. Once you hook the readers with your headline, you must deliver on their expectations or they will stop reading immediately.
252. Use the body of your press release to continue the momentum started with the headline and get the readers to take the action you recommend.
253. The style of copy you use in the body of your release must follow the pattern and pace established by your attention-getter.
254. If you use a direct, factual headline, your body text will usually be most effective if it, too, is factual. If you employ a gimmick headline your body copy should explain the connection to your book.
255. Straight-line copy begins immediately to develop the headline. This is the most frequently used type.
256. Straight-line copy is like a white shirt, red tie and blue blazer—correct for almost any affair.
257. Straight-line copy directly follows the headline and proceeds in a straight and orderly manner from beginning to end. It does not waste words, but starts to sell the benefits of your book immediately.
258. Narrative body copy follows the headline with a story that logically leads into a discussion of your book. Your text sets up a situation prior to getting into your selling copy.
259. Narrative copy can be dangerous if it does not relate an interesting story that will keep the readers involved long enough to make your point.

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260. Institutional copy sells an idea, organization or service. In many cases this is narrative in style because you are not trying to sell the value of a specific book.
261. Dialogue and monologue copy gives the person giving the endorsement in your headline the chance to talk in his or her own words. Retain the attention-getting power of the testimonial and at the same time sound natural and convincing.
262. Gimmick copy depends upon humor, poetry, foreign words, great exaggeration, gags and other devices to create selling power. This is rarely used because in most cases you are writing a press release to tell a straight, informative story.
263. Practice writing headlines in several different styles and then write supportive body copy for each.
264. Read your press release with a red pencil in your hand. Cut out meaningless words and useless phrases. Combine some sentences and eliminate others.
265. Give your readers a long flowing sentence that combines several thoughts and presents important facts. Then use a shorter sentence to quicken the pace for them.
266. Certain words have proven to be effective in eliciting a positive response. If you use these to convey your message, you'll be more likely to stimulate favorable action: *you, free, discover, safety, help, results, money, save, guarantee, health, new, proven, love and easy.*

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267. Mix and match your text with different headlines until you spark an idea that is truly creative, powerful and designed to accomplish the objective of your press release.
268. Write headlines and body copy with the needs of the reader in mind.

Cover Letters for the Media

269. Use the AIDA formula. First get **A**ttention. Stimulate greater **I**nterest in the first paragraph. Build **D**esire with additional benefits and close with some call to **A**ction.
270. Let the readers know in the first paragraph that if they continue reading, they will be rewarded.
271. Speak to the recipient as an individual, i.e., one friend telling another friend about a good thing.
272. Your writing style should be simple: short words, short sentences, short paragraphs, active rather than passive voice. Use the pronoun *you*.
273. Make your first sentence serve as a headline, grabbing the reader's attention. Then write each succeeding paragraph to keep him or her interested in reading further.
274. Emphasize what you can do, not who you are.
275. Communicate only what will make the reader interested in interviewing you to learn more about what you can do for his or her show.
276. Present your value, and show how your information meets the producer's needs.
277. Your correspondence must be complete without errors of omission or commission.
278. You shouldn't tell your entire life story in your cover letter.
279. Your cover letter should personalize your information and make it relevant to the reader.

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280. Give the recipient a reason to read your press release with a degree of positive anticipation.
281. Your information must be up-to-date.
282. Make the connection between what you have done in the past and what you can do for the producer *now* by placing emphasis on current events.
283. Your cover letter will be ineffective in breaking through the reader's preoccupation if your message is not clear.
284. Don't bury your important words in cliches and rhetoric. Briefly state what you want to occur and why it's to the reader's benefit to hear what you have to say.
285. Your correspondence is not the place to use big words just for the sake of impressing someone. Use short sentences and words. Use *white space* in your pitch letter. Make it look (and be) enticing to read.
286. Your message should be concise and to the point. Don't waste time warming up with extraneous information.
287. Producers are not interested in what they can do for you, but what you can do *for them*.
288. Demonstrate how you can solve their problems and make the show more successful as a result.

