

# Authors: How to Get Your Business Book Published

# Special Report

This Handbook is the property of:

---

*Your name here*

For additional copies contact MarketingSherpa Inc.



## **MarketingSherpa's Authors: How to Get Your Business Book Published**

ISBN: 978-1-932353-71-6

Copyright © 2002-2007 by MarketingSherpa Inc.

All rights reserved. No part of this report may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, faxing, emailing, posting online or by any information storage and retrieval system, without written permission from the Publisher.

To purchase additional copies of this report, please visit  
<http://www.SherpaStore.com>

Yes, bulk discounts are available for multiple copies. Contact:  
Customer Service  
MarketingSherpa Inc.  
+1 (877) 895-1717 (outside US call +401-247-7655)  
[Service@SherpaStore.com](mailto:Service@SherpaStore.com)  
499 Main St.  
Warren, RI 02885 USA

# Table of Contents

<b>Table of Contents .....</b>	<b>3</b>
<b>Acknowledgements.....</b>	<b>5</b>
<b>Chapter 1: The Basics: So, You Want to Write a Business Book .....</b>	<b>7</b>
Consider This .....	8
How Will Being the Author of a Published Business Book Advance My Career? .....	8
Wabash and Lake’s Book Gets Gigs .....	8
How Much Money Can I Expect to Make?.....	8
Is It Hard to Write a Book (and How Long Will It Take Me)?.....	9
How Should I Publish?.....	10
Yes or No: Should I Self-Publish?.....	10
What Should I Write About? .....	11
What’s Hot and What’s Not.....	11
<b>Chapter 2: All About Agents — And Do I Really Need One? .....</b>	<b>13</b>
What Agents Do.....	13
What to Look for in an Agent (and What Agents Look for in an Author) .....	13
Seven Surefire Ways to Find an Agent.....	15
“The Agent Found Me”.....	15
The Query.....	16
Sample Winning Query Letter.....	17
Following Up.....	18
The Proposal .....	18
7 Elements Your Proposal Must Include:.....	18
Who Will Endorse You?.....	18
Having a Platform Is Key .....	19
The Contract.....	20
What You Agree to Let Your Agent Handle .....	20
Sample Author/Agent Agreement .....	21
Business Book Agents:.....	22
<b>Chapter 3: Publishers and Publishing .....</b>	<b>23</b>
Publishing Tips .....	23
The Best Show Is BEA .....	24
9 Publishing Do’s and Don’ts.....	24
Know Your (Copy)Rights! .....	25
Proposals from a Publisher’s Standpoint.....	25
Writing a Book Is a Sales Job.....	26
The Slush Pile .....	26
Help Market to the Distributors .....	27
Publishers of Business Books .....	27
<b>Chapter 4: Hiring a Ghost and Working With a Co-Author .....</b>	<b>30</b>
Things You Should Know About Ghost Writers .....	30
Avoid Getting Burned by a Ghost .....	30
A Word About Co-Authors .....	32
<b>Chapter 5: Negotiations &amp; Contracts .....</b>	<b>33</b>
Negotiate for What’s Important to You.....	35
14 Contract Questions .....	35
More About Rights.....	35

Use Your Book to Sell Your Book .....	36
Marketing and Promotion.....	36
Your Editor and Your Input .....	37
How to Handle Your Editor .....	37
Other Details.....	38
Missed Deadlines, Missed Opportunities.....	38
Consider not Accepting an Advance.....	38
Make the Independents Your Project.....	38
<b>Chapter 6: The Last Step — Marketing .....</b>	<b>40</b>
10 Markets to Consider:.....	40
Web Sites to Help Get Your Marketing Campaign Rolling.....	42
Creating a Book-Selling Web Site.....	42
Money-Back Guarantee.....	43
<b>Appendix: Samples of Four Business Book Proposals that Won Their Authors Publishing Contracts .....</b>	<b>44</b>
Proposal #1: Penny-Pinching Publicity For Non-Profit Groups .....	44
Proposal #2: The E-commerce Arsenal: 12 Technologies You Need to Prevail in the Digital Arena .....	53
Proposal #3: Listen, Then Sell: Tune Your Ear to the Voices of the \$7 Trillion Women’s Market.....	59
Proposal #4: Brain Tattoos™: Branding for the Emerging Business .....	63

# Acknowledgements

Special thanks to the following people who allowed us to pick their brains for this report:

- **Larry Chase**—Internet publisher, speaker, author, and consultant, Larry is the author of *Essential Business Tactics for the Net*, 2nd Edition. To find out more about Larry, read his newsletter, *Web Digest for Marketers*, or see an excerpt from his book, visit <http://www.larrychase.com>.
- **Stephen Crane**—Founder of CraneCreek Communications, a public relations and marketing consulting firm. To see a list of his business book clients and read weekly marketing tips, visit [www.cranecreek.com](http://www.cranecreek.com).
- **David Fugate**—A literary agent with Waterside Productions, David has been with the company since 1994 and specializes in representing computer and technology authors. He has successfully represented more than 400 books to over 40 publishers. For more information about David and Waterside, visit <http://www.waterside.com>.
- **Seth Godin**—Best-selling author, entrepreneur and “agent of change,” Seth is the author of four books, including his most recent, *Survival is Not Enough*, which Tom Peters called a “landmark.” Seth is a contributing editor for *Fast Company*. To find out more about Seth, visit <http://www.sethgodin.com>.
- **Alexis Gutzman**—Managing Editor of *Reports for MarketingSherpa*, Alexis has recently appeared on more than 30 radio news shows and Bloomberg Television for interviews relating to her latest book, *Unforeseen Circumstances: Strategies and Technologies for Protecting Your Business and Your People in a Less Secure World*. Her fourth book, *The E-Commerce Arsenal: 12 Technologies You Need to Prevail in the Digital Arena*, was named one of the Best 30 Business Books of 2001. Visit <http://www.marketingsherpa.com>.
- **Shel Horowitz**—Writer, speaker, consultant, teacher, community organizer, and “frugalist,” Shel is the author of three books, including *Marketing Without Megabucks: How to Sell Anything on a Shoestring*. Visit <http://www.frugalfun.com> for more information.
- **Jackie Huba**—Co-author of *Creating Customer Evangelists: How Loyal Customers Become a Volunteer Sales Force*, Jackie is also co-founder of consulting firm *Wabash and Lake*, online at <http://www.wabashandlake.com>.
- **Stephen Isaacs**—Stephen is executive editor at McGraw-Hill. Visit <http://www.books.mcgraw-hill.com>.
- **Ellen Kadin**—Ellen is senior acquisitions editor at AMACOM Books. She specializes in sales, marketing, customer service, career topics, personal development (as it relates to the work environment—e.g., business communication skills), and entrepreneurship titles. More information is available at <http://www.amanet.org>.
- **Michael Larsen**—A literary agent with Larsen-Pomada, Michael is the author of a number of books including *Guerrilla Marketing for Writers: 100 Weapons to Help You Sell Your Work*, and *How to Write a Book Proposal*. Read more about Michael at <http://www.larsen-pomada.com>.

- **Stewart Levine**—Stewart is a creative problem solver widely recognized for his conflict resolution skills and his books, *Getting to Resolution* and *The Book of Agreement*. Visit his Web site at <http://www.resolutionworks.org> for more information.
- **Fredrick Marckini**—Fredrick is CEO of iProspect, a search engine positioning professional services firm and author of the industry-defining book, *Achieving Top-10 Rankings in Internet Search Engines*. Visit <http://www.iprospect.com>
- **Carole McClendon**—Vice president and literary agent with Waterside Productions, Carole handles top-selling authors and book programs. For more information about Waterside, visit <http://www.waterside.com>.
- **Elizabeth Pomada**—A literary agent with Larsen-Pomada, Elizabeth is the co-author of the *Painted Ladies* series. Read more about Elizabeth at <http://www.larsen-pomada.com>.
- **David Yale**—Author of *The Publicity Handbook*, David has taught more than 200 marketing communications seminars for clients like AT&T, Arbitron, Crocker Bank, Illinois Bell, NYNEX and the University of Minnesota. To find out more about his marketing services, visit <http://www.controlbeaters.com>.

# Chapter 1: The Basics: So, You Want to Write a Business Book

About 60 percent of books lose money for their publishers. Since books are bought with discretionary time and money, fewer than ever are being sold these days. However, writers keep writing. Each year the publishing industry puts out more than 50,000 new books, and books with a hot topic and fresh slant continue to sell.

Authors put pen to paper for a myriad of reasons. Depending on what you write and how you market it, publishing a top-notch book can:

- Help you reach your target market and increase business for your company: Once you have a book published and you promote it diligently, it acts as free advertising.
- Position you as an expert in your field: A book is an instant credibility-builder. Once you're a published author, businesses, associations, and conference providers are more likely to want you as a speaker. The more widely you lecture, the more books you sell, which in turn makes you more valuable as a speaker, building your reputation.
- Develop credibility for your industry: If you are an expert in a relatively new field, publishing a book about it can help boost the industry. "The book benefited the industry more than it did me personally, which is good because the bigger the industry gets, the bigger we get," says Fredrick Marckini, CEO and founder of iProspect and author of *Search Engine Positioning*. He offered two rules for using a book to build an industry's credibility:
  - Promote the category
  - Be the best in the category
  - Share your ideas with a larger audience than you could simply by being a consultant and lecturer: If you believe you know something that nobody else knows and have an insatiable need to share it, writing a book can satisfy that need.
  - Earn money: As a first-time business book author, you are not likely to become rich and famous by publishing a book. How much money you make depends on whether you are published by a small or large publisher (or whether you self-publish), how long the book stays in print, how fiercely you and your publisher market it, how many copies are sold, and how you use the book for cross-promotion purposes.

If you're considering taking on the enormous and daunting task of writing a business book, chances are you have a company or service that you'd like to promote, and you think being an author will serve you in good stead in your business. You're correct in thinking this—if it's done right.

### **Consider This ...**

If you decide to move forward with writing a book, you will be committing an enormous amount of time and resources to the project. It's best if you have realistic expectations about the outcome of your venture.

The following are some questions you should be asking yourself—and the honest answers you need to hear.

### **How Will Being the Author of a Published Business Book Advance My Career?**

Having a published book to your name can give you credibility. In addition, there are a number of ways to use your book as an unbeatable sales tool:

- Send it to prospective clients to build a larger customer base.
- Bring the book with you everywhere you go. Sell it at lectures and conferences—the more you sell, the more credibility you'll have, and you'll find yourself reeling in larger clients. Later on, you can write another book focusing on case studies of your biggest clients.
- If your book reaches a wide enough audience, people will come to you. You'll find that you have built a national presence that you can use—the contacts will help you generate speaking engagements around the country, where you'll sell your services and more books.

### **Wabash and Lake's Book Gets Gigs**

If your networking skills are first-rate and you've told enough people about it, having a business book under your belt can increase your visibility and desirability—even before it hits the stores. “Before our book even came out, we got a call from someone who was booking a meeting for Disney and looking for speakers,” says Jackie Huba, co-author of *Creating Customer Evangelists* and co-founder of consulting firm Wabash and Lake. “If it wasn't for the book, I don't know where we would be. We'd just be some consultants. If you have a book behind you, you're much more likely to get speaking gigs.”

### **How Much Money Can I Expect to Make?**

The variables in the financial side of publishing are just about endless, but the bottom line is this: Don't expect to make a lot of money. Look forward to positioning yourself as an expert in your field and building your business. Any actual income that results is then icing on the cake.

Here is a rough idea of what you can expect to earn, assuming you have something new to say and that the book becomes a niche best-seller:

- A \$5,000 to \$10,000 advance if you are published by a large New York publisher. In addition, you may earn a few thousand dollars a year if the book earns back its advance and sells well.

- A \$3,000 to \$5,000 advance from a smaller, independent publisher, although it is not unheard of to receive no advance at all, which means you'll only see income if and when the book starts to sell.
- You can potentially earn far more money by self-publishing, because you get 100 percent of the sales. Of course, you also assume 100 percent of the risk and pay for the entire venture yourself.

Ultimately, you are the master of your own destiny when it comes to your book, even if you have a major publisher overseeing the venture. Most publishers dedicate only three months to market and publicize a book—after that, the book is considered a “backlist” title and no longer receives any of the publisher’s resources. Therefore, if you want the book to continue to sell, it’s up to you. The amount of time, creativity, and ingenuity you expend in marketing your book will dictate your success.

### **Is It Hard to Write a Book (and How Long Will It Take Me)?**

It seems like every other person you meet is a would-be author. How many times has someone told you, “I’m writing a book,” or, “I have a great idea for a book?” But only those who have actually tried to put those thoughts down on paper know how difficult it is.

Business writing requires an ability to organize your thoughts, develop a consistent voice and style, and convey complex ideas in an easy-to-comprehend, straight-forward manner. (You’ll also need a firm grasp of grammar and punctuation.) That’s why many people with expertise but little or no experience writing sometimes turn to a ghost-writer or co-author.

The amount of time you’ll spend actually writing your book depends on many variables, including your writing experience, your knowledge of the subject, whether you’re working with a co-author or ghost-writer, how much time you can dedicate to the project. Whether you are trying to find an agent or are searching directly for a publisher, you’ll need to write a proposal. Since your proposal includes a detailed outline of the book along with a sample chapter, it will probably be the most time-consuming and helpful part of your project. If your outline is detailed enough, with each chapter fully conceptualized, you will know exactly where you are headed and what you plan to say when you begin the actual writing.

This will remove much of the fear associated with staring at a blank piece of paper, wondering where to begin.

When a publisher gives an author a contract, the author is generally given four to six months to complete the manuscript. Some authors claim to be able to write a complete book in two months, but don’t count on this. Others take a year or longer. If this is your first project, estimate close to a year to write the book.

## How Should I Publish?

As a potential author, you have a choice on how you'd like to publish your book. Ask yourself: Would it be in my best interests to approach a large, New York publisher; try working with a small, independent publisher, or self-publish? There are pros and cons to each approach:

- Large publishers offer larger advances and, depending on the book's potential, can put a lot of money into marketing. They have a wider distribution system, so your book has a better chance of getting bookshelf space and can reach a wider market. And there is a certain aura of success associated with the top publishers, giving you and your book status. On the other hand, the author has very little control over such things as cover art—even the title—and unless you're already famous you probably won't get much one-on-one attention from your editor.
- Smaller, niche publishers have less money to offer authors, and may have a more difficult time distributing your book widely. They also have smaller marketing budgets. They do, however, accept an author's input in the project, and editors tend to be more hands-on. They may also have more enthusiasm for your book, and an enthusiastic editorial and marketing team can go a long way in publishing.
- Self-publishing can be a good choice, and a good way to test-market your book, but only if you know what you're getting into. If you self-publish and sell a lot of copies (usually 10,000 or more), it can be a stepping-stone to getting the biggest publishers interested, and you can negotiate a better deal than if you had sold it to them outright. They will also market a book harder if it has proved to be a good seller. But it takes an enormous amount of time and energy to manage all aspects of publishing: editorial, printing, distribution, and marketing. If you don't have the time to do all of these things, and to do them well, don't do it. You will also have to overcome the stigma of self-publishing by proving over and over again to your intended audience that your book is worth the price.

## Yes or No: Should I Self-Publish?

If you cannot answer “yes” to each of the following questions, you probably shouldn't publish your own book.

- Self-publishing is like starting a business. Do I have what it takes to become an entrepreneur?
- Am I as excited about marketing my book as I am about writing it?
- Do I fully understand my subject and audience?
- Can I come up with a killer marketing plan and the capital to support it?
- Can I be relentless in the promotion of my book?

## What Should I Write About?

There is an old adage in the writing world: Write what you know. Well, yes and no. To be a successful author, you should be an expert in your subject area. If you are not an expert in the subject and you have a killer idea, however, you can still write about it if you:

- Become an expert: Sometimes, especially in new industries, nobody is an expert. Do the research, find out everything you can, then write about it. You'll be setting the standard for the industry.
- Interview the experts: Use other people's knowledge—but make sure you use expertise in the writing and arranging of it.
- Work with an expert: Find an expert in the field you wish to write about and convince that person to be a co-author.

Make sure that what you want to say has never been said before, or that you can say it in a new way. Do not approach an agent or publisher with vague or stale material. Conduct research, see what the top-selling books are on Amazon, haunt your bookstore and library to see what business books are out there and what is selling.

You can also keep track of your topic's online buzz with Google Alerts. Google's free service accepts keywords and emails you every time it indexes a Web page with your words. If your topic is popular, it's likely that people will publish information on it and discuss it online, and you will be notified.

“The real key is to identify the slice of the market that is big enough to be viable and small enough to dominate... If you see you're getting 30 [alerts] in a day for one of those phrases, you know you've got something big,” says Shel Horowitz, author of *Grassroots Marketing for Publishers and Authors*.

And make sure you read business books—a lot of them. To write, you have to read. Reading books will give you a sense of how books are put together and organized and give you some insight into the craft of writing. Learn to read books as a potential author. How does one paragraph connect to the next? How does the author move from one idea to another? Looking at books in this way can make the writing process less intimidating.

Besides, many new ideas for books have been generated by reading other people's ideas.

## What's Hot and What's Not

It's difficult to predict what the hot business book topics will be in a couple of years (the amount of time it will probably take you to write and publish your book). Here's what some industry experts say is selling and what's not:

Mark Fortier, Business Book Publicist, Fortier Public Relations: “In general, books that sell well in business have a combination of some practical knowledge that people can use, but coupled with a big idea. The big idea books are the ones that the media likes to pay attention to and get people talking. If you write a book that's too practically oriented, you know, “Six Steps to Success,” there is not enough to get you thinking or

to get people talking and thinking in a new way. I think the books that do well are the ones that have a big idea and a big framework, a new way of looking at the world, coupled with some practical tips or information that people can use in the everyday life.”

Daniel Morales, Marketing Director, W Business Books: “Right now, I think branding is a big thing, and [also] anything that has to do with Internet business. That can include Internet marketing, how to brand your company on the Internet, how to deal with your customers on the Internet, how to network on the Internet;” Internet networking could be the biggest category.

## Chapter 2: All About Agents — And Do I Really Need One?

“Agents turn writers with something to say into authors with something to sell.”

Michael Larsen, Larsen-Pomada Literary Agency

You don't *have* to have an agent to get a book published. In fact, publishers purchase approximately 80 percent of their manuscripts directly from authors. Having someone on your side who knows the ins and outs of the publishing industry, who can negotiate a contract, and who understands what's hot, however, can boost your chance of success. It can also save you a lot of time and aggravation. Agents know which publishers will be interested in your book—and which will pass on it.

### What Agents Do

An agent represents an author in the publishing industry, negotiating sales of all literary rights (i.e.: domestic and foreign rights; software, digital, and electronic rights; television and movie rights, etc.). They speak with publishers on your behalf and, ideally, have your best interests at heart.

But good agents do much more than negotiating. They educate you on the business of publishing, help you compose a winning proposal and ensure that everything you submit to a publisher is letter-perfect. The best agents are fully involved in a writer's career, helping them develop as authors and not just as writers peddling a single book.

Plus, they have a stake in your success—they make 15 to 20 percent of whatever you earn. Getting an agent is tough, but once you have one, you're far likelier to get a publisher to take an interest in your book. “Choosing an agent is a very personal thing,” says Larry Chase, author of *Essential Business Tactics for the Net*. “Good luck getting one as most are inundated with too many wanna-be authors. The agent can save you loads of time because he/she will already know which publishing house will or won't be interested in your proposed book. Since most authors don't know the world of book publishing, this is a huge timesaver. The agent's fee is well worthwhile.”

### What to Look for in an Agent (and What Agents Look for in an Author)

Before you start looking, think about what you want in an agent. Do you want someone who will hold your hand every step of the way, teaching you how the industry works, or would you prefer someone who does only what needs to be done? Consider how you work best: do you need to be pushed or would you rather get to work and not be bothered? Then, make sure any agent that you approach has the following characteristics:

- Ability: What titles have they sold and what publishers have they sold them to?
- Taste: Do they publish the kinds of books you're interested in writing?
- Results: Is it a successful firm with quality authors on its roster?
- Honesty and professionalism: Do they inspire your trust? What have other authors written about their experiences with them on authors' discussion groups?
- Creativity: Are they innovative in the marketing of their authors?

