



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 2, Issue 3, Number 11 March 2014

Here is your March 2014 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 APSS members. If there were any problems with this delivery, please let me know.

Three New Ways APSS Can Help You

(Update from the Executive Director of APSS - Brian Jud)

During the last month we have added more value to your APSS membership in these ways:

Membership Specials. The advertisers and supporters of APSS will regularly offer discounts and special pricing on select products and services. The first is a 50% discount on Brian Jud's book, *How to Make Real Money Selling Books (without worrying about returns)*. This has all the information you need to tap into this \$16 billion opportunity and sell your books to non-bookstore buyers, in large quantities with no returns.

2014 Sales Conference. We will have the second APSS annual event on October 25-25 in the Marriott Hotel at the Philadelphia airport. There will be different topics, speakers and events. We will have a "Beginners" session with an introduction to selling books in special markets, as well as two tracks of sessions to give you a greater choice of topics. Save the dates and more information will be coming soon.

Spotlight. Each month the APSS website will spotlight a segment or technique to help you sell more books more profitably to non-bookstore buyers. The first Spotlight is on business books with tips, techniques and 28 pages of examples of prospective buyers. This section is available only to paid APSS members.

APSS is a vibrant, dynamic, growing organization dedicated to the success of our members. We will continue to deliver on our promise to provide members with information, assistance and benefits that will help you sell more books, make more money, and raise your standing as experts in your field.

Settle For Less To Profit More

By Laura Dobbins

Don't be tied to the price of your book. Think bigger. When negotiating for special sales, you will need to make the price of your book attractive to the buyer. Remember, most purchases will be made only if the buyer makes a profit too.

For example, you have a book normally priced at fifteen dollars and you have made a contact that is interested in purchasing one hundred books to include in business gift baskets. In order for the people

selling gift baskets to make a profit they will need to pass the cost of the book onto customers. But at an additional fifteen dollars, sales may slow and the seller makes no profit even if all baskets are sold.

But if you sold your book for eight dollars everyone wins.

Many authors don't get this concept because they are stuck on a price with unrealistic outcomes. Yes, it costs money to package and publish your work. But no one cares except you. The average reader wants a deal. Business people want to know what is in it for them, and corporations deal in bulk which means they expect large discounts.

The truth is that unless you are a celebrity, you will be lucky to ever sell one hundred books at full price, so instead of looking at selling for less as a loss, think of it on a bigger scale. Selling zero books at fifteen dollars equals zero. Selling one hundred books at eight dollars minus your printing fees usually means a \$500 to \$600 profit.

If you make four or five deals with discounted prices, your profits increase more.

You should think in those same terms when selling digital copies. Some authors frown on selling their masterpieces at ninety-nine cents on Kindle. Well, you don't pay anything for printing or shipping so every cent is profit. If you publish ten books and each one sells one copy a day at ninety-nine cents under Amazon's terms you would make on average about ninety dollars per month. In time, as you sell more copies or publish more books, it starts to add up.

Always look at the big picture. Don't marry your book. Look at your work as business and learn how it can make you money. If you become a bestseller, great, but until that day learn how to take your work to the next level and think in terms of making realistic profits.

Here's to your success.

Laura Dobbins is the co-author of *How to Sell More Books And Increase Amazon Sales Using Kindle Direct Publishing*. She also operates Kindle Book Promos a site dedicated to featuring authors and their work" <http://kindlebookpromos.luckycinda.com>

What's The Big Idea?

Editorial by Brian Jud

There are hundreds of thousands of titles published every year. How can you make yours stand out from the crowd? Be a little different. Look in a different direction. If everyone is competing for shelf space in bookstores, look to special markets for opportunities. Sell it to buyers in corporations, associations, schools and the military.



Foreign Rights FAQ

By Bob Erdmann

The many positive responses that I received from last month's "Foreign Rights FAQ" format tell me that it's probably a good idea to do it again this month.

FAQ: ***Which foreign countries are most active in seeking rights to American titles?*** A: There isn't a simple answer to this question because economic and political conditions can change in a heartbeat. For example, we've done many amicable deals with Russian publishers for several years. That's about to change as a result of current events. But over the past decade Korea, Brazil, China, Poland, Malaysia, Czech Republic, and Indonesia have been quite active.

