



# Beyond the Book<sup>®</sup>



DAVID BRAKE @ TAA 2008 - “Leveraging the Wisdom of Your Crowd: Five Things Every Author Can Do to Maximize a Book’s Impact.”

BRAKE: The topic is “Leveraging the Wisdom of Your Crowd: Five Things Every Author Can Do to Maximize a Book’s Impact.” But I want to start with a little history. Actually, let’s do this. This is from a survey that we did in 2002. 57% of instructors adopt a book because of something that has nothing to do with content. All right, what would that be? If it has nothing to do with content, what would that be? It’s the relationship. They adopt a book because of a relationship. And what is the most powerful relationship that you can have? And we surveyed people. We did focus groups on this. It’s with the author. The most powerful relationship you can have is with the author, at least as reported by these particular instructors. The next most powerful or significant relationship is someone who is connected to the author – someone who knows the author, maybe has been part of an author’s review panel or advisory panel, who can recommend that author in some way. So someone in the author’s network, if you will. The next would be the sales rep at the publishing company. And finally, the editor. It’s not really the publishing company itself but it’s about people.

Now, this is also for not just textbook authors today, but we’ve got information for academic, trade, and consumer authors as well. We did a survey last year called Women and Books, and what we found was that over 80% of academic, trade, and consumer book buyer are significantly influenced by what? Recommendations. Recommendation from people in a trusted network. What this means is if an author can build a trusted network – this is not the publisher’s job. It’s about the author building a trusted network. You can accomplish great things.

One of the things that we have found, and we have done 300,000 reviews and content connections for publishers over the last four years – part of what we do is predictive sales analysis. We’re trying to figure out how well this book will sell, what messaging needs to be attached to it, how it needs to be positioned in order to do well in a particular market. The most predictive question a publisher can ask is not will you adopt this book or will you buy this book, but it’s how strongly will you recommend this book to a friend or a colleague? The Harvard Business School did a study, I believe it was in 1998, and they determined that behaviorally, that’s the most powerful question and the most predictive question of future behavior. It’s not will you buy. It’s how strongly would you recommend to somebody else that they buy, because there’s something about your own credibility that’s a little

bit different when I'm asking you to recommend this to a friend as opposed to make a commitment yourself.

A couple of other things that we found that are interesting. For those of you who have textbooks. This is from two years ago. The average textbook rep spends two and a half to three days on campus. Now, when I started as a sales rep years ago, my manager took me to the bookstore at 8:00 in the morning and he said you want to keep your job? Here are the rules. Monday morning at 8:00, you be at the bookstore on college campuses. You make 21 calls every day and you leave at 5:00 on Friday. The evenings and weekends are time for doing paperwork. Well, I'm not suggesting that reps work any less. I actually think they may work harder and longer hours than we did back then, but it's a different sales coverage model than what it used to be. But if you think about the time that those reps have to develop relationships, most of their time is spent working on A titles – A titles being titles that are going to generate \$1 million in revenue or more in that year for the publisher. So *Principles of Accounting*, *College Algebra*, *Anatomy and Physiology* would be in that category. But they're not spending a lot of time with B and C titles. Now, I'm not here to castigate publishers. I'm sharing with you a reality that I think we all know, and it's not about complaining about it, but what can we do to work together to change that? And we're going to talk about that a little bit as well.

By the way, trade publishing – and we're fortunate at our company to have as our president, Roland Elgey, who I would encourage you to visit with at the back of the room. Roland comes from the trade side of the business. He has published everything from Betty Crocker cookbooks to computer books to I think his most famous and personally his most popular book with him is *Sex for Dummies* by Dr. Ruth Westheimer. Roland can tell you that in trade publishing there are reps, and publishers themselves spend about 80% of their time focusing on the major distribution points, the major book buyers. The Barnes & Nobles, the Borders, the Amazon.com. This is a reality of where we're at, folks.

Now, I've given you this information because I'm going to tie it up nice and neat as we get to the end of the presentation. But I want you to just keep this information in mind. It'll resurface.

