



THE SALES INFORMER

Association of Publishers for Special Sales

**A monthly e-zine dedicated to helping APSS members sell more books
to more buyers, more profitably.**

Volume 6, Issue 10, Number 65 October 2018

Here is your October 2018 issue of *The Sales Informer* ezine. We intend this to help APSS members sell more books to non-bookstore buyers. This newsletter is sent only to paid APSS members. If there were any problems with this delivery, please let me know.

APSS Update from the Executive Director - Brian Jud



New! Live, One-On-One Meetings With Authors for Sales Tips Customized to Their Books

Book Selling University now offers live, virtual “classes.” Authors will have at least 60 minutes with Guy Achtzehn -- an expert in selling books in both small and large, non-returnable quantities to non-bookstore (special sales) buyers.

Individuals will discover how to sell their book – not just books like theirs. They will get an understanding of their target prospects, the steps for selling to them, and how to easily repeat the process for long term growth of their sales and profits. Authors will get...

- A list of target buyers customized to their content
- Basic contact information for each prospect
- Tips and techniques for reaching them
- Networking hints for meeting buyers in person
- Role playing to build their confidence
- Tips to follow up with buyers successfully
- Ways to build recurring revenue from each customer

Book Selling University is an online, on demand series of pre-recorded courses to help self-published authors and independent publishers produce better books and sell them in large quantities more profitably. Students get book-marketing information on their schedules to help them plan, produce, price, distribute and promote their books more effectively and efficiently online or offline. All courses are conducted by instructors who are experts on their course material.

Book Selling University (www.booksellinguniversity.com) is sponsored by BookLife, Bowker, Ingram Spark and the Association of Publishers for Special Sales (APSS). It is an attempt to create an awareness of special sales (non-bookstore marketing), the steps that should be taken to achieve greater revenue, and establish consistent, high-quality standards to which published items should be produced.

APSS Tip for Finding Potential Non-Bookstore Buyers



Instead of having “Tunnel Vision” where you only see sales opportunities through bookstores, acquire “Funnel Vision” where you regularly add potential non-bookstore buyers (retailers, corporate buyers, schools, military, etc.) into your prospecting funnel, qualify those who are most likely to buy, then contact them.

Update on Book Selling University (Sponsored by APSS, BookLife, Bowker and Ingram Spark)

Book Selling University has courses to help you produce better books and sell more of them. Becky Parker Geist has three courses to help you produce and sell your audio books

BSU120: How to Record Your Own Audio Books

BSU 121 How to Get Started in The Audio Process

BSU 122 Marketing and Leveraging Your Audio Book

See these and more at <https://bit.ly/2IAQn55> View each course up to 5 times

APSS Tip for Making Persuasive Sales Presentations



During a book-selling presentation, your focus should follow this sequence: “You, me, us.” Start by finding out the buyer’s needs. Then present your solution, and finally how you can work together to implement your solution and solve the problem.

APSS Tip for Negotiating Large-Quantity Orders



What if you could wave a magic wand? What would you want to accomplish? These are excellent questions to use when negotiating a large book sale. They are broad enough to let your prospect talk about overall or long-term objectives before getting down to the current needs. The sales manager wants to increase sales, and the marketing manager may want to introduce a new product into a new market. The Human Resources manager may want to increase employee productivity or safety.

Each requires a different tactic in your proposal and presentation.

APSS Membership Benefit

Are you taking advantage of all APSS has to offer?



Discount on products and services from Bowker

Use the APSS discount code and receive **15% off**

One, ten, 100 or 1000 ISBNs and more:

- Bar codes
- QR codes
- CopyrightsNow app for copyright registration
- Self-Publisher Packages
- AND MORE!

Go to www.Myidentifiers.com When you purchase an item, go to the checkout cart. There will be an item in the cart for a coupon code. Contact Kim@bookapss.oeg with your APSS membership number for the code, and it will be good for 15% off the total order.