FAQ: ***Should I be worried about sending review copies to foreign publishers, especially PDFs?***

A: Review copies in the form of PDFs have become the preferred method by the foreign publishers as well as American authors & publishers. There are many benefits. Obviously sending a PDF is faster and cheaper since it is sent and received instantly, and there is no cost (shipping a book is extremely expensive and often they don't reach their intended destinations). Additionally, reviewing generally is not a one-person process. A foreign publisher, just like an American publisher, will have a book reviewed by several people—a committee. Having only one copy of a book means everyone on the committee will have to review the book separately if only a hard copy is available. A PDF allows everyone on the committee to review it at the same time. Certainly you'll want to fulfill your due diligence by making sure the request is legitimate.

FAQ: ***I'd like to see my book published in Spanish. Should I go ahead and have it translated myself? Would that help me find a good Spanish language publisher?*** A: Keep in mind that first and foremost it's the content of a book that will interest any foreign publisher. You wouldn't buy a car simply because it's a car, would you? Of course not. You would buy a car because of the many features that one car has which you prefer more than another. Having it already translated may or may not be a "plus" feature to a Spanish publisher. There are differences in Spanish dialects across Spain and Latin American. Usually a foreign publisher will prefer using his own translators with whom they have vetted and worked with previously.

FAQ: ***I sold rights to my book to a foreign publisher who asked for the files so that they could use my cover and illustrations. Is that normally included when rights are sold?*** A: It can be included but, if so, compensation should be built into the agreement either in the form of a separate "use fee" or increased advance/royalty. Very important however, is that you make sure that you are able to grant rights for cover art and illustrations. Be certain that you actually own the art and illustrations, or know that the agreement between you and the graphic artist(s) who created the cover and illustrations was for use in your edition of your book only. If they were for your use only, you'll have to make some sort of compensation arrangements with your graphic artist(s).

FAQ: ***When I sell foreign rights to a book does it include all formats?*** A: It does, and it doesn't! Yes, that's a pretty ambiguous answer. Let me explain. For many years, most foreign rights agreements included only printed book rights. Along came things like audio, video, subsidiary (paperback, book club, serializations, etc.). And, most recently, E-books. Obviously there is a major shift in our industry toward E-books, and more and more foreign publishers are requesting—and expecting—E-book rights. The best answer I can give to that question is to be sure that both you and the foreign publisher are fully aware of exactly what rights are included in the agreement. In addition, be sure that if you include E-books that your royalty rate is at least 20-25 percent of net receipts. And be sure that if subsidiary rights are included that revenue splits between you and the foreign publisher are clearly defined.

If you have a foreign rights question, please send it to me and I'll try to include it in future columns. Send to bob@boberdmann.com.

Bob Erdmann is founder and president of Columbine Communications & Publications (www.columbinecommunications.com), a foreign rights publishing consultancy for a half-century which is currently accepting nonfiction titles for its 2014-2015 Annual Rights Catalog Program. He was a two-term president of Independent Book Publishers Association-formerly PMA. He can be reached at bob@boberdmann.com Twitter @BobErdmann

The Seven Traps to Avoid When Negotiating Large-Quantity Book Sales

Most publishers are not skilled negotiators, and may feel at a disadvantage when dealing with a person trained in "wheeling and dealing." Yet in most cases, a sale is more likely if you recognize and avoid the situations that could automatically disqualify you as a sales professional. Here is the seventh trap to avoid when face to face with a prospective buyer.

Trap #7: Negotiating the sale of your books

There are two concepts that come to play here. First, as has been consistently noted, you are not selling books, you are selling how the information in your book benefits the reader or buyer. Second, when you enter a negotiation you are no longer an author or publisher. You are a consultant trying to solve your prospect's problems by using your books.

Do not go in thinking, "If I sell this many books I'll make X amount of money." That focuses your attention on your books and off of the buyers' problems. In addition, you may miss other opportunities. While your attention is on your book, you may not hear (or choose to ignore) a reference for the chance to work with another division of the company, become their spokesperson, or write a new book to solve a different problem. Keep your ears, eyes, and intuition open for suggestions or innuendos that point to other opportunities for you. And equally important, if you focus attention on your books alone you won't project sincerity. You will come across as just another salesperson trying to make a buck.

