

BEYOND THE BOOK
PUBLICIZE THIS BOOK
CONFERENCE CALL

OPERATOR: Welcome and thank you for standing by. At this time, all participants are in a listen-only mode. After the presentation, we will conduct a question and answer session. To ask a question, please press *1. Now I will turn the meeting over to Mr. Chris Kenneally, the Director of Author and Creator Relations at Copyright Clearance Center. Sir, you may begin.

KENNEALLY: Well, thank you very much operator, and welcome to all of you. This is a very special *Beyond the Book* program presented by Copyright Clearance Center. And we've got people from literally across the country joining us so I'll say good morning and good afternoon, and welcome on board our two panelists, Lissa Warren and Traci Bisson. Good afternoon to you both.

BOTH: Good afternoon.

KENNEALLY: We've called this program "Publicize This Book," and really this is something that I believe that many authors now realize, that the last word on their writing isn't between the covers of their books, it's to be broadcast on cable or the airwaves, carried by the Internet, and appearing in newsprint. It's all about publicity today and ensuring that your work gets the greatest possible audience and the most attention you can find for it. And that really helps you to earn a reward for all the hard work of the writing.

We're going to do separate interviews with both Lissa first, and then Tracy, who come to us from two very different perspectives, but I believe with complementary experiences about publicizing books and authors. And as the operator explained, we will be asking you for your questions and we hope you will participate. Take some good notes and I hope you enjoy the program.

And first I want to introduce Lissa Warren. Again, good afternoon, Lissa.

WARREN: Hi.

KENNEALLY: Lissa is currently Senior Director of Publicity at Da Capo Press, which is a member of the Perseus Books Group, and she has worked in the publicity department of several prestigious Boston publishing houses including David R. Godine, Houghton Mifflin and Perseus Publishing itself. She's an experienced promoter of both fiction and non-fiction with particular expertise in business and biography, health and history, poetry and parenting, sports and science and music. Some of the best sellers she's worked on include *The Clue Train Manifesto*,

Greenspan: the Man Behind the Money, *Smart Mobs* and *Faster Than the Speed of Light*, and most recently, a book that was on the cover of *The New York Times* book review section, *Though the Heavens May Fall*.

Ms. Warren holds a bachelor of science in English education from Miami University and an MFA in creative writing from Bennington College. So she's actually a publicist but an author herself. Her poetry has appeared in a number of really prestigious poetry journals including *Oxford Magazine*, *Black Warrior Review*, and *Verse*. And she's been quoted in many inside publications for the industry including *Publisher's Weekly*, *PR Week*, *Book Publishing Report*, and so forth.

So quite a lovely background, and a terrific book that you wrote yourself, which we can talk about in just a bit, Lissa, but again, welcome. And let me start with a question that sounds obvious when you ask it, but isn't talked about quite as much as it should be, and that is that the first word in press relations is the press. And so I think we need to know something about the press and their behavior, and what that means to book publicity itself.

Can you tell us what it is that you understand about the press and how they work today?

WARREN: Sure, I'd be happy to. I think it's important for any author to always keep in mind that the media, both print and broadcast media – broadcast meaning radio and television – that they are bombarded by pitches from publicists. And even more so, they are absolutely, literally bombarded by books – books flying off the shelves at them in their various offices.

So I think you always need to keep in mind, as an author, that you need to make their job as easy as possible, because these are busy, busy people. One way of doing that is anticipating their needs, whether it is getting them a copy of your book far enough in advance of pub date for them to really do something with it, whether it's quickly getting them the cover art that they need, or your author photograph.

Perhaps it's providing them with a list of interview questions so that rather than having to read your book and create their own questions, they're able to just use what you've given them. And that can really give you a leg up ahead of any other book authors who are out there who might be having similar "products" to give to them.

So I think you need to always think about, what can I do to make this person's life easier. And you really need to have a customer service mentality toward dealing with the media.

KENNEALLY: Right, I think that's a really good point, that customer service – you referred to some of the really basic things, but it's being responsive, it's answering

your e-mail, it's checking your voice mail. I know I was a journalist myself for a number of years, and there's nothing worse than working on deadline and really hoping to get a quote from somebody who you think would be terrific for the story, and leaving a message, and never hearing back.