All right, in 2005, 200,000 books were published. Congratulations. That is just a wonderful number. That was up from 2004. In 2006, 300,000 books were published. Whoa, what incredible growth we're seeing there. And in 2007, 400,000 books were published. In fact, from the April – this was just a couple of months ago – *New York Times Review of Books*. A great article, "You're an author? Me too!" It points out fewer people are reading books, but these days more are publishing their own. All right. Oh, great information. Great information. Everyone can publish a book. According to an NEA study, 53% of Americans hadn't read a book in the previous year. Is there a little bit of a counterintuitive if not ironic notion going on here?

We do something called a virtual focus group. We get instructors together for two hours on the phone online and we ask them different questions. One of the questions we regularly ask them is about student reading behavior. What's your guess as to students' reading behavior? You know what? You all would fit in with our focus groups nicely because this what we hear. Now, they don't read. In fact, sometimes I'll play a little game. I'll say, look, I have a publishing genie here in my bottle here. You all have one wish relative to something you'd like to see with your textbook or with your students. The most common wish is I wish the genie would make my students read the book.

So what's replacing reading time? This is where we get into social media. Our presenter earlier talked about blogs. I think blogs are great. I write one. There are 175,000 new blogs every day. A lot of information out there to look at. Vlogs. Anybody know what a vlog is? A video blog. Absolutely. Facebook, YouTube – by the way, Sundance announced a new category for the fourth screen. What is the fourth screen? The fourth screen. We're going to be able to see two and three minute videos.

My daughter the other day just bought a new iPhone. She was showing me how she can download things directly from YouTube. And by the way, for my kids this isn't technology. For your students, for your kids, this isn't technology. This is an appliance. All right. That's right. For my grandmother, a toaster was technology. To me, it was an appliance. For my parents, colored television was technology. For me, it's an appliance. Somebody said that if it's invented after you're 16-years old, it's technology. Before 16, it's an appliance. I want you to think about that because there's this big convergence.

All right, so much for introductory material here. Let's talk about what we're going to do today. Actually I'm getting ahead of myself. Is social media a danger to authors? There are more books being published, there are fewer people reading books. There are more things consuming people's interest and time out there. Is social media, and I mean all of these networked web-based applications that allow us to communicate with each other and collaborate and entertain, is that a danger to authors? Possibly. Do we need to know more? Is it a rhetorical question that he's going to answer in just a moment? Let's get to that.

Today we're going to talk about five book marketing maxims that I want you to write down and think about a little bit. I'm going to introduce you to some social media tools that you can use right now to make your lives more effective. And then if we have time, we're going to bring it all together in a little collaborative study here. A little case study. And we're going to take one of you and one of your titles and focus on how we can bring social media to your life and your book to help promote your brand. All right?

Let's start with the first tool. Write this down. Jot, [www.jot.com](http://www.jot.com). Anybody know what Jot is? I'm going to show you. Jot is a very interesting program. I've got it in my cell phone. What I've done is I've programmed a number of different contacts onto my Jot account on the website and now I am calling Jot. I'll turn this on my speaker phone.

AUTOMATED VOICE: Who do you want to Jot?

BRAKE: Lon Safko.

AUTOMATED VOICE: Sorry, we couldn't find that name in your contacts. Who do you want to Jot?

BRAKE: Holly.

AUTOMATED VOICE: Sorry, we couldn't find that name in your contacts. For help, say help.

BRAKE: It's a great program. Holly.

AUTOMATED VOICE: At Content Connections. Press or say one for Cindy, press or say two for –

BRAKE: One.

AUTOMATED VOICE: Sorry. Didn't get that. We found more than one match for Holly McAllister at Content Connections. Press or say one for – Holly McAllister at Content Connections.

BRAKE: Holly, I'm here at the Textbook Authors Association trying to give them a stirring demo of exactly how Jot works. I think what has happened is it's because of my speaker phone is not picking it up, but if you actually use this without speaker phone, what's happening right now is this is picking up my voice and it's translating it to an e-mail and it will e-mail it to Holly McAllister along with an audio recording of this particular session. Thank you.