The remedy? Negotiate a solution to the buyers' problems such that you are compensated fairly. For example, HR may want to motivate the company's employees. But a large company may have three generations of employees, and not all are motivated in the same way. Your content may be appropriate of only one percentage of the employee population. Offer to get other titles more appropriate to those you do not serve, and get a percentage of the sale from the other publishers. Your total compensation will probably be greater than you would have made by selling only your book, and the HR manager will have a better solution.

Guy Achtzehn is president of The Promotional Bookstore, offering commission-based sales of books to non-bookstore buyers, guy@msgpromo.com

APSS Tips for Negotiating Large-Quantity Orders

Selling books in large, non-returnable quantities requires personal interaction. You will bargain with buyers on pricing, shipping and other terms of sale. In this context, negotiating is not the same as selling. When you *sell*, you talk about the features of your book – its price, discounts for quantity purchases, alterations to the cover or content, and delivery dates. When you *negotiate*, you work with your prospects to sculpt a solution that is fair and reasonable to both sides.

Navigating the Indie World

Arielle Caldwell

NaNoWriMo

Although NaNoWriMo has passed, I'd like to talk about it some this month. Camp NaNo is coming up starting April first, so it's not entirely gone. What is NaNoWriMo? National Novel Writing Month (November) and Camp NaNo (April). Thirty days to write fifty thousand or more words. Sounds daunting, right? It's worth it.

I fell kind of into a routine and was starting to slack off with my writing when NaNo came up. I decided I was going to do it. It helps stimulate you to get your fingers moving and typing at super speeds. Even falling behind one day can cost you greatly. I fell behind by a week and had to rush to the finish line.

Why NaNo?

Not only is it to strengthen yourself as a writer, but you'll get to meet some new people at the write-ins and maybe make some writing buddies to help encourage you through all your endeavors. Write in a genre you've never written before, or push your limits in a genre you're used to, to see how much over the fifty thousand you can go. In the end, when you cross that finish line, you'll feel a great sense of accomplishment and complete exhaustion, but in a good way! You don't have to use the official website to participate. Just keep track of your own writing each day to make sure you hit the goal.

If you're someone who doesn't like to meet up in person because you're awkwardly shy like myself, then there are online forums to participate in. Group encouragement can be so helpful! I tried both ways, the write-in and the forums, and enjoyed them both equally.

Sounds silly, doesn't it? It may or may not be for you in particular but coming from experience, I love it and it gives me something to look forward to. I like to write outside of my comfort zone for NaNo and so far it's worked out for me. Out of over 300,000 participants, I was one of the forty thousand that completed my novel . . . and that's something to be proud of.

So if you're feeling like your work isn't up to par with what you normally write, or even if you're writing your first book, give NaNo a try and see how rewarding it can be. It doesn't have to be during November or April. Do it when you feel like it. Challenge yourself to write fifty thousand words in thirty days and see where it takes you.

Arielle Caldwell is the author of The Nerita Torlan Trilogy, Chasing Freedom, and Reclaiming Souls. To find out more about her books or to contact her, please visit <http://www.ariellecaldwell.com> or on Facebook at: [AFCaldwellsBooks](https://www.facebook.com/AFCaldwellsBooks). You can email her at afcaldwellsbooks@gmail.com

APSS Tip for Finding Potential Non-Bookstore Buyers

Organize your prospective buyers into manageable groups, segments of your overall potential market, each with its own idiosyncrasies and opportunities (i.e., corporate buyers purchase books for reasons different from buyers in associations, schools or gift shops). Choose those with the greatest opportunity and research them to find the names of individuals to contact.

APSS Tips for Making Persuasive Sales Presentations

The word “presentation” makes the process sound formal, a monologue using Power Points to make your case before an audience of corporate executives in a large conference room. But in some cases, your presentation is a mere formality. If you are requesting a purchase order for a case of books you will simply meet with your prospect and agree upon the terms of the sale. Or, you may meet with a few people at a trade show exhibit, in a restaurant, over the telephone, in a small office or in the large conference room. Whether your presentation is to one person or a group of people, it is always your chance to personally close the sale.