WARREN: Absolutely. And you have to be willing to be available at a moment's notice, whether it's for print deadline for a newspaper or whether it is heading over to your local NPR – National Public Radio – affiliate to do a show that's halfway across the country when they only call you a half hour before. You have to be very versatile, and you have to always be someone they can count on. If you say you're going to be there for an interview, you need to be.

KENNEALLY: And you know, I think that that helps you to build a reputation with the press, with the individual reporter himself or herself, because they'll come back to you –

WARREN: Absolutely.

KENNEALLY: – if they know that you've been responsive. But just in general, it will build a kind of a snowball effect. And I think it's interesting that on the one hand they are very, very, very busy people, but because they are my people – as I said, I was a freelancer for many years, I can say this – deep down inside of almost every journalist is somebody who's a bit lazy and –

WARREN: (laughter) I'm glad you said it, not me.

KENNEALLY: OK. Right. We wouldn't want you to say that. By that I mean – and you've just touched on it, but talk a bit more about having material prepared, these questions, and talking points, and so forth.

WARREN: Sure, you bet. One thing I always do with my authors is I send them about 10 questions that I've pulled from the material in their book. And sometimes rather than have me do it, they're even happy to write 10 questions by themselves. And then I ask them to answer those questions in maybe five to seven sentences each, and we make a little Q&A – question and answer – that goes in the press kit.

And the media is able to read that Q&A and get a very good feel for what the author can discuss and also a bit of their voice and what they'd be like to have on the radio, for example. And sometimes when my authors can't take the time to answer those 10 to 15 questions, I at least provide those questions to the media so that they don't have to create them.

And then I also ask my authors to pull together a page or two of talking points, just some of the key ideas that are in their book. Often it takes the form of sort of a top 10 list. Top 10 signs that your child's day care center may be inadequate, or top 10 ways that companies can really spur corporate growth.

And those go right in the press kit and are used by the media when they're formulating their questions, and when they're evaluating, whether they want to have anything to do with the author, whether they want to do some sort of item about the book.

KENNEALLY: Well, right. And it shows a kind of an organization and a preparedness that is probably going to be a – help to raise the credibility level for this particular author and their work.

And it strikes me, too, that when you're talking about broadcast reporters, whether it's radio or TV, unless they're doing an extended interview, they're going to be looking for a soundbite.

WARREN: Absolutely.

KENNEALLY: I know that's what I was looking for in television. Can you define that, as you've experienced it? What makes for a good soundbite?

WARREN: I think catch phrases are always good to have. For example, we did a book called *The Irreducible Needs of Children*, and the term "irreducible needs" meaning a child's basic needs, really caught on with the media, and time and time again they would ask in interviews, so what are a child's irreducible needs? Define the term, irreducible needs.

So I think that's part of soundbiting, having those little catch phrases, and it may be something that's in the title of your book or in the subtitle of your book, or it may be something you need to pull out from a chapter heading or from the body of the chapter itself.

I think you also just need to develop the ability to speak succinctly, not to ramble.

KENNEALLY: Well, I found when, again, I did TV reporting that I was looking for the particular person I interviewed to tell me some kind of a story, something, as you said, pithy but almost anecdotal that the viewer could relate to. I could get the facts in, I could get the details across in my voiceover, but it was the way that the particular subject related to the audience that I was hoping to find.

WARREN: Examples and anecdotes, personal stories, they're always helpful.

KENNEALLY: Right. Is more – and you've worked in publicity for a number of publishers over a decent amount of time – is more expected of authors today, when it comes to their own book publicity, than ever?

WARREN: I think more is expected because more books are being published, and publishers are sort of throwing spaghetti against the wall and seeing what sticks when it comes to books.

I can tell you very candidly that when we are evaluating a book for acquisition, in other words, before we've actually signed it and agreed to publish it, one of the things that we look at is the author's publicity ideas and media contacts. And I, as the publicity director at DeCapo, actually sit on the editorial board to evaluate that potential. (multiple conversations; inaudible)

KENNEALLY: So you think – yeah, I'm sorry Lissa. Are you expecting to see, I mean, you and the editorial board, expecting to see within a proposal a section on publicity ideas?

WARREN: Absolutely. Yeah, I really am. I like to have an author who has an awareness that they need to gear their book, so that it's not only of interest to a reader, but so that it's also of interest to the press.