Eliminate the Ingram Spark \$49 set-up fee -- With Your APSS Discount

Save \$49 set-up on the IngramSpark set-up fee with your APSS membership. IngramSpark is an award-winning online service for indie authors that provides the same quality print and distribution services enjoyed by big-time publishers. Once you finish and format your book, IngramSpark makes it possible to share it with the world, including readers, over 39,000 booksellers, and librarians, and more than 70 online retailers. Focus on what you do best — creating innovative content — and let IngramSpark do the rest: print, ship, and distribute your book.

APSS members contact Kim@bookapss.org for the IngramSpark Promotion code

The link to IngramSpark: <https://myaccount.ingramspark.com/Account/Signup?source=APSS>

APSS Creative Exercise - The Originality Chart

	Good		
Derivative	Analyze advantages and disadvantages of being derivative	Continue and use to inspire more ideas	Original
	Eliminate	Analyze why, and if viable make changes to apply or to generate new ideas	
	Bad		

An idea does not have to be new to apply to solving your problem. It could be changed and adapted to your current dilemma. This graph points out the good and bad elements of your ideas and examines the relative merit of being derivative or original. An idea in the “good and derivative” segment might be as useful as one in the “original and good” segment if massaged to fit your new circumstances.

Conduce a creative session to come up with a series of ideas. Work through them to allocate each to one of the quadrants. If the most land in the “original and good” segment, then pursue them and ignore the others. If not, decide what needs to be (or can be) done to the others to make them applicable.

APSS Top Ten List

Ten Things You Should be Prepared to Deal with When Making Sales Presentations

1. Presentation is postponed, generally at the last minute
2. A major decision maker cannot attend or must leave early due to another commitment
3. People go off on a tangent, taking the conversation with them
4. You allotted time is reduced
5. You are not given sufficient time to prepare (*Can you meet with the boss later today?*)
6. Your audio/visual aids do not work properly
7. Disruptions occur (people congregate outside your meeting room; assistant interrupts; cell phone rings)
8. Conditions beyond your control force you to be late (traffic or delayed flight)
9. Change in meeting room (can be too small or not suited to your plans)
10. Prospects may become belligerent or delight in playing Devil's Advocate

APSS Featured Supplier



About Books, Inc. has offered consulting to authors and publishers since 1977. ABI provides manuscript evaluation, editing, custom cover design, interior design, printing, and marketing. Contact Scott Flora, 719-440-8932, scott@about-books.com, www.about-books.com; 1001 Taurus Dr., Colorado Springs, CO 80906

A Decade of Delusions: 10 Things We Got Wrong About Publishing in the Digital Age By D. Eadward Tree

A decade ago this month, despite not knowing my RSS from a hole in the ground, I created a blog called Dead Tree Edition out of desperation. As a “print guy” in a magazine industry undergoing digital disruption, I knew I would soon be obsolete if I didn’t become more versed in web publishing. So the blog was my path to learning about digital publishing, as well as being my attempt to help legacy publishers adapt to the digital age. The idea of a digital-only outlet focused on print publishing struck many, including me, as somewhat ironic at first. But the print-versus-digital-battle mentality (mostly) died out years ago.

That’s not the only thinking that’s changed. Looking back over the past decade, there were a lot that we (publishers and pundits) got wrong. In honor of Dead Tree Edition’s 10th anniversary, I’d like to revisit 10 of my “favorite” publishing falsehoods from the past decade:

1. **There’s a magic formula for 21st century publishing - we just need to figure out what it is.** The biggest mistake in publishers’ thinking during the past decade has been the search for The Answer to how we can navigate the digital transformation. Is it paywalls? Getting rid of print? Social media? Events? Ecommerce? Separate print and digital teams, or combine them? I think it’s finally sunk in that there is no single path forward: What works for one publisher will fail miserably for another. The only thing all of us have in common is that we can’t rely on a single revenue stream.
2. **Web publishing means posting your magazines’ articles online.** It’s hard to believe now, but in 2008 most magazine publishers’ websites - the ones that had websites, anyway - consisted of little more than articles from the magazine. Some titles had trouble getting their staff writers to blog or to create other

online-only content. Like the broadcast industry's transition from radio to television, it took us a few years to grasp that a new medium needs new approaches to content creation and presentation. And sometimes I'm still not sure we've learned the lesson.

