

profluent

**HOW TO
PUBLISH A
BEST-SELLING
BOOK**

CREATED BY MICHAEL R. DREW & BOB HUGHES



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INTRODUCTION

Turning your book into a best seller may be the single most important business decision you make.

Authors who've written national best sellers can command higher fees for speaking engagements and services than those who have not. Nothing beats a best-selling book for gaining the national spotlight, as well as the opportunity to talk about your products or services.

But you can't simply publish your book through Amazon.com and expect to reach the New York Times Best Sellers list.

In fact, if you publish your book exclusively through Amazon.com, you will kill any opportunity you have of reaching the New York Times Best Sellers list. Even if you manage to sell 1 million copies of your book through this online retail giant, you will stand no chance of reaching the coveted best-seller status.

This e-report was created just for authors like you who want to reach the best-sellers lists. You're about to learn the ropes of the industry.

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HOW TO READ THIS REPORT



THIS REPORT EXPLORES:

- What it takes for your book to get published and appear in bookstores
- How a Best Seller Campaign ensures that your book makes (and tops) the most important best-seller lists
- How you can best leverage the attention, fame, and prestige generated by your best-seller status/best-selling book to build your business, your platform, and your profits.

DID YOU KNOW?

That Promote a Book offers free personal consultations?

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AND THOSE THREE TOPICS OF THE REPORT EXACTLY MATCH THE **THREE ESSENTIAL PARTS** OF THE BOOK INDUSTRY:



PUBLISHERS



RETAILERS (BOOKSTORES)



READERS

Becoming a Best-Selling author means understanding how each of these three parts of the industry work, what they most need, desire, measure and how to work with all three parts simultaneously to get the best possible results — which is just what this report covers.

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WHO IS THIS REPORT FOR?



Authors who see the big picture.



Business leaders who've achieved a level of success and want to share their ideas.



People who see the connection between success and possibility who know the value of using a Best Seller to grow their business.



Authors who are not only business owners, but also speakers, consultants, thought leaders, and information marketers.

DID YOU KNOW?

That Promote A Book has had 80/80 titles place on best-sellers lists? It's true!

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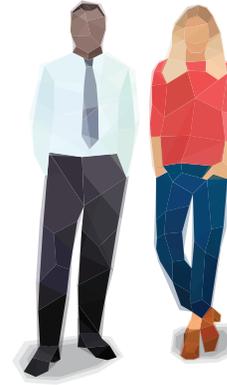
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▶ DOES THIS SOUND LIKE YOU?

WHO IS THIS REPORT NOT FOR?



Definitely NOT for anyone who wants to buy his or her way onto a best-seller list



For anyone who doesn't see a book as a stepping-stone toward doing even greater things



For brick-and-mortar store owners (unless they're authors with their own books)



Fiction authors (who have different needs)

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▶ IT'S NOT FOR THOSE FOLKS. BUT IT MAY BE FOR YOU.



SECRETS BEHIND BEST-SELLERS

NEW YORK TIMES BEST SELLERS LIST: **WHAT IT'S NOT**



The New York Times Best Sellers list is not a “real” best sellers list. Rather, it’s an **approximate bestsellers list.**

Let me explain.

The New York Times Best Sellers list is not compiled by a complex, precise electronic inventory tracking system like Wal-Mart’s inventory management system, which it uses to keep its shelves stocked.

So if you pictured some kind of electronic, logistical wizardry that automatically tracked every single book sale in the US and comes out with a precise tally of exactly who sold the most, you’ve entirely got the wrong picture in your head of what’s really going on.

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- ▶ Sales of hardcover books in the U.S. last year reached \$1.3 billion, down almost 7% from the year before.

The right picture is this: The New York Times Best Sellers List is the result of one person with a spreadsheet trying to statistically approximate what's selling nationwide. In the same way that exit polls attempt to approximate who won the an election based on surveying a tiny fraction of the actual voters.

BEST-SELLERS LISTS ARE AN ATTEMPT TO:

- 1 Approximate what's selling nationwide through multiple retailers
- 2 Estimate which books are national best sellers for a given time period

In reality, less than 1% of books sold in a week are reported to the New York Times (about 28,000 books).

Of the reported book sales (remember this is only 1%), only 30-40% of those reported sales are actually counted by the New York Times.