Reviews

289. You are more likely to get reviewed if you follow the submission guidelines, have a good book (writing and production), include a fact sheet with your book's price, ISBN, publisher contact info (person and address/phone) and a cover letter.
290. You might not get reviewed if there are flaws in your writing or organization, or if the production value is not as good as competitive books.
291. Send a cover letter and release with each book.
292. Autograph each review copy.
293. Some reviewers prefer hand-addressed letters.
294. Hand deliver copies to nearby reviewers.
295. Follow up.
296. Send thank-you notes to those who publish a review.
297. As reviews are printed, include them with future promotion.
298. Send copies of reviews to distributors, retailers and potential customers.
299. Tell the reviewer about the response to the review.
300. Keep copies of all reviews.

Advertising

301. You have little control over what is printed in a review or article about your book, but you do have control in your advertising.
302. Advertising is a long-term promotional tool, and most publishers are looking for short-term revenue and profits.
303. Advertising, including direct mail, can reach many consumers simultaneously, with the same message and with a relatively low cost per exposure.
304. Advertising can increase awareness of your titles and educate people about the benefits of buying them.
305. The role of advertising is to create exposure for a title.
306. Professional, creative, consistent advertising can work if it is part of a solid strategy and promotional mix.
307. As in all promotion, you should pitch the hook, not the book.
308. Awareness advertising alerts consumers that your title is available and directs them to bookstores to purchase it.
309. Direct-response advertising provides a means to purchase your books directly.
310. Advertising is an awareness medium and it is difficult to track results on your investment. Direct marketing is more accountable.

311. In general, the return on your advertising expenditure is not immediate.
312. One ad will rarely pay for itself, since the benefits of advertising increase over time as readers are reminded repeatedly about your titles.
313. You may participate with other publishers, such as advertising your titles in a special insert in *Publishers Weekly*.
314. Cooperative advertising can reduce your costs, but it usually reduces your exposure, too.
315. Advertising can be a strategic, supportive part of your promotional mix if it is implemented properly.
316. The ad's headline must be provocative and the layout attractive.
317. Each promotional piece must be written with the needs of potential customers in mind, informing and reminding them of the benefits your title offers.
318. Create body copy that is applicable for each target market to which you are communicating. Librarians, bookstore buyers, distributors and ultimate readers all buy a book for different reasons.
319. Also included in this category is direct mail, which is a highly targeted form of advertising and is most efficient when you choose the right list, create compelling copy and mail your letters at the proper time.
320. Advertising is not typically used as a marketing tool because many independent publishers believe it is too expensive and difficult to measure.

321. When you receive testimonials, add them to all your promotional material.
322. Create and place pre-publication announcement advertisements (some trade magazines have 90-day deadlines).
323. You can create successful advertising by being SMART:
324. **Strategic.** Successful advertising should be part of your total marketing effort, coordinated with publicity, sales promotion and personal selling.
325. **Methodical.** There are several proven formulas for writing copy and headlines as well as for creating a professional layout.
326. **Appealing.** Creative advertising attracts attention in a positive way if the appeal in the headline is directed towards the needs of the reader, not the aspirations of the advertiser.
327. **Researched.** Good advertising is based upon research. Everything should be tested including the appeal, copy, layout and offer.

Conduct market research to target your promotion.

Whom are you trying to reach with your promotion?

What is the size of the audience?

What are the deciding factors that cause people to buy or not to buy?

What do you want to communicate?

What combination of media/promotion will do the best job, at the lowest cost of registering the intended message with the intended audience?

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How many in the target audience already know or believe the basic message?

How are you going to measure the results of the proposed campaign?

328. **Targeted.** Successful advertising is directed toward the needs of a specific audience.
329. Free media exposure can reap the equivalent of tens (if not hundreds) of thousands of dollars in publicity by informing people about your book.
330. What if there were ways to make your title known to every potential buyer—*for free*? There is, and it is called word-of-mouth advertising—people talking to people—the most inexpensive and productive way to spread the word about your new titles.
331. *It's word of mouth that sells a book more than anything else.* Marcella Smith, Barnes & Noble
332. There are ways you can stimulate word-of-mouth communication that will build your sales, reduce your costs and increase your profits.
333. Since word-of-mouth conversations can be either positive or negative, make sure people are talking about your titles constructively. Do this by stimulating word-of-mouth advertising through the copy on your book's cover, in your publicity and on your website.
334. Use your cover copy to establish *kinship* with your readers.

