



ANNOUNCER: Welcome to a podcast of Beyond the Book. A presentation of the not-for-profit, Copyright Clearance Center. Copyright Clearance Center is the world's largest provider of copyright compliance solutions. Through a wide range of innovative licensing services, and comprehensive educational programs for authors, publishers, and their audiences, in academia, business and research institutions.

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Q: Hello, my name is Chris Kenneally, Director of Author Relations for Copyright Clearance Center, and welcome to a special edition of Beyond the Book, a program we are doing in conjunction with the Independent Book Publishers Association in helping to preview their upcoming Publishing University 2009. Joining me on the line right now is Lissa Warren. Welcome Lissa.

A: Thank you.

Q: Lissa is Vice President and Senior Director of Publicity for Da Capo Press, as well as the author of a book called *The Savvy Author's Guide to Book Publicity*. And can you guess what she's going to be talking about? She's going to be talking about publicity and marketing when it comes to book publishing. For a program publishing you call the Choreography of Big Sales and Marketing Campaigns. I suppose the emphasis would be on big there.

A: Exactly.

Q: Nobody wants small sales, Lissa.

A: This is true. (laughter). Especially in this economic climate.

Q: You'll take what you can get. (laughter).

A: Yes, you got it.

Q: Right. Well, Lissa's going to be joined by Peter Costanzo, who is the Director of Online Marketing for the Perseus Book Group. And together they're going to be

addressing something that's obviously of concern to anyone in book publishing. And that is the successful creation, coordination, and management of a book's marketing sales, publicity and internet campaigns. And clearly success can mean the difference between modest sales and thousands of dollars in book sales.

So, really what I hope Lissa can try to do is give us a taste of what you'll be talking about. And in particular, maybe a couple of tips people could take away right now, those out of the box examples and war stories that kind of point people in the right direction.

A: You bet.

Q: And, Lissa, it's a fast moving world out there. Some of the old ways of going about publicity and marketing still are viable. Some of them less so. What kind of media is proving to be most effective in generating book sales these days?

A: Well, we seem to be such a visual society these days that I would have to say, and I guess this probably won't surprise most people, national television is a great way to go when it comes to getting news out about your book. Even though we think of reading as a sort of quiet, personal pastime, you really need to go big, and go public, and get your authors out there on national TV. So it's everything from morning shows, like *Good Morning America* and *The CBS Early Show*, to afternoon shows like *Oprah*, to evening news magazines like *20/20* and *Dateline* and everything in between.

Also, if you're not able to get national, you've got to get local television. Of course, that's not something that's doable for every author and every book. You can't get everybody on the *Oprah Winfrey Show*. So, I advise all of my authors, and I tell my colleagues that sometimes we need to go for length over strength. If you're not able to get those big national television hits, get a lot of local ones. If you're not able to get any television at all, try to get a lot of radio.

And remember, too, that it's not just the national channels and publications that matter anymore. Niche shows and niche publications can also be quite important to a book's campaign.

Q: Well, you know Lissa, you and I have spoken in the past and it's been a few years. And in between that we've seen the emergence of YouTube, for example. And I wonder, as a way to help you when your publicist, or even if the author themselves is doing the work, as a way to help introduce them to the television newsroom, posting a video excerpt, a quick interview online make sense.

A: It absolutely does. It's very important to do that these days. Just to give an example, we have a book called *I Am Potential*. It was written by a young gentleman named Patrick Henry Hughes in Louisville. And I was able to secure the *Today Show* for him, because I was able to send them a link to video of him on

YouTube that convinced the book's producer at *Today*, that yes, he is somebody who would perform well on camera, and that it would make for a good story.

But I've also had authors who generated book trailers themselves, and have put them on YouTube and elsewhere, on their own websites, and have just sort of let them go viral, and sent links around to friends and family and others who would get the word going.

A good example of that is a book we're doing right now called *Jet Pack Dreams*. It's by a guy called Mac Montandon, and it's all about jet packs. And he has sort of a little video history of jet packs with him as the narrator of it. It's up on his website, and I've been able to point media to it, and he's been able to use it to get the word out virally.

Q: Jet packs, you mean those things from *The Jetsons* or something like that?

A: You got. Jump on and fly around.