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WHAT THIS MEANS FOR YOU



In order to qualify for New York Times Best Sellers lists, you must have a proper balance of sales being reported through the following retailers :

- Barnes & Noble
- Bn.com
- Books-A-Million
- Hudson's
- Hastings
- Deseret Books
- 2,000 Independent bookstores

And the challenge doesn't end in reporting: If your book sales don't fit the New York Times' reporting criteria—even if your book is sold through all the retailers listed above—you won't make the best-sellers lists.

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Obviously, knowing how to overcome the reporting challenges and knowing the criteria can make the difference between not even making the list and prominently sitting atop the #1 spot.

And best of all, such campaign tactics are perfectly ethical and above-board. There's no bribery, deceit or act of God required, just a sound strategy and a proven process.

DID YOU KNOW?

The bestselling book of 2012 was "Fifty Shades of Grey," which sold more than 6.3 million copies, followed by its sequels which together sold more than 7 million.

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WHAT IS A **BEST SELLER** **CAMPAIGN?**

The formula for creating a best seller is 90% knowledge, secrets and timing, and only about 10% having a great book.



Very few people in the publishing world understand that. Promote A Book does. And that's why our strategy and process has worked 84 out of 84 consecutive times. Yes, we select candidates with great books, but it's the other 90% of things you're hiring us for, and it's that other 90% that'll catapult your book to success.

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HOW DO YOU BEAT THE ODDS?



The short answer is: Promote A Book makes the publication of each title an event.

Each book gets the “Harry Potter treatment”.

You may recall that as J.K. Rowling’s Harry Potter books grew increasingly popular with each successive title, retailers (and the book’s publisher) created something special out of each release.

Remember reading reports and seeing television news segments about the all-night parties with readers dressed as their favorite Harry Potter characters, camping out at bookstores in eager anticipation of the midnight release?

What you may not have known is how orchestrated the sales of the Potter Books was -- and how much more orchestrated the reporting of those sales actually was.

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THE METHOD BEHIND FANATICAL MADNESS

When each Harry Potter title was announced, up to two years before its actual release date, people would go to stores or online and pre-order the book. The publisher and retailers would agree to “embargo” the book so that all data for those sold copies would be released on the very same day (often beginning at midnight).

On that official release day, those accumulated, pent-up sales would be dumped into the retailers’ reporting systems and the book would launch at Number One, often breaking daily and weekly sales records.

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ORCHESTRATING YOUR OWN **BEST SELLER LAUNCH**



Publishers and retailers work together to create this kind of marketing and sales approach for only one or two books a year, and not the 99.9% of other books that are published. Promote A Book does this with every title it works with, with every author it represents. We “embargo” the book: In effect, asking retailers to hold sales until the publisher’s prescribed sales date (often times, books are sold before their official release). We do exactly what a publisher would do with a book; only we work with the retailers directly.

We take orders, books sold to the consumer, and hold those sales until the release of the book. It’s a controlled release that’s entirely ethical and above board. And, just as with the phenomenally successful Harry Potter books, your book becomes an instant best seller, thanks to actual sales from actual consumers who have bought actual books through an actual retailer. Our clients don’t buy in bulk and warehouse books: their books are sold to readers, and those books become best sellers.

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PUBLISHING MODEL OPTIONS



For many aspiring writers, the process from finished manuscript to printed book on a shelf in a bookstore is mired in mystery and misunderstanding.

With co-publishing and self-publishing as viable alternatives to traditional publishing, authors today have options that can be a little confusing.

The first step to dispelling the confusion about publishing a book is to look at how the publishing industry works.

Publishing is first a business proposition. Then, it's whatever publishing a book means to you as a businessperson, a creative writer or a thought leader.

So while the prospect of publishing a book is made substantially better if the prospective author is a terrific writer with something original to say, this always comes second to the how the publisher sizes up the business proposition of the book itself.

DID YOU KNOW?

The bestselling business book of last year was Tim Rath's "StrengthsFinder 2.0," which sold more than 900,000 copies in the U.S. It was followed by Dave Ramsay's "Total Money Makeover," which sold 147,000 copies.

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In fact, it's not uncommon for traditional publishers to reject even very good books by very good writers, simply because these very good books may not fit a publisher's plan for what to publish, or because as good as the book may be, the publisher predicts that it might not sell in the marketplace, according to calculations based on either previous sales or the author's network.

Remember, publishing is a business. It's a business that attracts a fair share of artists, and they do try to ensure some quality control over what they publish, but it's still first and foremost a business.

