

BOOK MARKETING MENTORS

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BOOK MARKETING: HOW TO MAKE REAL MONEY SELLING BOOKS Interview with Brian Jud

Susan: Welcome to Book Marketing Mentors, the weekly podcast where you learn proven strategies, tools, ideas, and tips from the masters. Every week I introduce you to a marketing master who will share their expertise to help you market and sell more books. Today, my special guest mentor of the week is book marketing expert Brian Jud. Brian is the Executive Director of the Association of Publishers for Special Sales. He's a book marketing consultant and the author of multiple books including *How to Make Real Money Selling Books* and *Beyond the Bookstore*. He's a prolific writer of book publishing and marketing articles, as well as a syndicated columnist to industry publications. He was the host of the television series *The Book Authority*. Brian, welcome to the show.

Brian: My pleasure Susan. Thank you very much for inviting me.

Susan: It's a true honor to have you with this week's guest mentor and expert. I know that there are so many different topics that we could talk about within the book marketing arena. However, I thought that let's start with something that you mentioned in your book "*How to Make Real Money Selling Books*" and that is the topic of trade versus non-trade markets. Tell us what these means and what's most important for authors to know?

Brian: The trade is primarily bookstores whether it's online or brick and mortar. That is historically the way people thought they should sell books. In fact when I first started out, that is what I did with my initial books on how to get a job. I quickly found out that books are returnable. That they're 60% discounts on distribution. That they get paid 120 days. I thought there's got to be a better way. I thought, a really important point came to my attention that I thought, "Who else can use the information in my book?" By thinking that, the content was how to get a job. I thought that who else could use that information? The students, college students, state governments, even corporations. I started selling it to these other opportunities in larger quantities, non-returnable, in many cases at list price. I just thought that was a much better way to sell books.

I learned that the trade is established, that's where most people sell their books. By selling my books to the non-trade section, to the non-bookstore

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section, I found out that there are really 2 opportunities there. One is retail, and one is non-retail. Retail is much like, it could be for example airport stores, or supermarkets, or discount stores, or warehouse clubs, or gift shops. These are all opportunities that the books are sold much as they are through bookstores in the sense that you have a distributor or a wholesaler. The books are returnable and there are distribution discounts, and you get paid in 90 to 120 days with some escrow perhaps for returns. It's very similar to selling through the trade but there are a lot of other benefits for that.

The biggest opportunity Susan is the non-retail opportunity in market place in the sense of selling books to corporations, and associations, and schools, and the military, even government buyers. These people can buy in large quantities. The books are non-returnable and you're paid sometimes even before the order, or the orders are shipped, or placed, or with placement. There are lot of benefits. If you look at it, the non-trade sector I break it into those areas of retail and non-retail. By looking at that way, the publisher author can really expand their opportunity significantly.

Susan: Where would you find these different non-trade opportunities? You talked about the corporations, the military. How would an author go about finding, how to go about getting their books to these people?

Brian: A great place would be my book. The other place, you really have to look at how the books are used. The non-retail people do not resell books. They use books as a premium. If you have a book on dog care, you go to a company that could help them sell more of their products. You have to look at it, that you become a solutions consultant. You go to a dog food manufacturer and say, "You want to sell more dog food. How about if we put a coupon in the pack of your 20-pound bag of dog food and when people buy that, they get a free copy of my book; or you put a book inside the bag." You come to them with ideas. You have to think about what do they want? Corporations want to increase their sales. They want more motivated employees and association wants to increase their membership. At first you want to find out, what those reasons for buying are? Then when you go to, for example for businesses, you go to a website called manta.com. That lists all businesses in the US and you can sort that by industries.