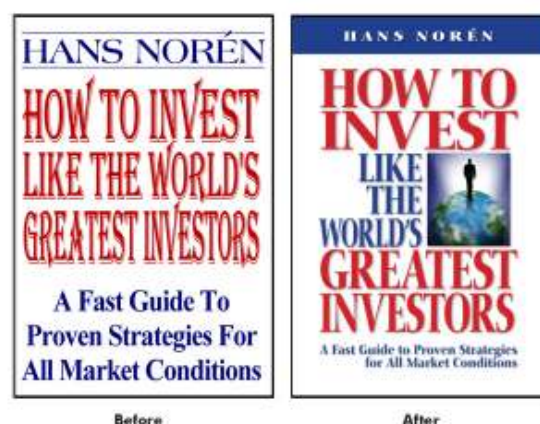
Cover Design Strategy – Michele DeFilippo

Every book cover presents a unique challenge. In this example, the task was to corral the lengthy title and subtitle while maintaining a focal point to draw the eye. (The author requested that the same colors be used.)

The “before” version contained a disturbing mixture of fonts. Formal for the author’s name, “snake oil” for the main title, and conservative for the subtitle. All the type is nearly the same size and difficult to read. The eye does not know where to land first. Overall, the cover design does nothing to inspire credibility about the content.

The “after” version uses larger type to emphasize the most important words in the title. The picture of someone “on top of the world” draws the eye and conceptualizes the results that the buyer can expect to achieve by following the advice inside. Conservative, serif type from top to bottom suggests stability and credibility. The author’s name is highlighted in the top bar to draw the eye upward without competing with the title. The size of the subtitle ensures that it doesn’t compete for attention with the title and will be read last.

With a skilled cover design firm on your team, even the challenge of an overly-long title and color restrictions can be turned into an eye-catching cover.



(Your cover is a critical part of your marketing effort. Contact Michele at 1106 Design today for book cover design with hand holding. (602) 866-3226 or <http://www.1106design.com>)

Read more about Michele in this month’s Meet A Member column

Authors: Turn to Kickstarter to Launch Your Book – Part Two

By Scott Lorenz

In Renaissance times and during other eras it was common for artists, sculptors, and other creative people to recruit patrons and sponsors to fund their works so they could create masterpieces without worrying about such trivial matters as making a living. Today it also is important for creative people, such as writers, to recruit sponsors and patrons—not to help make a living but to promote their latest book in need of a boost to climb up the best-selling lists. This article continues Scott’s discussion about Kickstarter

Liza F. Carter of Concord, MA, author of a photo book on Mongolia entitled [Moving with the Seasons: Portrait of a Mongolian Family](http://www.MovingwiththeSeasons.com), (www.MovingwiththeSeasons.com) relied on both creativity and practicality in conducting a successful campaign on Kickstarter.

Because you can only collect money if you reach your goal, Carter began with a modest goal of \$7,000 which she reached in just two days. She then added a “stretch goal” of \$12,000 and raised \$14,739 before adding a second stretch goal of \$18,000, explaining that the extra funds raised would allow her to conduct a travelling photo exhibit.

Before posting her [Kickstarter project](#), Carter studied the projects of others and learned from them. Every Kickstarter campaign that’s ever been done is still up on the website so there’s ample opportunity to learn from the good and the bad, from the mistakes and successes of others. In addition to the promotional video, her project page contained an informative map of Mongolia and stunning photographs of the people of Mongolia.

Part of that initial research involved viewing the promotional videos of others so she could create an effective promotional video. Carter found that many were merely talking heads and were very boring because they were too long and lacked promotional elements. She designed her video to be only three minutes long and to include scenes from Mongolia rather than shots of herself. Of the 2,237 people who clicked on her video, 17.2 percent viewed it to the end. Carter stressed that it is important to place your pitch in the first ten seconds of the video for it to be successful.

Carter learned from Kickstarter that the average contribution is twenty to twenty-five dollars, so one offer she made for pledges of twenty-five dollars or more was a postcard from Mongolia with stamps from different parts of that country—thirty-five people accepted that offer. For larger pledges she offered 8x10 limited edition signed prints from her book as well as signed copies of her book. Liza began her campaign by creating a Facebook page with a link to Kickstarter, and then shared that page with friends. Facebook turned out to be an important part of her campaign as 37 percent of the money raised was from Facebook. Another 16 percent of the pledges were generated by Kickstarter from people she did not know, mainly because her project was a “staff pick” the entire time she was on Kickstarter.