KENNEALLY: That's quite interesting. What has come to the fore in the last few years, of course, is the Web as a way to communicate and as a channel for sales and so forth. Can you talk about some of the best ways for authors to use the Web in book publicity?

WARREN: Sure. I think one key thing is to target those Websites that do book reviews. Salon.com, for example, is one really major one. Slate also does reviews. Things like CNN.com and MSNBC.com, they all have tremendous readerships, lots of viewers, and they all review books, so a review there can really do something for you in terms of lighting sales on fire.

I think it's also very important, once you get reviews, to blurb them, meaning pull out the maybe 15 or 20 most laudatory phrases and words in that review and send those quotes to Amazon.com, because so many people shop for books these days on Amazon. I think you also have to try to think of sites that are smaller but very much appropriate for the topic of your book, particularly if your book is non-fiction.

If it's a business book, you should be going to business sites like 800CEORead. If it's a health book, you should be going to sites like WebMD.com. Go to them for reviews, go to them for articles, also go to them for chats because a lot of Websites these days do chats.

And think about the blogs that are out there, the Web logs of the world. There are a lot of them and some of them are very good and some of them are more what the blogger ate for breakfast. The ones that focus on books, like The Elegant Variation, and Maud Newton, and Beatrice and Bookslut, they get lots of viewers. If you can get them talking about your book, it can really start buzz on the Internet

for your book. And if you want to know whether your book is being discussed on Web logs, just go to OnFocus.com/bookwatch and they actually have a top ten list of books that are being blogged about.

KENNEALLY: Well, yeah, that's all great, and just because I know people will ask, we will make sure that we'll have available a list of those various URLs that you just gave out. So everybody can just write to us at *Beyond the Book* at Copyright.com and we'll be sure to get them that list.

But let me ask you about the other side of it. You're talking about going out to Websites all over Internet space. And authors need their own Websites themselves.

WARREN: That's right.

KENNEALLY: Are there are some essentials there and a few quick points you want to make about the author's Website?

WARREN: Sure, I think it's very important to have an author photo, because people are trying to connect with you as a person. You need to have the cover art for your book, so that when they walk by it in a bookstore, they see it and they go, oh, that's the one that was on that Website.

You need to have your contact information. An e-mail address will certainly suffice, but your fans do need to have a way of getting ahold of you, and the media that looks at your Website, they also need to have a way of getting ahold of you. And you need to respond and you need to check that e-mail frequently.

I think it's best if your URL is either your name or the name of your book. Don't try to be too cute with your URL, you don't want to make it hard to find.

Have a section of your Website where you can post reviews in their entirety, or link to reviews, or blurbs from reviews. Have a list of all of the events that you're doing, whether they're at book stores, or conferences, or wherever they may be.

And most importantly, update your Website frequently because you don't want someone just to go to your Website once, you want them to keep coming back. The only way they're going to come back is if you have new material for them to look at.

KENNEALLY: Right. As a friend of mine once said, by definition, a Website is always under development. You can't just publish the Website and leave it there. But what you've just talked about really are the assignment of the author at this stage. Right? Publishers expect the author to create that Website unless we're talking about Bill Clinton's book or something like that.

WARREN: Every once in a while we have a really big author or house author, meaning someone who's done a lot of books with us, and in those instances we will create a Website for them, but those are the exceptions, not the rule. Generally speaking, our authors do create their own Websites. And we link to them from the DeCapo Press Website.

KENNEALLY: Well, it sounds like you've got a lot of experience. We do want to mention your Website which is Lissawarren.com, and your book, *The Savvy Author's Guide to Book Publicity*. What's really neat about your site, I think, is you've got something there where we can hear you talk.

WARREN: That's right.

KENNEALLY: Why did you chose to put something – an audio file up?

WARREN: I think it's important for people to get an idea of what an author sounds like. I think that's why we, very often, go to bookstore events, and that's why we tune into them on the radio. You want a sense of the person, and I think the human voice does that.

KENNEALLY: Let me ask you one last question, and we've got so many more, so I'm sure we can come back to you. But the press can be, at times, difficult. I'll put it that way – diplomatically speaking, they're difficult, but some might say abusive or use other even stronger terms. And this is something I think a lot of authors worry about. What if somebody's trying to attack me? What if they're trying to trap me or anything like that? Have you got some suggestions for handling that kind of a situation?