If you have a book that's appropriate for dog food manufacturers, you can go to those as far as for pet companies. Whatever your topic may be, it lists the companies. It lists the personnel. It lists the phone numbers, email addresses, mailing addresses, websites. It's a complete prospect list. The other opportunity for example for an association would be a website called

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weddles.com/associations. That lists most of the associations in the US, and I should say in the world. Again, you can sort those by your topic. If you have a book on different topic, it could be animals again, you go to those associations. You may have a book on abuse, or healthcare, or banking, or teaching, or students, or whatever that may be, then you go to the appropriate, you might go the associations for example; or go to the homeschooling associations.

The idea is that you go to these people and you contact them from their perspective. How can you help them increase their membership? Then you can say, "You can use my book as a thank you when people renew their membership, or if they join your association. They get a free copy of this book as a thank you for that." That could be fiction. If the topic is related to the association's mission, then they could give that fiction book to people. If you have non-fiction, they might include it in their excerpts in their newsletter. Then the association is distributing your content, and your reputation, and your names, sort of they give you credit for that content. That goes directly to their X hundred thousand members.

If you have a book on motivation or productivity, you might go to Society of Human Resource Managers, SHRM. When they have a bookstore on their website, you can have them carry your book to use that as a membership premium. If you're a speaker, you might speak at their annual event, or their quarterly meeting whatever frequency they have. They might use your book as an early bird special for example when people sign up or pay for their registration for this annual meeting. They do it 2 months in advance. They get the copy of your book as a thank you. If you're a speaker there, have them buy enough books to give to everyone who's in the audience. It starts with that thinking how can that entity, corporations, school, military, association would be better off using my book as a way to help them solve some problem that they have. That's really the key to non-bookstore marketing right there.

Susan: I love you use that term solutions consultant. I thought that was lovely. I know that in your book *How to Make Real Money Selling Books*, you give a whole list of questions that people should be asking. Those alone is worth buying the book because that really puts you into a whole another framework of how to think about your book as you said as a solution to a problem.

Brian: It really is. In writing a book, it's a show don't tell. In sales, it's ask, don't tell. You really need to get the people involved. Just as a quick example of that, many authors will go into a sales situation and say, "Let me tell you about my book. It's a 6 by 9 book. It has 255 pages, look at all these

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beautiful full-colored photographs. It has all these whole 4 pages of reviews. Look at all these awards that it has. It's only 14.95. If you buy 10,000 copies, then I will give you 50% off. How many do you want?" They say, "None." If you think about that different way in that same situation Susan, for example you would say to a buyer, "May I ask you a couple of questions?" They always say, "Sure." "Do you use books as premiums?" "No, we don't." "What do you use?" "We use coffee mugs." "You use coffee mugs?" "At trade shows when people come to our booth, we give them a coffee mug as a thank you."

"Well, don't a lot of other companies have coffee mugs at those trade shows?" "Yeah, but ours is different. We have our logo on it." "Do you have to ship those to the shows? Is there any breakage?" "Well, yeah." "That's expensive for shipping and shipping them back. The ones that are not used are shipped back, right?" "Yeah, it's true." "How many of these do you use or do you buy?" "We usually buy about 5,000 of them at a time, and then we buy more." The point there Susan, and now instead of just telling them how great your book is, that you got a lot of information here. You know that they're using coffee mugs. You know that coffee mugs cost about \$3 each. If they buy 5,000 of them, their budget is \$15,000. You had to have your book in the price range of about \$3 to be competitive and you know that they have some shipping issues, and storage issues. They have something that everybody else has, so it's not different.

We have that ammunition, now you can go back and talk to them about perhaps using ebooks as the premium for people coming to their trade show exhibits. There's no storage, no shipping, and is different from what anybody else in the whole exhibit hall has. You learned that information by asking 3 or 4 questions. If you look at those 2 different scenarios, you can really get the importance of asking as to telling how great your book is. You ask them what problems they have and then you talk about how you can be that solutions consultant.

Susan: I think that's a brilliant segue into the next generation that I have for you Brian and that is, how can authors make their book more marketable?