Example: no one at Random House thought *50 Shades of Grey* was a masterpiece, but they did know the trilogy was amassing more sales than even the Harry Potter series—and that's what prompted the fabled 7-figure advance check they wrote out to author E. L. James.

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So now that we've established that publishing is a business, and that the big name publishers look primarily at sales potential, let's take a closer look at publishing from an author's perspective.

Between the time you've finished writing a book and a reader picks it up to read it (or downloads it onto an e-reader), the following steps have to take place:

1. Publishing model is selected. Authors may choose between traditional, co-publishing or self-publishing—we'll look at these in more detail in a moment.
2. Printing process. Editing, layout, design and print
3. Distribution. Book buyers analyze a book to determine how many books to purchase and put on retailer shelves.

From there, readers purchase books from stores. Publishers and distributors are the gobetween between the author and the reader.

Starting with Step 1, an author has the following publishing models to choose from. (No worries, we'll compare the Pros and Cons of each of them after describing them individually.)

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TRADITIONAL PUBLISHING



Traditional publishers (sometimes referred to as “Traditional New York Publishers”) are not the powerhouses they used to be. Co-publishing and self-publishing have encroached on the monopoly traditional publishers used to hold. To capture the attention of one of the big-name publishing houses, authors must find an agent who will help them pitch their manuscripts to the publisher.

Understand that marketing is the responsibility of the author, and the author must present a solid marketing plan to the publisher when pitching his or her book. Publishers want to know that there is a solid marketing and promotion plan for a book before even reading through the manuscript.

In the traditional publishing model, the publisher covers printing costs and the author is responsible for marketing. Traditional publishers also give authors distribution to major retailers, getting their books onto bookstore shelves.

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CO-PUBLISHING

Co-publishing is a hybrid between traditional publishing (where the publisher covers publishing costs in exchange for keeping a higher percentage of the book's profits) and self-publishing (where the author assumes responsibility for all marketing and all publishing costs).

In co-publishing models, the author makes more profit per book than traditional publishing, and also retains book rights as well as a great deal more control of the marketing and selling to retailers, but the author also makes less profit on each book compared with self-publishing.

In exchange for giving up some of the profit from book sales, the author gains one big benefit from the publishing company: distribution in retail stores.

So retail distribution and retained book rights are the benefits most people think about when considering co-publishing, but for an author intent on making the bestseller lists, there are some added benefits beyond this—the ability to take marketing risks that publishers wouldn't in order to push book sales and publicity to maximize the number of books on retail shelves.

In summary: If you work with the right co-publisher as a first-time author, you can put more books on retail shelves than you would with a traditional New York publisher. But you must be willing to do the marketing and put up the money to buy retail shelf space.

DID YOU KNOW?

E-books account for a growing percentage of sales. While big-name authors dominate the lists - James Patterson had 29 e-book bestsellers in 2012 - self-published authors are beginning to appear on lists as well.

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SELF-PUBLISHING

With the rise of self-publishing and e-readers (Kindle, Kobe Reader, Nook, iPad and others), Publishing a book is no longer the unassailable fortress it used to be.

The self-publishing model is ideal for new authors who are in the beginning stages of building their marketing platforms. Authors will pay all publishing and marketing costs and should not attempt to get books in retail stores, but focus instead on selling directly to the customer.

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▶ LET'S QUICKLY COMPARE ALL THREE PUBLISHING MODELS

	Traditional	Co-Publishing	Self-Publishing
Distribution	Yes	Yes	No
Book Rights	Publisher own rights	Author keeps control	Author keeps control
Publishing Expenses	Publisher covers	Author covers	Author covers
Marketing Expenses	Author covers	Author covers	Author covers
Signing Advance	Most of the time	None	None
Royalties	1%-10% of sales price paid every 6 months	10%-50% of sales price paid every 6 month	100% profit immediately upon sale
When to Use	When you don't have budget for both publishing and marketing expenses. Lower up front costs, but lower long-term profit because of lower royalties.	When you have a larger budget to cover both marketing and publishing expenses to maximize distribution.	Low budget. Initial stages of marketing and platform building. No retail sales. Direct sales to customer only to build platform
Eligible to Become A Best Seller?	Yes	Yes	No