Most agencies you consider will be looking for those same qualities in their authors. Some red-flags that will turn them off include:

- Being too flexible about what you want to write about. Publishers and, thus, agents expect the prospective author to do the creative work. While it may be true that you could write about a number of different topics, don't tell them that.
- Pitching them on your skill set instead of on a particular well-thought-out book title. They are generally not in the business of lining up authors with publishers that already have book ideas. They are not employment agencies for writers. Part of what they're looking for is your writing ability, part is your expert knowledge, but the bigger part is your ability to create a work that an audience will want to buy and read. The major exception to this rule is for technology books, where the publishers *do* have a list of titles they'd like to carry and like agents to pitch on skill set, rather than on title.
- Promising unrealistic deadlines. Rare is the individual who can produce a book-length manuscript in less than four months. Even if you average out the page count, say 320 pages over 90 days and conclude that you could easily write four pages a day, thus three months is plenty, they know that life gets in the way of the best-laid schedule.
- Pitching them on a book that is only a hair's breadth from a best-seller, when it isn't entirely clear that you've spent a significant portion of your career focusing on that topic.

Here are some other questions agents will ask themselves about you:

- Are you self-motivated? An agent will expect you to be willing and able to promote yourself mercilessly.
- Are you a multi-tasker? Are you able to manage writing a book on top of your "day job?" Does your career path demonstrate that? If you're employed full time, have you done other work (particularly writing work) outside of work?
- Are you career-oriented? You are more likely to find an agent if you plan to write more than one book. Agents want writers they can grow with.
- Do you have a national presence on the lecture circuit? If you have a wide network of people to whom you can market, it will be easier for the agent to promote you to publishers.
- Do you have an idea for a series? Agents are always looking for authors who can build their own brands.

Most of all, an agent should inspire your confidence, and should ideally be someone you like personally. If you have a successful career, you may be working with this

person for years, and you need to build a strong business relationship that is acceptable and, hopefully, enjoyable to both parties.

## Seven Surefire Ways to Find an Agent

Before you pitch an agent, you have to find the one that's right for you. Then you need to know how to approach them. Try these steps:

1. Go to your library and check out *The Literary Market Place*. This giant book lists literary agents both large and small, as well as publishers. It includes subject categories and size of agencies, as well as contact information. (You'll also find this reference enormously useful if you choose to find a publisher yourself.)
2. Read *Publishers Weekly*. This is a key trade publication and includes features, articles about agents and agencies, and the publishing industry "buzz." It also reviews new books from both large and small publishers, so you can see who's publishing what. Read it religiously—the more you know about the business, the better you'll be able to promote yourself and your book.
3. Buy the most current copy of *The Writer's Market* from Writer's Digest Books. Updated each year, it includes listings of literary agents, book publishers, Canadian and international publishers, small presses, and more. It also includes invaluable information about the business of writing and publishing.
4. Network with your colleagues. The absolute best way to find an agent is through personal referrals. Talk about your book to everyone in your business, attend conferences and meetings, give lectures.

## "The Agent Found Me"

Agents can't make a living without authors. In fact, authors with great ideas may find agents coming to them. It happens more often than you might think, but you have to get the word out that you have a drop-dead idea. Here's how one best-selling author got his first book contract:

*"I was giving a seminar and an agent came to see what I was doing. He asked me to lunch and told me that I was going to write a book for him. I didn't 'find' an agent. The agent found me."*

David Yale, author of *The Publicity Handbook*

5. Talk to other authors and ask for a referral to their agents. How do you meet other authors?

*"Read an Internet discussion group in your field and note who the authors are; they usually list their book titles in their signature files. When they say something brilliant, send them an email to let them know. But have a good strategy for tying in your comments with the book you'd like to write; do your homework; look up their books; ask them questions about the book. Build a relationship that enhances your own credibility. It can't happen overnight, but it can happen in a couple of months; email is magic."*

Alexis Gutzman, Managing Editor, Reports, MarketingSherpa

6. Once you have a few agents in mind, look at the agency's Web sites online and follow their guidelines for getting in touch with them. Many agencies have clearly spelled-out steps to querying them (usually by email). Make sure you adhere exactly to their guidelines or you won't have a chance.
7. Look at business books you admire and try to find out who represented them. See if the agent is thanked on the acknowledgement page or check the author's Web site to see if the agent is listed.

## The Query

The query helps your potential agent determine whether you're a writer they might be interested in working with, and if there is a market for your book. Agencies often have a specific way they like to be queried; check their Web sites or the reference publications listed earlier. Here are some general guidelines:

- Think of your query as a sales pitch, selling yourself, your idea, and your skills. Include these three elements: details about your idea, who the audience is, and why you think it would sell. Some agents also like to see a table of contents.
- Ask if they would like to see more information, including an expanded outline or full proposal.
- Keep it short, no longer than one or two pages. Too much information and it won't be read.
- As in all business, first impressions mean a lot. Make sure your query is mechanically sound.

Remember that agents are very busy; they do not like to be bothered by people who are unfamiliar with how they work. Respect their time, follow their guidelines, and avoid these lethal mistakes:

- Being vague and unclear.
- Pitching the wrong person at the agency.
- Pitching an agency that doesn't handle the type of book you're selling.
- Approaching an agent the wrong way (i.e.: by phone when they prefer email). Not fully understanding your topic or your audience.
- Pitching a book that either has very recently been published or is just about to be published, and about which information is available on Amazon and elsewhere.
- Not understanding how your book differs from others already published on the same topic; they will ask.
- Pitching a book using a trademarked or series name when you don't plan to have it be part of the series, such as *The Girlfriend's Guide to Choosing a Car*.
- Pitching a book that is supposed to be the follow-up to a best-selling book by someone else; me-too rarely impresses.
- Submitting a query, then a few days later submitting a "corrected" version of the query.

## Sample Winning Query Letter

Dear Ms. Literary Agent:

With the increasing competition for newspaper space and broadcast time, nonprofit groups have to sharpen their publicity skills. And with budgets in the voluntary sector shrinking, many more people will have to become self-taught publicists. They need a clearly written how-to book.

My proposed book, *Penny-Pinching Publicity for Nonprofit Groups*, will be the first publicity handbook which systematically considers what journalists need from publicists, the first which assumes that groups seeking publicity may be controversial, the first to treat publicity from an exclusively noncorporate viewpoint.

There are few relevant titles listed in the current issue of *Books in Print*, and even fewer guides to publicity on the shelves of libraries and bookstores. Yet the potential audience is huge. The St. Louis, Missouri Yellow Pages, for example, contains eight columns of social service organizations.

Participants in my publicity workshops for nonprofit groups, given throughout California, have urged me to write this book, because they have not been able to find a satisfactory how-to manual. I have been a publicist for the City of Oakland Manager's Office. My publicity has appeared in the media of three states, and I have several published articles to my credit.

If you are interested in representing this book, I will be glad to send a complete book proposal on your request.

Sincerely Yours,

....

from *Get Paid to Write Your Book* by David Yale

## Following Up

Once you send your proposal, chances are you'll be eager to hear back from the agent quickly. But don't make the mistake of following up too soon. Check the agent's listing in the *Writer's Market* and see how long they claim to take before they respond to queries. Then hold on at least a few weeks more before you follow up. Agents generally do not take kindly to repeated calls and emails, and are likely to reject you without even considering your query if it seems that you'd be a high-maintenance author.

It's best to follow up the first time in the same manner as your query (i.e. via email if you emailed your query). If, after a couple of (respectful) tries, you still have not heard back from the agent, a phone call may be necessary. Simply let the agent know that you sent a query, how long ago you sent it, and ask if they've had a chance to consider it yet.

## The Proposal

If your story sparks an interest, the agent will likely want to see a full proposal. This will probably be the most time-consuming aspect of your writing project; it should be the most thought-intensive part of the project. A successful proposal can run to 50 pages or more.

You should include enough detail that even if you sit down to write a chapter a year later, you know immediately what it was you had intended to include there. A well-crafted proposal tells the agent and the publisher that you can probably manage the project, even if it's your first book. So while writing a knock-'em-dead proposal can be a terrifying endeavor, it is absolutely necessary to getting a business book published. As Larry Chase says: "No proposal means no agent and no book."

The agent will use the proposal to sell your book to a publisher. It should prove that you can write clean, well-written copy, that you have a clear understanding of the potential market and the competition, and that you're the right person to write the book. It is your chance to sell yourself, so make the most of it.

## 7 Elements Your Proposal Must Include:

**1. Overview of the book:** This should discuss your concept and include background on the subject. It should also include the title and length of the book; information on your tone and style; whether it will include pictures, charts, sidebars, checklists; a list of people you know who you can approach for back-cover blurbs.

## Who Will Endorse You?

Getting good back-cover blurbs is a key part of any publisher's strategy, and should be part of yours. Use your network of friends and colleagues and ask who would be willing to read your book and write an endorsement when the book is written. (You can also offer to write the endorsement yourself and put their name on it.) But don't limit yourself to your known associates: if you're familiar with someone whose endorsement

would add definite credibility but you don't know them personally, approach them anyway.

You may find that they are honored to be asked, and it could be the beginning of a beneficial relationship for you.

Most importantly, don't wait until the publisher asks for blurbs to start soliciting them. The very best way to get the very best people to blurb you is for you to ask them, somewhere along the way, to review part of the book for you. When they've seen the quality, had the chance to provide input to improve the book, and know you're including their thoughts, they're much more favorably disposed to give you a blurb. They feel like they were part of the process.

Have a plan from the outset to get input from the most influential people that you can reasonably access. Don't expect the book-reviews editor at the *Wall Street Journal* to review a chapter for you, if you don't know him. However, most people are flattered to be asked for their input; just respect their time and sincerely consider their input. The book may well be a better product for the assistance, and the back cover will certainly read better.

**2. Competitive analysis:** This is a list of all the books that exist that might compete with yours (ideally, your book is unique and will have no competition, but that would make most publishers wonder how big the audience will be). Write how your book is different and better. If possible, find out how many copies of each competing book sold. While direct competition is unwelcome (in fact, reconsider your project if there are books too similar to yours), books in the same field actually enhance your credibility by proving there's a market for the topic, especially if those books have sold well.

**3. Marketing plan:** It should include a sales pitch, target audience, and innovative ideas on where and how the book can be marketed. It should also include what you yourself plan to do to market the book: how much money you will spend, cities for your speaking tour, newspapers you will contact (be sure to mention if you know any editors personally), articles you plan to write and where you plan to publish them.

## Having a Platform Is Key

Publishers are increasingly looking for authors who have a national "platform," a presence they can draw on to sell books. If you do regular radio or TV interviews, if you travel extensively on the lecture circuit, if you plan to purchase a large quantity of books yourself to sell, make sure you include that in your proposal. Publishers want authors who are self-motivated and will promote themselves.

Publishers also tend to prefer someone with a print platform over someone with an online platform. Anyone can have a newsletter online. If your platform is entirely online, be sure to include how big your list is and how big the lists of anyone else who will help you promote it will be. Even with a big list, though, publishers are biased in favor of traditional, offline media: newspaper, radio, television, the speaking circuit.

**4. An outline or detailed table of contents:** Here's your chance to show that you know your subject and know exactly where the book is headed. By detailed, most publishers

will be confident that both they and you understand what you expect to say in the book if you can provide chapter names and two levels of headings within each chapter.

**5. Chapter summaries:** Each one should be at least a paragraph long, but can be even longer. In fact, here is where detail will help you when it comes time to write the book. It is also a good place to demonstrate your voice and style. If the book will be humorous, make sure you show that humor. If it's going to be a quick read for busy executives, make sure your summaries read that way, too.

**6. Author biography:** What makes you the right person to write the book? What is your experience? Have you been published before? Have you won any awards or been honored in your field?

**7. Sample chapter:** This should not be the first chapter, as editors want to see the meat of the book rather than the introduction. Make this the best it can possibly be: Understand, however, that it will probably need to be completely rewritten once you begin writing the rest of the book.

## The Contract

Once an agent has agreed to work with you, you will be asked to sign a standard contract. This usually covers:

- Payment of monies to the author: It spells out how much commission the agent takes, who is responsible for expenses such as photocopying and mailing, how soon the agent will remit your payment, etc.
- Co-agenting when necessary: Sometimes an agent will find it useful to work with another agent who might have different contacts or specialties.
- Authorization of sales of foreign rights, when applicable: Publishers generally purchase all rights of a book, including foreign rights—if they happen not to purchase foreign rights, the agent will handle that.
- Specification of the commission: It's generally 15%, though it can run higher for foreign rights.
- Termination process: 30 to 60 days notice is standard.

## What You Agree to Let Your Agent Handle

When you sign a contract with an agent, they are entitled to represent everything you write. Only if they choose not to handle a property may you attempt to sell it on your own. If a publisher comes directly to you, you must refer them to your agent—you can no longer represent yourself, and the agent is entitled to their percentage of everything that is sold. Read carefully to find out whether any self-published books would be covered – eBook publishing is big and growing. If you don't think the agreement is clear on this point or any other, add that language to the agreement before signing. What about a book written for an online publisher (like MarketingSherpa)?

## Sample Author/Agent Agreement

I appoint you my exclusive agent and you accept such appointment to handle the marketing throughout the world of all book-length literary rights, including but not limited to, publishing, software, digital, electronic, and television rights and generally to advise me professionally, it being understood that:

1. You are to remit to me promptly monies due as collected.
2. You may use sub-agents at your discretion.
3. You will receive for me all monies due from my literary and/or software rights marketed in the United States, its possessions, and Canada; as your agency commission, you are to retain fifteen percent (15%) of monies so collected except in the case of a distribution contract on which the agency commission retained is five percent (5%) of monies collected.
4. You are to market my literary rights in England and the British Commonwealth of Nations and all foreign language markets direct and/or through co-agencies on which the total agency commission is twenty five percent (25%).
5. Whenever foreign taxes are deducted at the source of monies due me, your commission will be based on the balance after said tax deduction.
6. In the event monies due me as herein described are paid to me or my assigned direct, the commission due you of such gross amounts will be remitted promptly to you by me or otherwise will be deductible by other monies in my account with you.
7. You are to reimburse yourself from such monies for advances from you to me and for expenses incurred on my behalf, postage and handling, messengers and other photocopies of proposals or manuscripts, books or book galleys for fees being chargeable only when I have agreed to them. In no case will more than \$200 be spent without prior written authorization.
8. Mail addressed to me in your care may be opened and dealt with by you unless it is marked "personal" or is otherwise of an apparently personal nature, in which event you agree to forward such mail to me promptly.
9. The term of this Agreement shall commence on the date hereof and shall continue in effect until terminated by either of us upon at least (60) days prior written notice via registered mail to the last known address of the other.
10. This Agreement shall be construed and interpreted pursuant to the laws of the State of California.
11. This Agreement constitutes the entire agreement between us and may not be changed except by written instruments executed by both parties.

ACCEPTED AND AGREED TO:

Author Signature

Waterside Productions Inc.

Date

Copyright: Waterside Productions, Inc., 1982

### **Business Book Agents:**

Here are two examples of literary agencies that have extensive and useful Web sites spelling out how to approach them. The sites also include a variety of other useful information about working with an agent.

#### **Waterside Productions Inc.:**

<http://www.waterside.com>

Margot Maley Hutchinson

Literary Agent

Ph: 760-632-9190

Email: [mmaley@waterside.com](mailto:mmaley@waterside.com)

Ming Russell

Literary Agent

Ph: 760-632-9190

Email: [ming@waterside.com](mailto:ming@waterside.com)

Neil Gudovitz

Foreign Rights Director

Ph: 760-632-9190

Email: [neilg@earthlink.net](mailto:neilg@earthlink.net)

Carole McClendon

Vice President

Ph: 760-632-9190

Email: [mcclend@sbcglobal.net](mailto:mcclend@sbcglobal.net)

#### **Larsen-Pomada Literary Agency**

<http://www.larsen-pomada.com>

Michael Larsen

Ph: 415-673-0939

Email: [larsenpoma@aol.com](mailto:larsenpoma@aol.com)

# Chapter 3: Publishers and Publishing

Before we start looking at the publishing industry, let's dispel a few myths that many authors mistakenly hold dear to their hearts:

- Myth: *You will live happily ever after once you are a published author.* Publishing may satisfy a need to say something important, and it may be fulfilling, but the truth is, life goes on in much the same way as it did before you were published.
- Myth: *You will get rich and famous, because all authors are rich and famous.* Writing is actually a lousy way to make a living, much less to get rich. Yes, there are a number of rich and famous authors, but they are by far the exception and not the rule.
- Myth: *Successful books sell hundreds of thousands—or millions—of copies.* Believe it or not, publishers (even the biggest New York ones) consider a book to be a great success if it sells 10,000 copies in the first year.
- Myth: *If you have a good enough idea, it doesn't matter how poorly you write because your editor can fix it.* Writing style is at least as important as content. No matter how great your idea, an editor won't touch it if it's not well-written (well-organized, clearly communicated, without grammatical mistakes, misspelled words, awkward construction, etc.). Editors ask questions to clarify meaning, point out disparities, and may even help you with your organization, but they will not help you write the book, and they certainly won't take time to rewrite it. If the book is truly a mess, they will refer the book to a "development editor," to try to help you salvage it, but this will affect your chances of getting them to publish your next book. Don't be discouraged by the truth behind the myths; simply try to be realistic about why you want to write a book and what you expect from it. The more you understand about the reality of being a published author, the more things you can do to make your publishing dreams reality.

## Publishing Tips

The world of publishing is tricky—so filled with ins and outs and twists and turns that even the most seasoned of authors can get bogged down in the mess. It takes know-how and cunning to navigate your way through. Even if you work with an agent, it will help your career immensely if you understand how publishing works before you get involved. Study the industry: as they say, forewarned is forearmed.

- Read trade magazines, such as *Publishers Weekly* (<http://www.publishersweekly.com>) and *The Bookseller* (<http://www.thebookseller.com>), for insider information.
- Check out <http://www.writersmarket.com>, which has daily publishing news updates gathered from a variety of news sources.

- Attend book industry trade shows and seminars. BookExpo America and the American Library Association are the top shows, and regional booksellers associations also have shows. Check out the Publishers Marketing Association Web site at <http://www.pma-online.org> for information on seminars. The site will also give you an idea of how publishers think about marketing.

### **The Best Show Is BEA**

BookExpo America, or BEA, is the biggest and best publishing trade show, run by the American Booksellers Association. It takes place at the end of May. If you can possibly attend, you shouldn't miss it. Thousands of exhibitors tout new and backlist titles, buyers and sellers walk the floors, agents attend in droves, and authors speak, sign books and sell themselves like crazy. It's a great way to network, learn, and meet potential publishers and agents.

*"I actually sold Grassroots Marketing: Getting Noticed in a Noisy World out of a conversation I had with a publisher while walking the floor at Book Expo America."*

Shel Horowitz, author of *Marketing Without Megabucks*

In addition to studying the industry, it helps if you can speak to an "insider" about how things really work. If you have the opportunity to meet an agent or publisher, or a published author, pick their brains. Ask them what you, as an author, should know about the world of publishing. Here are some helpful hints from Stephen Isaacs, executive editor at McGraw-Hill, one of the largest business book publishers:

### **9 Publishing Do's and Don'ts**

1. DO be flexible. If you have interest from a publisher who thinks your idea is a good one but wants to change the focus a little, be willing to change.
2. DO control your expectations. Understand that a publisher is not going to take out an ad in *The Wall Street Journal* for your book unless it's a best-seller.
3. DO be willing to give your editor any help you can: For instance, if you are asked for newspaper or magazine contacts, don't just say, "Send it to *Newsweek*." Try to give personal contacts.
4. DO conduct research on what kinds of books a publisher publishes. Pitching a business book to a fiction publisher wastes both your time and theirs.
5. DO remember that publishers need authors as much as authors need publishers.
6. DO get a lawyer who knows the publishing business if you're going to get a lawyer to help you with the contract.
7. DON'T be afraid of pitching an idea to an editor because you think he might steal your idea. Publishers put more stock in protecting copyright law than anyone else, and they can't decide if they're interested in your idea unless they know what the idea is.

8. DON'T claim that your book is totally unique with no competition. There's always competition.
9. DON'T be a jerk. "I'm less likely to work with you if you're difficult," Isaac says. "I tend to say, 'Hey, I don't need this,' and work with someone else."