Brian: That is a great question. One is certainly to have content that's different and better than what's existing. Content that's based on the needs of the market place, not something ... It shouldn't be that I have this great idea for a book, I think I'll write about it. Instead, I read about this trend today and I think that there's a good opportunity. I'll write about this trend or about this new opportunity that nobody else is talking about. Now, that's a much better approach to it. First of all, it's the content. Information that's a marketable product. Second of all, you want to have quality production. An

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excellent question that very few people ask themselves before they publish a book is who is my target reader? I'll ask that to people and they'll say, "Everybody who likes fiction. Everybody who likes romance books, or everybody who likes books about motivation. Everybody needs books on that."

To make it more saleable, you've got to be able to narrow down that opportunity so your only contacting people who need that, instead of going on The Today Show and reaching 3 or 4 million people and you have book on hiking. It may be a very small percentage of those 2 million people are interested in your book but if you go to a radio show about hiking, or a podcast about hiking, or a blog about hiking, you can reach a lot more potential buyers. I think a great mistake that people make is that they don't know who their buyer is and they come up with a book. Then they think about who the perspective buyer is. Even if you have fiction, and people say romance novels. I was just speaking to the Romance Writers Association in Connecticut recently. We're talking about the same concept. I said, "Who's the target reader?" "Oh, it's women. They buy most romance novels."

I said, "Let's look at that. You have may be 18 to 24 women who have a different needs, different opportunities, different ways to reach them than they would be for the 25 to 35 for example. Perhaps these are women who are just starting a family. You reach them through maybe parenting magazine, or books and supermarkets. Where 35 to 55, and I'm just making these numbers up, then this group is more into their careers. Then you might reach them through association like NAWBO, the National Association of Women Business Owners for example, the National Association of Female Executives. Then after that the 55 plus, they have more discretionary income. You may reach them through cruise ships. The same content but you're reaching the different segments of your target reader in different ways.

I think that hope this is answering your questions Susan. I think that if you really define your target reader, have content that's applicable to them [inaudible 00:13:49] different. Then promote it properly then make sure that you contact them with information that will make them want to read your press release, or your literature, whatever that maybe. That's a whole another topic certainly, but I think that if you can come up with quality content that's directed to a specific market need and communicate that need to a targeted list of the buyers, you can sell a lot of books.

Susan: That's so important because like you said I get a lot of authors who say, I got to ask them that question. "Who's your book for?" "Well, everyone."

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"That's great but I'm not sure you have the money to market to everyone."

Brian: That's [crosstalk 00:14:31].

Susan: Let's just change the topic a little bit. A question that I get asked a lot as a publisher is about the necessity to copyright a book. Give us your perspective on this subject?

Brian: I think it's very important. First of all you cannot copyright an idea. When you transfer that idea to paper, it is copyrighted. It is not registered but the copyright is in effect. You cannot copyright a title. I had a book, my first book was Job Search 101. It was out for a couple of years. Then all of a sudden there's another book out there called Job Search 101. I went to my attorneys and said, "Stop them." They said, "You cannot copyright a title." I learned that pretty quickly, but in the interior of my book I had a concept called a pie that getting a job is as simple as pie. If you plan, implement, and evaluate. When I did, as I registered my book; I register to the copyright office with Form TX and had that copyright date set. When the other author said that he had his pie concept before mine, I was able to establish the fact that my copyright was registered before his was. I won that case.

By registering your copyright through the Library of Congress, you get that with that Form TX. You can go to loc.gov and get that information. I just highly recommend it. The 2 distinctions are your content is copyrighted when you write it down, but it's not registered. There are other benefits that for example if you win the case, then the other person pays for your legal fees. If you have it registered, it's just the safety net for your content. Particularly if you have some going back to the point I made before that, you have better chance of succeeding if you have original necessary content. Now if you want to protect that just so nobody else can take it; so if you register the fact that here's the date upon which I have that, you can make that case.