“I sent a personal e-mail right away thanking people for the donation,” says Carter. “It makes the people feel good and connected to the project. I am sure it helped maintain the momentum and spread to others who knew those people.” Some 15 percent of donors gave money without expecting anything in return, and those donors she thanked personally on Facebook as well as by e-mail.

Peterson, Connolly, and Carter conducted successful Kickstarter campaigns because they:

- Explained the reasons they were seeking the money
- Came up with fun, unique, and compelling offers to the funders for the cash they pledged
- Understood the importance of a good video pitch
- Promoted the program outside of Kickstarter with a solid public relations campaign

A very imaginative approach was taken by Celeste Headlee of Washington, D.C., who started a Kickstarter campaign to raise \$92,000 to launch a National Public Radio show called [Middle Ground](#). Celeste said that she turned to Kickstarter for support in her efforts to “launch a brand new public radio show focused on the states in between California and the eastern seaboard, ignoring the coasts. We hope to tell the stories that are largely ignored by the major networks while they focus on New York City, DC, and LA.”

For various pledge levels, Headlee offers a CD of the pilot programs, a Middle Ground t-shirt, an outgoing voice mail greeting recorded by Celeste, webinars on how to conduct interviews, producer credits on the show’s website, on-air mentions, a basket of foods from middle America, dinner with Celeste, or a personal visit by Celeste to your school, business, or organization for a pledge of \$10,000 or more.

Authors besides Headlee who have used very creative approaches in their Kickstarter campaigns include Gary W. Allison of Clarkston, MI, author of [Bone Cay: Crime Thriller Book Project](#), who promised anyone who pledges \$500 or more that he would name a character in his book after the donor. What a great way to raise \$500 without any monetary costs to the author!

Author David Bergantino of Los Angeles promised anyone who pledged \$400 or more that he would name a character in his book after the donor plus place a photograph of the donor on the cover of his book, [Afraid to Love](#).

Seth Godin of New York City, author of [The Icarus Deception: Why Make Art](#), offered to interview anyone who pledged \$1,150 or more and write a paragraph about them in all editions of his book. Other ideas to attract pledges for authors to offer:

- Digital copies of your entire works if you have written three or more books
- Autographed, limited edition copies
- Free editing and critique of a donor’s draft writing
- A free review of a donor’s published book
- Your illustrator to draw an image of the donor to place in your book
- An in-person meeting with the author for a formal English tea
- Mention of the donor’s business with a testimonial given by a character in the book
- A gourmet meal prepared by the author of a cookbook at the donor’s home
- A free hot air balloon ride for two with this article’s author, Scott Lorenz, to any Michigan resident donating \$1,500 or more one to one of his clients

This is meant as a sampling of creative ideas authors can use to entice pledges from supporters. When one of my clients agrees to a Kickstarter campaign we look at what offers should be made for a successful campaign, what pitches should be used, how to come up with an appealing video, and how to promote the campaign outside of Kickstarter.

Bottom Line: If you are an author who wants to be on the edge of the latest promotional tools then check out how Kickstarter can launch your book and its promotion.

Learn more about Westwind Communications’ book marketing approach at <http://www.book-marketing-expert.com> or contact Lorenz at scottlorenz@westwindcos.com or by phone at 734-667-2090. Follow Lorenz on Twitter @aBookPublicist

Meet A Member - Michele DeFilippo



Michele DeFilippo originally hails from Brooklyn, NY. She began her graphic design career freelancing for Manhattan design studios, working on products such as Charlie cologne, Swingline staplers and Bounce fabric softener. After a few years, she moved on to Crown Publishers, where she first worked on books.

In 1976, she moved to Phoenix, and in 1980 opened a typesetting business that served *Arizona Highways Magazine*, Northland Publishing, as well as other book and magazine publishers and ad agencies. For better or worse, 1980 was the year that Steve Jobs invented the Macintosh, the technology that obliterated every typesetting business in the world within 10 years. After another 10 years of freelancing, Michele opened 1106 Design, a Phoenix-based company that serves authors, publishers, business pros, coaches, consultants, speakers, and anyone else who wants a beautiful, well-crafted book. 1106 Design offers top-quality cover design, beautifully designed and typeset interiors, manuscript editing, indexing, title consulting, and expert self-publishing advice, with hand-holding.