Q: I think that would be fun to watch. And I think actually that probably points to a kind of underlying element here. Is that with the video demonstrating to people the visual part of it. Imagine looking at some vintage footage of proto jetpacks and all of it. That's fun and that's what TV newsrooms is going to relate to.

A: Exactly.

Q: But it's also important that you mention the viral piece and that's the web campaign part. So you've got YouTube is one element. What else is important when you're putting together a web campaign that's going to be successful?

A: Well, I think you need to sort of take a three pronged approach to any web campaign these days. The first prong is the media website. Places like Salon.com, Slate.com, those are places that have really well established audience already, and you might as well try to tap into them.

The second possibility is niche websites. Ones that are specific to the books that you are trying to promote. For example, if you are a doctor and you've done a book on heart disease, try to get the book recommended by the American Heart Association website, if they have a resources section or something along those lines. Go to them and see if they'd like to post a canned Q and A with you, or even do an original Q and A. Offer them a section of the book that they can post on their website as an excerpt.

And then the third prong is blogs. And that's where we've really seen in the past five years or so a ton of growth. There are all different kinds, there are ones like the blogs on the Huffington Post, what – where they're looking for authors to blog for them on a regular basis about whatever area of expertise their book is about.

And then there are also literally blogs. Blogs were people just review a lot of books, recommend books to each other. Often have authors come on and guest blog for them.

And then, of course, there are also general blogs, you know, personal blogs by people who just want to sort of share what they're reading and what's going on in their lives. And many of them are happy to write about books every now and then.

Q: What about the timing on this? Does the marketing of a book today begin when it gets published?

A: Well, to some extent it still does. I think with the consumers it absolutely still does. We don't want too much of a campaign to start before the book is actually in stores, because that means that people will only have the option of pre-ordering on Amazon.com, and not everyone shops on Amazon.com. And not everyone is comfortable pre-ordering on Amazon.com, even if they do shop there.

That said, for publicity, you do absolutely have to start a good three to four months in advance trying to reach out the trade publications like *Publisher's Weekly*, *Kirkus*, *Library Journal*, *Book List*, making sure that they have the materials they need early on to assign the book for review.

And then, of course, you do have to start hitting some of the really big national television shows three to four months in advance. Even some book store these days are booking events three to four months in advance. Harvard Book Stores here in Boston, for example, is incredibly competitive, and they book very far in advance.

Q: Yeah, I would imagine they do. And as you say, the competition is only getting tougher. I was thinking, too, that for the authors, or perhaps for the people in the publicity departments for the publishers, being able to start talking about a book and softening up the audience and building community, that has to begin before the actual publication date.

A: Yes. And certainly our sales reps are very helpful in that regard. They take early materials, even if it's just catalog copy and go to their bookstore accounts and sit down and start getting them excited about the book. And the news sort of spreads from there.

Another thing we try to be really (inaudible) about doing here is we try to let *Publisher's Weekly* and *Publisher's Lunch* know every time we acquire a book. Any big title that we sign by any big name author, or even a first time, unknown author who's book we're just really excited about, we try to get a mention in *PW's* deals column. Or let *Publisher's Lunch* know so that they can not only put it in their e-news letter, but put it in their database on the web, too. That is a good way of starting that early buzz.

Q: Right. You've been appearing at Publishing University for a number of years now. And I wonder whether this is a common question, I imagine it is. Publishers have a certain window that they can sell the book in as new, and yet they obviously want books to have some lasting value. Once a book is selling well, how do you maintain that level of interest and that level of activity?

A: It is always the trick to try to do that. We're sometimes able to get that pop, and then it's harder to kind of keep those sales consistent at a high level. I think one thing that can help out a lot is ads, I'm not a big fan of the launch ad. I don't think if you just have an ad that you run the first week before any media coverage has happened, that that's going to help a whole heck of a lot.

But, I do think if you have a book that is working, that is selling, that you have gotten some good media for, that is an opportunity to take some quotes from excellent reviews, put them together in an ad and place it in a strategic place. Whether that is a *USA Today*, just because of the number of eyeballs they get, or the *New York Times*, because of the number of eyeballs. Or perhaps it's a niche publication. We do a lot of military history books, and we do a lot of music books. And sometimes we advertise in military history magazines and music magazines, because we want to get to exactly the right audience for the book.