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335. Testimonials on your rear cover can also work in your favor, and there are several groups of people who can start people talking better than others. One such group is *commercial authorities*, people (i.e., the author) who have demonstrated greater knowledge on a topic than the average consumer.
336. Endorsements by *celebrities* have proven to stimulate positive feedback because their influence is attributed to prominence in another field.
337. *Connoisseurs* have excellent credibility as endorsers because of their authentic but nonprofessional opinion of the title or topic. These influential people serve particularly well with topics involving individual taste, such as cooking or art.
338. The *sharer of interest* brings similar, credible significance to the topic. An expectant mother singing the praises of your book about pregnancy or the criminal investigator endorsing your murder mystery fit in this category.
339. *Sharers of interest* are not experts, but are everyday people who have read the book and deem it interesting and informative.
340. A quick way to stimulate word-of-mouth communication is over the Internet, so actively participate in discussion groups.
341. Most moderated Internet groups frown upon tactless commercialism. When participating, steer the discussions to your topic, reply to every question related to your topic and include a descriptive signature with your reply.

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342. Create a website that is educational, simply designed, fast to load and easy to use.
343. Use your website to provide better service, more timely information and advice so visitors can find answers to their questions or improve their circumstances in some way.
344. Give visitors to your website inside information — something new and unique — and tell them to pass it on to others. Also, suggest that people bookmark your site so they form the habit of returning to it.

Slogans

345. A marketing slogan states what you do for the readers, from the readers' perspective.
346. A slogan defines and communicates your position to your employees, investors, customers and prospects.
347. Back your position with a supporting "pitch."
348. A supporting pitch gives more information and credibility.
349. Your pitch should not explain your positioning statement, but strengthen it.
350. Use a slogan to communicate your position.
351. Your slogan should tell explicitly or implicitly what benefits to expect for doing business with your company or from reading your book.
352. Use your slogan to differentiate your company from your competitors.
353. A fundamental rule of marketing is to find a need and fill it. Then let people know you filled it.
354. State the need filled by the product, or address the problem solved.
355. Your slogan must be credible, and not confusing or contradictory.
356. Write from customers' perspectives, which assumes knowledge of the customers.
357. An undifferentiated product or company can only win when it is less costly (to the buyer).

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358. When you have competition, state your unique, needed differences.
359. A large publisher could simply say, “We sell good books,” but the street-fighting independent publisher must state or create a unique position among its target audiences.
360. *Most inventory turns* to bookstores
361. *Best _____ for your patrons* to librarians
362. If you are promising bookstores that your heavy promotion will move books off their shelves, you must deliver on that promise.
363. Your slogan should tell the potential customer why to buy from you.
364. Your slogan should be direct, leaving no room for exceptions or excuses.
365. The more simple and clear it is, the better.
366. You don't need to educate consumers about reading, just change their desired brand (author) to yours.
367. Positioning strategy must be part of your overall company strategy. If yours are the “profitability books” to retailers, you must have a title that is properly designed, packed, shipped and supported by *the profitability people*.
368. Avoid stating multiple benefits to the same market, which can be conflicting. For example, don't say you have the *highest quality and least expensive* books. While this may be true, it is not necessarily believable.

Take the “Junk” Out of Direct Mail

369. Direct mail is a highly targeted form of advertising and is most efficient when you choose the right list, create compelling copy and mail your letters at the proper time.
370. Direct mail has been given a bad reputation because of overuse and poorly designed mailing pieces. Unfortunately, people perceive all direct mail as *junk* mail, and its Internet equivalent as *spam*.
371. Direct mail is a targeted marketing weapon that can help you sell more books, test new titles, generate sales leads or communicate information about your authors and your business.
372. When you have a finite, identifiable group of people who are potential customers for your books, direct mail may be the most effective and efficient marketing tool you can use to reach them.
373. Direct marketing gives you control of the timing, delivery and content of your promotion, a pre-determined fixed cost and the means to forecast and measure the return on your marketing investment.
374. Direct marketing is too often implemented simply by purchasing a mailing list and then sending an existing brochure to the people on it.
375. Unless you first prepare a tactical plan, including a way to evaluate your relative success, you will probably end up wasting money and becoming disillusioned in the potential effectiveness of a strategic direct mail campaign.