AUTOMATED VOICE: Got it. To cancel or rerecord –

BRAKE: All right. One little tool. Jot.com. And really, this works very, very well and it picks up human speech. I think this is because of the speaker phone that it's not working. But you can actually create groups. If I had this when I was Mike Timmin's (sp?) editor, I could see myself having Mike Timmin's and Rick Martini in a particular group. I could see myself communicating with reviewers or people on our advisory panel. And it's a great tool. I use this tool most between 6:00 and 7:00 AM every morning. Why would that be? I'm on a power walk with my headphone and I'm actually jotting people, including people who work for me

throughout the day, giving them an overview of things I'd like to have them do, queries, questions, I can even create my own to do list and Jot myself so when I get back to the office and I've thought about a few things on my power walk, it's in my e-mail account ready to go. Jot's a great tool. Make a note of it.

M: What does the end user recipient have to have in the way of software to be able to download that –

BRAKE: Nothing. I could put you into my account and send you a Jot and you get an e-mail with the transcription and you also get the audio in case you want to hear the audio. So Jot. And again, I'm going to bring all of this together as we move a little further through our presentation.

But I'd like to start with the maxims – and I'm just really sad I don't have that photo up there. Maxim number one is collaborate with the crocodile. And here's what I mean by that. When you say what do you think of publishers, it's kind of like saying what do you think of crocodiles. Now, I know the first thing that may come to mind is you're in a swamp and crocodiles are nipping after you. It's a scary kind of a thing. But let me tell you something. If you're in a questionable neighborhood after dark and you're walking with a crocodile, it's a good thing. So what you have to begin to understand is the nature of crocodiles, the nature of publishers. And I say this as you can either call me a recovering publisher or someone who had 15 years of experience through the various editorial ranks, and I understand how publishers operate. I understand how they're wired. You're not going to make an alligator fly. You're not going to make an alligator tap dance. That's not what alligators do. Publishers are focused on two things. I can remember as a new editor I was told that the average tenure of an editor at this company is 1.8 years. We'd like to see you exceed that. That's going to be based upon two things. Number one, sign books. Number two, sell books. Now, the bottom line is I don't think they really cared whose book I signed or what books I sold. All of my sales could have come from one book. I just needed to make my number.

And that's the reality of what publishers are still looking at today. So you can't take it personally to think that my publisher doesn't market my book. By the way, that's the number two thing that I've heard at the Textbook Authors Association over the years. My publisher doesn't market the book. And I'm here to tell you that that's not necessarily what publishers do well. And you may say, well, we know that. We didn't need to come to a special session just to hear that. But it's not necessarily what publishers do well. I encourage you to collaborate with the crocodile. Ask yourself some questions about how you can work with them. They're not bad people. Kim and I were talking about that just a little bit earlier. In fact, you've got publishers who are sponsoring this day.

I have always been an editor, when I was an editor, who tried to work to empower my authors because I realized that if my authors could sell more of their books, we

would be more successful. Some of you have met Rick Martini over the years. Rick Martini lives in Hawaii. Whenever we would do a book tour or travel together or meet people who I felt could be influential, part of his network, I would encourage him to send them macadamia nuts or Kona coffee. Sometimes we'd actually arrive on a college campus with a pineapple because I was trying to draw a connection for them between Rick Martini and Hawaii, because it's about what? It's about the relationship. It's about the relationship.

By the way, another thing about crocodiles that's kind of interesting, they've been around forever. They're almost impossible to kill.

All right, point number two. Maxim number two. SWOT yourself silly. I actually had a great photograph of Stephen King there. I'm not sure why it doesn't appear, but when you talk about authors who may be given to SWOTting themselves, I think of Stephen King. But we're using it a little bit differently here. What is a SWOT analysis?

M: Strengths, weakness, opportunity, and threat.