And then in addition to adds, I think another thing that you really need to be diligent about doing is let your sales force know about that success. Let them know that it's selling. Sometimes they're so focused on promoting the next list to the bookstores, that they don't notice when something is actually current and working. So, put together a sell sheet for them, and e-mail it to them so they can just, with a couple keystrokes, forward it to their accounts, their bookstore accounts. And encourage – you can use that then to encourage those accounts to reorder, to stock up.

Q: That's a really good point, and one I can – as you say, I can imagine happening without people really meaning to have it happen. That in the excitement about a new catalog, forgetting that there's a book out there doing some consistent monthly sales, and wanting to keep that going.

A: Exactly.

Q: What about the role of authors in this process? Again, I would imagine over the time that you've been working on this, and your book *The Savvy Author's Guide to Book Publicity* is – has been out there for a while. And I imagine because of all the things you know, doing pretty well over that time. But you must have done some things, or seen some things, rather, change as far as the author's role in publicity. It's not just a hand-off to folks like you anymore. It's a hand back to the author. Tell us about that.

A: I think that authors need to be very proactive these days. They need to be involved. They need to be a partner in their publicity campaign, not just a recipient of their publicity campaign. There are a lot of different ways that they can do it. One thing they can do is try to help out behind the scenes however they can. It might be that they could help the publicist put together a fantastic press release. Or perhaps a canned Q and A, or a one page bio that really positions them as the authority on whatever topic their book is about. Or it might that they just take time to write down all of their own media contacts, and those people's phone numbers and e-mail addresses, and physical addresses, so that the publicist can mail books to them, and contact them, follow up with them, see if they'd be interesting in having that author on their show, or when they're doing something on the book in their publication.

And then another way that authors can be very helpful is just be available. I say that a good author is an available, agreeable, accessible author. A triple A author. And a big part of that is them just being able to do interviews when I'm able to set those interviews up for them. It might mean that they need to take that vacation time that they've been saving and use some of that time to promote their book. I need to be able to get to them quickly, also. If I have a producer who calls me in a panic saying I need somebody for *The Today Show*, somebody else dropped out, if I can reach my author on my cell, or via e-mail, and get a quick yes or no from them, that will help me. Because if it's a yes, that's an opportunity that I can take advantage of. If two or three days go by before I hear back from them, it's a missed opportunity.

So helping behind the scenes, and being very available and accessible. And then also, I think it's important for authors to let their publicist know when there's something going on in the world, something in the news that they can speak to. So, that I am then able to quickly get their thoughts on a particular issue, and pitch them as an expert on that issue. It's not enough anymore to just pitch a book. You don't call a radio show or a TV show these days and say do you want to have so and so on to talk about their book? Instead you call them and say, do you want to have so and so on to talk about this issue. And the book then becomes sort of what makes them the authority on that issue. But the book itself is not the pitch. And so you need to have authors very involved in letting you know what's going on in the world that you they can speak to.

Q: And there's nothing that makes a publicist tear his or her hair out more than having an opportunity and not being able to do something with it.

A: Definitely. It's one of the more frustrating aspects of the job. (laughter).

Q: I'm sure, and I've been there myself. And particularly when you know an author or a client is particularly right for that interview. To not be able to get in touch with them, or being frustrated in getting them to return a call. So, folks, if Lissa Warren is calling you, take the call, or return it right away.

Lissa, thank you so much for doing this. It's a great little preview. I know that people thinking about attending Publishing University will want to put this down as one of those must see programs. And we look forward to seeing you there in New York next Spring.

As we mentioned, on the call today, Lissa Warren, the savvy – author of *The Savvy Author's Guide to Book Publicity*. She's also Vice President and Senior Director of Publicity for De Campo Press. And she'll be joined at a program called The Choreography of Big Sales and Marketing Campaigns by her colleague Peter Costanzo, Director of Online Marketing at Perseus Group.

We thank you very much, Lissa, for joining us.

A: Thank you, Chris.

Q: And we look forward to seeing you, as I said, in New York this Spring. This is Chris Kenneally, for *Beyond the Book* and the Independent Book Publishers Association. And hoping you'll join us for more sneak previews of the upcoming Publishing University 2009 coming to you on Beyondthebook.com very soon. Thanks for listening.

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