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376. Your plan can be a simple document that describes the benefits of your title to a particular market niche and the proposition you will offer to entice people to purchase your books.
377. Your plan should outline the actions you intend to take in six key areas. These areas are the books/products you offer, the target market, the special offer you are proposing, the format you present and the ways in which you test and evaluate your implementation.
378. Before you decide if the title you select can be sold successfully via direct marketing, ask yourself if it is a real value for the price you are asking.
379. If you are trying to deplete your inventory of over-priced books simply by offering a reduced price via direct mail, you may be disappointed.
380. Think about your titles from the recipient's perspective. Is the point of difference important to them?
381. If your book and offer is worthwhile to your prospects, its price becomes less significant.
382. Evaluate each title you will include in the package. Can your potential customers buy something more current and less expensive from your competitors? If you are bundling several titles, how will you package them? What is the shipping cost? Will that cost be passed on to the buyer or be included in your price? Will the title's pricing structure support the discount you intend to offer?
383. There are two general groups of people to whom you could mail your package: customers and prospects.

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384. If you mail to an outdated list, your results will be unsatisfactory at best.
385. When mailing to existing customers, make sure your list is cleaned (obsolete names removed) regularly.
386. Organize your customer list by their purchasing history. Those who traditionally purchase one portion of your titles may not be interested in the remainder of your line.
387. You could also segment your customer list by those who have purchased recently, those who purchase frequently and by the dollar value of their orders.
388. Each group of customers could be receptive to different repurchase incentives.
389. If you intend to mail to prospective customers, you may have to buy a list. Make sure the list has been cleaned recently.
390. Mailing lists can be highly defined, offering lists by name, title, geographic location or other useful segments. Give the list broker information sufficient for them to create a productive list for you.
391. When you purchase a list, it is usually for onetime use. Do not attempt to use it twice, since most are *seeded* with the name and address of a person who monitors how many letters he or she receives from you.
392. Before buying a list ask how old it is. Find out how often it is updated and cleaned.
393. Bulk-mail letters not returned, so you can never be sure how many pieces actually got through. Mail a first-class postcard to your list periodically to clean it.

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394. The most important part of your direct-mail package is not your book, but the offer that surrounds it.
395. Offering free information is often the most effective promotion, particularly when your objective is to generate leads for future business.
396. Tell people that when they send for a copy of your book they will also receive a special report or some other free, useful information. You can also direct people to your web site for answers to frequently asked questions.
397. If you are selling booklets or other low-cost items, a sample will show people the level of information and quality they may expect when purchasing from you. Perhaps making an excerpt available on your web site will accomplish the same result for your books.
398. If you are selling accessories or supplies, free samples represent a continuous reminder of your product offering.
399. If you are selling a subscription to your newsletter, or perhaps a continuity book program, you could prearrange the possibility of long-term acceptance based on a sample. Offer the premier issue of your newsletter for free if the prospect agrees to a one-year subscription.
400. The “Yes-No” involvement proposition ask the recipient to respond by indicating whether he or she accepts or rejects your offer. Historically, more favorable responses are received from making a choice than when no rejection option is provided.

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401. Setting a time limit on a given offer forces action, either positive or negative. Usually it is more effective to name a specific date rather than a time period. Allow enough time for deliberation, but not so much as to cause inertia.
402. A discount is a popular lure and is particularly effective where the value of your book is well established. Three types of discounts are typically offered: for cash, for an introductory order or for volume purchases.
403. Providing free shipping could be considered a discount if the customer is accustomed to paying for freight.
404. Not only is the discount itself a key to success or failure, but also the manner in which it is presented can have an equally dramatic effect. Here are three ways to state the same proposition. Which of these do you think would be most effective?
 405. Half price!
 406. Buy one — get one free!
 407. 50% Off!
408. The one most likely to draw a higher response is “Buy one — get one free” because of the power of the word *free*.
409. A “negative option (opt-out)” offer prearranges for shipment if the customer does not cancel the shipment by mailing a rejection form prior to the deadline.

410. A “positive option (opt-in)” offer requires that every shipment be based on a direct action by the customer. Front-end response to a positive option is likely to be lower, but long-term sales are likely to be greater, and returns lower.
411. The “load-up” technique is a favorite of publishers of continuity series. Here, you would offer a set of twelve books, one to be released each month. After the customer has received and paid for the first three books you would invite him or her to receive the remaining nine all in one shipment with the understanding that payments may continue to be made monthly.
412. If you offer a free gift, test several items to determine the one most appealing to the target audience. The most important criteria for gift selection are 1) appropriateness of the gift, 2) its effect on repeat business, and 3) net profit per thousand including the cost of the gift.
413. You may offer a secret gift where, if the prospective customer completes all the information on the reply card or order form, he or she will receive an extra free, unnamed gift.
414. If you want the customer to order with a credit card or to send a check with the order you could offer an incentive for doing so. This might be a special report or free gift.
415. If you want your customer to call you, tell them to ask for your *special offer* when they speak to your sales person. A variation of this might direct more traffic to your web site.

