

Washington Book Publishers Program Archive: 2011-2012

President: Jack Bruggeman, American Society of Health-System Pharmacists
Vice President: Deborah Weiner, Georgetown University Press

EVENT SUMMARY: September 14, 2011

An Evening with Four Authors: The Writing Life

McCrea Auditorium, Fungler Hall, The George Washington University.

Program presented in cooperation with the Master of Professional Studies in Publishing program at GWU, Arnold Grossblatt, Director.

Author Panel

John A. Farrell, author of *Clarence Darrow: Attorney for the Damned* (2011, Doubleday)

Harry W. Kopp, coauthor of *Career Diplomacy: Life and Work in the U.S. Foreign Service* (2011, Georgetown University Press)

Michael J. O'Brien, author of *We Shall Not Be Moved: The Jackson Woolworth's Sit-in and the Movement It Inspired* (2012, University Press of Mississippi)

Julian I. Graubart, author of *Golf's Greatest Championship: The 1960 U.S. Open* (2010, Taylor Trade Publishing)

Moderator: Jack Bruggeman, President of WBP

[*Note:* Please see the end of this interview for Bruggeman's opening remarks and for brief bios of the panelists.]

Interview Questions and Answers

Bruggeman: I would like to spend the next hour asking these four gentleman questions and getting them talking about their books, their work and their writing life. Let's call it a casual conversation among for people who have something in common. I will leave time at the end for audience questions. Let's get started.

You all have a day job. This isn't the only thing you've got going on, so the major theme here is just how do you get the work done?

Question: To start with, what motivated you to write your book? Was it a subject in which you had special expertise?

Farrell: When Clarence Darrow died, his wife gave his papers to Irving Stone, who was a great novelist. Stone wrote a fantastic biography, and as a kid, I was given a young adult version. Maybe because of that, Darrow always clicked for me. Years later, I learned that some new letters of Darrow's had been discovered. I was excited to have the opportunity to do a book that would break new ground. As I worked on the book, I discovered that Stone continued to be a great novelist even when writing biography. However, there were some areas where I really had to set the record straight, sometimes painfully.

Kopp: There really was no book on the Foreign Service, no guide that a new member could go to for tips and orientation. The project really found me, because I had been in the Foreign Service. My former colleagues knew that I had written a lot, so they came to me with the idea. Because of my experience, the book was relatively easy to write.

O'Brien: I knew the woman in the iconic photo of a lunch counter sit-in in Jackson, Mississippi, in 1963. She was the one getting mayonnaise poured over her head by another patron. She used to bring her kids to my playground. In 1991, I was at the Martin Luther King Center for Nonviolent Social Change. When I saw the photo there, it clicked that the photo was really important. Not many people had written about it, so it seemed like a good thing I could do.

Graubart: Growing up, I loved golf—especially Arnold Palmer's swashbuckling come-from-behind wins. Years later, I actually saw a golf calendar with a photo of Arnold Palmer and a caption about the 1960 U.S. Open. Later, I read a great collection of golf stories, followed by a book about the Boston Red Sox, and it struck me that I wanted to write that kind of narrative sports book.

Question: Was there anything that surprised you as you worked on your book?

Farrell: There were always reports that Darrow was a womanizer and even a jury tamperer. Those rumors all turned out to be true. I'm not sure if the roughness around the edges surprised me as much as the extent to which knowing those things gave a much better picture of Darrow. They really had to be acknowledged head-on.

Kopp: I left the Foreign Service in 1985. Writing this book 20 years later, I expected my experience to be largely irrelevant. I discovered that the content of the work had changed, of course, and the quality and preparedness of the people was improved, but the spirit of the place and the fundamental problems were the same. It was still a culture of competitive people with the same professional goals they had when I was working there.

O'Brien: I was definitely surprised by what I came to call "Scope Creep." I had intended to write the story of Joan, the woman from the photo, whom I knew. She introduced me to other members of the Jackson Movement and told me the story of Medgar Evers, who was the leader

of the Jackson Movement until he was murdered just two weeks after the photo was taken. Thus, the project grew to take on the scope of documenting the entire Jackson Movement in as much detail as I could.

Graubart: Shortly after signing my book, my publisher was sold to Penguin. I ended up with a wonderful editor, who had edited some fantastic writers such as Elmore Leonard. When I sent him the first sample, he called me and said, “You’re not writing a history of golf. Just get to the 1960 U.S. Open!”

Question: What was the biggest challenge to writing your book?

Farrell: I got really sick in the middle and ended up needing surgery. When you start a 5- to 6-year project, you kind of think you’ll still be the same person at the end. You don’t factor in periods of intense worry, the effects of anesthesia, and things like that, so you really must plan for the unexpected roadblocks.