3. **“Video is the next big thing.”** I've been hearing this off and on for at least a dozen years: Pundits scold publishers for being slow to get on the video bandwagon, publishers scramble to create and post lots of videos, and then...crickets. Wait two years and the cycle repeats itself. Sure, video is a growth area for publishing in general, but just because YouTube, Facebook and Pornhub are making a killing on it doesn't mean you can. Many sites simply aren't well suited to video.
4. **The big publishers will join together to fix the newsstand system because that's the only option.** It turns out that major publishers like Time Inc. and Rodale had bigger problems on their hands that distracted them from figuring out how to tilt at the newsstand windmill without getting embroiled in messy antitrust litigation. And they certainly haven't bought the misguided argument that they had some kind of moral obligation to the rest of the industry to ensure a healthy channel for retail sales of magazines.
5. **Print is dead.** “In a few years, these titles will all be online,” a senior executive told me in 2011, predicting that the titles would no longer be printed. Some of those publications are still doing quite well - almost entirely in print - while others have been shut down. Print has indeed lost its near-monopoly on information distribution, resulting in many shortened and discontinued press runs. But, as Dr. Samir Husni (alias Mr. Magazine), points out, printed magazines still fulfill the three human needs of “ownership, membership and showmanship.”
6. **Legacy publishers must go all-digital to succeed on the web.** Until we get out of print media, the Print Is Dead types told us, consumers won't take our online efforts seriously. The opposite has turned out to be true: In an age of fake news, consumers and search engines tend to rely on web sites of legacy-media brands. A slew of digital-native sites even started their own print magazines. And such titles as TIME and Elle have leveraged their covers into major social-media events.
7. **Digital editions will revolutionize publishing.** When first shown the iPad edition of a magazine, I thought I was looking at the future of publishing. Apple, instead, pretty much deep-sixed the concept of digital editions, first by overpromising and grossly under-delivering to publishers - making them reluctant to invest further into the format - and then inventing the iPhone, bringing the tablet and laptop booms to an end. Even Amazon seems to have given up on making the Kindle hospitable to illustrated publications. As a fellow Publishing Executive columnist, Andy Kowl, tweeted: “Digital editions are like sofa beds: kinda a sofa, kinda a bed, but sucks at both.”
8. **The future belongs to the big, sophisticated publishers.** Only the powerful “aircraft carriers,” the thinking went, could navigate the choppy waters facing the industry. But aircraft carriers don't turn on a dime. The big consumer publishers have struggled to adapt their organizations and thinking to the new realities while also retooling their legacy business. And with advertisers shifting to targeted audiences rather than mass eyeballs, big-circulation titles have struggled the most. Meanwhile, regional and hobbyist titles are thriving, and B2B publishers have been better at creating multiple revenue streams than their larger consumer brethren.
9. **Some kind of postal reform must happen soon.** Like most postal “experts,” I believed this one for years, not seeing how the U.S. Postal Service could avoid collapse without significant legislative changes. What we didn't anticipate was the USPS's “just say no” policy: It simply stopped making the required multibillion-dollar annual “retiree health benefits” payments to the federal treasury that are

actually interest-free loans to the federal government. That, and the ecommerce-fueled growth in its package delivery business, has kept the agency (barely) above water. Otherwise, not much has changed: The only postal legislation Congress can pass is the naming of post offices, and USPS management is still looking for ways to pass the costs of its mistakes along to postal customers, especially publishers.

- 10. Advertisers hate free copies.** Perhaps it used to be true, as publishers widely assumed, that advertisers viewed someone paying for a copy or buying a subscription as a sign of “wantedness” and that free circulation was suspect. But in this age of hypertargeting, what most advertisers really hate is putting their ads in front of people who aren’t prospects. Makers of recreational boats are more interested in copies sent free to marinas than to \$5-per-year subscribers who have no interest in buying a boat. I recently heard of one publisher that asks its print advertisers if they would like free copies sent to the advertisers’ top 10 clients; the response is almost always an enthusiastic yes.