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Pros & Cons	Traditional	Co-Publishing	Self-Publishing
PROS	Avoid initial publishing expenses	Retain rights and more control	Author retains 100% control of book rights
	Best access to distribution in major retailers	Receive more profit per book	
	Better distribution than anyone else		
	Best access to selling foreign rights and overseas sales		
	Best option for authors with a large budget and existing marketing platform	Best option for authors with larger budgets and resources to pay for publishing and marketing expenses	Best option for new authors with marketing platform
CONS	Lower profitability per book	Higher costs for marketing and publishing of book	Author is responsible for all publishing and marketing expenses
	Publisher own rights		No access to distribution

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NUTS & BOLTS OF A SUCCESSFUL BOOK

To give you a better idea of how Promote A Book is able to ensure that you reach best-seller status by playing by the rules (no cheating, scamming or dishonesty involved—ever!), let's look at the how key players work together to determine which books will become best sellers.

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THERE ARE THREE ELEMENTS TO THE SUCCESS OF A BOOK:



Distribution



Best Seller Campaign



Public Relations (PR)

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▶ LET'S EXPLORE THESE THREE ELEMENTS IN MORE DETAIL.

DISTRIBUTION

Book distributors are the go-between that get books from publishers into stores and ultimately into the hands of readers.



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HOW BOOKS GET ON SHELVES



Distribution is the responsibility of the publisher and of the retailers. It's a big job. Last year, for example, over 1 million books were published. Where do all those books go? The average retail bookstore carries only 100,000 unique titles, and of those 100,000 titles, between 70%-80% are what we call back-list titles, which are your perennials, classics and last year's best sellers.

What this means is that of the 1,000,000+ books published last year, only about 20,000 to 30,000 books made it onto a retail bookstore shelf. That leaves between 970,000 and 980,000 books published in 2012 that never made it onto a retail bookstore shelf.

DID YOU KNOW?

Some 15 self-published titles were among Amazon's top 100 Kindle sales for 2012, and that number is likely to grow as more people become comfortable reading self-published books

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THE GRADING SYSTEM



How does a retailer determine how many books to buy? They do it through a grading system that weighs several factors:

1. Past book sales in retailer's store
2. Publisher's average sales for that category in retailer's store
3. Current sales for that category in retailer's store.

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After examining each of these three criteria, the retailer assigns the book a grade. The retailer uses that grade to **decide the number of books** he or she will order.

This Grading system does not take into account:

- QUALITY OF WRITING
- APPEARANCE OF BOOK
- SPECIAL PLEAS FROM AUTHORS

It's just not profitable for retailers (or publishers) to assume the financial risk of purchasing a book that readers will not buy.

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▶ LET'S LOOK AT THIS IN MORE DETAIL.

SHELF SPACE:

THE RETAILER'S CRITERIA FOR SHELF SPACE

The goal of an author, especially a first-time author, is to approach a publisher and convince the publisher to put its name and reputation, and co-op budget behind the book.

A co-op fee is the publishing industry's version of merchandizing costs. Basically it's a fee paid to the retailer for putting your book on their shelf. It is non-refundable and paid for each new book on a retail bookstore shelf.

The amount per book is based upon the placement in the store and length of time the book is on the shelf.

This is true whether working with a traditional New York publisher or a co-publisher.

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PUBLISHERS' RISK MITIGATION MODEL

Traditional publishers and copublishers take a risk-mitigation approach to publishing.

This is mainly due to:

- Low profit margins
- Co-op costs
- Unsold books that are 100% returnable to publishers

If a publisher puts 10,000 copies of your book on retail shelves at a printing cost of \$2 per book and \$3 co-op per book, the publisher is now spending \$50,000 out of pocket – a raw expense that it's not in any way guaranteed to recover. And, in fact, is likely to lose on a new and unproven author.

If a publisher prints 10,000 copies to put on bookstore shelves, and the bookstores send all 10,000 copies back to the publisher unsold... while the bookstore takes an opportunity loss on the potential books it could have showcased and sold in place of the non-selling book, the publisher is out \$50,000 in hard costs.

So it's almost always in the publisher's best interest to hedge its bets and put too few rather than too many books on shelves. If they sell out, they can be restocked. But if they don't, the publisher won't lose too much money.

Unfortunately for the author, a smaller number of books on shelves directly affects how well the books sell. Fewer books indicate less prestige and lower demand, which leads to fewer sales.

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RETAILERS' RISK MITIGATION MODEL

This same risk-management dynamic is also at work with the book retailers as well.

Retailers don't want to pay for a bunch of books that readers won't buy. Nor do they want to clog their shelves with unpopular books and miss out on stocking and promoting a real best seller.