BRAKE: Strengths, weaknesses, opportunities, and threats. Take a good look at yourself and what you can do. I was trying to watch some faces while the Google presentation was going on a little bit earlier to see how many of you folks are thinking or your body language is expressing the fact that you'd like to do a blog. You'd like to get involved with some of this stuff. And how many of you were thinking I sure hope my publisher's doing this stuff because I don't have time for it. Fact is, you've got to figure some of those things out. And if you aren't in a position to do it, you need to figure out how you can be. It could be that you've got people who you have access to on your staff, students, family who can help you do this.

And one of the most important things to consider when you do this SWOT analysis is opportunity. I think there's unparalleled opportunity today because of social media and social networking. And we're actually going to take a look at a live site in a few moments and talk about that and show you some examples of how that works, but maxim number two is SWOT yourself silly. Really look at yourself, look at your market, look at the publisher that you're working with, and look at how you can work with that publisher or how you can independently promote your book with your affinity network or community of practice. Remember, there may be 175,000 new blogs every day and it may be a vast frontier, but if you look at the people who are most interested in your information, it's a smaller universe. And just like the author who did *A Short of History of Urban Street Trees*, I could make that book successful today. Back in the '80s when that came across my desk, I was smug and rejected it because it seemed like a ridiculous idea. The fact is I'm not sure our sales reps could have sold it. But today with social media if I had that book again, I could make that book successful. And it's not because I have special powers. It's because I would sit down with the author and talk about those

audience personas. I'd get into some of Dr. Raven's suggestions in terms of these individual micro communities, because those are people who will buy this book.

This happened to me about three years ago. Had somebody come to me and said, I'd like to do a book on – actually this was about five years ago, I'd like to do a book on dangerous mold in the home. I thought oh, OK. Is that a problem? Yeah, it's a huge problem. You haven't heard about it? Mold in the home? Well, tell me about your audience. This was my question to them. Well, I work for an indoor air quality company where I'm a research associate and we have a database of 80,000 people, including home inspectors, attorneys, and various people who are calling us every day asking us do we have a book or can we recommend a book on mold? Now, there's a book that can probably do 20,000 to 25,000 copies each and every year in a micro market because they have developed a network and now they have content that they can package. Now, you might say well, how do I do that with my book?

I want to introduce you to a professor at BYU, a friend of mine. His name is Dallin D. Oaks. His research has been on structural ambiguities. He's a linguist. Now, doesn't that sound exciting? For some of you, that's like mold in the home. Structural ambiguities. Structural ambiguities are wordplays. The use of wordplays in advertising and entertainment. And he's writing a book that is going to be about 600 pages long. It will probably only sell a few hundred if not 1000 or so copies. It's being printed by a very small publisher. It will be sold in libraries. I said Dallin, where else could this book sell if we were to do a derivative version of this particular book? Let's think about that for just a moment. Are there advertising agencies who are interested in wordplay? Do advertising people belong to particular affinity groups, organizations, associations? Yes. Crossword puzzle people. People who do Scrabble. We kind of brainstormed all of the individual affinity groups that a briefer version of that book might appeal to. And then we went online and we used one of our tools. It's called a market opportunity analysis and we tested his concept for a 150-page book with these different markets. One of my friends who's a creative director for an ad agency that handles the Coors beer advertising accounts loved it. He said this is great. I think that advertising people across the country, copywriters, would buy a copy of this book because of the way it teaches people how to use these wordplays.

Now, aside from the fact that it's interesting that a professor from BYU, one of the driest campuses in the country, would be advising Coors beer on how to sell more beer, the fact is 150 people did this review, and he got a real strong endorsement for doing a derivative version of that book with what we thought might be a micro market but actually it turns out to be several audience personas. And he's going to start working on that book just as soon as he finishes his major tome, because that's the book that he'll actually get tenure on. Not the book that will sell to advertising agencies.