Some people will say, "I'll just send a copy of the book to myself. This will show that the date it was copyrighted." That doesn't work. I heard it actually does not hold up in court but to the fact that if it's a long time, then the tape or the glue on the envelope can come out. Then your total theory is wasted because you can't prove when it was actually sealed. It's best just to spend. I think it's about \$40. Spend that and it just gives you with nothing else, great peace of mind.

Susan: That would be different then from getting a number from the Library of Congress, is that correct?

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Brian: That's correct. You can get the CIP Information or you can get the Library of Congress LCC and number. That's basically helps the librarians. That has nothing to do with the copyright of the material. That's a classification process for the librarians. There is a big difference. You can go to that loc.gov website to get the LCC and number, or the CIP information. You also, you can learn about the Form TX at that point too.

Susan: Excellent.

Brian: It's just the copyrighting form.

Susan: Good information. Thank you.

Brian: You're welcome.

Susan: Let's talk about mistakes office make. You've coached hundreds of people. What are some of the common mistakes that you find the authors make?

Brian: The one we talked about not defining a target reader is a major one. I think another one is that people will spend a lot of money on production, and then they don't have any left for promotion. That is a major situation. You need to budget. Do your cash flow forecast and create a plan. A lot of people don't have a plan. I think there's a mistake that people do not plan what they're going to do. They don't do the budgets to see how they can make some money. How much money they need to make to cover their expenses which I think is very important. I think that if you look at the 4 parts of a marketing plan, the product, place, price, promotions; so you have the product. What form do people want it? Yet think about, most authors say I'm going to publish my book, or maybe an ebook. Maybe that's not what the target wants. I tried to sell my Job Search books to colleges and they didn't want books. They wanted booklets, sort of chapters out and create a small booklets and sold to colleges. They were buying 10,000 at a time.

I would print their college name on it when they did, but the fact that they just wanted to get the information to the students. Know the product form, know the proper price for it, the distribution for it whether through a retail. It's generally through a distributor, or wholesaler, or to corporate markets, its direct marketing, and the promotion. People just they want to get on Oprah. When Oprah had her show, their big objective was to get on Oprah and sell 20 million copies. I used to call that the Phantom of the Oprah. That was not a marketing strategy. They don't plan that. You have to look at the promotion for what its purpose is. They'll say, "Why was I on a radio

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show when I didn't sell any books?" That's to be expected. Radio is an exposure medium. It's not a sales medium. You want to get out. You get to let people know about that. Then they go to a bookstore, or online, or whatever, and that they would purchase your book.

You have to look at promotion. It can be either exposure which would be publicity, media events, social networking, or for sales. It could be for direct marketing, or personal selling, or telephone selling. It can have a long term and short term ramifications. The direct marketing has more of a short term perspective where some like social media is more long term. It takes time to build up your platform. If you create an assorted marketing or promotion mix that has the benefits of all these different types of promotion and using them as their design to be used, you can be much more effective; so I think the lack of planning, or lack of implementation. I tell people they'll be more productive when they stop selling their books. They'll make more money.

What I mean by that is that you're selling the information in your book, not the physical book. I used the example of Arm and Hammer Baking Soda that is used as toothpaste, as a deodorant, of putting out fires, and in recipes; the use of many different ways, but the product has not changed. It's the same thing. You have to look at your book the same way that you're not selling the physical book. You're selling how is the information in my book used. I would do that for my Job Search books to college students who want to get the first job out of college. I did a great direct mail program to the parents of graduating seniors that they would wanted to get their kids a job and out of the house. I got into that.

I had the information translated into Spanish because there was no book for the Hispanic marketplace at that time; sold it as a textbook, sold it to alumni associations where they could use it as a fundraiser, sold it to the American Marketing Association chapters on campus. They bought a case of books at half price, non-returnable. They could use that as a fundraiser for their campus chapter. It was the same information that even when you go to retail store. They're not interested in selling your book, they want store traffic. They want profit per square foot. They want inventory terms. You demonstrate the fact that your promotion will help them do all that.