DID YOU KNOW?

It's estimated that "A Tale of Two Cities" by Charles Dickens has sold 200 million copies since its publication in 1859.

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THE BOTTOM LINE:

UNSOLD BOOKS QUICKLY CUT INTO PROFIT MARGINS.

And yet, books still get stocked and shelved and even promoted face out to the book buying public.

So how do the retailers determine who gets lots of shelf space, who gets some, and who gets little to none?

They look at three basic criteria:

1. How well did the author's last book sell in a retailer's own stores?
2. How well does the average book by this publisher, in this category, sell at a retailer's stores?
3. How well does the average book in this category sell at this retailer's stores?

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Based on the answers to these questions, The Book under examination will get a **Grade Level of A,B,C,D or F. This Grade is used to determine the number of books the retailer will put on retail shelves.**

Here's an example that shows a rough estimate of how a retailer would use the grading system to decide how many books to put on its shelves:

A: 11-20+ books per store nationwide; 20+ books if a regional title

B: 6-10 books per store nationwide; 11-20 books if a regional title

C: 2-5 books per store nationwide; 6-10 books if a regional title

D: 1-2 books per store nationwide; 2-5 books if a regional title

F: No books on retail shelves

As a standard practice in the book selection process, the buyer for a retailer will not increase the grade level for a title, no matter how much the buyer likes the book or the marketing plan for the book. The buyers must report to their head office, and if they mis-grade a book, their job is at risk.

It's especially important for first-time authors with no past sales history to understand how retailers consider whether to carry a book. For an author with no past sales history, the quality of the publisher (the second criterion on the list) becomes even more important than it would be for an established author.

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This means the buyer can only increase grade level using the following grading system:

F to D

D to C

C to B

B to A

A to "A+"

Buyers have little motivation to bend the grading in favor of a book they believe will outperform expectations.

If a buyer decides to increase an author's distribution numbers beyond one grade level, say from F to C, and the book doesn't sell at C level numbers, the buyer risks losing his or her job.

If the buyer increases the book's distribution from F to C and the book sells at C levels, the buyer will simply get a pat on the back: no pay increases, no bonuses, no promotions.

So, there is simply no incentive for a retail buyer to take a risk on a book, regardless of how well written a book is or how impressive the author's marketing strategy may be.

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HOW WE WORK FOR YOU TO **MAXIMIZE** **DISTRIBUTION**

How does the best seller campaign maximize distribution? We just read above that if a book receives a grade level of A through F, that retailers are not able to increase a books grade by more then one grade (say F to D, but not F to C).

Here is the exception:

- Your book grade: D
- Retailer: Barnes & Noble
- Number of stores: 660
- Copies on shelves: 1,120
- Sales for Best Seller: 5,000

Promote A Book works with the buyers to show guaranteed sales, therefore mitigating the risk as they are making their shelf space decisions.

This works in your favor, because we are able to advocate an exception grade increase, while protecting the interest of the retailers and the buyers.

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HOW LONG IS A **BOOK'S** **RETAIL SHELF LIFE?**

BOOKS THAT DON'T SELL ARE RETURNED TO THE PUBLISHER.

The average life expectancy for a book at a retail bookstore is 60 to 90 days. After the 60-90 day shelf life, unsold books are marked and returned to the publisher.

THE AVERAGE LIFE EXPECTANCY FOR A BOOK AT A RETAIL BOOKSTORE IS 60 TO 90 DAYS. AFTER THE 60- TO 90-DAY SHELF LIFE, UNSOLD BOOKS ARE MARKED AND RETURNED TO THE PUBLISHER.

Remember, publishers pay for every book that lands on a retail bookstore shelf. This arrangement between publishers and retailers is called Co-op. And the better the shelf location, the higher the cost.

The average Co-op price per book is \$3. Co-op ranges from \$1 per book for face out in its category (meaning the full cover is visible), to \$2 for category end cap (meaning a display at the end of an aisle), to \$3 for front-of-store display, \$4 point of purchase, to \$5 per book for special racks and other forms of displays and promotions (those piles of books you see on tables near the entrance aren't placed there by good will).

DID YOU KNOW?

Most books that become bestsellers stay on the list for a week or two; if they hit number one, they can stay on a list for months.

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Shelf space is not cheap, and it takes a big bite out of a publisher's profit margin. After paying for shelf space, there is no budget for marketing or PR for a book.