## **Know Your (Copy)Rights!**

Copyright law states that the instant you write something down, it is automatically copyrighted. You own the copyright, and no publisher can publish your work without permission. In other words, you're selling the publisher "rights" to publish. Your contract spells out what rights the publisher is actually purchasing: In what form can the publisher sell your work? The different varieties of rights that will most likely affect your contract include:

- Paperback rights—Your contract will almost certainly have the publisher retaining the rights to sell your work to a paperback publisher (or publish it in paperback themselves).
- Book club rights—Again, your publisher will want to retain these rights.
- Foreign rights—Publishers usually retain the right to sell your work to foreign publishers. If they don't, your agent can help you sell them.
- Electronic rights—Lucky authors who were published before the Internet boom usually have electronic rights to their own work. These days, it is very unusual for publishers not to buy electronic rights, which means you are not allowed to publish your book—or even parts of your book—online, without express permission from the publisher. However, if you are in a strong negotiating position, it may be possible to keep electronic rights for yourself. You'll find more on contracts and negotiating in Part V.

There are other types of rights, such as movie rights, but as a business book author, they're not likely to be an issue for you.

## **Proposals from a Publisher's Standpoint**

Potential publishers want to know that you are highly qualified to write the book you are proposing. They will ask: Do you have brand-name recognition? What is your educational background? "An MBA from Harvard makes me take notice," says Isaacs. "A professor of a community college who teaches physics? I don't think so."

Put a lot of time and effort into your list of competing books. It is information publishers need to know, and they won't be willing to do the research for you. Claiming you have no competition is a red flag, according to Isaacs. "A book is like a baby. Everyone claims their baby is unique, but to other people it's just a baby. Something always competes." Include information on the philosophy behind the book, and how it will benefit readers. Answer the question: How will this book make life easier for my readers?

Remember, if you plan to purchase a large quantity of books to sell yourself, make sure your proposal spells that out. A publisher is very likely to take a close look at your book

idea if you let them know that you'll buy 5,000 to 10,000 right off the bat. If you can afford to purchase in that quantity, you'll get a good deal: You can probably negotiate a 55% to 60% discount.

All in all, publishers look for the same information in a proposal that agents look for (remember, an agent will use your proposal to sell the book to the publisher). So if you plan to bypass getting an agent, you'll still want to follow the proposal guidelines listed in Part II.

### **Writing a Book Is a Sales Job**

Both the proposal and the book need to be sales tools. If you don't already have an agent, you'll need to sell the agent on your proposal – in the proposal. Even if you have an agent, your agent won't necessarily want to shop around a proposal for a book he doesn't think will sell – his own credibility with the publishers is on the line. After you've sold the agent, you have to sell the publisher. Then you have to sell the distributors on it, or it will never make it into the bookstores where your ultimate audience, the readers, will have to be ... sold on it, as well.

### **The Slush Pile**

The slush pile is a dreaded word for most writers. Here's how it works: Publishers get hundreds of unsolicited manuscripts every year. Those that don't come in through an agent land on the desk of an editorial assistant (or even an unpaid grad student who wants to break into publishing). The manuscripts pile up, and it is the assistant's job to plow through them and decide which have merit and could possibly be a successful book. Those few get passed along to an editor. The rest are sent form rejection letters from the assistant, and the editor never even sees them.

This means that you could very well be out of the running without an actual editor ever hearing your idea.

There are, however, a few tricks for bypassing the slush pile. The first, and most obvious, is to get an agent. Editors have relationships with agents and know that they'll be submitting quality material. You can also try establishing a relationship with someone lower down on the totem pole, such as an editorial assistant or associate editor. Be friendly, pitch that person your idea, and offer to send your proposal. If the person likes it (and likes you) they might be willing to take it directly to the decision-maker.

Try being bold: Call up the editor who handles the types of book you want to write. Be friendly and respectful of the editor's time. Say, "I have a book idea. Can I tell you about it?" If it generates interest, the editor may ask you to send your proposal.

## Help Market to the Distributors

Always, always keep marketing in mind. There are so many ways to sell a book; your publisher will definitely want to know if you have an innovative idea.

*"I asked my publisher if I could go with them to visit the distributors. It was unusual, but they let me. I met the buyers, told them the book would be a solid product, and let them know how valuable I thought the book was. I promised it would sell, and it did. We sold out the first printing of 5,000 before it even hit the stores."*

Fredrick Marckini, CEO, iProspect and author of *Achieving Top-10 Rankings in Internet Search Engines*

## Publishers of Business Books

### Adams Media Corp.

4700 E. Galbraith Road  
Cincinnati, OH 45236  
Ph: 508-427-7100  
<http://www.adamsmedia.com>

An independent publisher with approximately 140 new titles per year and a total catalog of approximately 700 titles. The vast majority of the company's titles are moderately-priced trade paperbacks covering non-fiction topics, including business, careers, personal finance, reference, and more. Recent titles include *Ren Gen: The Rise of the Cultural Consumer—and What It Means to Your Business* by Patricia Martin; *Cold Calling Techniques, 20th Anniversary Edition* by Stephan Schiffman; *A Beginner's Guide to Day Trading Online, 2<sup>nd</sup> Edition* by Toni Turner.

### Adams-Blake

8041 Sierra Street #102  
Fair Oaks, CA 95628  
Ph: 916-962-9296  
<http://www.adams-blake.com>

A mid-size publisher of books and software specializing in business and technical subjects. Currently the company is looking for "industry how-to topics, training materials, directories, policy and procedure manuals, etc. that run between 200-500 pages and which we can Docutech (huge Xerox machine with computer front-end), print in short quantities (100 copies) and sell for high prices: \$89 - \$150; or which would lend themselves to a database engine and put on CD to sell for \$399+." Contact Monica Blane, Senior Editor.

**Career Press**

3 Tice Road  
PO Box 687  
Franklin Lakes, NJ 07471  
Ph: 201-848-0310  
<http://www.careerpress.com>

Founded in 1985 as a niche publisher of targeted career directories, Career Press now has a backlist of nearly 300 titles spanning careers, personal finance, business management, study skills, and leisure pursuits. The company's mission is to "publish the highest-quality books on topics most needed in the marketplace, written by established, credentialed, media-savvy professionals ... and then promote and publicize them full force." Recent titles include: *100 Ways to Motivate Others* by Steve Chandler; *How to Win Any Negotiation* by Robert Mayer; the *Encyclopedia of Job-Winning Resumes* by Myra Fournier and Jeffrey Spin. Manuscripts submission guidelines online.

**Digital Press**

Elsevier Inc.  
30 Corporate Dr, Suite 400  
Burlington, MA 01803  
Ph: 781-221-1615

An imprint of Elsevier Inc., Digital Press publishes books on IT management and technology. Recent titles include: *Programmer's Guide to Internet Mail* by John Rhoton; *Developing Practical Wireless Applications* by Dean A. Gratton.

**Executive Excellence Publishing**

1806 N. 1120 W.  
Provo, UT 84604  
Ph: 800-375-4060  
<http://www.eep.com>

Executive Excellence Publishing's mission is "to help you find a wiser, better way to live your life and lead your organization." Topics covered are leadership, management, and personal growth. Recent titles include: *Legacy Living: The Six Covenants for Personal & Professional Excellence* by Gloria J. Burgess; *10 Timeless Principles of Professional Success: Using the Life-Work Compass to Reach Your Potential* by Steven R. Webber.

**Frederick Fell Publishers Inc.**

2131 Hollywood Boulevard  
Hollywood, FL 33020  
Ph: 954-925-0254  
<http://www.fellpub.com>

First established in 1943, Frederick Fell Publishers now has a backlist of 1,500 titles in 13 genres, including business books. Recent titles include: *Delivering Powerful Speeches* by Carolyn Kerner Stein; *Demystifying Business with Cookies and Elephants* by Gordon Ettie; *Getting Rich and Staying Rich* by Fred Young.

**Jossey-Bass**

989 Market St.  
San Francisco, CA 94103-1741  
Ph: 415-433-1740  
<http://www.jbp.com>

A company of Wiley, Jossey-Bass publishes nearly 250 titles each year on topics such as business and management, conflict resolution, mediation and negotiation, nonprofit and public management, human resources and training, and more. Recent titles include: *Three Signs of a Miserable Job: A Fable for Managers (And Their Employees)* by Patrick M. Lencioni; *Bounce!: Failure, Resiliency, and Confidence to Achieve Your Next Great Success* by Barry J. Moltz; *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences* by Joanne Scheff Bernstein, Philip Kotler. Submission guidelines are available online.

**Sourcebooks Inc.**

1935 Brookdale Rd, Suite 139  
Naperville, IL 60563  
Ph: 630-961-3900  
<http://www.sourcebooks.com>

Sourcebooks' mission is "to reach as many people as possible with books that will enlighten their lives." Sourcebooks' business topics focus on small business, marketing, and management. Recent titles include: *The \$100,000+ Career* by John Davies; *1000 Best Quick and Easy Time Saving Strategies* by Jamie Novak; *10 Simple Secrets of the World's Greatest Business Communicators* by Carmine Gallo. Author guidelines are available online.

**Wiley**

111 River St.  
Hoboken, NJ 07030  
Ph: 201-748-6000  
<http://www.wiley.com>

Wiley publishes print and electronic products, specializing in scientific, technical, and medical books and journals; professional and consumer books and subscription services; and textbooks and other educational materials for undergraduate and graduate students as well as lifelong learners. Business books include accounting, finance, marketing, management, leadership, small business, consulting, career development, and more. Recent titles include: *Eisenhower on Leadership: Ike's Enduring Lessons in Total Victory Management* by Alan Axelrod; *Wiley CPA Examination Review 2007-2008, Volume 2, Problems and Solutions, 34th Edition* by Patrick R. Delaney, CPA, PhD, O. Ray Whittington, CPA, PhD.

## Chapter 4: Hiring a Ghost and Working With a Co-Author

It is one of the myths of publishing that famous people write their own books—for the most part, they use ghost writers. But it's not just the famous few who hire people to write for them. There are a number of reasons you might want to hire a ghost writer (or to work with a co-author). Here are a few:

- You have a great idea for a book, but no time to write it.
- You have expertise and a great idea for a book, but no writing experience.
- You are a terrific writer and have a great idea for a book, but no expertise in the topic.
- You have a great idea for a book but no interest in doing the grunt work: background research, conducting interviews, sketching out a first draft.

If you think a co-author or ghost writer would be helpful to you, here are a few thoughts that will make your decision easier.

### Things You Should Know About Ghost Writers

A ghost writer:

- Is someone you hire to write the book for you.
- Gets no credit—your name is the only name on the book. Is hired by you for an agreed-upon, set fee—the ghost receives no royalties or advance.

The book is still your baby, no matter who writes it, and as with any child, you want it to be a success. Give your book the best chance by making sure your ghost writer is top-quality.

Go over the following checklist before you hire your ghost:

- Is the person a journalist or experienced writer with credits?
- Does the writer have a track record of meeting deadlines?
- Can the writer work in your “voice,” or in the style that you want?
- Does the writer fully understand what you want to say and how to say it?
- Can you envision yourself spending large quantities of time with this person?

### Avoid Getting Burned by a Ghost

Working with a ghost can be great, but it can cause huge headaches for you if you're not careful. Remember:

- Any work a ghost provides should be original material, and never published anywhere else. Make certain of this!
- Take the time to fact-check.
- A ghost should solve your problems, not add to them. If you have any reservations about a potential ghost, step away.

- Make sure the interviews were in fact conducted by your ghost, rather than cut and pasted from another source.
- Hire a lawyer to put together a contract spelling out all the details of your agreement, especially when it comes to finances and deadlines.
- Make certain that you own all the rights to the work.

“I hired a ghost when writing wasn’t going as fast as I had hoped, and I needed to hand off a couple chapters to meet deadlines. The ghost writer came recommended by my agent, who found him for me. He was waiting for his own book contract to come through.

“It was a complete unmitigated disaster. Even though he’d signed an agreement with me saying he would submit entirely new material written, I found more than three pages in the 20-page chapter he submitted as ‘his work’ cut and paste directly from an online reference source on the same topic. Because the voice was slightly different on those pages from the rest of the chapter, I was suspicious. It’s a good thing I checked – that was actually the first place I checked, so obvious was the source.

“My writing career would have been over. I would have been liable to the publisher of the original work for the copyright infringement, since my name was on the contract with the publisher. That was my second book, and the last time I ever used a ghost writer,” recalls Alexis D. Gutzman.

It should be relatively easy to find a top-notch writer to write your book for you, if you know where to look.

The best—and easiest—way is to look at business writing you admire (magazines, newsletters and e-newsletters, reports, and business books) and contact the authors.

Most writers are eager for work and are likely to be thrilled to be asked. Talk to other authors; ask if they’ve worked with collaborators and, if the experience was a positive one, get a referral.

Ask your agent or publisher, if you have one.

As in most things, you get what you pay for when it comes to hiring ghost writers. Professional, experienced writers charge more than, say, a graduate student majoring in writing—spend the money to go with the professional. You’ll save time and money in the long run—the better the work, the less rewriting and editing you’ll do. Expect to spend at least \$5,000 (it could be much more) for a 250-page book.

While it may seem that the ghost does all the work while you get all the credit, that’s not the case. You’ll need to work closely with the ghost writer from the beginning to be certain that everything you want to say will be included. You will probably want to at least provide the writer with an outline, and will certainly want to spend some time giving the writer background on the subject. Then, once the copy is written, you need to make sure everything is exactly the way you want. You must copyedit, fact-check, and revise—or have the ghost revise—until the book is perfect. Remember, it’s *your* name on the book.

## A Word About Co-Authors

Co-author arrangements tend to take one of the following forms:

- Colleagues who are working together on a project.
- A writer/expert team—one person has writing experience and the other has expertise in the topic.
- Mentor/mentee team—the mentor has something to say but no time to write about it, and the mentee does the grunt work to gain experience.

When working with a co-author you must make sure you are both on exactly the same page about the book. Be absolutely clear on who the audience is, what the book is about, and what problem the book is going to solve.

In addition to the fact you'll both be under contract to the publisher, be sure to put together a contract before you begin working together. The contract should answer the following questions: Who owns the copyright? Who is writing what chapters? What are the terms of payment? Who gets top billing on the book? The proposal should include this information so that any interested publisher will know they don't have to worry about co-author squabbling.

Then, have a specific timetable and set of expectations. "Writing a book is a huge amount of work, and most likely, you will not get rich," says Larry Chase, author of *Essential Business Tactics for the Net*. "This means you'll have deadlines for work for which you're not getting compensated, and it may quite possibly affect your more lucrative billable hours. In other words, you and your co-author will most likely be stretching your days by getting up early and going to bed late in order to meet those deadlines."

## Chapter 5: Negotiations & Contracts

When negotiating a book contract, “Hire a book lawyer or someone who has dealt with publishing contracts,” says Jackie Huba, Coauthor of *Creating Customer Evangelists*. “We hired a general intellectual property lawyer, but I would go even further.”

Stephen Isaacs, Executive Editor at McGraw-Hill, agrees. “If you’re going to get a lawyer, get someone who knows the publishing business. We have authors hire lawyers who ask for things in the contract that don’t even make sense and simply show how little they know about the industry.”

Lawyers are important not necessarily because of the actual content of the contract, but because they can help you see the implications of what is written. Here are a couple of examples of tricky contract wording:

Your publisher might include a clause in your contract that says if they want the book rewritten, you must rewrite it; if you don’t, they can hire another writer to rewrite your words. Worse, if they use another writer, then you may only receive half your usual royalties on the rewritten version. You might think, “Of course I’ll rewrite it if they want me to,” but the implications are vast: What if they offer a ridiculously low fee for rewriting? What if they need it rewritten in an unreasonable amount of time and you have other obligations?

Your publisher might want rights of refusal for your next book or even your next two books. Again, you might think, “Great, I’ve already got a publisher for my next book.” Think again: Suppose your first book is a huge success but you didn’t like your experience with your publisher. Rather than having negotiating power with an eager new publisher, you’re stuck with your first, at least for the next book.

Cross-accounting. Many publishers will cross-account your books unless you know to look for this language and get it stricken from every contract. With cross-accounting, every book you have published with that publisher must have recovered the advance before you see any royalties. If your first book was a big seller, but your second book hasn’t earned out yet (recovered the advance), then royalties on your first book will be used to offset the advance on your second book before you’re paid royalties again. This shifts the burden of profitability from the publisher to you – even though you often have little control over sales.

A lawyer helps you see beyond the wording of your contract, allowing you to focus on strategy.

To further help you think about contract strategy, here is a negotiating checklist from Stewart Levine, author of *The Book of Agreement*:

- Create an agreement for results that includes a real shared vision for the project.
- Clearly articulate everyone's vision of a great success.
- Ask the publisher what they want from you in order to make the publishing process go smoothly. Make sure you give it to them.
- Get very detailed about marketing plans as that's the critical success factor.
- Authors want to retain ownership of the copyright. Make sure you look carefully at use of the content in other forms. Choose a publisher that has experience multipurposing the content in all forms of electronic and print media.
- What if there is conflict? Have a detailed plan about how it will be resolved, focusing on means of communication.

In theory, everything in a book contract is negotiable. In reality, some things are harder to negotiate than others: your advance, royalties (generally 10% of every book though 5% is not unusual, especially in bulk orders), foreign and electronic rights, etc. To make your deal as lucrative as possible, take advantage of the things you may be able to negotiate:

**Author discount:** This is an important one, since you may want to purchase your book in bulk and sell it when you lecture. Try to get at least 50 percent. If you purchase enough copies (in the thousands) you may be able to get 55 percent or higher.

**Number of free author copies:** You will most likely be offered 10 or 20 free copies, but may be able to negotiate up to 50.

**Input on cover design:** With big publishers, you may not get any input on the design of the cover, since that is a function of the marketing department rather than the editorial department. If you can get it written into the contract that you have at least a say on final design, you will have a little control.

**Promotional copy:** You may be able to get permission to include your Web site or company information on the jacket copy or author bio.

Be aware, though, that the types of things that are negotiable vary greatly from publisher to publisher, and from author to author. "Some things that one author could never consider negotiating will be open to others, some publishers will consider changes that others won't, some publishers have clauses in their agreements that others don't, etc.," says David Fugate, an agent with Waterside Productions Inc.

If you can, talk to other authors about their contract experiences or ask to take a look at their contracts. Contracts are proprietary, however, and most of them include clauses which say the author agrees not even to disclose the terms of the agreement.

## Negotiate for What's Important to You

Think about what's important to you when negotiating a contract—money may not be your ultimate goal.

*“Our publisher was really committed to the title, partly because we negotiated a good deal for them. In fact, we structured the deal upside down, so that the more copies they sold, the less they had to pay us. We cared more about what the book looked like, that it was a quality piece of work. We cared about page-layout, how the cover looked, and we absolutely had to have input on that.”*

Fredrick Marckini

## 14 Contract Questions

Unless you're already very familiar with the publishing industry, you may find yourself at sea when it comes time to look at the contract. An agent will help you with negotiations, of course, but you'll want to be familiar with some terms and possible options. Here are some questions you might find yourself asking:

### More About Rights

**1. For how long can my publisher publish my book?** By now you know that when we talk about rights, we're talking about the right to publish your words. When you sell a book to a publisher, you're turning over the rights to them for an indefinite amount of time. The publisher can publish the book for as long as they choose to (usually, as long as the book continues to sell), as long as the book is still in print.

**2. What does it mean for the rights to “revert?”** Once the book is out of print, the rights revert back to you; in other words, it's your book again, and you can choose to resell it, self-publish it, re-package it, or let it sink into obscurity.

How long a book stays in print depends on the publisher and how well the book is selling. The definition varies from publisher to publisher, and there is, in fact, an entire debate about what constitutes “out of print”. You may find it helpful to have it spelled out in your contract: for instance, the book is still in print as long as it sells 500 copies a year.

Another term, similar to out of print, is out of stock indefinitely, or OSI. This is like publishing limbo. It means that your book is sold out and hasn't been reprinted yet. Whether it will be reprinted or not depends on the publisher, who will probably make that decision based on demand. Some books that are OSI go out of print; some are reprinted. If your book ends up in this limbo-land, you can write a letter to your publisher asking for the reversion of rights. While the publisher does not have to honor that request, “nine times out of ten we'll agree to let the author have them back,” Isaacs says.

### **3. Do I have the right to publish parts of my book myself for promotion purposes?**

This depends on your publisher. Most are aware that the more promotion you do, the more the book will sell. However, your publisher will probably want to control the situation, so the best way to go about it is to ask your publisher's permission and get an informal agreement. In fact, your contract might even include a stipulation on how much of your book—say, 10 percent—you can use for promotional purposes. That's enough to allow you to hand out a checklist from the book at a seminar, but not enough to compete with sales.