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416. Give the customer a choice between your perfect-bound book and your special leather-bound edition. An autographed copy could be considered a deluxe alternative, too.
417. The words *satisfaction guaranteed* are at the heart of all mail order selling. If you include a buy-back option it becomes even more effective.
418. Bounce-backs offer more of the same item, related books or items totally different from that originally purchased with forms included in shipment or with the invoice.
419. Offering optional terms gives the prospect the option of choosing terms at varying rates. The bigger the commitment the better the bargain should be.
420. The standard format for direct mail is a three-piece package consisting of a cover letter describing the offer, a brochure and a reply mechanism.
421. Your mailing piece must be in character with the image of your publishing firm and the titles offered.
422. Many mail envelopes have a *teaser* on them to get the recipient to open it.
423. Using a teaser can be an effective strategy, but don't demean your titles with unnecessary clip art that could distort the impression you want to make.
424. Make your letter informative and persuasive, your flyer attractive and descriptive and your reply mechanism complete and easy to use.

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425. Before you embark on a 100,000-piece nationwide mailing, test on a smaller scale your choice of titles, the list you will use, the offer you will make and different formats you plan to use.
426. Test the timing of your mailing in alternative geographic areas.
427. Before you conduct your direct-mail campaign, make sure it will be profitable for you. Calculate the cost of the mailing to make the offer, plus the cost of sending the title in response to an order.
428. See *The Marketing Planning CD-ROM* that comes with *Beyond the Bookstore* for a template for determining your break-even point for direct mail (www.bookmarketing.com).

Sales Promotion

429. Sales promotion includes useful items that serve as a constant, favorable reminder of your company and title.
430. Examples of sales-promotional items are bookmarks, giveaways (key chains, pens, etc.), brochures, games, and point-of-purchase displays.
431. Sales promotion techniques can be adapted to a variety of marketing objectives and can easily be tied in with other promotional tools.
432. Sales promotion techniques usually have short-term impact.
433. Overuse of price-related offers may hurt your profits and competitors can easily copy effective promotions.
434. Think strategically while creating sales-promotional items and plan ways in which they can augment other marketing strategies.
435. If your objective is to introduce a new title you might consider sampling (a sample chapter on your web site) couponing, bundling with another proven item or offering a money-back guarantee to consumers.
436. If your objective is to encourage repurchase you might consider bonus packs, contests, sweepstakes, coupons good on the next purchase or multiple-proof free premiums.
437. Sales promotion utilizes items such as premiums, giveaways, brochures and coupons for generating awareness and stimulating demand through short-term awareness campaigns.

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438. Sales promotion items can easily be tied in with other promotional tools.
439. Companies look for items that would make good sales promotional tools. Books have high perceived value (and lasting value) and therefore make excellent premiums.
440. In many businesses, managers regularly seek new ways to train and motivate their employees. Your titles on leadership, motivation, self-help, selling techniques or new business topics could be useful to these executives.
441. Fiction and nonfiction titles may be the perfect gift for customers, employees or to recognize unusual events or special marketing periods.
442. If companies have stores for employees, either on the premises or online, they may purchase your books for resale.
443. Companies may use books to establish, repair or improve their reputations. This may be accomplished by providing books to volunteer groups or by donating them to a worthy cause.
444. Companies celebrating an anniversary may also use related books to help promote and celebrate the event.
445. Companies may use books to maintain or create an image.
446. Some businesses have an internal library. If so, show the company librarians how your title could be appropriate to their needs.

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447. Manufacturers may offer a dollars-off, in-pack, on-pack, or near-pack coupon entitling the bearer to a discount on your product. For example, a pet food company might include a coupon in a bag of dog food (in-pack) for a discount on your video about dog care.
448. The manufacturer may offer the same coupon on-pack, printed on the exterior of the package and visible to the consumer.
449. Near-pack coupons are provided at the point of sale (perhaps as a peel-off coupon or in a “take-one” container) in close proximity to where the item is being sold.
450. Coupons serve another function whenever the customer is required to send any information to you. Your company garners information to build its database, which can offset costs of the free items.
451. When used as a premium (an item given away to attract, retain or reward customers or to motivate employees), a product may be offered at a relatively low cost (or free) as an incentive to purchase a particular product.
452. The Incentive Show (held in New York annually, <http://www.piexpo.com/>) is an excellent place to display your products for use as premiums. You may also find rep groups there willing to carry your titles.
453. A high-price or high-value book might be offered as a prize in a contest or sweepstakes.