Let's break down a publisher's profit margin so you can see where the money goes:

- Retail price of book: \$20
- Discount to retailers: \$10 (50%)
- Printing cost: \$2
- Co-op: \$3
- Author royalty: \$2 (10% of retail price)
- Profit to publisher: \$3
(These numbers are gross income figures before accounting for any overhead expenses.)

As you can see, there is little profit in a book for a publisher, and no room for marketing/PR costs.

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BEST SELLER CAMPAIGN



Remember when we previously discussed the Harry Potter effect? While it's actually what Promote A Book is best known for, OUR SECRET SAUCE IS THAT WE WORK WITH ALL THREE ELEMENTS OF THE SUCCESS OF A BOOK, AND GIVE YOU THE COMPLETE ANSWER TO YOUR BEST-SELLER ASPIRATIONS.

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With as few as 15,000 sales, we can assist you in preselling the book to the consumer, and hold those sales until the release of the book. It's a controlled release that's entirely ethical.

And just as with the phenomenally successful Harry Potter books, your book becomes an instant best seller, thanks to actual sales from actual consumers who have bought actual books through an actual retailer.

DID YOU KNOW?

The number of traditionally published print books rose 6% in 2011, to 347,178.

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PUBLIC RELATIONS



PR helps expand your best-seller success and retail distribution, spreading your message to an audience that doesn't know you.

The first part of public relations involves cultivating journalists. And there are two approaches for this: the Sniper Approach and the Shotgun Approach.

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SNIPER APPROACH

Snipers can be effective, but only on single targets. They prepare for years by honing their skills to be primed when it is time to take the shot.

Snipers also engage in research, observing their targets and learning their schedule and travel routes. They figure out the most effective place and time to deliver their shot. They need a clear line of sight with no blocking or competing objects. When the time comes, Snipers may spend hours at their post waiting for the target to arrive in the crosshairs. Snipers also get only one shot at accomplishing their task.

The Sniper Approach to PR with key journalists is also very precise. It focuses on targeted journalists and creates a message for just those journalists. The author who engages in Sniper Marketing will research targeted journalists and media outlets, learning about editorial biases and story preferences. The author will also consider the most effective way to deliver his message to the target.

Your goal as a Sniper is to become an expert on the journalists themselves.

The best way to begin your Sniper Approach is to identify 10 journalists in your field who write about your subject. Read their articles and watch their broadcasts. Note their story choices, editorial angles and biases. Attempt to learn their likes, dislikes and preferences.

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Dean Rotbart, a journalist and an expert in public relations, says, "Good PR is sending a custom-tailored press release to a specific journalist who you know in advance is going to be interested. You've got to talk to each journalist -- in the language of a journalist -- about what matters to that journalist."

Rotbart's comment brings us back to Pavlov and the dogs that salivated every time a bell rang. Pavlov did not give the dogs what he wanted to eat — he gave them what they enjoyed: meat paste. The same is true with your target journalists. Do not make the story about you or about what you want published. Make your story about what the journalists want to talk about.

And since journalists are quite different from dogs, you will not be able to offer the same tasty treats to each journalist. Each has his or her own specific needs and interests. It is your responsibility to discover what those unique needs and interests are and to cater to them.

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▶ INSTEAD OF SHOOTING THE JOURNALISTS, OF COURSE, YOUR GOAL IS TO ATTRACT THEM.

SHOTGUN APPROACH

We've all seen thrillers in which a larger than life villain or hero walks through enemy territory firing a shotgun from the hip. The shotgun doesn't require much aim or precision to hit the target. It doesn't even need a single target. The guy using a shotgun can take down a whole crowd. He doesn't have to plan before storming his target, and he'll have plenty of ammunition for repeated blasts.

Unlike the rifle that the Sniper uses, the shotgun emits many projectiles, thus qualifying the Shotgun Approach as messy but effective — very effective. A Sniper can miss and ruin the whole mission, but a shotgun blast can take down just about anything.

The Shotgun Approach targets groups of journalists and media outlets with little consideration to the individual journalists themselves or the particular radio or television station or magazine. In this approach, press releases blast out across the market. Many of these PR “projectiles” won't hit their target but overall, a lot of “hits” are likely in a short period of time.

Since the Shotgun Approach does not use research or the preparation of a story of the Sniper Approach, many people mistakenly feel they can do without either and simply rely on the Shotgun Approach. While the Shotgun Approach is effective at attacking a large target market, it can be ineffective if you are not the action-hero type.