### **Use Your Book to Sell Your Book**

You definitely want to take advantage of the opportunity to use parts of your book for your own promotion. As you'll see below, publishers won't promise a lot in the way of marketing your book. If you want it to be a hot seller, you must take much of the marketing burden upon yourself. Consider putting a sample chapter on your Web site (as with your proposal, don't use the introduction, but something with meat in it) or send an excerpt to your email list.

### **Marketing and Promotion**

**4. Will my publisher set up a Web site for me?** Probably not. Your book will most likely be listed on the publisher's Web site, and may even be a featured title for as long as it is new (or best-selling). But if you want a site dedicated to yourself and your book, you're going to have to do it yourself. "Every author should have a Web site," says Elizabeth Pomada of the Larsen-Pomada Literary Agency. "It's a very good tool for keeping the author's readers in touch with them." (See the Marketing Section for tips on building a book-selling Web site.)

**5. Can I at least get my Web site or other promo information listed in my book somewhere?** Again, this depends on a number of things. If your book is about your company, i.e. *The Mighty Marketing Company's Seven Steps to Success*, then obviously there will be plenty of opportunity to plug The Mighty Marketing Company within the text. Otherwise, you'll have to hope that your publisher allows you to include that information in the jacket copy or author biography. The more well-known you are, the better chance you have of making this happen. If you are in a strong negotiating position, you may even be able to get a separate page in the back of the book to talk about your company or your services.

**6. How much promotion will my publisher do for my book?** There are a few things that almost every publisher will do for their authors as far as promotions go; however, you might find yourself amazed at how little they're actually willing to do (or how little they're willing to spend). They will probably: send advance copies to important trade publications such as *Publishers Weekly*, *Library Journal*, and *Booklist* for review; send review copies of your book to appropriate consumer publications; list your book in their catalog as a new title; and list your book on their Web site. They may possibly: run ads about your book in appropriate trade publications; arrange to have you do radio interviews via telephone; or arrange for you to do book signings and/or talks within

your own geographical area. Unless you are very famous or have an incredibly hot topic which your publisher believes will be a best-seller, they probably won't: send you on a speaking/book signing tour; advertise nationally.

## **Your Editor and Your Input**

**7. Will an editor be my ally within the publishing company?** Yes, for the most part. Editors represent their books within the company. They want to have a successful line of books and so will likely push for whatever they can get in terms of marketing dollars. It is also their job to present their books to the sales team, and they will put the best spin on it that they can. Let your editor know that you are eager to help with the marketing of the book in any way you can, and he can pass the word along to the sales team, who will be that much more willing to push your book if they know that you're out there pushing it, too.

On the other hand, editors run from difficult authors. So while understanding that your editor is an ally, don't make the mistake of thinking that you are the editor's only—or most important—author. Don't take up more time than you have to and know that once your book is on the backlist (a book from last season or earlier), your editor will need to move on to more current projects.

## **How to Handle Your Editor**

A word of advice about handling editors: Editors, like most everyone in the publishing industry, generally consider themselves overworked and underpaid. They have too many projects going at once and not enough time to devote to all of them. Be respectful of their time, but don't let yourself sink into oblivion simply because your editor hasn't been in touch, either.

“Manage your editor as if the editor works for you,” says Alexis D. Gutzman, Managing Editor of Reports for MarketingSherpa, and author of five books. “If you're slipping a deadline because an editor hasn't gotten back to you, it's your job to push her.”

**8. Will the title of my book stay the same?** Not only will your title probably change, but you may not have any say in the title that is finally chosen. Titles are considered a marketing tool, and are treated as such. Authors are afforded very little respect when it comes to marketing, even if you know your market better than anyone else. For instance, we heard from one author (who chose to remain nameless) whose book ended up with the word “workbook” in the title, though the book was in no way a workbook. While she felt it was misleading and flat-out wrong, the marketing team won out.

**9. How much input will I have on the cover design and the way the book looks on the inside?** Not much. Again, the cover is considered a marketing tool. Though you will probably get to see the cover before it goes to press, and may be asked for your impression of it, they will ultimately make their own decisions. You may have more input if you go with a smaller publisher, but it still won't be in your hands.

**10. Will I have any say on the price of the book?** No.

## Other Details

**11. What if I miss my deadline?** If you know you're going to be late on delivery of your manuscript, you can request an extension and chances are good that you'll be given some extra time. But don't just rely on your editor's casual word; be sure you get the extension in writing.

## Missed Deadlines, Missed Opportunities

While in theory it's OK to extend a deadline now and then, be aware that the longer you delay writing the book, the less likely it is that the book will be published. The publisher may think you're not going to write it, the next season might be too crowded for your book and they'll have to delay it from their end, or the market might change. In fact, according to one industry insider, there's a saying that, "after three days, the book begins to stink." The bottom line? Don't be late. It's much better to say at the outset that the publisher's deadline is unrealistic. If they ask for the book in six months, simply tell them you need ten.

**12. What if I've bitten off more than I can chew, and can't complete the book?** It's usually not a problem getting out of a book contract. The problem is that you will have to return any money you received up front. An advance is actually an "advance against royalties," (based on an estimate of the number of books that will sell in the first year). If there is no book, there are no royalties and, therefore, no advance. In rare instances, you may also receive a grant from a publisher to do research for the book. In that case, you would also have to return grant money.

## Consider not Accepting an Advance

*"The first time I had a book publishing contract, I cancelled it before I wrote the book. I didn't have the time, so I just told them I couldn't do it. They were very accepting. I hadn't accepted an advance so I didn't have to give it back. We were offered one, but we turned it down. It wasn't about the money, it was about getting a good book into the marketplace."*

Fredrick Marckini

**13. Who will my book be sold to?** According to statistics from the Larsen-Pomada Literary Agency, one publisher makes 85 percent of its total book sales from four customers: Borders, Barnes & Noble, Amazon, and Ingram. Depending on the size of the publisher, a sales force (or sales person) will contact these and other distributors. For large bulk sales (for instance, to a Sam's Club or BJ's) there may be a special sales person in-house. And though you might make a smaller royalty on bulk sales, the volume can make it worthwhile.

## Make the Independents Your Project

Make it a habit to carry a copy of your book whenever you travel. Visit every independent bookstore you can and check out their shelves. If they don't carry your book, ask to speak to the buyer or owner. Sell yourself. Show your book, talk about

your expertise, explain why their customers will want to buy it. Then, ask them to place an order, either directly from the publisher or from a distributor like Ingram.

**14. Do I need another agent for foreign sales?** It is likely that your publisher will purchase foreign rights, in which case you will not have to worry about that end of things. If and when foreign rights sell, you'll get a percentage. If your publisher does not purchase those rights, your agent should be able to handle that for you. Most contracts with agents include a co-agenting clause, which allows them to work with other agents if the need arises. That way, if your agency isn't well-connected in foreign markets, they can work with an agency who is. Their percentage stays the same, and it is not your responsibility to pay the new agency.

## Chapter 6: The Last Step — Marketing

*“As an author, part of your task is to be a marketer. You need to anticipate how your book will be marketed and how it will fit in.”*

David Yale, author of *The Publicity Handbook*

There are an unlimited number of markets for your book, and an unlimited number of ways to market to them. Whether your book is published by a large publisher, an independent, or is self-published, you can and should take an active role in marketing; while your publisher may market to some of these groups, they probably won't cover all of them, and they may not hit them very hard. Find out what they're doing to market to these groups, and if they're not doing anything—or you think they aren't doing enough—do it yourself.

### 10 Markets to Consider:

1. *Libraries:* You might think that, since libraries generally don't purchase more than one or two copies of a book, it isn't worth your time to market to them. However, since people often end up purchasing favorite books that they first read at the library, you're building the possibility of many more sales.
2. *Newsletters:* Reach your target market without ever purchasing a list by sending review copies to the top newsletters in your industry.
3. *Trade shows:* Consider a booth at appropriate trade shows, or form a partnership with a company who will have a booth and have them sell the book.
4. *Trade magazines:* Another perfect opportunity to reach your target market. Send review copies and consider advertising.
5. *Independent bookstores:* These are not always reached by a publisher's sales efforts, leaving a big gap in your distribution opportunities.
6. *Catalogs:* Any company within your industry that uses a catalog to sell products is a good target for your book.
7. *The media:* Your publisher may send as many as 100 or more review copies to magazines, major newspapers, TV and radio stations. Send more—as many as you can. Reviews sell books.
8. *Associations and other organizations:* They sometimes purchase books in bulk for their members.
9. *Colleges and graduate schools:* Professors love review copies and require their students to purchase certain books for classroom use. Professors also often prepare recommended reading lists for their students.
10. *Distributors:* Your publisher will most likely work with a distributor or number of distributors, but the more distributors that carry your book, the better.

Here are two marketing strategies and a variety of tips to help your book generate buzz. They came from Ned Barnett, Public Relations/Marketing Consultant:

### **Strategy #1. Pitch the media**

#### *a. Choose a compelling book title*

Let's say your book is titled "Technology Project Management: 10 Pitfalls to Avoid." Although the title is straightforward, it would attract more media attention as "The 7 Deadly Sins in Technology Project Management."

You could add a subtitle: "How to dodge disaster and achieve quick results when implementing new technology."

#### *b. Provide two options for media*

"Try to go for one or two things that are easy to say 'Yes' to," such as an interview or a column, Barnett says.

Your pitch might say: "I can write a column that boils down one of the pitfalls to 750 words, OR, I'm available for an interview. If neither of these options interest you, is there some other way we might work together?"

#### *c. Submit a pre-written book review*

Most editors are swamped; they don't have time to read everything they want to do. Barnett suggests contracting with someone credentialed in the field to write a review about your book — and then include it when you send it to an editor. They can assess your book without reading it.

If you don't have a friend in the field whom you can ask, try university professors. "They're usually for hire and not that expensive," Barnett says. "And anybody who's an academic is assumed credible to write a book review."

Try this type of pitch to them: "I know your time is precious and, much as you may want to, you may not have time to read the book. If that's the case, I've enclosed a review, already cleared for publication by the author. Of course, if you'd like to write your own review, I'd be thrilled."

### **Strategy #2. Create marketing allies**

Associations are always looking for ancillary income so they don't have to raise member dues. Books they can sell to their members — or give away as a member benefit — often go over well.

Broker a deal between your association and your publisher. Agree that the association will buy 1,000 copies of your book if each copy is branded with the association's name (example: "The Technology Business Association's Guide to Technology Project Management: 10 Pitfalls to Avoid").

The publisher benefits by being guaranteed the sales of the special print run (which also brings down their cost per copy), and the association gets a branded book to sell or give away.

This also gives you a better opportunity to promote yourself through the association by speaking at trade shows and publishing in a newsletter.

If you're a regular contributor to a trade publication, you might also arrange a deal between the magazine and the publisher to co-brand the book ("Industry Week's Guide to Technology Project Management: 10 Pitfalls to Avoid").

### **Web Sites to Help Get Your Marketing Campaign Rolling**

<http://www.bookmarket.com> — This is the site of John Kramer, editor of Book Marketing Update newsletter and author of *1001 Ways to Market Your Books* (which you should read ASAP). The site includes a weekly marketing tip, marketing databases, free reports, book industry news, information on marketing seminars, and more. It may become your most valuable marketing resource.

<http://www.booksense.com> — A national marketing campaign on behalf of the independent bookstores of America. Compiles the Book Sense Best-seller List, which runs in over a dozen newspapers as well as monthly in *US News and World Report* and on CSPAN—and the Book Sense Picks—a monthly selection of eclectic new books chosen by independent booksellers.

<http://www.bookwire.com> — Provides articles on the latest industry news, access to literary journals and reviews, and an expansive directory of book sites around the world. Users can also search updated bestseller lists, find listings of literary events, and read author interviews. Includes a publisher search by topic, lists of resources for authors, and book statistics.

<http://www.pma-online.org> — The site of the Publishers Marketing Association, it offers marketing programs like cooperative mailings, staffed exhibits, and catalog mailings. You'll also find useful articles from back issues of the PMA newsletter, such as "15 Ways to Promote Optimally Online" and "Plan a Powerful Blog Tour."

<http://www.larsen-pomada.com> — The Larsen-Pomada Literary Agency site, it includes useful tips, like "15 Ways to Test Market Your Book to Guarantee Its Success" and "11 Ways to Find the Publisher or Agent You Need."

<http://www.bookweb.org> — The site of the American Booksellers Association, it offers news from the *Bookselling This Week* newsletter, independent bookstore bestseller lists by category so you can see what's selling in business, information on regional booksellers associations (make sure you attend the trade show in your area), and more.

### **Creating a Book-Selling Web Site**

Another way to market your book is with a Web site devoted to selling it. It's where "all or most of the content is designed to move the sale forward but there are still several pages to choose from," according to Shel Horowitz in his book, *Grassroots Marketing for Authors and Publishers*.

Horowitz encourages free content at these Web sites. “For instance, my site not only includes many preview pages and information about bulk sales and affiliate partnerships, but also has a page of ethics articles, a blog, and the complete archives of my free monthly business ethics newsletter. All of this is ‘search-engine food’—but when I get a visitor I want them to buy a book,” Horowitz says.

Horowitz’s book also suggests including these Web site elements:

- A navigation mechanism.
- Pages that create interest in your book, such as testimonials, reviews, excerpts, author biography, audio and video clips, table of contents and the index.
- Pages that market the author, including an easily accessible “Press Room” or “Media Center” that contains press releases, interview questions and high-resolution images of the author and book covers.
- Pages that market your book to resellers, such as an affiliate program, bulk sales discount schedule, list of wholesalers or distributors, information on using your book as an association fundraiser.
- A blog.
- Schedule of appearances.
- Archive of past newsletters.
- A way to keep in touch with visitors, such as a guestbook, a subscription form for a newsletter, or an RSS feed.
- Feedback mechanisms like contact information, discussion forums, comment pages, etc.
- Links to other relevant Web sites.
- A site-wide search tool.

### **Money-Back Guarantee**

Here’s a good idea to use if you self-publish or have purchased your book in bulk to sell yourself:

*“I sold my book exclusively online for \$99 a copy. The key to selling it online was an unconditional money-back guarantee. People were buying it sight-unseen from an unknown store, so the guarantee took the risk out of buying. Most people think the guarantee is evidence of the product-maker’s belief in the product. In reality, it says nothing about the quality of the product; it says everything about the savvy of the marketer.”*

Fredrick Marckini

Opportunities for marketing your book are endless, even if you know nothing about the subject. By now, you’ve done some research and learned how the book industry works. Use the resources listed above, be innovative and take risks.

# Appendix: Samples of Four Business Book Proposals that Won Their Authors Publishing Contracts

## Proposal #1: Penny-Pinching Publicity For Non-Profit Groups

by David R. Yale

### CONTENTS

Why This Book Is Needed	1
Resources Needed to Complete This Book	4
About the Author	6
Chapter by Chapter Outline	
11. Getting started: plan before you leap	8
12. Working with radio and television	10
13. Writing for broadcast	11
14. Working with newspapers	12
15. Writing newspaper publicity	13
16. When the media come to visit	14
17. When all else fails: access issues	16
18. How Oakland did it	17
19. What journalists want: interviews	18
20. Sources and services	19

### Sample Chapter

Getting started: plan before you leap 20 (Note: this is not included here in this sample proposal)

### Hypothetical review

“An Unusually Good Publicity Handbook.” By R.E. Porter, City Editor, Metropolis Evening Moon 45

*Note: Page numbers refer to the pages in the original proposal, not to the pages in this pamphlet.*

### Why This Book Is Needed

With the increasing competition for news—paper space and broadcast time, nonprofit groups, community organizations, trade associations, and government employees have to sharpen their publicity skills. The survival of their organization or service may well depend on their ability to utilize the media. “If only we could get more publicity,” they sigh, “our problems would be cut in half.” There are two options for nonprofit groups seeking increased publicity. They can hire expensive professional publicists. Or they can learn to create first class publicity themselves.

With budgets in the government and voluntary sectors shrinking, many more people will have to become self—taught publicists. They need a clearly written how—to book to guide them along the road to publicity.

The proposed book, PENNY—PINCHING PUBLICITY FOR NONPROFIT GROUPS, will be approximately 225 pages long, and will include six to ten photographs. This will be the first publicity handbook which systematically and extensively considers what journalists need from publicists. It will be the first how—to book which assumes that groups seeking publicity may be composed of ethnic minorities or might be controversial. Strategies for overcoming broadcaster reluctance to give air time to controversial groups will be discussed for the first time in the book world. This will also be the first treatment of publicity from an exclusively noncorporate viewpoint, and in keeping with this, a different set of hypothetical groups, ranging across the nonprofit spectrum, will be used in each chapter to illustrate graphically the publicity principles under discussion. Further, each chapter will be followed by a complete checklist which will help the aspiring publicist apply the material to his own situation.

Despite the need for this kind of book, there are not many helpful volumes on the shelves of libraries and bookstores. A mini—survey of three large San Francisco bookstores is quite revealing. San Francisco has a wealth of sophisticated community and nonprofit groups with a highly literate constituency. One would expect that a publicity manual would be readily available in this city, if anywhere. But two of the bookstores, Brentano's and Paperback

Traffic, had no books on publicity at all. Daltons did have three expensive textbooks, oriented toward corporate public relations, that included brief sections on publicity, selling in the twenty dollar plus bracket. The managers of both Dalton's and Paperback Traffic felt that a community—oriented publicity handbook was needed and would sell quite briskly. The size of the potential audience would seem to support their view.

There are six columns of associations listed in the Oakland, California yellow pages. The Manhattan classified phonebook contains five and a half columns of clubs, 15 columns of associations, and 13 columns of social service organizations. And St. Louis, Missouri yellow pages contain almost 8 columns of social service organization listings. This is just the tip of the ice berg. The number of such groups nationally runs into the hundreds of thousands.

Greg Crosby of the San Francisco Public Affairs Office, U.S. Internal Revenue Service, reports that the number of such groups nationally has risen steadily for the past five years. They are all potential customers for a good publicity handbook, as are librarians, school and arts administrators, social workers, public health nurses, and recreation directors.

Further, although the proposed book is designed primarily as a trade edition, college ad options are quite likely. Target departments will include social work, social welfare, librarianship, public health, journalism, recreation, public administration, and public relations. The professional organizations in these fields will also be interested.

Finally, although the 1977—78 SUBJECT GUIDE TO BOOKS IN PRINT does list 16 titles under publicity, eight of them are for highly specialized audiences, and four

additional titles are more than 12 years old, a major liability in this fast changing field. Currently available books that would appear to be of any use at all to the would-be publicist are listed below:

Hall, Barbette. PUBLIC RELATIONS, PUBLICITY AND PROMOTION, McKay, 1970. Harris, Morgan & Karp, Patti. HOW TO MAKE NEWS AND INFLUENCE PEOPLE, TAB, 1976. O'Brien, Richard. PUBLICITY: HOW TO GET IT. Harper & Row, 1977. Weiner, Richard. PROFESSIONAL'S GUIDE TO PUBLICITY. Richard Weiner, Inc., 1975.

### **Resources Needed to Complete This Book**

Since this book is based partly on the publicity workshops the author has conducted for nonprofit groups and government agencies throughout California, much of the material needed is already assembled. Chapters Seven and Ten will require further research, which should be possible in the San Francisco area. Chapters One through Six will need rounding out with material from interviews with journalists, and Chapter Nine will be drawn exclusively from these interviews. The author plans to conduct telephone interviews with reporters, editors, and broadcasters, to find out specifically what they want from publicists.

There will be three media people interviewed from each geographic area of the country for a total of 15.

In addition, the author plans to send pertinent chapters from the manuscript to each of the journalists interviewed. This will serve several purposes. They can give their reactions to the material, which will help in the final rewriting process. Each person will be asked for a blurb for publicity use. And, of course, since they have been involved in the creation of this book, they will probably be interested in seeing that it gets reviewed in their newspaper or on their station.

Although sample press releases, public service spots, and newspaper clippings will be included, they can be reduced in size. This will allow the book to be produced in the most convenient and economical size for the publisher.

The book will require six to ten publicity pictures. These should be available without charge from the major nonprofit organizations. It is possible, however, that there will be some reproduction fees involved. The only other foreseeable complication involves permission to quote brief extracts from articles and books. A permission budget of \$500 should cover this. Once a contract is signed, completion of the manuscript will require about ten months. The finished manuscript will run between 65,000 and 75,000 words.

### **About the Author**

David Yale taught communication and mass media at the University of Minnesota, Minneapolis.