WARREN: Well, the good news is it really doesn't happen too often. Generally, it's in the host's best interest to keep everyone's mood good, both on air and all of their listeners. The O'Reillys of the world, the Howard Sterns of the world, I mean, sure, some of them can get pretty tough, and certainly there are some negative reviews that get written about books in various print outlets.

The best thing you can do is keep calm. If you don't let yourself get too upset about it, they are just going to look mean and nasty, so as long as you stay calm, you'll be OK.

I do suggest that if it is a print review and it is really negative and nasty, that you write a letter to the editor if there are factual wrongs that you can right, if there are errors about what you say in the book. Even then, you have to keep very calm in your tone. You cannot be belligerent. You can't let them get your goat. You have to just stay even-keeled.

KENNEALLY: Right, but at the same time, stand your ground. If your book is advancing some kind of a new theory, or an interpretation on recent events, or something like that, you don't want to be talked out of your position.

WARREN: Sure, absolutely. Voice your opinion and make sure that your opinion is clear and that they are not putting words in your mouth.

KENNEALLY: Well, Lissa, thanks very much. And as I say, we'll come back to you. But I now want to turn to our other panelist today, Traci Bisson, who is the co-owner and senior publicist for Bisson Barcelona which is a national publicity firm that specializes in campaigns and marketing strategies for authors, business professionals and companies.

She's got more than 10 years experience in marketing and PR, and has worked with individuals and companies in all stages of growth. Like Lissa, she's published work herself – articles on marketing, business planning, writing press releases, and other topics for a host of publications in the New England and otherwise. And welcome to the program, Traci Bisson.

BISSON: Thank you, glad to be here.

KENNEALLY: Let's start with something that's a particular – I want to say focus, but you've had some substantial experience in it, it's something that's increasingly the case for a number of authors, and that is self-publishing. It presents a number of publicity challenges for authors, and I wonder if you can talk about them. What is, for you, important to keep in mind if you are a self-published author?

BISSON: Sure, it's a great question. Self-publishing a book can gain an author additional credibility with the media, however, it does not guarantee that an author and a book will be reviewed or that they will be interviewed.

The self-publishing and print-on-demand industry has been tarnished a bit by the number of authors that have been pushing, for lack of a better word, bad work, through these channels. And by bad work, I mean that they have not taken the time to produce a well-written and a well-edited manuscript.

So these books have found their ways to editors and book reviewers' desks over the past years and have raised red flags due to how poorly written and edited they are. So this has created a challenge for authors who have produced a good piece of work to get media coverage and reviews.

So one of the things that I encourage authors to do is always to write about what you know, and this is especially true with fiction. For instance, I was talking to an author the other day who had written a fiction book that takes place on an airplane, and he had 25 years experience as a pilot, so he definitely writing about what he

knew. So because of this, this allows an author to rely on their expertise and their ability to educate others.

KENNEALLY: Right, and it gives them an opportunity to, if you will, to give an inadvertent plug to our own program, to go beyond the book. I think that often if an author is going to be interviewed, the journalist will want to speak with them, not only about the book itself, but about their own background, their own personal history. And that's very important.

Publicity is taken to mean so many things in this particular culture, but it comes down to people thinking that it means self-promotion. But I think that a point that's going to run through this whole program is that publicity that is only self promotion isn't particularly going to serve you very well. And talk about that if you would.

BISSON: It's not very marketable to the media as well, because the media always wants to know, what's in it for them and for their audience. They don't interview an author looking to self promote or to sell books, although that is always the author's ultimate goal.

So for an author, by positioning themselves as an expert in the industry and being aware of trends, current events in the industry, will be able to educate the media and their audience. So this makes them more marketable to the media.

KENNEALLY: Right, it's good to keep in mind that the author wants to be interviewed by a print or broadcast person because they have a book to sell, but the journalist is looking to tell a story, to report on something. And their interest is quite different than selling books for that author.

BISSON: Right.

KENNEALLY: How does an author go about trying to understand their audience? Is there some specialized research you suggest? What are some things that they want to know before they think about who they're going to be approaching and how?

BISSON: Well, it's really important to have a clear understanding of your target market and there's two ways you can break that down. You can look at the demographics which consist of age, marital status, income, things like family size, education level, and the psychographics of a market which is things like attitudes, values, lifestyles, and opinions.