D. Eadward Tree is a pseudonymous magazine-industry insider who provides insights on publishing, postal issues and print media on his blog, Dead Tree Edition (<https://www.pubexec.com/author/deadwardtree/>)

Tips for Selling to Non-Bookstore Buyers

By Guy Achtzehn



Negotiating a large book sale with a corporate buyer requires some of the same skills as playing poker. You need a little chutzpah, the creativity to recognize alternatives, the ability to assess odds, the willingness to take calculated risks and bluffing when necessary. But unlike poker, selling is not a winner-take-all game. Manage the emotional tenor of a negotiating session to bring it to a win-win conclusion.

Contact Guy Achtzehn at The Promotional Bookstore, guy@msgpromo.com or (717) 846-3865. Provide your APSS membership number for a 10% discount on promotional items

Marketing from the Customer's Perspective

By Brian Jud



What is the process you follow when you go to a store to buy something? You probably have a good reason for making the purchase. Then you go to the most convenient place (bricks or clicks) and peruse the assortment available. You may search for a particular brand if you are aware of it. If not, you look at the prices to compare the value of the items to your needs. Then depending on the strength of your need compared to the available choices you decide to buy or wait.

If publishers looked at the purchasing process as their prospective customers do, they could sell more books. Instead, they seek manuscripts based on an author’s knowledge (non-fiction) or imagination (fiction). Then they publish them, price the to cover all costs and desired profits, and sell the through bookstores. They announce the availability of their books through social media and publicity. And when the books do not sell they publish different ones.

You can increase your revenue by changing your focus to look at the sale from your prospects’ viewpoint. Easier said than done? Not really. Instead of focusing on the traditional 4Ps of traditional marketing (Product, Place, Price and Promotion), consider the 4Cs of customer value: Content, Cost, Communication and Convenience.

Focus on *content* instead of *product*. Publishers find manuscripts and produce products to deliver the words, either as printed books, ebooks or audio books. However, people do not buy books per se. They purchase information that helps them in some way.

There are three elements of content to be considered: relevance, quality and delivery. First, it should be relevant to a significant number of people. What problems do target buyers have for which they seek a solution? Do consumers want to lose weight, gain money, improve their health, etc? If so, they will buy information to help them do it. Will the content help a corporation increase sales? Help an association build membership? If so, they will buy your products.

Second, the content must be produced to high quality standards. Your content (writing, editing, layout) and production must exceed a minimum level, and rarely can other elements make up for a shortfall in quality.

Finally, the content must be delivered in the form most desired by consumers. Form follows function and it depends on how the customer wants to access the information. It could be a printed book (soft or hardcover), but it could also be an ebook, booklet, MP3, podcast or a webinar. Corporate buyers may prefer personal delivery in a workshop or seminar for employees.

Focus on *convenience* instead of *place*. Is your content accessible most conveniently to the buyers? For example, if your target readers are business people who travel regularly, then you want to have your products in airport stores. Do they shop at a supermarket, camera store, gift shop, discount store or through a catalog? Make your content available where your customers can handily find it.

Conversely, buyers at corporations, associations, schools do not go out looking for your content. You make it convenient for them to purchase by finding and selling to them. .

Focus on *cost* (from your customers' perspective) instead of the *price*. The production and marketing costs may or may not have anything to do with the price at which you sell your books. Buyers do not care what your costs are, but they know if the price you are asking is worth their perceived value of your content.

Of course, certain elements of cost must be evaluated when calculating the price. In addition to production costs, analyze the impact of obsolescence of the content, the complexity of the distribution channel, market share desired and profit potential. But the savvy publisher will go beyond these considerations and calculate a price that addresses the value the prospective buyers place on the content.

Focus on *communication* instead of *promotion*. People need to know why your content is important to them and where they can get it. Publishers attempt to perform this function through social media, publicity, direct marketing, websites, sales promotion, personal selling, trade shows and other promotional venues. These are valid promotional tools but yield a false sense of security. They assume that sending a message is synonymous with communicating a message. That is a dangerous assumption. The right message sent to the wrong audience at the wrong time will not succeed in motivating people to buy. Think of these four elements of communication to engage and inform your prospective buyers.