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454. Businesses may use your items to give to customers or the general public at no charge in order to build goodwill and traffic to their stores. They might place a sample chapter of your book on their website, offering the complete version as a self-liquidator.
455. When a book is sold at a price low enough to entice buyers, but high enough to cover its cost, it is being used as a self-liquidator.
456. Sales promotional tools can easily be tied in with other promotional tools. Conversely, they usually have short-term impact.

Personal Selling

457. Personal selling occurs during person-to-person interaction.
458. Personal selling is a persuasive selling tool because it allows two-way communication, giving you the ability to answer questions, overcome objections and close the sale at the same meeting.
459. The major disadvantage of personal selling is its high cost per contact.
460. Personal selling does not necessarily mean that you go out and call individually on all the retail outlets in the country. Let your distributor's sales reps do that. Personal selling means that you set yourself up to have some one-on-one contact with prospective buyers.
461. Personal selling could occur at trade shows and booksignings, through personal presentations, networking at BEA or other association meetings and by participating in an online discussion group.
462. You can improve your prospect list by networking with people, finding out who they know and how you can help them.
463. Networking helps you build a file of names. Then when the need arises, you have a ready list of people who can serve as sources of information.
464. Narrow down the total number of possible contacts to those most likely to help you. For example, if you are looking for marketing assistance, associate with people who have that knowledge by joining PMA, SPAN or a nearby publishers group.

465. Trade shows provide fertile ground for making helpful networking contacts and renewing old relationships.
466. Attend the ALA, BEA and other major events, but do not ignore regional and local bookseller shows. Register for seminars and workshops at each.
467. Join listserves to increase your visibility among your colleagues. Go where your fellow writers or publishers congregate, and you will that see your list of contacts grows quickly.

The Networker's Oath

468. *Be creative.* People offer information from their own perspective. Learn to analyze and manipulate their feedback to address your particular circumstances. Frequently ask "What if..." questions.
469. *Be positive.* Use networking meetings to discuss opportunities, not problems. Accept help graciously, criticism constructively and rejection in stride.
470. *Be prepared.* Before attending a trade show, make a list of the people you want to reach and their booth numbers. Arrange appointments beforehand and carry a large supply of business cards.
471. *Be reciprocal.* Networking is more effective if it is not one-sided. Willingly share any (non-confidential) information you have that might be helpful to others.
472. *Be resourceful.* Look for networking opportunities everywhere, such as on airplanes, at your gym or online.
473. *Be respectful.* If you call someone, make sure it is a convenient time for them to talk.

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474. *Be thorough.* Keep records of all your contacts in a form that is easy for you to use. This could be on index cards, in a loose-leaf binder or on your computer. Follow up on all leads and let the referring people know if their information was fruitful. Always send thank you notes.
475. Most networking is informal and may be conducted while talking over a cup of coffee. Other events are planned, and it is up to you to control them.
476. Your contacts will be productive if you use common sense and courtesy.
477. Personal presentations include teaching, conducting seminars, workshops or book signings.
478. Most self-published authors realize it is their responsibility to call on bookstores, libraries and even distributors to sell their books. But asking for the order can be difficult for the author-turned-salesperson.
479. There is no future in being a professional talker if no action is taken to sell your book, so you must learn how to close the sale.
480. Selling is not difficult if you know what the buyer is looking for and how your book can meet his or her needs.
481. Give people reasons to buy based on *their* needs, not yours.
482. After you have made your presentation and you sense that the sales call is coming to an end, summarize your discussion and get the buyer to agree with all the reasons why your book will help the store become more profitable or the librarian more helpful.