He currently teaches publicity and graphics workshops for nonprofit groups and government agencies through the University of California Extension programs at Riverside, Santa Barbara, Davis, Santa Cruz, and San Diego, and for Media Alliance in San Francisco. He has been a public relations consultant to Bay Area Reference Center, Cooperative Information Network, Crocker Bank, California Medical Association

Auxiliaries, and California Library Association. More than 200 librarians who sought publicity skills have taken his workshops.

Like all good publicists he maintains a mailing list which includes the librarians, who are eager to hear about his book.

Yale's special events at Shingle Creek and Bohanon Recreation Centers in Minneapolis, where he served as Director, continually garnered front page news play and television coverage. He has been a publicist for the City of Oakland Manager's Office, handling material from the library and recreation departments. His articles have appeared in CRAYT HORIZONS, PARKS AND RECREATION, and PARK PRACTICE, while his publicity material has graced the airwaves and newspapers of three states. Yale is a member of the Author's Guild, and serves as the Workshops Coordinator for Media Alliance in San Francisco.

Participants in his publicity workshops have given it rave reviews; in fact, it was their urging which inspired Yale to start work on this book. For example, Willine C. Miller, Manager of the Greater Tulare (California) Chamber of Commerce, says that the workshop is "Full of specifics—'nuts and bolts'— that organization execs always scream for." Esta Lee Albright, Staff Development Specialist for Cooperative Information Network ". . . especially appreciated the enormous amount of useful information. . ." And Anne Roughton, Workshop Coordinator for the Bay Area Reference Center writes that workshop participants appreciated Mr. Yale's clear, concise presentations, and his cheerful, enthusiastic, aggressive approach.

## **10 Chapter Summaries**

### **Chapter Summary**

21. GETTING STARTED: PLAN BEFORE YOU LEAP Estimated length: 26 pages

This chapter starts by explaining that publicity involves supplying factual, timely and interesting information to newspapers, radio and television. That is not as easy as it sounds, however. There is intense competition for air time and newspaper space, so the publicist will need to plan carefully. That planning process is discussed at length

The aspiring publicist will learn to consider the interplay of the organization's goals with the publicity program, how to develop new and unusual publicity perspectives, and how to clarify the group's message.

It will be pointed out that the publicist must define the group's audience, decide what the group wants to tell its various publics, and translate the group's message into benefits to the people receiving the message. The discussion of the planning process will also consider the need to plan for opposition before it happens, what results the group expects from its publicity, and how to choose the best media for the organization's target audience.

Since many people don't know that their organization can actually generate news by planning unusual events or offering background material on topics of current media interest, these publicity methods will be covered.

Good publicity requires aggressive pursuit of every possible publicity opportunity, but the publicist must make sure that the opportunities are genuine by applying the news tests of timeliness, uniqueness, factuality, and audience interest.

Finally, the chapter quotes from journalists will help the aspiring publicist understand how good planning will help him produce publicity material that is more usable from their point of view.

### **Chapter Summary**

#### **22. WORKING WITH RADIO AND TELEVISION Estimated Length: 20 pages**

This chapter explains how the publicist can develop good working relationships with broad casters. The reader will become familiar with the role of the public service and news directors, when and how to approach them, what kinds of advice and information they can give to nonprofit groups, and what they expect from publicists.

A step by step procedure for compiling a list of the requirements and program opportunities at local radio and television stations will be followed by an explanation of the types of programs usually available to nonprofit organizations, and the advantages and drawbacks of each type. A basic discussion of technical skills is included.

The would-be publicist will learn the necessity for becoming familiar with the formats of all broadcast outlets, what types of air time are available at most stations, and how the different formats may be used most effectively. Since the public service spot is so widely available to nonprofit groups, its use will be discussed at length.

An explanation of some of the techniques for making broadcast appearances dynamic will include material on preparation and use of slides, posters, film clips, videotape, and other visual aids, what clothing will televise well, and how to prepare for a live, on-the-air interview. Recommendations of the National Association of Broadcasters will form the basis for the last part of this discussion.

### **Chapter Summary**

#### **23. WRITING FOR BROADCAST Estimated Length: 20 pages**

A publicist must, above all else, be able to write well. This chapter will help the reader sharpen his writing skills by giving clear instructions for producing good broadcast copy that meets the technical requirements of radio and television.

First the aspiring publicist will learn that broadcast material must follow a fairly rigid format if it is to be considered seriously at station. Mechanical requirements for public service spots, community calendar listings, free speech messages, and news stories designed for the airwaves, and tricks of the trade which make broadcast copy easier to read out loud, will be explained in detail.

The publicist will next encounter a system which enables him to check his copy for ease of comprehension. This will help him prepare effective messages that are acceptable to broadcasters.

Finally we will look at the actual process of writing broadcast copy, from choosing basic concepts, deciding what action is wanted from the audience, listing the five “w’s,” and choosing a unifying theme, to revision and timing.

Examples of publicity material at each of the stages above will help make the principles concrete.

### **Chapter Summary**

#### **24. WORKING WITH NEWSPAPERS** Estimated length: 30 pages

Newspapers, unlike radio and television, are surrounded by a complex web of traditional procedures which the publicist must learn if he wants to get coverage for his group. This chapter will describe how newspapers function, what the taboos are, and how the publicist can work effectively with the print journalist.

The first step in seeking newspaper publicity is to create a press list; detailed instructions will help publicist compile information about local newspapers and their deadlines. A discussion of the needs of large metropolitan dailies, special interest publications, neighborhood, ethnic, small town and suburban newspapers will help the reader decide which papers should receive given press releases.

The aspiring publicist will find out how to compile a list of reporters who specialize in his group's interests, how and when to approach them with press releases, and the best methods for following up the written material with phone calls that help insure they will be used. A list of typical specialty areas for journalists will appear at the end of the chapter.

### **Chapter Summary**

#### **25. WRITING NEWSPAPER PUBLICITY** Estimated length: 30 pages

If writing ability is important for the publicist working with broadcasters, it is crucial when he turns to the world of newsprint. Writing is, after all, the stock in trade of the newspaper. And since numerous surveys have shown that even professional publicists often turn out writing that alienates journalists, this chapter will focus on helping the aspiring publicist learn to write good newspaper copy. The discussion of writing will concentrate on the corner stone of publicity programs, the press release, but fillers, feature articles, backgrounder sheets and editorials will receive attention as well.

With plenty of examples to light the way, the reader will learn how to write in the inverted pyramid style, how to make every word count, and how to provide the short paragraphs and concise, easy to understand sentences that journalists admire.

Since the publicist should be aware of the structure of newspaper stories, there will be several exercises which will help build an understanding of newspaper length requirements as well as the inverted pyramid structure. Further exercises and examples will allow the reader to test his writing skills by rewriting samples of poorly written press releases and comparing his results with rewritten versions of those samples.

### **Chapter Summary**

#### **26. WHEN THE MEDIA COME TO VISIT** Estimated length: 20 pages, 6—10 halftones

Although news is usually delivered to the press in written form or over the telephone, there will be times when journalists will want to come to visit an event, press

conference, or meeting. There are certain procedures the publicist will need to know in such situations.

This chapter explains how to invite the media to press conferences and special events, what to do when they arrive, and how to respond when an emergency brings reporters and camera crews uninvited. The chapter is rounded off with information on the requirements of publicity photos.

Since press conferences are overrated by most publicists, much to the annoyance of the journalist, the reader will learn to determine when their use is and is not justified. Complete step by step instructions will help the publicist understand how to announce a press conference, when and where it should be held, what its format should be, how to accommodate the special needs of television crews, and what kinds of materials should be included in the press packet. Following this will be information on planning special events with maximum media appeal and instructions for inviting the press to them.

There may well be times when a disaster, controversy, or emergency bring the media to the scene without an invitation. The publicist will learn how to be prepared for these possibilities in advance with a well developed strategy. Advantages and disadvantages of avoiding controversial issues, or meeting them head on will be discussed as well.

Finally, information on the technical requirements for news photos and how to find and work with a freelance photographer who is capable of shooting good publicity pictures will help the publicist become familiar with the rigors of publicity photography.

### **Chapter Summary**

#### **27. WHEN ALL ELSE FAILS: ACCESS ISSUES** Estimated length: 20 pages

We have assumed so far that groups will get coverage if their publicity material is interesting and well prepared. Alas!, this is not always the case. Of course the first step for a publicist having problems getting media coverage is to assess the organization's publicity and approach to the media, and see if they can be improved. Often what appears to be an access problem is, in reality, a case of poor publicity practices.

Putting pressure on the media is a last resort, but publicists should know about recent developments concerning access to radio and television air time. This discussion includes a step by step strategy for groups encountering access problems. Since newspapers are not regulated by the government, this chapter focuses on broadcasters.

The reader will learn how complaints to broadcasters should be handled, what kinds of records must be kept of these complaints, and how to build the group's case for coverage. Although the publicist is encouraged to try to work out differences directly with the station, procedures for filing complaints with the Federal Communications Commission (FCC) and a basic discussion of FCC policies and regulations will be included, along with information on recent court decisions concerning access to the airwaves.

### **Chapter Summary**

#### **28. HOW OAKLAND DID IT: MATERIAL FROM THE MAGIC-25 CAMPAIGN** Estimated length: 10 pages

To celebrate the 25th anniversary of children's Fairyland, the world famous amusement park and cultural center run by the Oakland Office of Parks and Recreation, a seven month long celebration called Magic—25 was designed and publicized by Special Events Coordinator Burton Weber.

The festival, involving representatives from 18 foreign nations, and communities from all over the San Francisco Bay Area, received world—wide media coverage; stories about Magic—25 graced the front pages of newspapers in Paris and Rome. The event required extensive planning, with publicity high on the list of priorities.

This chapter will discuss how Oakland planned and managed the publicity aspects of this gala celebration. Samples of press releases, public service spots, material in the various press kits, as well as copies of the newspaper coverage and the master publicity timetable will help the publicist understand how publicity for an actual major event was designed and implemented.

Mr. Weber and his supervisor, William Pattets have agreed to the use of the Magic—25 material in this book.

### **Chapter Summary**

29. WHAT JOURNALISTS WANT FROM PUBLICISTS: INTERVIEWS Estimated length: 35 pages

Publicists can write excellent material, if they do things that alienate journalists, they won't be given breaks, and they might even be ignored entirely. Since journalists have so much power over the fate of a publicity program, it makes sense for publicists to become familiar with the very definite preferences journalists have about how publicity material is presented to them.

This is a hard task. Publicists either have to personally talk with numbers of journalists themselves, or they must be content with the very limited surveys which are quoted in a few publicity and public relations handbooks. Even when the surveys are run in full in such magazines as PUBLIC RELATIONS JOURNAL, direct quotes of journalists' opinions are usually limited to a paragraph or two. Beginning publicists need to be party to more extensive discussions by journalists of their publicity preferences.

This chapter will consist of extensive interviews of journalists from a cross section of geographic areas of the United States. Newspapers and stations will range from small town to large metropolitan area. Media people will have a chance to present, at length and in their own words, their feelings about publicity material from nonprofit groups, community organizations, and government agencies. This will supplement the brief quotes from journalists which are integral to the other chapters in this book, and give publicists a good idea of the realities faced by people who work in the media. They will be much better publicists as a result.

### **Chapter Summary**

30. SOURCES AND SERVICES Estimated length: 15 pages

There will be times when the publicist needs further information about publicity methods or specialized publicity services. Publicity is a fiercely competitive business, and many of the numerous commercial services vanish into thin air after a short life.

Nonetheless, there are some well established firms that can provide highly useful services to nonprofit groups and government agencies. This chapter will be an annotated list of some of the more durable commercial services available to the publicist. The possible uses for and problems with each of them will be discussed. We have also provided listings for citizens' groups concerned with media reform, and a selected bibliography.

Listings for commercial services will include celebrity bureaus, press clipping bureaus, national events calendars, and feature article distribution services. Information about several organizations which give legal and technical advice to groups having difficulty gaining access to the airwaves will also be included.

Although there are few solid, up to date books available on publicity, those that are worthwhile will be listed, as will magazines and directories of use to the publicist.

### **Reviews of Past David Yale Books**

#### **AN UNUSUALLY GOOD PUBLICITY HANDBOOK by R.E. Porter, City Editor, Metropolis Evening Moon**

Reprinted from the Hypothetical Journalism Review.

It's happened to all of us. A community group with a worthy cause, a cause we take to heart, a cause we would like to give extensive and sympathetic coverage to, approaches us for publicity. Now when it comes to their issue, they know their oats. But where publicity is concerned, they don't know their bleep from a hole in the ground. If we have time, we try to help them, But we all know that's not often possible. And we all know the frustrating feeling that we've sent them off without helping them because we didn't have another alternative.

But now there is an alternative. David Yale, a writer and consultant from San Francisco, has written a how-to book for community organizations and nonprofit groups that want to do a first rate publicity job. And if they read this book and follow Yale's clear instructions, they will, indeed, turn out first rate material.

This is not the usual wordy handbook with the traditional 27-page definition of public relations by a pompous professor or a flatulent flack. Yale writes clearly, without an ounce of padding. His examples are vivid, and they reflect a wider view of America than the usual Public Relations man is familiar with. For the first time, members of minority organizations and controversial groups can find material that addresses their publicity problems directly. And for the first time, they will find out what we need from them. Yale's book includes interviews with more than a dozen journalists from across the country. Although the biographical note on the dust jacket doesn't mention any journalism experience, I suspect that Yale has been a working reporter.

This book will make our jobs easier, and it will help ease some of our frustration with nonprofit groups. We think so highly of Yale's work here at the Evening Moon that our promotion department bought 100 copies to give to local organizations. We are confident the investment will repay itself several times over.

Reprinted with permission from David R. Yale, from "Get Paid To Write Your Book," copyright 1980.

## **Proposal #2: The E-commerce Arsenal: 12 Technologies You Need to Prevail in the Digital Arena**

By Alexis D. Gutzman

### **Overview**

A lot of money is being spent and wasted by E-commerce start-ups, manufacturers, and brick-and-mortar retailers alike, trying to establish E-commerce sites that can attract and keep satisfied customers. While existing E-commerce sites may have some advantages in attracting and keeping online customers, established merchants who have waited it out also have some advantages – namely, that they haven't yet lost money online and that they can benefit from the lessons and dollars of other merchants.

The business is the forest, but the technology is the trees, and often the branches and leaves, as well. This book explores the existing and emerging technologies that will make sites appealing and useful to consumers. Technologies don't attract or retain customers, but sites that fail to provide the functionality that these technologies can offer do so at their own peril.

Each of the dozen technologies is explained in layman's terms with examples of sites that have done it right, where possible, listings of companies that provide the technology, when appropriate, and enough information to get e-commerce companies well on their way.

The final part of this book discusses the enormous potential that remains in E-commerce for those who choose not to attract any traffic at all, but to serve as part of the infrastructure of ecommerce sites by providing a technology, an outsourced service, or a pre-built component.

### **Audience**

This book will appeal to several different audiences. E-commerce concerns will be able to use it as a handbook to find the technologies that they need to implement, many of which they've probably considered implementing, in order to thrive. Traditional brick-and-mortar businesses will see how to spend their E-commerce dollars so as to compete from the beginning with established dotcom businesses, and will learn how to integrate their existing technologies to leapfrog them ahead of already established Web sites. Investors in Internet stocks, a growing and information-hungry crowd, will be able to use this book to understand how to compare the technology infrastructures of the companies in which they're investing.

### **Competition**

There are a number of interesting books that have come out in the field of E-commerce in the past two years. Style-wise, this book will be not dissimilar to *Now or Never* by Mary Modahl, which is primarily about the demographics and shopping and buying habits of today's and tomorrow's online shoppers. It's a great book – very practical, packed with usable facts – but there's no overlap whatsoever. She doesn't touch on technology except to say that sites should invest heavily in it.

Other E-Commerce books that have been out recently such as *Net Gain* and *Net Worth* have focused on the area of virtual communities and the infomediaries that will

represent their interests. *Customers.com* tackles customer relationships and customer service, and is another great book that doesn't overlap with this one.

There's a lacuna in the literature when it comes to books dealing with e-commerce technology. I've found the same to be true of magazine articles. There are basically two tiers of information:

completely lacking in detail for the non-technical audience, as most magazine and online articles are, and

very technical and narrowly focused at IT professionals, with coverage of only a single product or technology.

*The E-commerce Arsenal* will bridge the gap by beginning with the problem that sites need to solve – being found on search engines, being accessible from wireless devices, managing customer service across a variety of channels, etc. –, explaining how the solution works in general, providing case studies of one or two sites doing it right, laying out the technical options for solving the problem, and ending with resources available. It will meet the needs of the casual high-tech investor who needs more than just a rewritten press release to understand whether to invest in a new technology or a company that's implementing one, and it will also meet the needs of management at sites that need to know what it will take and where to begin implementing a technology to solve a problem. No other books out today are willing to solve E-commerce problems on this level.

## **Detailed Table of Contents**

### **Introduction**

The die is by no means cast as to who the winners in e-commerce will be. The Internet customer base is fickle. E-mail is immediate, and a site that rings the bells of its customers can easily become an overnight sensation. A lot of money has been spent and wasted trying to determine what customers want and what works well online. Banner ads as a means of driving traffic, once the rage, are now almost completely discredited for that purpose.

For E-commerce companies struggling to establish a foothold and a solid, profitable customer base online, this book is a must-have resource. For investors, this book will clear up the fog that often surrounds Web technologies, helping them understand when to be patient with brick-and-mortars, and when to lose their patience with dotcoms. For the brick-and-mortar retailer or the manufacturer, which has held off on getting online either to wait it out or because of institutional paralysis, this book will provide the clearest possible roadmap as to what actions to take to create a winning Web site.

### **Part I: The E-Commerce Climate**

#### *Chapter 1: Survival of the Fittest Online*

E-Commerce field will narrow and only the strong and customer-savvy companies will survive. There is still room for latecomers, but they need to be ready to ante up right away and invest in the technologies that will provide the services that consumers will be demanding.

### *Chapter 2: The Recipe for Success*

There are three ingredients to building the technology infrastructure for a site that will win and keep customers. The next three parts of this book describe each of those components and the technologies that undergird them.

## **Part II: Driving Traffic**

### *Chapter 3: Search engines*

This is where it all begins. It seems so simple. A company puts up a site, submits the site to search engines, the search engines index the site, and voila! anyone looking for what that company's site offers will find it listed, right? Not exactly. This chapter describes how it really works, and how sites can compete on this front.

### *Chapter 4: Affiliates Program*

An affiliates program is the online version of "you scratch my back, I'll scratch yours." Many small sites and many large information-rich sites don't sell anything *but traffic*. A savvy E-commerce site will tap into this network by establishing an affiliates program. An affiliates program, unlike ads, only pays when a customer makes a purchase, not for *impressions* or *clickthroughs*, so branding is free. This chapter describes how to establish a thriving affiliates program, the most cost-effective way to get new customers.

### *Chapter 5: Listfeed Programs and XML*

There are sites that harvest the content of E-commerce sites, providing value to their own visitors by providing product and price comparisons. By participating in a listfeed program, a merchant makes its content available to these comparison sites nightly. The alternative is for the merchant site to add special XML codes to its product pages, making the harvesting process by the comparison sites easier. Either way, highly qualified traffic is on its way to the sites that participate.

### *Chapter 6: Targeted EDM*

Most online shoppers are willing to accept some e-mail from the merchants and portals they visit regularly. They want to be kept informed about the things they care about. Many sites assume that since a customer has purchased a computer, he cares about computers. Is that a legitimate assumption? Perhaps he only cares about computers every two years when he replaces his, and in the interim, he cares about computer games or garden design. Unless sites ask their customers what they care about, the e-mail they send may well be tantamount to spam. The bottom line is that sites must respect their customers' mailboxes, and send them only what they care about and have told the sites they care about.

### *Chapter 7: Wireless Access using the WAP and XHTML*

Jupiter Communications predicts that by 2003, there will be 80 million users of digital wireless phones that can access the Web. A site that hasn't been tested to make sure it renders well at the minimal resolution these phones provide, is risking antagonizing a lot of visitors because these shoppers aren't going to have big color monitors hooked onto their belts.

### **Part III: The Site**

#### *Chapter 8: Personalization*

If only someone would do this right! I'd like to show you an example of a site that's doing just what your site should be doing, but frankly, the personalization that's going on out there is pretty underwhelming. Despite the lack of a good example, this is what sites should be looking for in the way of personalization. This chapter covers both over-personalization – one-click ordering, for example – and covert personalization – showing products that have been purchased by other customers with similar profiles.