So with this information, you can reach the media that reach your target market which, in turn, are the people who are most likely to want to buy your book.

KENNEALLY: And I think, you can tell me whether you agree, but for non-fiction, a great way to reach people and list their, reference them, one place in particular in

National Public Radio. I know that I've heard from booksellers that an interview on an NPR program really does help to sell books. But in general, radio is a great way to reach all kinds of audiences when it comes to non-fiction and public affairs. And I know from our chat before the program that you think radio is a very good way for authors to reach their audiences. And one thing in particular is that it's pretty easy for the author – you don't have to go anywhere.

BISSON: Right. Yeah, there are many radio stations throughout the country that have interview programs where authors can comment on industry trends, show their expertise, and a lot of times just talk about and read from their books. Radio can easily be done from the comfort of your own home or office. It is effective at reaching consumers.

So when considering radio as part of your publicity plan, again, make sure that you are targeting the stations that reach your market. I suggest preparing a key city radio plan and outlining areas of the country that would reach your target market. By that what I mean is take a look at the country as a whole and where are strong concentrations of your market.

For instance, if you are looking to reach the holistic health community, you might consider Burlington, Vermont, which has a strong holistic community up there. And what other parts of the country would also satisfy your needs for reaching that target market.

KENNEALLY: Right. So if you were doing a book on snow-shoeing techniques, you wouldn't want to be interviewed in Florida, necessarily.

BISSON: Correct.

KENNEALLY: Right. OK. Well, what's different about your work, Traci, is that you're not inside a publishing house, you're an outside consultant and that's a very different role. Can you talk about how that works, how authors, in general, may choose to hire an outside publicist, and what they should expect, and what kind of timelines they need to work with.

BISSON: Sure. I work with authors in a lot of the same ways that a publishing house would, so for instance, arranging media interviews, book signings, getting reviews, looking for unique and different promotional opportunities.

However, I also educate authors and help them to understand the process and what choices are available to them. And this usually happens prior to their manuscript being published.

So by understanding the different publishing options available and how, by choosing one method over another affects their marketing and publicity of the

finished product. It allows authors to have a more informed decision and feel more in control

KENNEALLY: What about the relationship that you would have contractually as an independent publicist? In very broad strokes, how does that work? And by the way, we should say to the audiences, I mean, there are a number of solo practitioners or small firms, but there are also firms, I'm thinking of one in particular based in Boston called Newman Communications – this is not a plug or an endorsement, but just as an example, and we had someone from that particular company appear on a panel a couple of years ago.

I mean, that's a fairly substantial sized public relations firm that does a great deal of work with publishing houses and with authors itself. But tell us about you as a small businessperson and the kind of business relationship you might have with an author.

BISSON: We work in two ways. We worked with the publishing house itself for the author or we work directly for the author to help them reach their professional and personal goals, whatever that might be. Everybody is very individualized, everybody has their own set of goals.

So it's working with them to help them meet their goals and to do whatever is best to market and publicize their books.

KENNEALLY: But there's like a typical minimum period for a contract? And how would the first month work, or the second month work, or that sort of thing.

BISSON: Because it takes time to build a campaign and to gain that awareness with the media and the consumers, we look at about three to four months. The first month can really be seen as developing tools that you would need, like a publicity plan, or maybe putting a media kit together, or getting a news release together. And then three months worth of implementation, putting that publicity plan to work using that as your road map to accomplish your goals.

KENNEALLY: And certainly the timeline is an important one to prepare as soon as possible. If you know the book is going to be published in June, and you would like to reach some monthly magazines, the deadline for the manuscripts from the magazine journalists would probably be no later than April, possibly even earlier than that, so you'd really want to be talking with the editors today for something that would be published in June.

So that starts to expand that timeline right now. And it's something that authors need to be aware of, even if they're just going to be doing a little bit of work of their own as far as publicity goes.

Well, thank you very much Traci. I think at this point, I'd like to catch my breath for just a moment, and bring along the questions from our audience, and turn this over to Operator Vicky there. She has questions.

OPERATOR: Thank you. We will now begin the question and answer session. If you would like to ask a question, please press *1. You will be prompted to record your name. To withdraw your request, press *2. One moment please for the first question. Our first question comes from Raymond Betts.