When Michele is not designing books, she enjoys reading and playing folk guitar. She is looking forward to the arrival of her first grandchild (a girl) due in September. She makes no promises about the amount of time she'll spend in the office after that.

Please visit 1106design.com to view samples, read testimonials, and download her free eBook, "Publish Like the Pros: A Brief Guide to Quality Self-Publishing". Contact Michele at md@1106design.com to discuss your book publishing goals.

Booklet Ideas Paulette Ensign

There are endless ways for you as a tips booklet author to partner with companies. This may be the first time you've considered such an alliance and are wondering how that can work so everyone benefits. Rest assured there are as many ways to do this as there are people thinking about it.

You might want to start with a small company, one that is run by a colleague who is a solopreneur like you. Let's say your booklet is an excellent match to be bundled with your colleague's product or products. She is a parenting expert who has books, audios, and other products on parenting. You wrote a tips booklet on time management that fits well and fills a void in your colleague's products. You can sell her your booklet at a wholesale price or can make some kind of exchange that suits you both.

How about a local retail shop, one that sells women's clothing and accessories that you've always admired? And you are a professional organizer. Rather than sell the shop owner copies of your booklet, you instead decide to do an exchange of goods — a quantity of your booklets for the shop owner to give out to customers in exchange for something of similar value from the shop's inventory. You each refer your clients to each other as a workable partnership.

Those examples are places to "get your feet wet" in the partnering process. There are much larger companies with greater reach and greater impact for you and for them. You can create alliances to benefit you and the other company regardless of the difference in size. Your booklets and your expertise count for plenty with companies whose mission it is to deliver products and services that you enhance.

Can you create a training based on your knowledge and your booklet that you can then license to a major corporation? Are you a professional speaker who can serve as a spokesperson for a company? Would your tips booklets be the perfect handout at a tradeshow of an organization?

In each instance, your knowledge and experience can be a great match, a ready-made or soon-to-be-ready-made resource for that company to plug right into what they need as an excellent joint venture.

Such joint ventures as these have been happening long before information products became offered to other people's "lists," "followers," "fans," "communities," or "tribes" under the banner of "affiliate offers." That's when one person or company promotes someone's products (usually downloadable) to their own people in exchange for a commission. That works well for many, though not everyone.

ACTION - Think about what companies are good partners for you and what you offer, starting with your tips booklet and including other products and services you have or could develop. It is easy to identify who you should approach at a small company; it is probably the owner. With medium and large companies it can be someone involved with marketing, sales, or product development. In every instance, the intention is to extend the reach of both companies by the activities of both partner companies.

Paulette is President of Tips Products International, Paulette@tipsbooklets.com Follow me on Twitter: <http://twitter.com/pauletteensign>

Self-Disruption Can Increase Your Sales

By Brian Jud

Book sales are down and are heading farther and faster in that direction. The promotional products industry is growing at a 10 percent annual rate. In which market do you think you can make more money selling your books?

Sometimes a thought-provoking question that disrupts status-quo thinking is necessary to get you started on the path to selling your books in new ways and in new places. A little curiosity upends existing practices to produce new products, markets, and opportunities. If you have reached a peak or a plateau in your books sales, then maybe it is time to apply disruptive innovation and look elsewhere for increased sales and revenue.

The culprit keeping publishers from taking advantage of these opportunities is inertia. "Selling books through bookstores is the way it has always been done, so that is the way I will do it," say many publishers. However, this line of thinking is analogous to rearranging deck chairs on the Titanic. When a company pursues growth in a new market rather than an established one, the odds of success are six times higher, and the revenue potential twenty times greater.¹

You do not have to abandon the traditional path of selling through bookstores to seek sales in uncharted territory. Use dual distribution channels that deliver your books through bookstores *and* non-bookstore markets. Think differently. Think creatively. Look for increased sales and revenue in non-bookstore markets. These could be sales through retail outlets such as gift shops, discount stores, catalogs, or specialty stores. Or they could be sales to corporations, associations, schools, or the armed forces. Combined, these two non-bookstore segments represent a bookselling opportunity that is larger than the trade.