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In other words, the Shotgun Approach is most effective when you are already recognized as an authority in your field and you have a respected reputation among the media and your target market.

A successful PR campaign combines the Sniper and Shotgun approaches. You will apply Sniper research and accurately reach your target of ten key journalists and employ the Shotgun Approach to reach a wider swath of journalists and media outlets.

The PR campaign can drive traffic into bookstores, your website and your offices. PR is best used when you have major national distribution of a product. It is the way to increase your audience size using the momentum you've built with all your publishing efforts.

DID YOU KNOW?

Sales of nonfiction e-books were \$484 million in 2012, a 22% jump over the year before.

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NEW YORK TIMES BEST SELLING AUTHOR?

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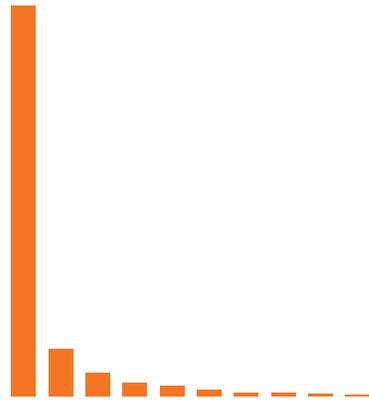


WHAT PROMOTE A BOOK CAN DO FOR YOUR BOOK

- Maximize the number of copies of your book that your publisher can put on retail shelves.
- Simplify the PR firms' ability to generate bigger and better media to promote your book.
- Add distinction to your marketing strategy, which you'll be able to use for the rest of your life.

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As an author, you likely seek one of three things, or a combination of these three things: fame, fortune or making a difference in the world. You must get noticed in order to achieve these goals.

Consider these statistics:

- American Population: **316,305,000**
- Number of Small Businesses: **23,000,000**
- Number of Millionaires in 2012: **8,990,000**
- Number of Books Published in 2012: **1,000,000**
- Number of Doctoral Graduates in 2012: **49,010**
- Number of U.S. Billionaires: **442**
- Number of New York Times Best-Selling Authors in 2012: **267**
- Speakers at TED conference (not TEDx): **50**
- Number of Pulitzer Winners each year: **21**
- Nobel Prize in Literature (living authors): **1**

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Short of speaking at TED, winning the Pulitzer or Nobel Prize, writing and publishing a New York Times Best-Selling book is the best way to separate yourself from your competition.

Becoming a New York Times best selling author is achievable—more so than speaking at a TED conference.

The Promote A Book Best Seller Campaign is aimed at leveraging relationships you already have.

The purpose of leveraging these relationships is to pre-sell books in a controlled fashion so that we can control when and where those sales are being processed. This allows us to ensure your book becomes a New York Times Best Seller.

DID YOU KNOW?

It will take significant marketing efforts to stand out as publishing and self-publishing evolve. In self-publishing, the number of self-published books has grown by 287% since 2006, and will continue to grow.

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BECOMING A BEST-SELLING AUTHOR



You can reach the national best-sellers lists in any of four different ways:

DID YOU KNOW?

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#1. YOU WORK HARD AND SPEND HARD.

This the tried-and-true way. You do all the work from the ground up.

- Begin with a universal topic that no one can afford to ignore.
- Create a compelling book out of that topic.
- Spend millions to run a wide-reaching ad and promotional campaign for your books
- Set up major-league, innovative book events in at least 50 cities around the country during that first week the book is on sale
- Spend many thousands of dollars on your PR campaign, and make sure to include extensive satellite media tours, national morning drive radio tours, and everything else you can think of.
- Start planning your launch two or three years in advance of initial publication
- This is an effective way to get a best seller, and it often works. But it's not cheap. Not by a long shot.

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#2. YOU GET **LUCKY.**

This requires blind faith that you're going to win the best-seller lotto. Relying on PR to sell books falls into this category. You can always hope your book gets noticed by some super-powerful media mogul who wants to do everything possible to tell the entire planet about you and your work at his or her own expense.

Possible? Yes. Probable? Well, no.



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#3. YOU RIG IT.

This is both unethical and quite probably detrimental to your career. If you have enough money, you can certainly fill a warehouse with your own books, the books you've bought to get your name on a List.

But do you really want your success that badly? Are you willing to risk your reputation by bulk sales that come off as the desperate act of a desperate writer?