KENNEALLY: Raymond, welcome.

BETTS: Thank you.

KENNEALLY: Raymond, did you have a question for one of the particular panelists or is it just an open question?

BETTS: It's a particular question. I wrote a book which came out in May, and I've been trying to get publicity for it, and got very little support from the publisher. A very large publishing house and one that's called Rutledge. And I'm trying to wonder if it's too late at this point to pursue seeking publicity for the book, which I happen to think is rather good.

KENNEALLY: Well, (multiple conversations; inaudible)

WARREN: Did you publish the book with Rutledge in hardcover in paperback?

BETTS: It came out both hardcover and paperback. It's primarily – well it's sort of a – how should I put it, a hybrid book. It was primarily done as a reader for undergraduate college – undergraduate students, yet the book itself has appeal to a wide audience.

WARREN: Was it published simultaneously then in hardcover and paperback?

BETTS: Yeah.

WARREN: I was going to say that if you did it in hardcover with them in May, your best bet would probably be to wait until the paperback comes out and then really do an aggressive publicity campaign then, but since it is already out in paperback, I would say, go to it and see what else you can get.

I mean, the sad truth of it is, that for book reviews, there is sort of a two to three month window after a book publishes, and they're either going to review it then or they're not going to review it. Now that's not true, necessarily of some targeted publications with maybe some smaller circles, but that certainly is true of sort of the larger venues – *The Boston Globe* book review sections, and *The New York Times*

book review sections, and glossy magazines like *Fast Company*, or *Glamour*, or those types of magazines.

So I would say your best bet is to think about small circs, sort of grass-roots publications. They may even be newsletters, or they may even be Websites that would really be keenly interested in your subject matter and go after them.

I would also say that you can try to get some radio because radio is not quite as time sensitive, and the most important thing is for you to try to find a current events hooks, something that is going on the world –

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KENNEALLY: – noticed in the business marketplace. Traci, do you have any thoughts on that?

BISSON: Yes, some of the key things I'm thinking of – it's hard to give specific examples without knowing more about the book and the target market. But three key things that I would suggest is to know your competition so that you can set yourself apart, and a good exercise is to go to the bookstore or go to Amazon.com and research the competition, and then visit their Websites and learn more about their marketing and publicity strategies.

Once you know your target markets, find what is the best way to reach them? Would it be e-mail, would it be direct mail? Is it speaking to membership organizations, is it making sure that you can reach them through the golf club or the yacht club, again, putting to work that psychographic data that you would have collected.

And then researching the media that reach your competition, familiarize yourself with their formats, review editorial calendars that would reach your target market – I call it trying to influence the people who influence others, and kind of creating a domino effect that way.

KENNEALLY: Lissa, some thoughts yourself?

WARREN: I'd say make sure to try to get into the network of regional business journals. Here in Boston, we have the *Boston Business Journal*, for example. They're often very hungry for little tidbits about books that would be of interest to their readers, and most major cities have a business radio station. Here in Boston, it was Business 1060. They are always looking for guests to talk about business titles, so between the local business journals and the local business radio stations, there's really a lot of opportunities out there.

And think about small circulation that's sort of key to your audience publications. For example, there's a journal called *Career Planning and Adult Development*

Journal. Yes, there aren't a lot of copies of it that are printed, but if your book is a workbook for that target audience, just about everybody who hears about that book is going to be interested in picking up a copy of it.

KENNEALLY: Well – and you mentioned, both of you, the local business journals, and there's a piece of those that I think is a great opportunity, and that is within the special sections, the focus sections, they are always hungry for op-ed columns, or I should say opinion columns, bylined columns where a particular author talks about the five ways to best publicize a book for example, or the ten things that someone should know before starting a new business, or whatever it is.

And that kind of material, I think, would be welcome if it is a business workbook on a particular aspect of business – financial planning, tax law, whatever it is. You could probably even take one of those Q&As that you had talked about putting together, Lissa, and with a little bit of creativity and an afternoon of time, craft that into an opinion column.

WARREN: Absolutely, op-eds and freelance articles written by authors are two great ways to wake up a sort of sleeping book, shall we say.

Another thing you could do in a case like this is try to find some professional conferences and business conferences at which you could be a speaker. You wouldn't necessarily have to be a keynote speaker, but just sort of one of the maybe 10 or 15 or 20 speakers that they have at a weekend-long conference.