Take disruptive thinking one step at a time. Here are five principles to help you successfully apply self-disruption.

1) Find a need and fill it

This is the most basic of marketing principles and has stood the test of time because it works. It is difficult to find a topic on which books have not already been written. The canyons of shelves in the chain superstores attest to that fact. Conversely, you can find new buyers in non-competitive arenas

¹ Clayton Christenson, considered the "father" of disruptive innovation

outside of bookstores. For instance, let's say you have a book on properly caring for a dog. You could compete with all the similar titles on a bookstore shelf. Or, you could approach a dog-food manufacturer that wants to increase sales of its products. Convince it to place a coupon for a free copy of your book in bags of its dry dog food (or on the label of its canned products).

2) Ask yourself questions

When I published my first title, *Job Search 101*, I learned that market risk (trying something new) is generally more successful than competitive risk (competing against an entrenched market leader). The book, *What Color is Your Parachute?* was the perennial leader in bookstores in this category. In order to reach my sales objectives without competing directly, I asked myself, "Who else could use information about how to get a job?" The answer led me in a new direction — selling my books to college students, high school students, and many states' departments of labor. By asking the question, "Who could influence students' decisions about how to get a job," I found a willing and profitable market among the parents of graduating seniors.

3) The smaller your niche the greater your opportunity

Explore smaller but perhaps more lucrative markets. For example, you might publish a book on nutrition and compete with hundreds of other titles on the same topic. But if you specialized on smaller groups — *Nutrition for Long Distance Runners*, or *Nutrition for High School Athletes* — you could compete in these uncontested, lucrative segments.

4) Do something

A lighthearted definition of marketing insanity is to continue doing the same thing and expecting different results. Yet there is much truth in that statement. If you sell only through bookstores (bricks and/or clicks) and sales continue to languish, maybe it is time to do something different.

If you have reached a plateau, do *something*. Resurrect your backlist and try *selling* more books instead of *publishing* more books. Try selling to different buyers. Seek foreign sales. Investigate the sale of subsidiary rights. Look to selling your content in different forms such as E-books or audio books. Disrupters avoid stagnation by jumping to a new plateau and using that as a staging point for a different growth trajectory.

5) Be flexible in your planning

Marketing strategy, not book production, drives sales and revenue. Your mission statement should be cast in stone, but the ways in which you fulfill it should be flexible. 70 percent of all successful businesses end up with a strategy different from the one they initially pursued.² A positive example is Netflix, which started as a mail DVD rental service but now focuses on digital streaming of movies. A different example is Borders' inability to properly embrace e-commerce.

Traditional thinking has a powerful undertow. Well-meaning friends, colleagues, or even family members may discourage you from disruptive thinking. But in today's rapidly changing marketplace, holding steady really means falling behind. Move, evaluate, adapt, strategize, and move again. Act like a professional boxer as you bob and weave, looking for weak points in your adversaries' strategies on which to launch your competitive attack. As an anonymous sage once proclaimed, "Do not follow where the path may lead. Go instead where there is no path and leave a trail."

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Brian Jud is the author of *How to Make Real Money Selling Books* and now offers commission-based sales books to buyers in special markets. 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
twitter.com/bookmarketing

² Results of a study performed by Professor Amar Bhidé, Columbia University

Small Package versus LTL Freight

Keith Korhely – Partnership

A common dilemma for small businesses is deciding the appropriate shipping mode to use for their important shipments. Shipping mode choices include LTL freight, small package, ground, air, ocean, rail, intermodal, and others. When deciding whether to use a small package or LTL freight carrier, for example, shippers must take into consideration the weight and characteristics of the shipment, including delivery urgency. The old “150-pound” rule is not an absolute guideline anymore, but obviously the weight of the shipment must be a major consideration in choosing a shipping mode.



Shipment Characteristics

The size, weight, and shape of the materials you are shipping can also impact your decision making. Are your boxes big and bulky, small and compact, unitized or loose? LTL often is a preferable choice when the shipment's boxes are oddly shaped, as in furniture. LTL is also the way to go when your shipment is palletized, as small package carriers only handle individual boxes. Being less automated than the small package shippers, the LTL carrier will often use forklifts instead of conveyor belts. Strange as it may seem, moving odd-shaped boxes and pallets with a forklift produces fewer damages than moving them on a conveyor belt with thousands of other packages. The shape of the carton may cause it to fall off the belt or at least be tumbled around a good deal. Also, when you ship multiple loose boxes, the chances of losing one or two of them are greater than had you shipped them together on a pallet.