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483. Ask for agreement on the number of books the prospect would like to purchase. If the answer is positive, determine the number of books, get the purchase-order number and leave.
484. When using an indirect response, get the decision maker's commitment to buy your book *if* you can meet his or her needs. Do this by responding to a negative answer with another question:
485. Buyer: I think your book would fit into our product line, but I'm just not sure you will be able to generate enough additional traffic to warrant our expense in carrying it.
486. You: If I can demonstrate to your satisfaction that I have a marketing plan in place and that I will promote your store as an outlet for my book, would you give it a try (ask the buyer to give it a *try* rather than commit to a large purchase)?
487. Another closing technique is the *Negative Yes*. Here you simply ask a question, the answer to which is most likely to be *no*. But every time the person says *no* it eliminates it as a reason not to buy:
488. You: Ms. Jones, I think we have agreed that my book could make a valuable contribution to your store's profitability. Would you like to begin with ten copies?
489. Buyer: I'll think about what we discussed today and call you later.
490. You: OK. But just to clarify my thinking, what is it that you want to think over? Is it the topic of my book? ("No"). Is the price out of

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line? (“No”). Does it have anything to do with the cover design?

491. Buyer: Now that you mention it, I’m not sure that will attract much interest.
492. Once you uncover the real reason for not buying your book, provide additional information and ask again.
493. You will have to decide when to stop pressing for commitment. If you sense the buyer is becoming annoyed at your insistence, back off and accept the situation as it stands.
494. You will not be able to convince everybody, no matter how hard you try.

Bookstore Events

495. Bookstores seek authors for book signings, presentations, readings and seminars where people can listen while sipping on their favorite coffee in the cafe.
496. Bookstore events are particularly attractive to the touring author because they can be conducted during evenings and on weekends.
497. Many bookstores encourage events and even employ event coordinators. Work closely with the storeowner or event coordinator. Find out what works for them and follow their advice.
498. If you are doing an event in your hometown, make sure you invite people you know. Send out written invitations and scribble a personal note on it.
499. If you are away from home, try to do the event after doing television or radio where you can promote the appearance.
500. Make sure books get there on time and just in case, have a supply in your car.
501. Encourage the store to promote your book in-store at least a week before your appearance.
502. Book signings present an opportunity for you to autograph your book for the individual buyer. A key to a successful book signing is advance notice.
503. At least six weeks before you tour a city, contact the bookstore managers there to arrange your signing.
504. Bookstores are becoming very marketing oriented and most are willing to accommodate you.

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505. A book signing can work if it is part of a total promotional package - if it is in conjunction with a radio interview that day, an interview on the local television station, an article in a local paper, or a review that appeared last week.
506. *We've actually found that signings are the least effective author promotion which can take place in the store. What really works are events or panels.* Marcella Smith, Barnes & Noble
507. You want your event, your presence in the store, to create word-of-mouth advertising so that people will talk about your title.
508. When you arrive for your book signing, you will be assigned to a table, hopefully in the store's high-traffic area, where you will await people to come to buy your book. However, this is where most book signings can fail.
509. If the event is not promoted well in advance, it is unlikely to draw enough people to make it worthwhile for you.
510. Unless you are a celebrity, and people are coming to see you, book signings tend not to be the best use of your time.
511. If you decide to go ahead with a book signing, be sure to promote it adequately. Ask the manager to place your book in the front window or on a display inside (take a photograph of these displays for use in future publicity).

Get Your Word's Worth

512. Send a press release to the local newspapers and mention your signings during your media performances. Try to make your signing an event. Be creative and use a costume if one can be associated with your book. Use props or other attention-getting devices that will attract people to your table. Then the rest is up to you.

Exhibiting at Trade Shows

513. You will increase your chances of success at any trade show if you plan, promote and create a prominent display that communicates your message effectively to the largest number of attendees.
514. The annual BookExpo America (BEA) represents an opportunity to reach thousands of potential customers in just three days.
515. There are regional booksellers conventions at which you may exhibit, as well as shows relevant to your particular topic.
516. Decide exactly what it is you want to accomplish and write your specific objective.
517. Inexperienced exhibitors believe it is necessary to sell enough books at each show to cover their costs of attending.
518. Although sales are important, you will rarely sell enough books at a show to defray all your expenses.
519. Use trade shows to initiate contacts and perform activities that will give you the best long-term return on your investment. These include performing market research, discovering new ideas and trends for future books, continuing your education, networking, socializing, stimulating publicity, creating national or international distribution and uncovering opportunities for special sales or foreign rights.
520. Contact the sponsoring company (for BEA it is <http://bookexpo.reedexpo.com>) for an exhibitor's kit with information on the floor layout and available locations.