#### *Chapter 9: Personal Shoppers and Shopping Wizards*

Search boxes on Web sites don't begin to address the needs of shoppers. Is that how anyone shops at Nordstrom's, or at Home Depot? Or do shoppers hunt down a salesman and ask where that *thingy* that connects the hose for the washer to the wall is kept, and what it's called, by the way? Successful sites will begin by offering to solve the problems that shoppers have when they come to their sites, and let them buy as a consequence of having their problems solved.

#### *Chapter 10: Accept Multiple Currencies*

By 2002, the U.S. shoppers will represent only 63% of online shoppers. Only short-sighted merchants will be willing to forgo the rest? This chapter will discuss the how-to of implementing a multi-currency site, along with third-party tools and services that will help you with international shipping and taxation. This is not a trivial undertaking, but the alternative is being left behind.

#### *Chapter 11: Real-time Access to Inventory and Order Status*

Real-time data should be available both before and after the sale on the Web site, and via phone customer service; order-tracking updates should be pushed out to the customer via e-mail. Customers will also want to know, based on their zip codes, when they can expect to receive a product on their doorsteps; the winning sites will tell them.

#### *Chapter 12: Industrial Strength Content-Management Solution*

Most e-commerce sites struggle to keep their Web site content current and accurate. They labor under the burden of a home-grown content-management and administration tool, despite the fact that excellent, flexible, robust third-party tools exist. This chapter will discuss the features a killer site can't live without and lists resources for getting up and running.

### **Part IV: Customer Service**

#### *Chapter 13: Real-time Customer Service and Sales Chat*

Orders placed via the phone have higher average basket totals, but also higher concomitant costs for the customer service representatives' time, and higher error rates in keying the order than orders placed online. Merchants can't afford to miss this opportunity to let their customers chat with their sales representatives during the order process. This real-time dialogue, permits sales representatives a chance to up-sell and cross-sell the customers, but keeps order costs and error rates comparable to what they

are for Web purchases. This chapter explains how the technology works and what's involved in implementing it on a site.

#### *Chapter 14: Integrated Customer Service System*

Across all points of contact, a customer's service history should be uniformly available. This includes the Web site, where a customer needs to be able to see his purchase history, by phone with customer service representatives, and in physical stores, if there are any. This chapter describes what should be standard fare for every merchant, but is alarmingly difficult to find. Just try returning a sweater purchased at Gap online to a Gap store with only an invoice that doesn't include the price. Bring something to read because you'll have to stand there a long time.

### **Part V: Turn-key Growth**

#### *Chapter 15: Outsource Everything*

The world of E-commerce is moving too fast for any business to specialize in anything. The only way to succeed is for a business to stick to its own business, which is probably *not* technology, and to find hosting services, customer service centers, and technical contractors that it can ramp up or down at the drop of a hat. Businesses should think in terms of the service they need to acquire, rather than the resources they need to deliver services. The only way to move quickly enough in this environment is to outsource as much as possible.

#### *Chapter 16: Feeding the Lions*

In case you don't have the stomach or the budget to compete on these terms, there will still be a need for service providers to offer services to the companies that will be competing for E-commerce traffic and E-commerce dollars. There are staggering opportunities for little guys to provide pieces of the infrastructure to the companies that ultimately decide to duke it out online.

#### *Chapter 17: Where the Real Money Is*

The real money in e-commerce is being made not by those sites that have become household names, but by the service providers to them and thousands of other sites. There will be a growing need for the companies that provide robust software and competent contractors. Investors, in particular, should look at these companies as the hottest Internet stocks.

### **About the Author**

Alexis D. Gutzman is an E-commerce Consultant who has been developing, teaching, and implementing Web-based technologies since 1994. She's been the project manager for a highly successful affiliate program, a listfeed projects, a shopping wizard, a wireless access project, and a search engine project. She's been working in information systems since 1986, when she started her professional career with Merrill Lynch designing foreign bond trading systems. She is the author of three Web-technology books: *The HTML 4 Bible*, *FrontPage 2000 Answers!* and *ColdFusion 4 for Dummies*. In 1997 she developed the first opt-in targeted e-mail service (predating Microsoft's ListBot by over a year), when she founded Over the Web ([www.overtheweb.com](http://www.overtheweb.com)). She is the E-Commerce Technology Advisor for

Internet.com's E-Commerce Guide ([ecommerce.internet.com](http://ecommerce.internet.com)). She speaks internationally on Web technologies. Alexis holds a B.A. from Northwestern University and a Master of Public Affairs degree from the Lyndon B. Johnson School of Public Affairs at the University of Texas.

### **Proposal #3: Listen, Then Sell: Tune Your Ear to the Voices of the \$7 Trillion Women's Market**

By Andrea Learned & Lisa Johnson of ReachWomen LLC

#### **Why This Book Will Fly Off the Shelves**

That women command 85% of what the Bureau of Economic Analysis values as \$7 trillion in total consumer expenditures should not be a big surprise to any marketer. The “women’s market” is huge indeed, but thinking that a single blockbuster marketing approach will reach them all at once, and the job will be done, is wrong. Companies that make this mistake in marketing to women will flounder.

The failures of brand’s efforts to reach women are making current news. Hillary Chura described it well in “Marketing Messages for Women Fall Short” in the September 23, 2002 issue of *Advertising Age*: “But like nervous teenage boys at a junior high dance, marketers haven’t figured out how to talk to women, who comprise 51% of the US population.” Also mentioned in this article was the fact that Ford did in 1998 what Chrysler just did in April 2002, and that was: sign a multimillion-dollar, multi-media deal with Martha Stewart Living Omnimedia that included elements like sweepstakes, events, radio, TV and online properties.

So, yes. There are a few brands, including some of the big auto companies, Office Depot and First Union, that have made newsworthy strides in reaching women within their industries. For those companies to stay ahead of the curve, and for the many more who aren’t succeeding in that venture, yet, the key remains *listening to women* and involving them sooner and more fully in the marketing process.

Most brands/companies have a well-established marketing machine, with MBAs at the helm. Even with their great educations and experience, they’ll still need to read this book. *Listen, Then Sell* goes beyond marketing 101, and provides practical guidelines for putting marketing to women truths into action. This book guides and trains the reader to see their brand product and process through a woman’s lens, and with the help of women’s voices and stories. Throughout this resource, experts Andrea Learned and Lisa Johnson describe how utilizing continual grassroots research and authentic listening methods will keep marketing strategies up-to-date and companies tapped into their key consumers.

Finally, reaching women should be considered both science and art. The science breaks female consumers down into graphs, charts and marketing models. But, the art in reaching women is where the power lies. *Listen, Then Sell* strikes a needed balance of proven research based truths about women with detailed instruction for creating products and services through a women’s lens, by tapping into the insight and genius of the very women you want to reach.

Before a company develops a product, assigns a budget, hires a specialist, trains all of its departments and launches a marketing-to-women initiative, it needs to be in a solid relationship with the women it serves. *Listen, Then Sell* is crucial to that effort.

## State of the Situation Now

As women's wealth grows, so goes their spending power. Marketing to women consumers, off and online, is more than just good business – it is business itself.

Some numbers:

- The current amount of wealth women control will swell to \$22-25 trillion as Baby Boomers age over the next ten years.
- Women sign seven out of every ten personal checks written in America.
- Altogether, women will account for \$46 million of online buying in 2003, and will overtake men in online purchasing with a majority of 51%.
- Roper ASW and the Bureau of Labor Statistics found that in 1985, women earned 68% as much as men, and now it's 75%.

Several books have been written (by authors like Deborah Tannen, Sally Helgesen and Helen Fisher) and numerous studies have been conducted, worldwide, which reveal the biological, neurological and behavioral variations between the male and female brain. These gender differences have a profound effect on the way information is absorbed, processed and retained. It's a fact – men and women think differently - and this greatly influences their purchasing behaviors.

Because men have historically held the purse strings and been the core purchasers, traditional marketing strategies were designed for them. But, to effectively capture the attention of women and influence their consumer purchases, marketers must learn how the female buying mind works. Readers of *Listen, Then Sell* will discover that *how* women buy is much more important than what they buy. This book will train readers to listen to their marketplace and map their way to a bigger slice of the women's market.

## The ReachWomen Book Described

*Listen, Then Sell* begins with a market overview of women consumers from their spending power and buying mindset to how to work with them as partners and an introduction to the listening process. In addition, the book covers the many and varied ways to segment the “women's market,” guidelines for developing the marketer, ways to overcome internal barriers, and key methods for more effectively hearing the voices of women. *Listen, Then Sell* is written from the integrated perspective, so both on and offline aspects of listening to women are covered. Furthermore, woven throughout *Listen, Then Sell* are the voices and experiences of women that reflect their buying behaviors in a wide variety of industries.

Marketers are hungry for any information they can immediately apply to create measurable results. *Listen, Then Sell* is the first book on marketing to women that takes a coaching style approach to equipping marketers, providing solid information and an action plan for applying these truths to their own challenges. While many marketing to women books seek to define women through more scientific and static means, *Listen, Then Sell* develops the marketer from inside women's buying minds. The books' information-packed chapters will train marketers to view their brand, and their customers needs, through a woman's lens.

Each chapter further features a coaching session with questions, checklists, activities and specific suggestions, to ensure the reader can immediately begin applying its concepts. The information presented in *Listen, Then Sell*, is presented in Andrea Learned's recognizable, frank and humorous writing style. Her relatable written voice has quickly developed an avid following of Fortune 1000 and small business marketers, including the 700+ that subscribe to ReachWomen's e-newsletter, *Reaching Women Online*, and the tens of thousands who follow her work on marketingpros.com and elsewhere online.

*Listen, Then Sell* reflects the fact that there is no single right way to reach female consumers. The organizations that invest the front-end time in training their staff to listen and learn about female consumers now will build customer relationships that significantly grow sales for the long term. *Listen, Then Sell* will jump start these efforts for companies large and small.

### **Audience**

*Listen, Then Sell* will appeal to any business looking to maximize sales and tap into new markets. This book will be especially helpful for those businesses that may not have the research budget to hire experts or the time to train their own staff internally. *Listen, Then Sell* will better prepare any member of a marketing, sales or customer experience team to sell and prepare their own companies on the opportunity, and to serve their female consumers with the focus they deserve.

While companies that are overwhelmingly women-focused, like consumer packaged goods, apparel, and service companies, will find much new information in this book, marketers within the more male-dominated, traditional industries (banking, insurance, automobile, marine, real estate, and healthcare) will gain that much more from the valuable, time and cost-saving lessons presented in *Listen, Then Sell*. Ford, Saab, Ace Hardware and Cambridge Soundworks are just some of the companies in traditional industries that are represented in the book via case studies and examples around their successful marketing to women efforts.

### **Competition**

- Faith Popcorn's "EVEolution." (Hyperion, 2000) This was the first well-publicized book on marketing to women with the benefit of being written by a well-known trendspotter and popular author. Popcorn is not a marketing to women specialist, so her book delivered mainly the broad strokes on the ideals for connecting with women consumers. ReachWomen specializes in continually tapping into women, so *Listen, Then Sell* is more current and long-lived, and offers practical guidelines for applying marketing truths, training staff and pursuing the women's market opportunity.

- *Marketing to Women: How to Understand, Reach and Increase Your Share of the World's Largest Market* by Martha Barletta will publish in December 2002 (Dearborn Press). A detailed overview of the topic, with case studies and analysis models, this book offers graphs, charts and lots of the basic information. *Listen, Then Sell* differentiates itself as a true tool for marketers, rather than a resource. The familiar writing style and content that includes action plans, case studies and workbook-like exercises, in addition to the voices of female consumers themselves, will better prepare

readers to translate the material into improving their own unique corporate strategies. (ReachWomen is included as a “guest expert” in the online chapter of Ms. Barletta’s book.)

- Tentatively titled *80% Minority*, a soon-to-publish (Prentice Hall, Spring 2003) book by Canadian author and women’s entrepreneurial specialist, Joanne Thomas Yaccato, will specifically focus on reaching Canadian female consumers. This book will also be a more general overview of the opportunity, but it won’t deliver the practical coaching-style guidance for the marketers/companies who want to learn to connect with women better. Again, *Listen, Then Sell* will serve as a reference and workbook that makes the study of the women’s market a skill with shelf-life. (ReachWomen’s expertise in the online realm will be included in this book as well.)

### **About the Authors**

Andrea Learned is the Co-Founder and Creative Director of ReachWomen, a women’s market research firm that specializes in listening to women for client companies. With 15 years of experience in marketing and public relations behind her, Andrea’s first-ever published article for ClickZ.com inspired the marketing to women channel, which ran her columns bi-weekly from November 2000 through 2001. Andrea’s thriving writing career was begun, and since then, she has continued to cover the women’s market in ReachWomen e-newsletter, *Reaching Women Online*, and for a variety of online publications. Andrea’s networking ability and highly relatable writing style have brought national recognition to ReachWomen and have led to mention in publications from the *Christian Science Monitor* to *BrandWeek* and *Forbes*.

Lisa Johnson, ReachWomen Co-founder and Chief Listener, is a leading authority in listening to women. An award-winning marketer, Lisa’s research and training skills are guiding the consumer market strategies of the next generation. Over the past thirteen years, Lisa has created relevant products, services and programs for women in the Baby Boom generation and has done ground breaking work in sporting goods, financial services and women’s health. She developed the American Management Association’s popular marketing to women seminar, and is a sought-after speaker and conference presenter as well. Lisa writes ReachWomen’s *RW Listens* e-newsletter and has been quoted in *American Demographics*, *Kiplinger’s* and EPM’s industry newsletter, *Marketing to Women*.

[Table of Contents withheld due to ongoing contract negotiations]

## **Proposal #4: Brain Tattoos™: Branding for the Emerging Business**

by Karen Post

### **Other possible titles to consider:**

Brain Tattoos: A New Answer to Why Branding Works

Brain Tattoos: Beyond Branding

A New Answer in Building Business

Brain Tattoos: Where Big Business Branding Left Off

Brain Tattoos: Imprinting your Brand on the Busy Mind

### **Overview**

What is tattooed on your brain today? Coke, Nike, Starbucks?? Did you ever wonder how that happened?

What if you could land a mental mark on your market's mind that would encourage consumers to pay more for your product and stick with you for a lifetime? Introducing *Brain Tattoos™: Branding for the Emerging Business*.

Now small and emerging organizations can learn “how to brand” like the big boys and girls, no matter what size a company is. The only thing “big” required is the reader's ideas. Best-selling business books sell hope with instructions. The reader anticipates that the pages will help him or her build a business just like a carpenter purchases a new tool that will facilitate building a house. This book, however, gives more than hope. It includes blueprints, time lines, and fill-in-the-blank success formulas.

It delivers something usually reserved for big companies with gigantic budgets. It breaks open a term that puzzles many. It will make the reader think and take action. Growing a profitable business today means more than achieving market share. It means mastering mind share by imprinting a brand on the minds of buyers, prospects and stakeholders.

For years mega-size and well-funded corporations have created brands and reaped the powerful benefits of customer loyalty, higher margins, asset development and star employee retention. Brands are a well-entrenched part of our society, our culture and an occasional therapy session. They make the deciding process easy, they reduce buying anxiety and they build a mental bond with the folks holding the green, our customers. The essence of branding is to mold, manage and maximize this Brain Tattoo™, thus achieving business goals and allowing business leaders more time to play tennis or golf or do whatever they like to do.

*Brain Tattoos™: Branding for the Emerging Business* invites the start-up, small to mid-size business and nonprofit organization to learn the secrets of branding for a competitive edge. Karen Post brings a witty and practical approach to branding. She combines her 20 years of “in the trenches” experience with the fresh perspective of some of the country's top new, emerging business brands. The book takes an inside look at 25 dynamic emerging companies in diverse industries. These may include:

- Professional services
- Healthcare
- Technology

- Retail
- Hospitality
- Education
- Nonprofit

The branding snapshots or case studies will reveal how each company crafted its brand, executed it and protects it.

No multi-gazillion-dollar company case studies here, just smart and powerful Brain Tattoos™ that are adding value and happiness to many businesses and their leaders. Without the luxury of an in-house branding department or million-dollar budget, the reader can learn from the pros.

The book will also feature contributions from the following experts:

**Jeffery Gitomer,**

*Universally Renowned Customer Service and Selling Expert.*

The creator of many best-selling books including *The Sales Bible*, *Customer Satisfaction Is Worthless and Customer Loyalty Is Priceless*. National speaker, published author and very visible guy.

**Bonnie Schwartz,**

*Market Research Expert*

Founder, Chief Executive Officer of Schwartz Research since 1980, Ms. Schwartz is a research authority. Her background with government sponsored academic research and work with government agencies prepared her for her future in the market research industry. With over 25 years of experience, Bonita has a comprehensive understanding of public opinion research and now specializes in the qualitative methodologies of gathering market research data. Bonita's success has been recently chronicled in Entrepreneur Magazine, Business Week, Tampa Bay Business Journal, the Orange County Register and the Tampa Tribune. She has also been featured in numerous in-depth interviews on the NBC television network. A research industry icon, Bonita is a seasoned professional and maintains professional friendships throughout all of the fifty states and the world. She has established herself and her staff as an outstanding resource to national and international companies of all sizes.

**Wendy Buskup,**

*Intellectual Property Attorney*

Intellectual property attorney since 1982, with eight years in-house experience with Fortune 500 companies. Served as vice president of international licensing of a Fortune 100 company. Authored various articles on copyright law and trademark law. Served as an adjunct professor, Texas Southern University, in patent law. Currently teaches monthly Continued Legal Education on Web site protection. Teaches intellectual property basics for CEOs to various groups, including most of the advertising associations in the Southwest.

The book will take readers through the simple, entertaining process of identifying branding opportunities, creating a brand, executing a brand and maintaining solid brand ink on your mental mark. Today's business leaders miss many inexpensive, effective

ways to build a strong brand that are sitting in their laps. These leaders waste tons of money, time and energy without fully understanding the consequences until it's too late. Their brands are on a respirator with a lousy HMO. This book can save their life.

### **Audience**

This book will appeal to the entrepreneur, the owner of a small to mid-size business, marketing student and professor, nonprofit organization leader or anyone with a big dream and a much smaller budget. Both business-to-consumer and business-to-business product and service operations will be addressed in a plain, straightforward and sometimes humorous manner.

### **Competition**

There are a number of interesting books on the subject of branding. Most are geared to the business-to-consumer market and large, big-budget organizations. Many are dry, boring and full of technical theory. Branding is not rocket science—unless you are NASA. It's certainly not dry or boring. As a matter of fact, it is a simple process and can be one of the most enjoyable activities in an organization. When a brand hits a home run, it's time for a huge party!

Other branding books include:

#### **It's Not About Size: Bigger brands for smaller businesses**

by Paul Dickinson  
Virgin (2001)

#### **The Power of Cult Branding: How 9 Magnetic Brands Turned Customers Into Loyal Followers (and Yours Can, Too)**

by Matthew W. Ragas, Bolivar J. Bueno  
Prima Publishing (2002)

#### **Brand Aid: An Easy Reference Guide to Solving Your Toughest Branding Problems and Strengthening Your Market**

by Brad Vanauken  
AMACOM (February 2003)

#### **Brand Leadership**

by David A. Aaker & Erich Joachimsthaler  
Free Press (2000)

#### **Brand Manners**

by Hamish Pringle & William Gordon  
John Wiley & Sons (2001)

#### **Brand New**

by Nancy F. Koehn, PhD  
Harvard Business School Press (2001)

[Detailed Table of Contents withheld because of ongoing negotiations]

## About the Author

For nearly 20 years Karen Post has been developing creative solutions and implementing innovative methods that cause action. From building memorable brands that sell products to moving audiences with compelling advocacy to persuading public opinion, capturing votes and calming unrest, Karen gets it done and has fun.

Known as the Branding Diva™, Karen is a passionate entrepreneur, national speaker, branding consultant and stand-up comedian. She works with professionals, corporations and organizations to “Land their Brands™” by maximizing their impact through strategic positioning and effective communications.

Since starting her first business at the age of 22, Karen has earned the respect and admiration of top executives, community leaders, the media and industry professionals around the country. She has been featured by numerous media outlets including Adweek; The Houston Chronicle; The Houston and Tampa Business Journals; Texas Monthly; and NBC, ABC, FOX and CBS News.

In 1999 Karen co-founded and served as CEO of an Internet company. Her involvement spanned from brand development, fundraising and site design to operations, merchandising and marketing.

From those experiences she self-published a book called *Lessons Learned, Dot.com or Not.com* (sold 2,200 copies to date through speaking, bookstore signings and on-line sales). Additionally she is a contributing author to *Confessions of Shameless Internet Promoters*, by Debbie Allen, due out November 2002.