Usually if you're a speaker, they'll cover your flight there and your hotel there. You'll not get an honorarium, you'll speak for free, but you will have an opportunity to sell your book at the back of the room after your talk. And you may only sell 15 or 20 copies of the book, but people may go home and order it off of Amazon.com, or buy it from their local bookstore, and that will start the word spreading. It will help to create some buzz for you.

KENNEALLY: Well, Traci, I know that you agree with that. In fact, you were pretty strong about stressing the non-traditional book signing, as you called them. Lots of people want to sign books in a bookstore and again, unless – I keep using Bill Clinton, but I mean, he did sell something like 400,000 books the very first day the book was published, so he's the most recent example of the sort of the big-bank book author, but unless you're in that category, the bookstore book signing can be a difficult event. Would you tell us more, Traci?

BISSON: Well, in my opinion, if you're not a well-known author, the chances are slim that you'll sell a lot of books by holding a book signing at say Barnes & Noble or Borders, and it may not be the best way to reach your target. Like you said, you're right. A business book, perhaps, that targets CEOs or business owners definitely is not going to draw a lot of those people to a traditional book signing.

So you might look for opportunities to target the markets through what I call non-traditional venues. So a seminar, maybe a phone conference such as this, workshop, places where you can position yourself as the expert and show off your knowledge of the subject.

And other types of books – I mean, you might consider things like art galleries, military bases, membership organizations, expos and fairs, places where there's lots of people in attendance but not necessarily a traditional bookstore signing.

KENNEALLY: OK, thanks. Operator Vicky, do we have any questions from the audience?

OPERATOR: Yes, we do now.

KENNEALLY: Great.

OPERATOR: Carol Weem (sp?), you may ask your question.

KENNEALLY: Carol, good afternoon, is your question for a particular member of the panel:

WEEM: No. No it isn't.

KENNEALLY: OK, well, just let us know what you want to know.

WEEM: My situation is a little bit unique in that I co-authored a book, a non-fiction, and it was published a decade ago. And it's on the local history in my area where there was a huge copper mining scandal in the 1920s when there was so much of a boom period throughout the Southwest, and the book is loaded with photos.

It's a popular book. It appears that the publisher has lost interest in promoting it, but there is still quite an interest in it. And I'm wanting to get the publishing rights myself. The woman that I co-authored with – our relationship sort of went south, so that has made it difficult.

I guess my question is, if I were to be able to obtain the publishing rights to my own book and be able to market it, is there a publisher out there who would even want to touch this kind of a situation.

KENNEALLY: Well, it would seem to me that if it's a book that's been out for 10 years, and certainly you've got a lot to work out there, but I would suggest you think about revisiting the book, updating the book, making it new again. I don't know – and Traci and Lissa may agree or disagree, but I don't know, to use that old phrase, old wine and new bottles is going to be the thing, but if you make some new wine, perhaps in a nice blend with the old – an updated book, new photographs, a new chapter or chapters, that sort of thing, it's kind of re-born.

What do you guys think of that? Can you take an old book and rebirth it?

WARREN: You certainly can. I think that having some new material in the book is very necessary. Sometimes you can just put a new cover on it, and give it a new ISBN number, and that will be almost to trick bookstores into getting it back in stock. But if you have at least a new forward or some new photos, as you say, that can help a lot.

One thing I will say is that generally speaking, after we publish a book, we work on it very proactively, very aggressively for two to three months. And after that time, the book, of course, is still in print with us but we are not doing anything to actively promote it. We then rely on the authors to sort of keep it alive. And that is normal for a mid-to-large size publishing house.

So I would say to you, Carol, if your publisher still has your book in print, they are doing right by you. That is really all that they are obligated to be doing for you at this point, so don't be surprised if they're not promoting it. And there's still things that you can do to promote it.

If they don't have it in print, meaning it is not available in their warehouse, and is not available for bookstores to order it, then, yes, absolutely you should try to yank those rights back and see if you can't find another publisher that would do a new edition of it.

KENNEALLY: Lissa, I think what you're saying is that expectations need to be reasonably realistic for all involved, and that's very hard for authors. I know –

WARREN: It was hard for me when my book was published, sure.

KENNEALLY: I was going to say it's hard for me, too.