- **Message.** People need to know how they will benefit from purchasing your content. Your message must communicate the benefits to the prospective customer. Describing features of your book (number of pages, awards, photographs) will not engage readers. Instead, describe how they can solve a problem. Begin each promotional device with an attention-getting statement. Build interest by describing how the reader can benefit. Increase the reader's desire to buy your product and then close with some call to action.

- **Market.** A critical mistake book-marketers make is assuming one message is right for everyone. They write a press release and send it to everybody they can think of. However, people buy for different reasons, and you engage them by addressing the reasons that motivate them to buy. Retailers want store traffic and profit per square foot. Librarians want to help their patrons. Media producers and editors want informative, entertaining information for their listeners, viewers or readers. Corporate buyers want to increase sales and associations want to build their membership. Your message must address their concerns or they will not buy.
- **Medium.** Re-read your definition of your target readers. Where do they look for information on your subject? An older demographic may look to printed media (newspapers or snail mail). A younger audience may prefer email or apps on their phones. Your targeted message is more likely to engage if you reach them as they want to be reached.
- **Moment.** Timing of your message is also critical. Do you coordinate your promotion with a special marketing period (see holidayinsights.com)? Do you communicate with educators when they are buying for the next school year? Do you contact government agencies or corporate buyers before their budget money is expended? Do you give consumers sufficient notice to buy your product as holiday gift?

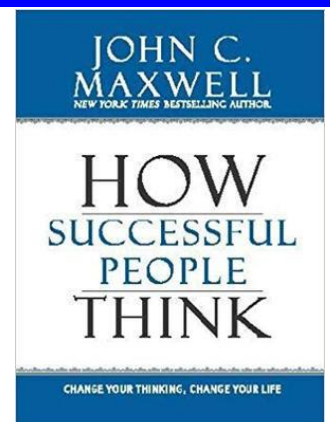
Effective marketing should be a planned, coordinated effort to motivate your prospective customers to buy. Your efforts will be more effective when you look at everything from their perspectives. Provide your content in the right form, show them why it could cost them more not to buy it, make it available in a place convenient for them, and communicate the benefits to people in each market segment. Then watch your sales, revenue and profits increase.

Brian Jud is the Executive Director of APSS and the author of How to Make Real Money Selling Books. His company offers commission-based sales of books to buyers in non-bookstore markets. For more information contact Brian at P. O. Box 715, Avon, CT 06001-0715; (860) 675-1344; Fax (860) 673-7650; brianjud@bookmarketing.com or www.premiumbookcompany.com @bookmarketing on Twitter