A librarian doesn't care about that. They want to help their patrons and the media. They don't want to sell your book. They want a good show for their audience. It's the same book but the content, the information is used in so many different ways. When you approach a particular segment, you want to use their terminology and their hot buttons. Here's how this content can help you reach your objectives whether it's increasing their membership,

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whether it's motivating their employees, whether it's having the soldiers or sailors on board ship have some pleasurable fiction to read while they're not on the job. You're contacting the buyers. You're selling it in so many different ways just like the Arm and Hammer Baking Soda. Find out how will they use that content and then get it to them in that form at the right price, and in the right quality.

Susan: I love that example. I think that's brilliant. I also like the fact that budgeting for promotion, so many times authors don't do that. They just think they put all their money into producing the book and they think they're going to put it on Amazon and some miracles going to happen.

Brian: Yeah, that's right.

Susan: They get very upset when it doesn't because you know.

Brian: That's right. That's for sure. It's a major point of that. I think that's another good point probably. The expectations that ... It takes years to build up the reputation or brand, to getting people to buy a book. There are over 400,000 ISBNs that are assigned each year just for printed books. The ebooks are even more. Think about your competition for that. People say, "I have no competition." You do. You're competing for shelf space. You're competing for air time on media. You're competing for a print medium space. You're competing for the readers' wallet. They have a lot of choices for having to spend their money. You have a lot of competition. You have to realize that and it takes time to break through that. You had to have that long term perspective and be willing to invest in your content and your ability to sell that over time. It's going to take years.

Usually at the analogy of a bamboo shoot that if you plant a bamboo shoot, and you water it, and you give it light, and talk to it nicely, and name it. It grows 2 inches. Next year you water it, and talk to it nicely, give it lots of light and water, and it grows 2 inches. Next year is the same thing, it grows 2 inches. Next year it does the same thing, it grows 2 inches. Then people will give up that and say, "I've spent all those time nurturing this, and watering it, and giving it light. It just doesn't work." On the 5th year, a bamboo shoot grows 80 feet not because of what you did in that 5th year, but what you did in years 1, 2, 3, and 4. The book selling is the same thing. You have to put in the time, the effort to water it. That you put the light to give it the promotion. Then all of the sudden, all these things will come to play. If you're doing everything right, they hit. Then you get that big order, or the big show on Oprah or whatever. Then you sell your book.

I was talking to Johnny Carson producer one time. He said, "It's better to be

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5 years late getting on the show than it is to be one day early." Now, that really hit me. That you really need to do the work, the preparation to make sure you have things right. Then when the student is ready to teach, it will appear.

- Susan: I love it, fabulous. I've heard the bamboo shoot story before, and it's absolutely right. It's like, "Oh my goodness!" Then when you see the bamboos, they're like as you said 80 feet tall. Then you're like, "Wow!"
- Brian: Yeah. That's right.
- Susan: What's the best way that our listeners can contact you Brian?
- Brian: Probably email at brianjud@bookmarketing.com. That's the best way. My phone number is actually 800-job-help.
- Susan: Excellent. I know that you've got lots of free resources, umpteen articles. They could spend days, weeks, just reading your wonderful articles on book publishing and book marketing. Thank you for what you put out there. If you could leave our listeners with a golden nugget of information, what would that be Brian?
- Brian: Probably back to that concept of pie. That preparation, implementation, evaluation. Plan what you're going to do. Then do it, but then evaluate it. If it's reaching the objectives you had set forth, then do more of it. If you're not, then change it. Try something different. It's all based upon the plan and then acting upon that. The word plan I think is not a noun. It's a verb. It's something you continue working on, implementing it, and evaluating and changing it, and making it better, and doing what works, and not doing what doesn't work. It's just that selling your books as simple as pie if you can look at it with that acronym.
- Susan: Thank you. This has been amazing.
- Brian: My pleasure.
- Susan: You've shared some invaluable resources. I really appreciate your expertise. Thank you all for taking time out of your precious day to listen to this interview. I sincerely hope that it sparks some ideas that you can use to sell more books.