All right, number three. Information has a half-life but feelings can be forever. We're getting back to the relationships. I remember going out to work with a sales rep, one of our very best sales reps at Prentice Hall. She sold lots of copies of my book. I wanted her to get out and find out what it is that she did that I could capture and share with other people. I spent two days with her. Never once did she actually mention your book, Mike. And yet her adoption closure rate was the highest in the country. Now, she didn't go in there and share information. She went in there and she developed a relationship. Now, that doesn't mean that content doesn't count. It does. But the relationship that that sales rep was able to have with that particular professor was really critical. Check and see how I'm doing on time here.

So as you reach out to your group – and again we're going to show you how to do that in a moment, we're going to bring all of this together – it's about the relationship and it may be about relationships that you have not yet formed, just like Professor Oaks and people at advertising agencies and people who belong to Scrabble clubs and associations. But the Internet and Web 2.0 has never made it easier or it's never been easier to get there.

All right, number four is make your audience a co-producer of your content. One of the most influential people in my career has been the chairman of the marketing department at the University of Arizona. His name is Robert Lush. Robert talks about marketing – and he popularized this in the mid-1990s. Marketing is different. He's completely redefined what marketing is and certainly how publishers practice it. By the way, I have a theory on what publishers do and I don't think it's necessarily marketing. A marketing manager at a publishing house really has more to do with promotion, publicity, sales support. Very, very important, but in the true definition of marketing, you're also concerned about product development. I always felt as an editor I was more focused on marketing or as focused as the marketing manager.

But what Robert Lush has done is he has advocated that marketing in the 21<sup>st</sup> century is about making your readers, your customers, your clients co-producers of your offering. And what does that mean? Does that mean you have a bunch of co-authors? And we're going to again show you how that works in a minute, but making them co-producers of what you're doing. Getting them involved. Making them stakeholders.

And finally, and I had, if my slide had appeared here, a huge cereal box. Put a free prize inside. Give something away free on the website that you develop. And by the way, if you don't have a website now, a website for you as an author, you need to get one. Perhaps the biggest compliment you could pay yourself is to do a Google search on your name and have your listing come up first. So I would take your name and I would go to GoDaddy.com and search to see if your name dot com is available. And if it's not available, have your name, middle initial, dot com or

thedavidkbrake.com. But register your name, because as we move further into Web 2.0, it is about you.

Speaking of giving away free things, here's something that'll blow your mind I hope. It's a little counterintuitive. I know an author. His name is Cory Doctorow. He does a book. It's called *Down and Out in the Magic Kingdom*. What's interesting about this is he gives the book away as a PDF free. And he encourages other people to put it on their websites. Free. Has he lost his mind? His book has been through seven reprints. His book. The printed book. Seven reprints. A little counterintuitive. We've actually surveyed college instructors about ebooks. You know there's a real push toward ebooks. I've yet to find one of them who feels that an ebook will take over for a hardcopy of the book. In fact, what we found is that some instructors have told us – and this has happened at least 20 times, it's anecdotal, but at least 20 times I've had instructors say, we performed an experiment. We told students that they could have a free copy of this book as an ebook, and oddly enough, most of them then go to the book store and want to buy a hardcopy of the book. I don't know if you've experienced that as well, but that's at least what we're seeing right now. Will that change perhaps? Probably. And that doesn't really play well with the notion of not reading books, but it's interesting to think about giving something away free.

All right, Web 1.0 – and by the way, when we talk about social media, social media and Web 2.0 are basically the same thing. Web 1.0 is sort of the Internet that we have come to know, and on Web 1.0, a website basically gave you a brochure on the Internet, remained there, was fairly static. You could point people to it. Did some great things but it was still a static brochure on the web. Web 2.0 is dynamic. It's about content management. It's about developing relationships. It's about utilizing these various tools to communicate, to collaborate, to educate, to entertain, and to engage your particular audience.