Prior to that, Karen founded and built two successful businesses in the communications arena: a full-service marketing/communications company and a litigation communication consulting practice. Working with a diverse client base, she provided a full range of strategic communication services including research, public relations, advertising, marketing and promotions.

Karen’s talents have benefited many organizations including American General Life Insurance, Bank of America, Baker Botts LLP, Chevron, UTMB Healthcare Systems, Perrier Group of America, City of Houston, American Express, Pepsi, International Food Service Executives Association, Louisiana Foods, Florida Restaurant Association, Fleming Companies, Chase Bank, Women in Technology, Reliant Energy, and Procter & Gamble.

## Marketing Plan

Brain Tattoos™ and the book have the potential to be a significant new brand name. As dominant as Kleenex® is to facial tissue, Brain Tattoos™ can become a household icon for business branding. The promotional opportunities are great and the title can spin off into niche editions later (i.e., *Brain Tattoos™: For the Trade Association*, *Brain Tattoos™: For the Nonprofit*, *Brain Tattoos™: For the Educator*).

As the ambassador and author of the book, I would employ an aggressive campaign to launch, market and sell the title. The strategy is three-fold:

### **1) Pre-publishing**

*Call for “The Brightest Brain Tattoos™”*

To generate preprinting momentum for the book and a cadre of buying support, I will identify five key buying markets and send out a “Call for The Brightest Brain Tattoos™” news release. The release will invite emerging and small businesses to follow a branding criteria and submit why their Brain Tattoo™ is landed and is so bright. The selected companies to be featured in the book, have an opportunity for publicity, will be awarded temporary/washable tattoos of their brand, copies of the book and gifts from sponsors. They will be recognized at a Brain Tattoo™ Breakfast with business leaders and media from their market.

We will target cosponsors such as media, business nonprofit organizations and major corporations with a marketing interest in our audience. From the submissions we will be building a database of company branding data, potential book buyers, publicity and relationships with the local business community that will later assist in the launch of book.

### **2) Book Release**

*Media*

In addition to Karen’s PR expertise and efforts, a portion of her fee will be invested to engage an aggressive publicist to generate further national publicity for the book.

This may include the following initiatives:

Pitch photo ops, with author getting a tattoo about the book, showing tattoo or passing out temporary tattoos to a branded business.

Mass mail to print, broadcast and on-line business media with book sample and release. Host Brain Tattoo™ Breakfast events in key markets recognizing branding superstars. Submit monthly, by-line articles with excerpts from the book.

*Speaking and Appearances*

Karen Post speaks professionally around the country to businesses, nonprofits and trade associations. She is in front of over 100 audiences per year. The Brain Tattoo™ book will be the core message of all her programs and a priority distribution channel for marketing and selling the book.

- Additionally she will secure pro-bono engagements to sell the book further.
- All Karen’s promotional communications will be built around the Brain Tattoo™ book and concept.

*Web site and Affiliated Web sites*

The book will be given a prominent spot on the author’s Web site. The Web names and addresses for [www.braintattoos.com](http://www.braintattoos.com) and [www.thebraintattoo.com](http://www.thebraintattoo.com) have been secured. The book will also be featured on banner ads and/or other links with appropriate sites. If

desired by the publisher, we will also create a separate Web site for the book that will have additional information.

#### *Direct Marketing*

An email direct marketing campaign will be initiated to announce the book's release to the author's database and other related business prospects.

#### *Academic Venues*

Speaking engagements, continuing education programs and book signings will be pursued at major learning institutions.

### **3) On-going**

#### *Media*

- Distribute news releases tied into current branding issues
- Place by-line articles with excerpts from the book

#### *Speaking and Appearances*

- Create public workshops on Brain Tattoos™

#### *Regular Direct eMarketing to New Prospect List*

- As Karen speaks to new audiences, they are added to the prospect database for ongoing direct marketing.

#### *Co-Branding and Selling with Featured Experts*

The three contributing experts in the book and the featured companies will also be ambassadors and distributors of the book. They all have strong selling networks, Web sites, client bases, audiences and media exposure that will pump up and sell the book even more.

## About MarketingSherpa Inc.

MarketingSherpa Inc. is a research firm publishing Case Studies, benchmark data, and how-to information read by more than 237,000 advertising, marketing and PR professionals every week.

Praised by The Economist, Harvard Business School's Working Knowledge Site, and Entrepreneur.com, MarketingSherpa is distinguished by offering practical, results-based marketing information researched and written by a staff of in-house reporters.

MarketingSherpa's publications, available at [www.MarketingSherpa.com](http://www.MarketingSherpa.com), include:

- 800+ Case Studies on marketing from Agilent Technologies to Xerox, searchable by company or topic. All Case Studies are researched and written by in-house reporters.
- Annual Benchmark Guides featuring primary research and collected "best of" secondary research on statistics related to search marketing, email marketing, ecommerce and business technology marketing.

Visitors to MarketingSherpa.com may sign up for their choice of eight newsletters, including: specific Case Studies for business-to-business versus business-to-consumer marketers, email-focused Studies and Career Climber – the best way to find a great marketer or a great marketing job. Sign up for newsletters at [www.MarketingSherpa.com](http://www.MarketingSherpa.com).

MarketingSherpa also hosts annual Summits including MarketingSherpa's Email Marketing Summit, B-to-B Demand Generation Summit and Selling Online Subscriptions Summit.

Contact MarketingSherpa:  
Customer Service available M-F, 9-5 (ET)  
[Service@MarketingSherpa.com](mailto:Service@MarketingSherpa.com)  
(877) 895-1717 (outside the U.S. call 401-247-7655)



# EM@IL SUMMIT '08

Expo & Awards

Miami, Florida February 24 - 26

**NEW**

Expert Email  
Marketer's  
Package



## 3<sup>RD</sup> ANNUAL



INTERCONTINENTAL HOTEL

*Join America's top 800  
Email marketers and  
discover the latest research  
and Case Studies on  
successful Email programs.*

### INSIDE

#### EXCLUSIVE

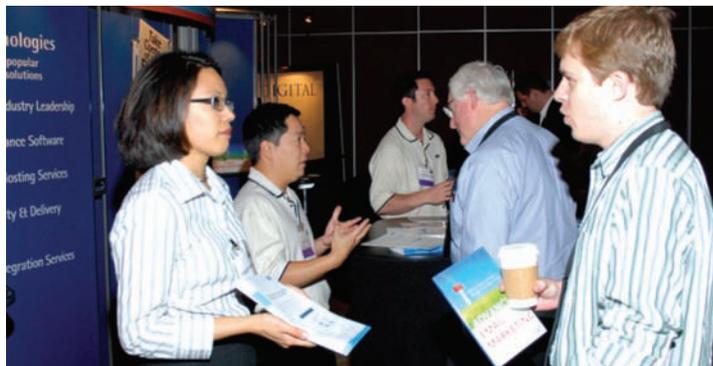
Expert Email Marketing  
Certification Course

#### TRAIN YOUR TEAM

Basecamp - Email  
Marketing 101

#### ALL-NEW

Case Studies, panels,  
speakers, networking,  
Email Awards and More!



Sponsored by:



**A Sell Out Every Year – Register NOW:**

Call 1-877-895-1717 or visit <http://EmailSummit2008.MarketingSherpa.com>

## EMAIL TACTICS AND STRATEGIES THAT APPLY TO YOUR BUSINESS

Come to the 3rd Annual Email Summit in Miami, February 24-26 (Sunday – Tuesday), 2008, and we promise you'll leave with practical and specific Email tactics and strategies that you can apply directly to your business or your clients' businesses.

Whether you're involved in B-to-B, B-to-C, operations, small business, multinational or agency, Email Summit '08 has been set up to address your specific issues.

Here's how:

- Three distinct tracks to choose from – B-to-B, Advanced B-to-C, Operational
- Private consultation clinics
- General Sessions on Office Politics & Email Policy, Sending Emails that Inspire Action, What I Learned at Email Summit '07, and the latest research on Email Marketing
- Basecamp training

While in Miami, network with 800 of your marketing peers from around the country. Gain valuable information from the many vendors at our Expo and find out who will be MarketingSherpa's 2008 Email Award winners.

It's MarketingSherpa's biggest Email Summit ever, with three days worth of Case Studies, panels, training and research data that will provide answers to your most pressing challenges whether they be growing lists, creating design to maximize results, avoiding filters and increasing delivery, or improving ROI.



**Exclusive from**  MarketingSherpa

## EXPERT EMAIL MARKETER'S PACKAGE

For the first time at any of our Summits, you have an opportunity to earn professional certification as an expert in Email marketing, and we're making this possible at a substantial savings to you.

Our Expert Email Marketer's Package includes:

### 1. Email Summit '08 - February 24-26

### 2. Email Marketing Professional Certification Course

February 24. MarketingExperiments seven-week online course has been condensed to 7 hours. You'll come away with proven techniques for achieving maximum results and Professional Certification as an expert in Email marketing.

### 3. The new MarketingSherpa Landing Page Handbook (2008 Edition)

This research-based handbook provides step-by-step instructions to help raise your email and landing page conversions.

**With the EXPERT Email Marketer's Package you'll save over \$950.**

**SUNDAY – FEBRUARY 24**

## **EMAIL MARKETING PROFESSIONAL CERTIFICATION COURSE**

### **Get certified in Email marketing in one day**

MarketingExperiments is a research laboratory dedicated to discovering “what really works” in marketing through real-time online testing. Their Professional Certification program includes courses that reveal patented research formulas and teach scientifically proven techniques for improving conversion, driving traffic, and selling product.

MarketingExperiments one-day Email Marketing Certification Course is an intensive training opportunity that condenses their seven-week course into a seven-hour one-day session. It's only available to those who sign up for the Expert Email Marketer's Package.



Take the one-day Email Marketing Certification Course and you'll learn:

- How to improve the Email capture rate on your Web site
- How to use incentives to improve conversion to Email capture
- How to write effective subject lines
- Best practices for “From Addresses”
- Effective Email formats
- Effective Email copy
- Deliverability best practices
- Optimal send times
- Optimal Email frequency
- Basket/Order recovery using Email

Graduates of the Email Marketing Professional Certification Course receive their Professional Certification, which includes a framed certificate for display in your office and a digital seal to post on your Web site, social media profiles and resumé.

## **BASECAMP TRAINING**

Those who don't sign up for the Expert Email Marketer's Package can participate in a 3-hour intensive basecamp on Email marketing.

Perfect for marketers who want to train a team or bring themselves up to speed before the big Summit, attendees will learn all the basics, including:

- Opt-ins and list management
- Email laws
- Frequency and content guidelines
- Creative design and copywriting tips
- How to measure campaign success

## **COCKTAIL PARTY**

Networking starts when you arrive, but for those who like a place to gather when they meet, come to our *Welcome Cocktail Party* on Sunday evening.



**Register NOW!**

Call 1-877-895-1717 or visit <http://EmailSummit2008.MarketingSherpa.com>

## MONDAY & TUESDAY, FEBRUARY 25-26

### GENERAL SESSIONS

You'll start Monday with three General Sessions and end Tuesday with two.

#### #1. Research Keynote -

Stefan Tornquist, MarketingSherpa

#### #2. Office Politics & Email Policy -

Joe Slepki, Reed Business Information;  
Jennifer Rash, Sage Software; Kimberley Talbot, Adobe

#### #3. Relevancy Case Studies:

##### Sending Email that Inspires Action -

Annette Promes, Expedia; Sarah Neson, 500 lb Solutions; Uwe Michael Sinn, Rabbit emarketing, Nicole Fowler, Playground/Intrawest Group

#### #4. Ideas into Action:

##### What I Learned at Email Summit '07 -

Karen Imbroglio, Insurance.com

#### #5. Sherpa Email Award Winners -

Presented by ExactTarget and Flint McGlaughlin, MECLABS Group.

### AWARDS

Every year we hand out awards for best email campaigns. There are nine categories which includes best B-to-B and B-to-C campaigns, best email newsletters, best retail promotions and best podcasts. This year we'll be handing out awards at the final general session so the winners can get the full recognition that they so justly deserve.



### EXPO

You'll have plenty of time to visit the booths on the show floor, which will be set up by top vendors. This is not only a good way for you to get direct answers about products that could help you, but it's another way to network.

### BREAKOUT SESSIONS

This year, based on feedback from last year's Summit, you get to choose from three tracks of Case Studies and peer panels. Why? Because we assume that you would rather learn from a Case Study or a panel discussion that directly relates to your type of business.

**Track #1 - B-to-B:** The topics for this track include a research update, response rate testing, the Un-newsletter, high performance newsletters, nurturing the lead, segmentation strategies, inventing must-read newsletter content, global B-to-B campaign strategies of a Chinese weekly in China, refer a friend programs, Email survey strategy, and Emails to increase attendance.

**Track #2 - Advanced B-to-C:** The topics for this track include Email and landing page testing and optimization, testing format and content to boost response rates, advanced testing with targeting and creative, triggered campaigns for targeted messaging, newsletters before and after, advanced testing Case Studies, and viral campaigns for customer acquisition.

**Track #3 - Operational:** The topics for this track include managing the vendor selection process, proven procedure for changing vendors, managing and integrating multiple vendors, strategies for mobile Email rendering, dynamic content for increased loyalty and lower costs, information security procedures and privacy protection, and strategy and procedures for global Email operations.

### ONE-ON-ONE CONSULTATION

Take advantage of private consultation clinics where you'll get one-on-one consultations on Email marketing. Make an appointment at the Summit and have an expert evaluate your Emails and landing pages.

# AGENDA

Sunday, February 24, 2008			
8am-7pm	Attendee Check-In; Receive promotional items sponsored by Silverpop		
9:00-5:00pm	General Session – Email Professional Certification, basecamp		
5:00-7:00pm	Opening Night Cocktails on Expo Floor and Attendee Check-In		
Monday, February 25, 2008			
7am-8:45am	Networking Breakfast and Registration		
8:45-9:15am	General Session	Research Keynote	Stefan Tornquist, MarketingSherpa
9-15-10:15am	General Session	Office Politics & Email Policy	Joe Slepiski, Reed Business Information; Jennifer Rash, Sage Software; Kimberley Talbot, Adobe
10:15-10:30am	Break		
10:30am-12pm	General Session	Relevancy Case Studies: Sending Email that Inspires Action	Annette Promes, Expedia; Sarah Neson, 500 lb Solutions; Uwe Michael Sinn, Rabbit emarketing, Nicole Fowler, Playground/Intravest Group
12-1:30pm	Networking Lunch		
1:30-2:00pm	Breakout Sessions	I. B-to-B: Research Update	MarketingSherpa
		II. Email and Landing Page Testing and Optimization	Kelly Williams, Dell
		III. Managing the Vendor Selection Process	Daniel Kuperman, Quadrant Software
2-2:30pm	Breakout Sessions	I. Response Rate Testing: Putting a Face with a Name	Dave Wieneke, Thompson Compumark
		II. Testing Format and Content to Boost Response Rates	Tara Zanecki, Workshare
		III. A Proven Procedure for Changing Vendors	Bob Frady, Live Nation
2:30-2:45pm	Break		
2:45-3:15pm	Breakout Sessions	I. The Rapid Rise of the Un-Newsletter	Jeff Cram, ISITE Design
		II. Advanced Testing: Targeting and Creative	Randall Huff, Intuit
		III. Managing and Integrating Multiple Vendors	Cori Mozilo, Cold Stone Creamery
3:15-3:45pm	Breakout Sessions	I. Building High-Performance Newsletters	Stephen Wellman, CMP
		II. Using Triggered Campaigns for Targeted Messaging	Matt Griffin, Boston Celtics
		III. Effective Strategies for Mobile Email Rendering	TBD
3:45-4:15pm	Breakout Sessions	I. Nurturing the Lead: Messaging and Frequency Planning	Rosanna Picillo, National Instruments
		II. Newsletter Before and After: Layout, Content and Copy	Anjie Moin, BlueGreen Corp
		III. Dynamic Content for Increased Loyalty and Lower Costs	TBD
4:15-4:45pm	Breakout Sessions	I. B-to-B Segmentation Strategies and Procedures	Vicki Morris, Northstar
		II. Advanced Testing Case Studies: Part 2	Sudhir Diddee, Microsoft (INVITED)
		III. Information Security Procedures and Privacy Protection	Michele Dow, Eli Lilly
4:45-5:15pm	Breakout Sessions	I. Inventing Must-Read Content for B-to-B Newsletters	Robin Anna Pernice, JP Morgan Chase
		II. Utilizing Viral Campaigns for Customer Acquisition	Mark Phillip, GermanWings (INVITED)
		III. Strategy and Procedures for Global Email Operations	Jeff Kosiorek, TAC (INVITED)
6:00-9:00pm	Gala Party	Gala Party – Bongo's Cuban Cafe	Sponsored by ExactTarget
Tuesday, February 26, 2008			
7:30-9:00am	Networking Breakfast		
9-9:30am	Breakout Sessions	I. Launching and Managing Global B-to-B Campaigns	Samuel Pederson, Sun Microsystems
		II. New Proprietary Study: How Consumers Interact w/Email	Carmen Curren, Mintel International
		III. Email Deliverability: The Battle to the Inbox	Arend Henderson, Q Interactive
9:45-10:30am	Breakout Sessions	I. Testing & Segmentation Strategies of a Chinese Weekly	Danny Levinson, XZ List.com
		II. Deploying Video eMagazines to Enhance Engagement	Ken Bott, InterContinental Hotels Group
		III. How a Good Reputation Delivers Huge ROI	Sal Tripi, Publishers Clearing House
10:30-10:45am	Break		
10:45-11:15am	Breakout Sessions	I. Creative and Viral Components of Refer a Friend Program	Michael DeHaven, CareerBuilder
		II. Email and Complex Partnership Marketing Campaigns	Jason Steele, Liberty Travel
		III. Data Enrichment and Synchronization Strategies	Michon Van Doorn, Unilever (Belgium)
11:15-11:45am	Breakout Sessions	I. Revisiting Email Survey Strategy to Optimize Results	Erin Sheehan, Parametric Technology Corporation
		II. Utilizing Mobile Messaging for Heightened Engagement	Terry Dry, Fanscape
		III. Affiliate Seeding Technologies in Acquisition Marketing	Craig Petz, TaxBrain
11:45-12:15	Breakout Sessions	I. Email Strategies to Increase Event Attendance	Don Browne, Tarsus
		II. Critical Steps for Addressing Image Blocking	TBD
		III. Conducting Smooth Email Testing Operations	Flint McLaughlin, MECLABS Group
12:15-1:45pm	Networking Lunch		
2-2:30pm	General Session	Ideas into Action: What I Learned at Email Summit '07	Karen Imbroglio, Insurance.com
2:30-3:20pm	General Session	Sherpa Email Award Winners	Presented by Flint McLaughlin, MECLABS Group + ExactTarget
3:20-4pm	Interactive Audience Q&A		
4:00-4:15	Top 5 Takeaways		

**Register NOW!**

Call 1-877-895-1717 or visit <http://EmailSummit2008.MarketingSherpa.com>

**CONFIRMED SPEAKERS:****KEN BOTT, Director, Global Consumer Marketing, InterContinental Hotels Group**

IHG owns, manages, leases or franchises, through various subsidiaries, over 3,700 hotels and more than 558,000 guest rooms in nearly 100 countries and territories around the world. Bott is responsible for all multi-brand global promotions, loyalty program advertising, affinity/sponsorship marketing programs and the direction of IHG's consumer segmentation strategy.

**DON BROWNE, Marketing Director – USA Operations, Tarsus Group**

Tarsus Group is an international business-to-business media group with interests in exhibitions, conferences, publishing and online media. Browne focuses his efforts on creating fresh new campaigns for products like Packaging Summit, Off-Price Specialist Show, tsnn.com (Trade Show News Network) and the American Academy for Anti-Aging Medicine. His outreach programs target specific segments with segment-specific messaging.

**JEFF CRAM, Managing Director and Co-Founder, ISITE Design**

ISITE Design is a leading full-service interactive agency located in Portland, Oregon, and Cambridge, Massachusetts. Cram has consulted for companies including Siemens, Xerox, Nike, Nintendo and WebTrends. He is a frequent speaker at national conferences on topics including Web analytics, online marketing and web strategy.