Best-case scenario—you don't hit the best-seller list, but you hit the front page with a scandal story. Worst-case scenario: The best-seller lists ignore you by not counting any of your books as sold. A waste of money and a loss of reputation.



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#4. YOU GET SMART.

This is where Promote A Book comes in. It's not easy (you'll be doing work), but we know what to do and how to do it. We will help you identify resources, prepare your team, and direct your efforts toward the most productive and cost-effective methods for reaching the best-seller lists.

Ideally, every book sold to a customer is a book reported to the lists. This way, YOU'RE NOT GRASPING AT STRAWS, HOPING YOU HAVE WHAT IT TAKES OR PRAYING YOU'VE SOLD ENOUGH BOOKS TO MAKE THE CUT. YOU SIMPLY KNOW, BECAUSE YOU NOW HAVE A PROVEN WINNER ON YOUR TEAM.



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▶ YOU'VE GOT PROMOTE A BOOK.

HOW DOES PROMOTE A BOOK WORK FOR YOU?

Promote A Book has a process that has worked 84 consecutive times; it's designed to help catapult you to success.

Strategic Brainstorming

We begin by meeting with you and your team in a brainstorming session where we formulate a long-term strategy to increase your business, using your book as our main tool.

In this meeting, MICHAEL DREW WILL ASCERTAIN YOUR NEEDS AND RESOURCES, EXPLORE TACTICS, AND WILL CLARIFY YOUR GOALS, BENEFITS, AND IDENTIFY KEY INDICATORS OF SUCCESS.

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Master Marketing Plan

After the meeting, we'll help you create and execute a master marketing plan.

This will allow for the greatest return from your resources, from Michael's experience and knowledge, and from the combined reach of yours and our networks.

DID YOU KNOW?

Self-publishing is becoming mainstream, and marketing will need to adopt to that. In 2011, four self-published authors had a total of seven novels on the New York Times e-book bestseller list.

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PROMOTION ASSISTANCE

You'll get advice and assistance in all aspects of promotion and media planning.

This includes suggestions on your book's title, securing big-name book endorsements, and even choosing an experienced book publicist.

Michael Drew can also supply lists and advice for reaching out to bookstores to increase shelf space. He can help you set up direct mail or telemarketing projects to increase your book's chances of reaching the best-seller list.

DID YOU KNOW?

As people become more accustomed to using tablets, ebook sales will rise - since readers will no longer simply read on dedicated e-readers, but on any device that supports e-books. Marketing should reflect that - and smart marketers know how the market shifts.

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BEST-SELLER LIST REPORTING

We'll work directly with booksellers and best-seller-list media to facilitate the reporting of your book sales to the appropriate best-seller lists, and is vigilant in ensuring that no mistakes are made or, if there's a reporting error, that it's corrected immediately.

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Here is an overview of the steps included:

- Identifies your goals, resources and assets in a private one-and-a-half-day meeting.
- Develops a strategy from this meeting.
- Oversees the implementation and execution of this strategy.
- If needed, coaches you on publishing options and helps you select the best fit for you.
- Coordinates with the publisher to help affect retail distribution.
- Works with the retailers to bring in books for the best seller campaign.
- Communicates with other members of your team to ensure all book-marketing efforts are synergistic.
- Divides 15,000 (or more) presales between the different retailers to ensure proper reporting and counting of your sales.
- Places orders with retailers
- Ensures retailers report sales to best seller lists
- Follows up with best-seller lists to ensure they received the sales.
- Alerts you when your book makes the best-seller lists

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HOW MUCH DOES A BEST SELLER CAMPAIGN COST?

Costs for a best seller campaign can vary depending on your unique situation and needs: specific strategy for your campaign, the duration of the project, expenses, and the state of existing author/publisher platform are variables we consider when determining the costs of a best seller campaign.

Depending on your exact needs, the upfront cost ranges from \$25,000-\$35,000. There is also a List Bonus of \$20,000 per list your book appears on, to a maximum of \$60,000.



DID YOU KNOW?

The U.S. leads the world with number of books published last year (over 500,000), followed by China, with more than 200,000.

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HOW TO GET STARTED

Successfully navigating the publishing industry to achieve best-selling status can be complicated. But you don't have to do it alone. You have an expert with a 100% success rate on your side.

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Are you ready to become a New York Times best-selling author? We'd love to help you reach your goals.

For more information, feel free to contact us! We look forward to helping you achieve your book and business goals!

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