All right, you've heard me lecture enough. Let's actually look at some good stuff here. All right, what we are looking at – you want to refresh that? Thank you. What we are looking at is what we call an author page that we develop for authors and publishers and we basically created this in 24 hours. We created it for this particular meeting, and we have social media embedded into this particular tool and we're going to show you how that works. Holly is refreshing us right now. And we're going to show you a little bit about how this may serve as a model for you. For us, this is a template that allows us to embed a number of different things into this, and we're going to start with – thank you. Thank you, Holly.

I basically took the information that's available – and we don't appear to have audio. Well, I'll tell you what you would hear. What you actually see me doing is welcoming you to an author page being presented at the Textbook Authors Association. It's talking about the value of interacting with your particular crowd, your readers, your audience, if you will. And this was produced as I said within 24 hours. By the way, we'll go to – is the speaker off? And I'm a Mac guy so of

course finding the speaker – Holly, if you know how to turn the speaker on, I'll let you do it. Actually if I could get – whose computer is this? I really would like to get the sound if at all possible, and I'm just not sure how to do that on this machine.

So while we wait I will show you another example on this particular page. All right, if you look right over here in the left-hand column, it says My Twitter Updates. I want you to write this URL down, [www.twitter.com](http://www.twitter.com). I won't give you a live demo of this, but Twitter is another application that either via the web or via a cell phone, via with an instant message, I can actually send an update that will appear on my website. This may be difficult for you to read – thank you, sir. We're just trying to get the sound on if we can. We have it plugged in so we've got the sound.

M: Oh, you need sound?

BRAKE: Yeah. Twitter is T-W-I-T-T-E-R. And you'll notice that the first Twitter posting is at the TAA listening to an interesting session from Google. Check out Nole. (sp?) You can see my last Twitter update was on a plane to Las Vegas, speaking at TAA about social media. So you're literally getting a history or a record of things that I've been doing. Now, that can be used not just to be posted on your website, but you can actually update your particular network. One of the things I'm encouraging authors to do is to use this to communicate with their advisory panel or their own network. Imagine Twittering 20 people who have some kind of an interest or a stake in your book. Your own review panel perhaps. And say writing chapter eight on the value of derivatives. This would be a finance book. Really looking for some good examples of X, Y, and Z, and Twittering that to your network and getting responses. Twitter is a great way to communicate and to collaborate with your group.

M: I'm still not quite sure what I need here. Is it S video?

BRAKE: I think it is.

M: (inaudible)

BRAKE: All right, well, I can do it without it if we can just get back to this screen.

M: Check one other thing here and see. Nope. Sorry.

BRAKE: That's all right. That's all right. We have a handout for you and it will have the URL for this and if you actually go to this site, and I would encourage you to do it, you'll be able to see all of these things live and listen to them. But I'm going to take you down here to another page. We work with our authors and publishers and we focus on something we call the ACCESS model. ACCESS is an acronym for audience, concept, competition, executive, sales viability, and social networks.

And that is a formula that pretty much boils down to what you as authors need to focus on to be successful.

Let's go to the audience column just briefly. So here on the audience page I've actually got some of the authors we've worked with, and you can see a video of them talking about the audience for their book. We've got podcasts built into this. There's a link to my blog and there's actually a photo stream that we're taking photographs here at the Textbook Authors Association that will be posted there. Now, this is not really for promotional purposes although it can be. I know we have an author here who does an environmental science book from Portland, Oregon. Where did you go? I published environmental science books for years and one of the things that I was thinking about in terms of a way that this could be applied is that we always had instructors and students in different regions of the country who were interested in regional flavors, regional things that happen. And wouldn't it be interesting to have a network of instructors with their students who actually go out into the field and create YouTube videos of something that is unique to Pennsylvania or to Oregon and actually have that shared on your site. That'd become something free that you can give away. By the way, free does not mean test banks and instructors' manuals. Those are entitlements. When I'm talking about free, I'm talking about something that is free that you can do for your particularly audience that adds value. And if I were advising you in environmental science and you wanted to do something similar to this, I would say look at solving that particular problem and involving your network in creating these videos. It could be even a podcast of somebody going into the field. I was talking to somebody the other day who has an author who is an archaeologist who actually is recording his voice as he's traveling to his destination, and these are going to be a series of podcasts that he's making available free. Uncut by the way. That instructors can either use them as they want or they can feel free to edit them and drop them into their lectures on campus. So it's one more example of how social media's being used.