Shipment Destination

Another area to consider is the receiving facilities for the shipment. Is there a dock? Does the shipment need to be delivered to the tenth floor of a building with no freight elevator? Is inside delivery even necessary? LTL freight carriers will generally be better delivering dock-to-dock and business-to-business, while small package carriers are better able to handle inside and residential deliveries.

Service Needs

Service must also be taken into account. If your shipment must travel two thousand miles and be delivered the next day, you're going to have to consider an air express service (unless it's Friday, in which case some ground carriers can use the weekend to get your shipment across the country). Generally, if you don't need your shipment delivered within one or two days, LTL freight is going to be less expensive than small package carriers who have more urgent delivery capabilities built into their systems — particularly as your shipment weight increases. LTL freight may also be a good option for shipments moving less than five hundred miles, because you can often get next-day delivery on those distances.

Pricing and Fees

Of course, the primary consideration is quite often price. Most of you are painfully aware of the charges small package carriers assess for services such as rural delivery, address correction, and Saturday delivery. LTL carriers have similar charges as well, especially for inside delivery or delivery to a recipient who has no loading dock. Carriers in both industries continue to charge fuel surcharges, which also have a material effect on your shipping price. On a percentage basis, LTL carriers generally charge higher fuel surcharges (about double that of small package carriers) but, in the end, it's the total price you need to look at, since LTL is often less expensive on the “line haul” portion of the invoice.

Loss and Damage Concerns

The risk of loss or damage to your precious shipment is always a concern, regardless of what type of carrier you use. Small package carriers have a higher loss and damage ratio than LTL carriers, but neither is altogether immune to the issue. LTL carriers provide the advantage of providing significantly more liability coverage (PartnerShip ensures you are covered for an industry-best, twenty-five dollars

per pound) than small package carriers (which are often capped at \$100 per package). So a small package carrier will have only \$300 worth of liability on that three package, three hundred pound shipment; whereas, an LTL carrier would provide liability coverage of \$750. That's more than double the protection of the small package carrier.

Making the Decision

Sometimes the best course of action is to seek help from transportation professionals (like those at PartnerShip) to help you make the right decision. There is no set formula for the best service-price ratio, but as a general rule of thumb, shipments over two hundred pounds that don't require urgent delivery are best handled by LTL carriers. Shipments less than two hundred pounds, those that can't be placed on a pallet, or those that require urgent delivery over longer distances, are often best handled by small package carriers.

Real Life Example

To conclude, the table below shows an example of current, estimated market-competitive rates (through PartnerShip) for a shipment moving from Chicago, IL to Seattle, WA across three modes of service. We have highlighted our recommended service type based on the basic assumption that price and protection are the two most important factors.

Packaging	Weight	Small Package Express	Small Package Ground	LTL Freight
Service Level		1 day	4 days	4-5 days
1 package	5 lbs.	\$54.04 ¹	\$9.18 ¹	\$140.80
1 package	50 lbs.	\$203.95	\$34.77	\$140.80
2 packages	100 lbs.	\$407.90	\$69.54	\$140.80
4 packages	200 lbs.	\$815.80	\$139.08	\$143.87
3 cartons on 1 pallet	300 lbs.	\$1,223.70 ²	\$208.62 ²	\$215.79 ³
5 cartons on 1 pallet	500 lbs.	\$2,069.50 ²	\$347.70 ²	\$313.13 ⁴

¹ If urgency is important, express shipping might be a good option. Otherwise, ground shipping will be most economical.

² Small package carrier will not accept a pallet; cartons must be loose.

³ LTL Carrier will provide liability coverage of \$750 on this shipment; Small package carrier will only provide \$300

⁴ LTL Carrier will provide liability coverage of \$1,250 on this shipment; Small package carrier will only provide \$500

Interested in learning more?

Let PartnerShip provide you with a [free, no-obligation freight analysis](#) to determine when and where you should be using small package and LTL freight carriers.

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To Your Success,

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