WARREN: I know. I know. It is hard.

WEEM: The book is still of interest to people and I have promoted it extensively. And the publisher has sold out all the copies that he had, does not seem to be interested in reprinting it.

WARREN: OK.

KENNEALLY: Well, again, I think we're in agreement that what you should do is consult with your agent, or someone, or just go to the contract itself and find out what the provisions are around the out-of-print status, and when and if any rights revert back to you.

But Carol, thank you very much for your question and thank you for joining us today.

Operator Vicky, do we have any other questions?

OPERATOR: Yes, we do. Rebecca Stanton-Reinstein, you may ask your question.

KENNEALLY: Rebecca, hi, good afternoon.

RHINESTEIN: Hi, mine goes to looking at some of the best ways to promote in addition to the ones you talked about before, but when you have a small budget – say a budget of somewhere of about \$5,000 to \$10,000, tops. What kinds of things, where you have to pay some money, does it make sense to invest?

KENNEALLY: Traci or Lissa, do you have any thoughts? Is it better to use that toward a radio campaign, to really making a whiz-bang Website, to traveling to these kinds of what we were calling non-traditional book signings? I suppose it's very hard. It's really what you feel up to and what you feel you can manage, right?

WARREN: Yeah, and it just depends on the book. I mean, the first thing that came to mind for me was a radio satellite tour. Not all books are appropriate for them, but what they are is you contract with an outside company for a certain number of radio interviews, and they will get you that number, so sometimes it's 20, sometimes it's 25, sometimes it's 30.

Usually costs around maybe \$3,500 or it may be \$4,000. In some instances, they can do all 20 interviews in one day or sometimes they're spread out over the course of say, a week or two. And you do them all from the comfort of your own home. And some of them are five minutes long, some of them are an hour long. Some of them are national, some of them are local, but it is a good way to get yourself some airtime, and really you do get a lot for your investment, and you are guaranteed something in return so it's not like you're putting the money out there and just crossing your fingers that something will come of it. So that's one possibility.

KENNEALLY: Now, let me just get that again. It's radio satellite tours, so I suppose if we Googled for that term or that phrase, you'd turn up the variety of agencies that do that sort of thing.

WARREN: That's right, and the company that you mentioned earlier, which is here in Boston, Newman Communications, they do them very well. There's a company in New York called Planned Television Arts, they do them – even though it ways television, they do radio ones, too.

KENNEALLY: OK, great. Traci, any thoughts yourself?

BISSON: Yeah, in my opinion, \$5,000 to \$10,000 is a substantial amount of money and a lot can be done for that type of budget. I think the most important thing to do is to put a plan together and understand all of the different ideas that can be used that will target your market. And it's the combination of all of them which will be successful because someone will say, oh, my goodness, I heard that person on radio, I saw a review in this publication, and I heard her speak last week.

So everything that you can do to reach these people, and I think it's going to be more of an investment in your time as opposed to an investment in money because you can just look – it's a lot of research and a lot of just looking at your competition and just understanding all the different ways to target these people and then implementing them.

And one example I wanted to give is, for instance, if presidents and CEOs were a target market of yours, and you found out that the best way to reach them personally was perhaps through e-mail, perhaps you would think of putting together some type of e-newsletter update on what's going on, where you're going to be speaking, celebrities or other professionals that have quoted on your book. And this e-newsletter would go out to them monthly, or bimonthly, or whenever, and just keep them updated. If you find that's the best way to reach them, that might be successful for you.

KENNEALLY: And that might help to make that money last just a little while.

Well, we're coming to the top of the hour, and I know everyone has busy schedules. I've really enjoyed the conversation. I think there have been some things here that are new to me and hope new to our audience. I want to thank again Lissa Warren, the author of *The Savvy Author's Guide to Book Publicity* and her Website is LissaWarren.com. Again, we'll be able to e-mail everyone who's participated with a variety of URLs including (inaudible) thank Tracy Bisson from Bisson Barcelona in New Hampshire at BissonBarcelona.com, an independent publicist.

I want to thank you both for joining us and wish you both the best of luck. And also the same to every author out there, whether you've got your book written or in a drawer, when it's time to go to the media, we hope you'll recall this conversation and you'll use some of that information to make sure you reach your audience.

Thank you very much and have a great day.

WARREN: Thank you.

END OF TAPE