And I am really sorry that we don't have the sound here because there are some good things that I wanted to show you. I'm going to pop back up here, but again, the thing that I want you to see is that we've got the YouTube videos, the podcasts or the MP3 files, a link to your blog, and photo stream. And these are just a few of the applications that you could put into your particular site. Again, for us these are called author pages but they're relatively easy to do once you develop the right format.

All right, I mentioned earlier that it's about deciding if you want to communicate, collaborate, educate, entertain, or engage. And actually you can do all of those at the same time. But I wanted to talk a little bit about communicating. How many of you are familiar with Skype? All right. You can actually have an extension or a plug-in where you can put Skype onto your author page. For those of you who are not familiar with Skype, it is a voiceover internet, it's video, it's instant messaging. I have a Skype account so if you wanted to and you were on this page, right now

I'm offline because I'm obviously here, you could Skype me. You could send me either an instant message or there's a little icon where you click on the phone and the phone starts to ring. If you're making notes of that, it's Skype.com, www.S-K-Y-P-E.com. One of the things that Skype allows you to do is to have collaboration over the internet. You can actually have video conferencing and audio conferencing. And again, another thing that you might consider doing with your own network of reviewers and advisors for your book.

Let's go to collaborate. And I think it's educate I'm looking for. All right, if you have a chance, do look at this particular video. This is a student produced video for an operations management book. This is for John Wiley & Sons. Here's what John Wiley & Sons were looking at. They wanted to produce video for this particular book. Video as you know is very expensive. What we helped them to do is we sat down and talked about how we could collaborate with instructors and students and produce a video contest, that students would actually produce short videos on a particular topic in operations management and those videos would be judged by a group of instructors, and then all of those videos would be made available – free of course – for anybody who's teaching the course. Now, the net effect of this was we had over 35 entries, some excellent videos. And there were some that were a little questionable, but the bottom line, there were some excellent videos, and we did a focus group with the instructors who were involved and they felt that this was an excellent collaborative tool, a great way to do cooperate learning with their particular students.

It's worked so well that Wiley has decided to do this every semester, and so rather than now paying \$1000 per finished minute for their video, they've turned this into a collaborative exercise with instructors and students on campus. So at the beginning of every semester, instructors are able to tell their students about this contest and actually assign teams to develop these particular videos. And it's something that is then therefore able to promote the book with that.

All right, and you can use it to entertain. How many of you have seen a *Will It Blend* episode? We don't necessarily need sound for this so I'm going to show it to you. Familiar with *Will It Blend*? OK, there's a company in Utah. They make blenders. They really wanted to identify or help promote how powerful these particular blenders were. So one day the CEO of the company in an effort to demonstrate just how powerful they were took a rake handle and he went into the laboratory and he took one of his blenders and he actually shoved that rake just as far as it would go and it actually pulverized it and turned it to sawdust. He videotaped that and he put it up on YouTube. If you've got a blender that can make a smoothie out of a rake, you know you've got something valuable. Well, now he does a series of these. This particular episode, he takes an iPhone and it's called *Will It Blend*? Well, let's see. I'm just sorry you can't hear the sound. This is the CEO of the company. Another episode of *Will It Blend*. There's the iPhone. Here's an instant replay. Slow motion.

M: Do you know if the iPhone was (inaudible)?

BRAKE: If the iPhone was what?

M: Rigged. Was it rigged?

BRAKE: No. Somebody's got to help me get sound here, right?

F: Well, I just wondered if maybe the volume is – no. So where's the sound icon? I think it's going. Oh, wait. There it was.

BRAKE: Now I just see, you just had it. You just had it.

F: It was there, right? Because I – there.

BRAKE: Yeah. Oh, there we go.

F: It's only coming out of here.