Get Your Word's Worth

521. Choose a space that is visible from a high-traffic zone such as an entrance, restaurant or autographing area.
522. BEA offers a Small Press Section with more economical booth space.
523. Once you know your location, create your physical display.
524. Attracting the attention of potential customers wandering past your exhibit is a key to success.
525. Your exhibit should have one focal point, one element that will attract attention.
526. Use graphics and copy to encourage eye movement to your book or product. Plan demonstrations or events that will make people stop and look.
527. Your exhibit should be distinctive, creative and attention getting. It should also be appropriate, tasteful, clean, neat and attractive, always projecting a first-class image.
528. Photographs, signs or other elements used in the display should look professionally prepared.
529. Hand-printed banners or homemade posters pinned against a backdrop will make you look unprofessional and will not attract people passing by.
530. Begin promoting your exhibit as soon as you are assigned a booth number.
531. Create press kits to leave in the pressroom and to hand out at your exhibit.

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532. Send out mailings and announcements inviting customers and prospects to visit your booth.
533. Tell many people that you are exhibiting, where you will be located and why it is of value to them to seek you out. Also place announcements on your web page.
534. Several weeks before the event, arrange appointments to meet with prospects at the show.
535. If your pre-show promotion was successful, you should draw at least one percent of the attendees to your exhibit.
536. The quickest way to turn visitors away is to make them feel unwelcome.
537. Your prospective customers expect knowledgeable salespeople to staff an exhibit.
538. People working your booth must know about your titles as well as their authors, prices and discounts.
539. Memorize a thirty-second descriptive sound bite for each title.
540. Get people to stop and talk with you. Do not ask them questions that could be answered with *yes* or *no* (“Are you a buyer at a bookstore?”). People will answer in one word and then walk away.
541. Get people to stop at your display by asking open-ended questions beginning with *who*, *what*, *where*, *when*, *why* or *how*. Ask, “What type of books are you looking for?” This will make someone stop and answer you.

Get Your Word's Worth

542. Photograph your exhibit when it is teeming with visitors and send one to your local newspapers, customers and distributors.
543. Once the show is over, evaluate your experience while the information is still fresh in your mind.
544. Should you exhibit again next year, and if so, what would you change?
545. What booth locations seemed to get the most traffic?
546. Which displays seemed to attract the most people?
547. Did you see a large number of people walking around with one particular giveaway?
548. What was your cost-per-inquiry and is that acceptable?
549. What new ideas or trends should you act upon?
550. What new relationships did you make and what old friendships were rekindled?
551. If you were seeking opportunities for special sales or foreign rights, were you successful?
552. Participate in every trade show with a strategic plan of action.

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553. Plan your exhibit carefully, implement your plan and then evaluate the relative success of your actions.
554. Decide what you can do to improve next time and then begin the process all over again.
555. For information on promoting books profitably, go to www.bookmarketing.com.
556. Always give people more than they expect.

Are you getting the most bang from your promotional buck?

There are some publishers who think publicity is the only promotional tool for selling books. In fact, it is only one of many, and in some cases it is the least effective. There are literally thousands of ways you can promote your titles, effectively, efficiently and economically. The tips in this booklet will stir your creative juices and help you sell more books.

- ☞ Combine your promotional tools properly and multiply your budget dollars,
- ☞ Reach or frequency? Which is better for your circumstances?
- ☞ Write better headlines for your press releases and match them with the right body copy.
- ☞ Your promotional tools might change for each target audience. Use the right ones or you could waste your money.
- ☞ Take the *junk* out of direct mail and reach buyers with pinpoint accuracy.
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- ☞ Eight ways to get free advertising.
- ☞ Match promotion with the personalities of your authors.
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Brian Jud is an author, book-marketing consultant, seminar leader, television host and president of Book Marketing Works, LLC.

Discover Brian's various services to find prospective buyers and sell your books for you in non-bookstore markets. Brian is the author of *How to Make Real Money Selling Books* and the *Publishers Weekly* title, *Beyond the Bookstore* and The Marketing Planning CD-ROM that accompanies it.

Take media training. Brian is the producer and host of the television series *The Book Authority* and has aired six hundred shows. He is the author, narrator and producer of the media-training video program *You're On The Air*. He also wrote and published its companion guides, *It's Show Time* and *Perpetual Promotion*.

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