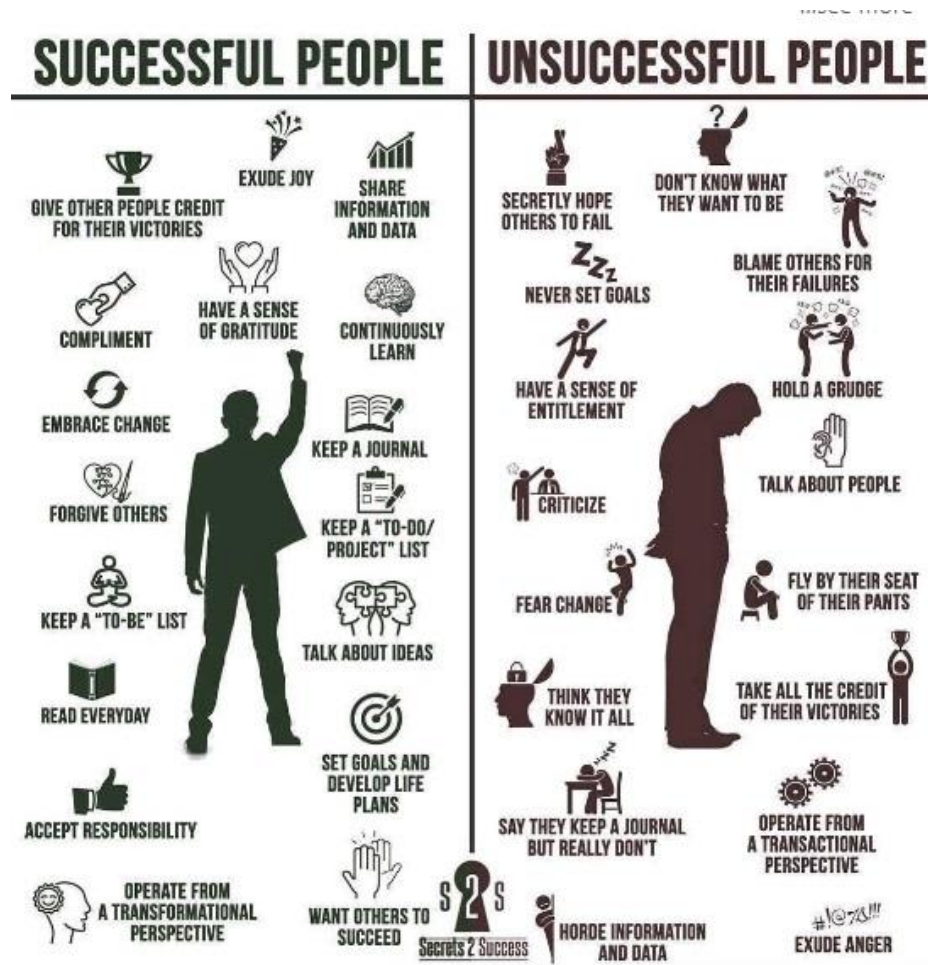
Read It and Reap

An APSS Recommendation for a Book That Can Help You and Your Business Succeed

A *Wall Street Journal* bestseller, *How Successful People Think*, by John C. Maxwell is the perfect, compact read for today's fast-paced world. America's leadership expert, John C. Maxwell, will teach you how to be more creative and when to question popular thinking. You'll learn how to capture the big picture while focusing your thinking. You'll find out how to tap into your creative potential, develop shared ideas, and derive lessons from the past to better understand the future. With these eleven keys to more effective thinking, you'll clearly see the path to personal success.



What's the Big Idea?



APSS Pro-File
Valerie Stasik – President of APSS – New Mexico



Valerie Stasik has been writing, editing, teaching, acting, and directing most of her life. In the days before computer-generated copy, she was an editorial assistant for *The Pharmacologist*, the house publication of the American Society for Pharmacology and Experimental Therapeutics.

She taught writing and literature, participated in many curriculum development committees, and trained other teachers in assessing writings for state testing in Loudoun County, Virginia. Although she no longer teaches, she remains a consultant for the Northern Virginia Writing Project.

Stasik has written numerous poems, essays, film scripts, award-winning plays, newsletters, and hypnosis scripts. Her debut novel, *INCIDENTAL DAUGHTER*, was published a few years ago, and she is currently working on a series of YA suspense novels and a family history. She is also on the board of *New Mexicans for Money Out of Politics*.

Born in Pittsburgh, she's lived in Maryland, West Virginia, and Virginia. Santa Fe, New Mexico, called her soul in 2006 and she couldn't resist.

Answers to Your Questions About Non-Bookstore Marketing

(If you have a question about selling books to non-bookstore buyer, send it to

BrianJud@Bookmarketing.com and he will answer it here)

“We are getting close to the end of the year and it's time to start thinking about my marketing plan for 2019. Any tips?” Angie Thompson

Your marketing plan should be functional – something you refer to on at least a weekly basis. Once your mission statement is complete, a practical marketing plan has two parts: strategies (what) and actions (how).

1) Marketing strategy. What will you do in four areas: Product: (form -- printed and/or ebook), Pricing (skimming or penetration), Place (bookstore and non-bookstore) and Promotion (broadcast, print and online).

2) Marketing Actions. How will you do it: Product (editing, design, layout, printer, e-conversion company), Place (distributors and wholesalers you will contact; how and when -- bookstores, libraries, non-bookstore retailers; how to contact non-retail buyers); Pricing (retail price, discount schedule, promotional prices); Promotion (publicity - on and offline, media, advertising, sales promotion and personal selling)