BRAKE: Yeah, I'm going to solve that. (inaudible) need to hear it.

VOICE ON VIDEO: That is the question. (music plays) I love my new iPhone. It has –

BRAKE: I don't think you're going to be able to hear it. I am so sorry for this.

VOICE ON VIDEO: – that is the question. Let's find out. (inaudible)

BRAKE: I'm trying to get the volume up.

M: Maybe you can reenact it.

BRAKE: Yeah. If I had a blender, I would. Believe me.

M: (inaudible)

BRAKE: That's fine. Well, one of the lessons that's really important here is when you do these, you should absolutely make certain that it works before you go on. So there's entertain.

And engaging your audience. There are various ways to do that. I mentioned to you earlier Dallin Oaks and his wordplay book. Take an opportunity to go to the site, folks. Take a look at it. We've got some handouts that Holly McAllister will pass out. In addition to being a former editor and publisher, I've also become an author. Recently I signed a contract with John Wiley & Sons – by the way, very interesting to be an author. I have a completely different view now on these international royalty rates. OK, so don't tell me about transfer pricing tied to the T

bill and might be happening in Washington DC on a particular date. This is not some specialized priestcraft that you can practice and that I have to pretend that I'm unaware of. We're not going to take a 7.5% royalty for international sales, so it's kind of interesting to be on the other side of the table there. But –

M: (inaudible)

BRAKE: Better?

M: Much better.

BRAKE: Much better. Thank you. The book is called *The Social Media Bible*, and one of the things on the handout is something that we call a dodecahedron. It's actually a three-dimensional paper model that if you don't want to do it yourself, have one of your kids or grandchildren cut it out. A dodecahedron looks kind of like a buckyball, and on the face of each of these, on each face, you will see what we call the Social Media Ten Commandments. So if you're not sure how to employ social media in your life, make the dodecahedron, roll it, and you'll see for example thou shall blog, thou shall upload photos, thou shall podcast, thou shall set Google alerts. By the way, when he was talking about Google alerts, it's a fabulous way to do research. I have about five or six Google alerts that I set for the term social media, Web 2.0, crowd sourcing. I'm always a couple weeks ahead of the chapter that I'm actually writing using Google alerts to gather information on those particular topics. We heard it earlier. I highly recommend Google alerts as a tool to use. Most of all, you want to be creative.

Folks, I apologize for the technology here not working as effectively, but let me tell you, it does work. When you have an opportunity to go to the website and hear the sound, what you will see is that with social media, you're able to treat yourself as a brand. You're able to use a number of different tools – and it can be a little bit overwhelming. Social media can be a little bit like a Las Vegas buffet. There's so much there that even a few ounces of everything will probably make you sick. And you don't want to load up on the shrimp either because that will make you sick. What you want to do is experiment with a couple of things. For you it might be blogging. It might be YouTube. It might be Skype. But try one or two things and gradually experiment. Get your website. Start blogging.

We're going to be around for a couple of days. I'd love to chat with you more about what you can do as authors, because again part of the reason I started Content Connection was not to service publishers exclusively but to work with authors. In fact we've started a new division of Content Connections called author bound which is exclusively for authors and we work with the authors to help them bring their work about.

So I am going to with that conclude, ask if there's any questions, and you've been a very patient audience. Thank you. Question?

F: In doing all of this (inaudible) what is the best way to keep (inaudible) secure? I mean this sounds like an invitation to (inaudible) or whatever.

BRAKE: Well, the question is in doing all of this social media stuff, how do you keep your particular environment secure? I don't think that because you're building a website, you're not necessarily opening your computer up to hackers. That's really not the issue. And not being a technical expert on that, I'm probably not further qualified to answer that question other than to say that your biggest risk is probably sharing information. Most authors I talk to would be concerned about losing control, copyright. If we give it away free, are they actually going to buy the book? Most of those fears haven't been realized.

Other questions? All right. Ladies and gentlemen, thank you. It's good to be back at the TAA.

(applause)

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