**MICHAEL DEHAVEN, eCommerce Marketing Manager, CareerBuilder.com**

CareerBuilder.com is the nation's largest online job site with more than 21 million unique visitors and over 1.5 million jobs. DeHaven plays a central role in driving the growth of CareerBuilder's B2B eCommerce sales. He manages CareerBuilder's B2B marketing Web site, natural and paid search initiatives, online banner campaign and B2B Email marketing efforts.

**MICHELE DOW, Associate Marketing Consultant, Eli Lilly & Company**

Eli Lilly and Company is a leading, innovation-driven corporation committed to developing pharmaceutical products that help people live longer, healthier and more active lives. Dow has extensive experience in promotional planning and implementation. Dow designed and implemented the Email channel capability for the US Affiliate of Eli Lilly and Company.

**ROBERT FRADY, VP - Direct Marketing, Live Nation**

Live Nation is the world's largest promoter of live concerts in the world, the second-largest entertainment venue management company and has a rapidly growing online presence. Frady and his team are responsible for over 10,000 distinct Email campaigns for 2007, targeted based upon the expressed interest of more than 16 million consumers.

**AREND HENDERSON, VP, Analytics, Q Interactive**

Q Interactive is an online marketing services provider for advertisers and publishers. As leader of Q Interactive's Analytics team, Henderson oversees the company's suite of high-performance inventory management and analytical services, including its targeting, contact management and optimization systems and infrastructure for Email.

**RANDALL HUFF, Senior Marketing Manager, Intuit - Small Business Group**

Intuit Inc. is a leading provider of business and financial management solutions for small and mid-sized businesses; financial institutions; consumers and accounting professionals. Huff currently works with the QuickBooks and Quicken marketing team, and he and his team are responsible for all of the direct mail and Email sends for these products.

continued

**KAREN IMBROGNO,**  
 Customer Communications Manager,  
 Insurance.com

Insurance.com is an independent, unbiased insurance agency located outside of Cleveland, Ohio. It brings top insurance companies together in one place where consumers can compare multiple rates and buy the policy that's right for them. With over 15 years of insurance industry experience, Imbrogno oversees all non-verbal communication to the Insurance.com customer base.

**DANIEL KUPERMAN,** Director of  
 Marketing, Quadrant Software

Quadrant Software provides document management/imaging, workflow, electronic forms and fax solutions that transform companies into a paperless environment. Kuperman is responsible for the planning, execution and evaluation of online and off-line campaigns ranging from trade shows, print/online advertising, Web site design/SEO and Email marketing, among others.

**DANNY LEVINSON,** CEO, XZList.com

XZList is China's largest Email list management, Email publishing and Email marketing platform for loyalty marketing companies and digital publishers. Levinson has been living in China for over 10 years, working in the Email and digital marketing, publishing and advertising fields. He is currently a Representative for Spamhaus in China.

**DR. FLINT MCGLAUGHLIN,** Director,  
 MECLABS Group

The MECLABS Group owns MarketingExperiments, a research laboratory that conducts real-time online tests with research partners resulting in significant conversion gains for their marketing efforts. The firm publishes the MarketingExperiments Journal and offers Professional Certification Courses. McGlaughlin has advised or conducted research for more than 1,500 companies, including TheStreet.com, AT&T, the Federal Reserve, Pitney Bowes and Merrill Lynch.

**ANJIE MOIN,** Online Services  
 Manager, Bluegreen Corporation

Bluegreen Corporation (NYSE:BXG) is a leading provider of Colorful Places to Live and Play® through two principal operating divisions, one of which is Bluegreen Resorts. As Online Services Manager at Bluegreen Resorts, Moin manages web and Email campaigns to gain the most ROI from every digital piece of communication sent to owners and prospects.

**ROBIN ANNA PERNICE,** VP,  
 Product Segment Marketing,  
 JPMorgan Chase & Co.

JPMorgan Chase & Co. (NYSE: JPM) is a leading global financial services firm with assets of \$1.5 trillion and operations in more than 50 countries. Pernice creates and manages numerous B2B marketing campaigns including eNewsletters, online marketing and direct mail campaigns, executive seminars, events and other innovative marketing campaigns that utilize cutting-edge marketing tactics.

**ANNETTE PROMES,** Director, Email  
 Marketing, Expedia

Expedia Inc. is one of the world's leading online travel companies. Promes has worked in direct marketing for more than 12 years with major companies like Microsoft and AT&T/Cingular Wireless. Promes works with Email, direct mail, text messaging and telemarketing. She specializes in data-driven customer base and lifecycle marketing, and behavioral targeting and testing.

**JENNIFER RASH,** Sr. Email Marketing  
 Specialist, Sage Software

Sage Software provides software for accounting, customer relationship management, human resources, merchant services, and time tracking. After consolidating the Email program into a single system, Rash now works to improve Email processes with a large variety of business units as well as business partner, customer and lead generation Emails via innovations, streamlining communications and analysis.

**INSURANCE.COM™**  
 May The Best Quote Win

**QUADRANT  
 SOFTWARE**

**XZLIST**

**bluegreen®**

**JPMorganChase** 

 **Expedia.com™**

**sage**  
 software

**Register NOW!**

Call 1-877-895-1717 or visit <http://EmailSummit2008.MarketingSherpa.com>



## continued

### **ERIN SHEEHAN**, Enterprise Marketing Program Manager, Parametric Technology Corporation

PTC (Nasdaq: PMTC) provides leading product lifecycle management (PLM), content management and dynamic publishing solutions to more than 50,000 organizations worldwide. Sheehan manages a global marketing program targeting the industrial manufacturing sector, the company's primary market. Additionally, she is responsible for channel marketing strategy for PTC's strategic industries.

### **UWE-MICHAEL SINN**, Managing Director, Rabbit eMarketing

Rabbit eMarketing is a publishing firm specializing in delivering business related information to mid-size and very large enterprises in Germany and Central Europe. Sinn is one of the pioneers in Email marketing in Germany. Sinn is an expert in executing highly individualized Email campaigns both on a national and on an international level.

### **KIMBERLEY TALBOT**, Senior Group Manager, WW Relationship Marketing, Adobe

Adobe revolutionizes how the world engages with ideas and information - anytime, anywhere, and through any medium. Talbot she manages global relationship marketing for Adobe® Creative Suite® and Adobe® Photoshop®, integrating Email and direct mail with search, in-product messaging, and the web. Prior to Adobe, Talbot spent 16 years working with leading direct marketing agencies.

### **STEFAN TORNQUIST**, Research Director, MarketingSherpa

MarketingSherpa is a research firm publishing Benchmark Guides, Buyer's Guides, and How to Reports plus a 600+ marketing Case Study Library. Tornquist conducts primary research studies as well as gathering and evaluating marketing statistics data from thousands of sources. He uses this data to create MarketingSherpa's annual Benchmark Guides, and other reports.

### **MICHON VAN DOORN**, CRM Manager, Unilever Belgium

Unilever is one of the world's leading suppliers of fast moving consumer goods with strong local roots in more than 100 countries across the globe. As CRM Manager, van Doorn provides strategic thinking and advice to the direct marketing, database marketing, relationship marketing and interactive marketing for the Unilever brands in Belgium.

### **DAVE WIENEKE**, Manager for Interactive Marketing, Thomson-Reuters CompuMark

Thomson-Reuters CompuMark is the global leader in researching and protecting brands in over 200 countries. Wieneke manages interactive marketing for a division of Thomson-Reuters. Prior to Thomson, he headed online strategy for a national newspaper, published a chain of technology magazines and managed statewide e-government initiatives for Massachusetts and New Jersey.

### **STEPHEN WELLMAN**, Editorial Director of Email Newsletters, CMP Technology

CMP is a media and marketing solutions company serving the technology industry. CMP publishes highly respected media brands, such as TechWeb, InformationWeek, ChannelWeb, CRN, EE Times and TechOnline. Wellman has been tasked with creating Email newsletters and other forms of online content that address the needs of the mobility marketplace.

### **TARA ZANECKI**, Director, Online Sales Channel, Workshare Inc.

Workshare Inc. is an information security company that delivers Secure Content Compliance solutions ensuring safe information exchange without business disruption. Zanecki launched Workshare's commerce store two and a half years ago and has grown it into a flourishing sales vehicle that will double sales again for a third year running.

## 2007 EMAIL SUMMIT ATTENDEES & EXHIBITORS

4imprint	Broadwick Corporation	eComLead	Georgia Tech
A.D. Vision, Inc.	Bronto Software, Inc	Ecount	Gevity
AAA Mid-Atlantic	Brooks Bell Interactive	eCU Technologies	GhislandiWeb
AAA National Office	Business Objects	EDGAR Online Inc.	Glowac+Harris+Madison
AAAS/Science	BZ Media	e-Dialog	Goodmail Systems
AARP Services, Inc.	California State Automobile Association	eForce Media	Gordmans
Acceleration	Campbell Soup Co.	Eforcemedi	Got Corp.
Accenture	Captaris	eGlobalistGroup	Grainger
ACI Worldwide	Carbonite Inc.	Email Experience Council	H Careers
Acxiom Digital	Care Resources	Email Response Systems Inc.	H.H. Brown
Adteractive, Inc.	Careerbuilder.com	emfluence, LLC	Hachette Filapacchi Media US
Advanced Nutrients	Carlson Leisure Travel Services	Emma	Hanley Wood, LLC
Advanstar Communications	CFA Institute	Endeavor Consulting	Harbor Freight Tools
Advanta Bank Corp	Check Point Software Technologies	eNeighborhoods, Inc.	Harvard Business School Publishing
Aetna	Cirrus Data Management, Inc.	Enmark Performance Development	Healthy Directions
Affinity Group Inc.	Citrix Systems Inc.	Envision EMI	Help/Systems Inc.
Affinity Resources LLC	Classmates	Epicor Software	Herman Miller Inc.
Alaska Airlines	Click Tactics	Epocrates	Hewlett Packard
Alienware	Cobalt	Epsilon International	Hexaware Technologies
Allegis Group	Collections Etc.	Equipax	Higher One
Allrecipes.com	Comcast	Ergo Genesis	Hitachi Consulting
ALM	Comcast Spectator	eROI	Horizon Interactive
Alterian	Comeandstay	ESRI	Hotels.com
Amazon	Commercial Direct	Esurance	Houghton Mifflin
American Airlines	ConAgra Foods	ExactTarget, Inc.	HP
American Management Association	Conde Nast Publications	Expedia, Inc.	HydroWorx
Andrew Associates	Constant Contact	Expedia.com	I4 Commerce, Inc.
Angel Publishing	Consumers Union	Eyetoos	ICE.com
Antics Online	Costco	e-Zen	Icon Advantage Resources
AON Insurance Services	Crain Communications Inc.	Fair Isaac	IFS North America
APICS	CSN Stores	Fargo Electronics, Inc.	Imagitas, Inc.
APMEX	Custom Direct	FastWeb	Indiana University Foundation
Apple	CUTCO	Fidelity Investments Canada	InfoGenesis
Arc Worldwide	Cvent	FileMaker, Inc.	Informatica Corp.
Ariad Custom Communications	Darwin	First Marketing	Institutional Investor Inc
Austin Direct Impact	Dell, Inc.	Fishbowl Marketing	Insurance.com
Bank of America	Demand Engine	ForgeBusiness On-Line / ForgeBusiness USA	Intelligent Beauty
Bankrate, Inc.	DEMCO	Franklin Electronic Publishers	Intercontinental Hotels Group
Bayview Financial	Dienea	FreshAddress, Inc.	InterfaceFLOR
BD Biosciences	Direct Logic Solutions	Frontline Direct Inc.	Internet Marketing Center
Benchmark Hospitality International	Direct Marketing Association	FulcrumTech LLC	Interval International
Big Marketing	Discmakers	Full Sail Real World Education	Intuit
Blinds.com	Discover Financial Services	FurnitureFind	ISO
Blue Cross & Blue Shield	DMi Partners	Garden Home Title	iSuppli Corporation
Bluegreen	Dow Jones & Co.	Garrison Partners	iWin, Inc.
Bonnier Publications A/S	Dow Pharmaceutical Sciences	GCDirect	J. Paul Getty Trust
Bose Corporation	Due North Consulting, Inc.	GE Money	James Tower
Bright and Sleek	Dun & Bradstreet	GEICO	JangoMail
Brighton	EB Practice LLC	General Mills	JAS MTS Inc.
Brink's Home Security	eBay	Genius.com	Javelin Technologies Inc.

## continued

Jockey International  
Kelly Services Inc.  
Kiehl's Since 1851  
KnowledgeStorm  
Komunick Corp.  
Krueger Direct/Interactive  
KVH Industires  
Kyube  
La Senza Inc. Ecommerce  
LANDesk  
Lavender  
Leaplab  
LeapLab Group  
Learning Tree International  
LexisNexis  
Listrak  
Live Nation  
Liventus  
Logoworks  
Loop Consulting Group, LLC  
LoopNet.com  
L'Oreal - shu uemura and  
Giorgio Armani Cosmetics  
Lorel Marketing Group  
LOTSolutions  
LTV Marketing  
M4 Internet  
Made In Napa Valley,  
A Division of Tulocay & Co  
Magazines.com  
Mailout Interactive, Inc.  
Marketing Communicationis  
Trading Post FX  
Marketing Support Network  
MarketingNPV  
Matrikon Inc.  
MBS Consulting  
MCD Partners  
Memolink  
Memphis Convention &  
Visitors Bureau  
Meredith Corporation  
Merrick Towle  
Metal Creative  
Metia Inc.  
Metis Marketing Solutions  
Microsoft  
Mighty Interactive  
Miles Media Group  
Minco  
MindComet  
Minitab Inc.  
MM Sport  
Moxie Interactive  
Mutual of Omaha  
MWM Dexter, Inc.  
MyVest/Personal Capital  
MyWeather, LLC  
National Geographic Society  
Nautica  
Navtrak  
NearMeNetWorks.com  
Nerac Inc.  
NETGEAR  
NetIQ  
NetQuote  
New England Journal of Medicine  
Newsweaver  
nFusion  
North Highland Company  
North Shore Animal League America  
Novartis  
n-tara, inc.  
Oberon Media  
Odin Development  
OldTime Candy Co.  
Olympus America  
On24, Inc.  
onOne Software  
OnStation,  
A Division of the Cobolt Group  
onTargetjobs - HEALTHeCAREERS  
OppenheimerFunds Inc.  
Optical Society of America  
Optiem LLC  
Ottaway Newspapers Inc.  
Paradigm Learning  
Paramore/Redd Online Marketing  
Paramount Communication  
Parthenon Publishing Inc.  
Patron Technology  
Peppermill Hotel Casino  
Petplan  
PetSmart Inc.  
Pheasants Forever  
Pioneer Electronics  
Platform Computing  
PMV Technologies  
Polo Ralph Lauren  
POP  
Potrero Media Corp.  
PrecisionPlay Media  
Premiere Global Services  
Primavera Systems Inc.  
PrimeQ Interactive Advertising  
Prism Busniess Media  
Progressive Business Publications  
PROPHIX  
ProSchools  
Prudential  
Public Interactive  
Quadrant Software  
Questex Media  
Quicken Loans  
R/GA  
Rabbit eMarketing  
Rand McNally  
Rapid Response Marketing LLC  
Rapp Collins Worldwide  
Rauxa Direct  
RedEye RPM  
Regence  
REI  
Reputation Technologies Inc.  
Return Path  
Rewards Network  
Rex Direct Net  
Rhino Marketing Inc.  
RSVP Development  
Safeway.com  
Sage Software  
Scottish Enterprise  
Seagull Software  
Select Comfort  
Seta Corporation  
ShopLocal  
The San Diego Union Tribune  
Silverpop  
Simply audiobooks  
Smarter Living Inc.  
SmarterTravel.com  
Sourcemia  
Spark Network  
Spear One  
Sportsline CBS Interactive  
Starwood Hotels & Resorts  
Strategic Consulting for  
Internet Marketing  
StrongMail Systems  
Sun Microsystems  
Sunshine Advance Network  
Survey Sampling  
Symantec  
Synchronicity Marketing  
Synergex  
Synovate  
Technology & Travel Corp  
Techsmith Corp.  
Teleflora  
The Cobalt Group  
The Coding Institute  
The Doyle Group  
The Email Company  
The Lubrizol Corp.  
The Metropolitan Museum of Art  
The Motley Fool  
The Phelps Group  
The Presidential Prayer Team  
The Tire Rack  
The TJX Companies Inc.  
The Vanguard Group  
The Walt Disney Co.  
ThinData, Inc.  
Time Consumer Marketing Inc.  
Tomato Interactive srl  
Top Right  
Topcon Medical Systems, Inc.  
Toshiba America  
Information Systems  
Toys R Us  
Travelocity  
TripAdvisor  
True.com  
Tyco/ADT Security  
U.S. Plastic Corp.  
United Online  
US Army  
USAToday.com  
User Interface Engineering  
Vail Resorts  
Vaisala Inc.  
Verizon  
Vision Systems Inc.  
VNR Vertag Fur die Deutsche  
Wirtschaft AG  
VoiceObjects, Inc.  
Vontoo, LLC  
Vortex, Inc.  
W.W. Grainger, Inc.  
Walgreens  
Web Hen Media, Inc.  
Webex  
Webloyalty.com  
Webroot Software  
Wegmans  
Wegmans Food Markets  
Weil Lifestyle  
Wellesley Hills Group  
Woodcraft Supply  
WorkinSports.com  
Wyndham Vacation Resorts  
Xerox Corp.  
Yahoo!, Inc.  
Yesmail, Inc.  
Zustek

**HURRY!**  
**SUMMIT WILL SELL OUT**

**RESERVATION FORM**

	Price	#Tickets	Total
<input type="checkbox"/> Expert Email Marketing 1. Email Certification Course 2. Summit Ticket 3. New Landing Page Handbook	\$1,995		
<input type="checkbox"/> Email Marketing Summit 2008 + Free Basecamp Ticket	\$1,495		
<b>TOTAL</b>			

**FIRST TICKET RESERVED FOR:**

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ ST/Province \_\_\_\_\_

Country \_\_\_\_\_ Zip/Postal \_\_\_\_\_

Phone Number (in case of questions) \_\_\_\_\_

Email (we value your privacy) \_\_\_\_\_

**ADDITIONAL TICKETS RESERVED FOR:**

Name \_\_\_\_\_ Title \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

For group rates please contact Sharon Hamner at  
 877.895.1717 or SharonH@MarketingSherpa.com

**RISK FREE PAYMENT:**

Charge my:  MasterCard  Visa  AMEX

Card# \_\_\_\_\_ Exp. Date \_\_\_\_\_

Print Cardholder Name \_\_\_\_\_

Signature \_\_\_\_\_

OR

Check Enclosed to MarketingSherpa, Inc.

Bill Me\*  
 \*I understand I will not receive my Tickets until payment is received

**100% Satisfaction Guarantee**

Your Summit tickets are 100% money-back guaranteed. You can change the name on your tickets up until 24 hours prior to the event -- with no additional service charge. You may also cancel for a 100% money-back refund if you (a) cancel as least 10 days prior to the Summit or (b) attend both days and are not satisfied. Our goal is to keep you satisfied so you'll attend more MarketingSherpa Summits in the future!

**About MarketingSherpa**

Praised by The Economist, Harvard Business School's Working Knowledge Site, and Entrepreneur.com, MarketingSherpa is a research firm publishing benchmark data and how-to guidance for marketing professionals.

237,000 marketers read our exclusive Case Study newsletters every week, and thousands attend our annual Summits on Email, subscription sales, and B-to-B marketing.

MarketingSherpa  
 499 Main Street  
 Warren, RI 02885  
 Phone: 877-895-1717  
 Fax: 401-247-1255



**Summit Location:  
 InterContinental Hotel**

MarketingSherpa has a limited number of hotel rooms blocked until Friday, February 9, 2008 at a special reduced rate of \$285 a night, for summit attendees.

For more information, contact:

**InterContinental Hotel**  
 www.ichotelsgroup.com  
 Discount code: ESB  
 (305) 577-1000  
 100 Chopin Plaza, Miami, FL 33131

**Summit Sponsors**



**Booth Exhibitors**

- ARS eCommerce
- Bronto
- Come & Stay
- Eloqua
- EmailLabs
- ExactTarget
- Habeas
- Hackersafe
- Iconix Inc.
- iPost
- Marketo
- NCR
- Premiere Global
- Quotient Marketing
- Rabbit eMarketing
- Responsys
- Silverpop
- StrongMail
- TRUSTe
- WhatCounts
- Yesmail
- Zrinity Inc.

**Register NOW!**

Call 1-877-895-1717 or visit <http://EmailSummit2008.MarketingSherpa.com>