Kopp: For the first edition of this book I had a coauthor who was diagnosed with cancer and couldn’t participate in the ways we had planned. He ultimately died before the book was published. There were things I had to do that I hadn’t expected, which had its difficulties, but psychologically the change was very difficult.

O’Brien: I started out with a small independent press here in Washington. After years of working on the book, it was finally ready to publish just at the point that the press was going under. I had to make the hard decision to re-shop the book, and it finally landed at the University Press of Mississippi. The process was long, but it really seems like the perfect place for this book. One thing that really surprised me was that as I was doing the research, I had a number of moments when I just couldn’t believe the access I was granted by the people involved in the Jackson Movement—on both sides.

Graubart: I had to do a lot of things that were very uncomfortable for me. I’m a fairly shy person. I don’t like to call strangers on the phone and ask for favors, but at one point I called the U.S. Open Senior Tour to ask for media credentials. And they said yes! Just a little while later, I was riding around in a golf cart with the very same people I was writing about.

Question: Doing the real work. When, where, and how do you do it?

Farrell: Newspapers have been in trouble for a while now; we all know about that. But before that time, when I was working for the Boston Globe and writing my first book, the Globe let me take a huge amount of time to write. I could also use its resources for research and work on the book in my office—the Globe supported me in a lot of ways. That doesn’t really happen anymore. With the most recent book, I found that I work best early in the morning, with a number of cups of coffee. I wrote at home, starting early and finishing up between 1:00 and 5:00, depending on whether I had family things or a deadline for the book. Someone once gave me a

copy of Hemingway's book on writing, in which one of the things he says is that the hardest part is getting the work done. That's true: the discipline is the challenge.

Kopp: I'm a lobbyist (for the Philippine sugar industry). It's not a 9–5 job, so the hard part wasn't to find the time but to conduct the research. We did more than 100 interviews for this book. I write best at night—in longhand—until I get a sense for where I'm going, and then I go to the word processor.

O'Brien: I have a very demanding PR executive position—and kids. I worked on the book mainly in evenings after the kids were in bed and on weekends. Some weekends, I'd travel to Jackson or even take a week of vacation to go down and do the research. I have a study in my house that I keep immaculate and that is my very own workspace. Having the study helped me to be able to go in and focus.

Graubart: I also wrote at night, usually from about 8:00 to 11:00. Once I found the “flow” in my writing, it didn't feel like a burden. I was single then, which made it easier. When I was preparing the 50th anniversary edition, even the relatively small amount of work strained my schedule. By that point, I was married, had a more demanding job, and discovered that despite all of our technological advances, photo rights are still a huge nuisance for an author.

Question: Did you have to give anything up in order to write your book?

Farrell: I didn't give up my presence with my family, but I did give up my focus. I'd be at my kids' soccer games, but if you asked them, they'd say I wasn't really *there*. I was always thinking about the problems I was having in a chapter or about what to write or research next. It's kind of unavoidable when you're working on such an extensive project, but it can lead to a lot of emotional confrontations with your spouse. There's also the unsettling experience of turning around one day and seeing that your kids are grown up. I also had to give up my own reading (of anything outside the project). As soon as I was finished, I plunged into pleasure reading with a couple of very long books.

Kopp: I'm at a very different stage of my life, so I really didn't have to give things up.

O'Brien: I have a very supportive wife, who is interested in the same subject, and I tried to balance my connection with my family with the work. I think I got more than I gave up, though I did get sick of the topic at times. Mostly, to make time to do the work, I was able to give up the frivolous things that I would have been doing.

Graubart: I gave up sleep, probably about two hours per night, and home cooking. When I would have been cooking, I was writing, so instead I became the world's foremost authority on Adams Morgan takeout.

Question: What do you like about the writing life?

Farrell: It's sort of a gift or a curse, depending on how I look at it. Writing is the only thing I do well, so I don't have any other options. But then again, I'm doing something that I'm good at, so it's great. And, yes, photo permissions suck. They'll eat away your advance in no time.

Kopp: I don't like writing. It's hard. It's painful to throw work out, but you have to do it over and over. For me, writing is not an art, it's craftsmanship, and it's a great challenge. What I do like is having written. It's not fun, but it is important, and the sense of accomplishment is

powerful.

O'Brien: I like doing the research, interviewing, and writing it all together. The experience and the work made me a better PR executive too.

Graubart: I really thought photo rights would be easier now, but they're not. What I really enjoy is the polishing. The first draft isn't perfect, but you refine and refine again.

Question: What's the best advice you've gotten, or that you'd give to another writer?

Farrell: Once when I was on the Clinton campaign trail as a reporter, I met Norman Mailer, who was covering one of the stops, and I asked him for advice on writing my book. He said, "Get a good agent." Another great piece of advice came from Hemingway's book on writing. He said that if you are on a roll, creatively, stop before you get to the end. If you do that, during your downtime as your creative well refills, your writing will start out along the lines you've already thought out and will continue in the same direction.

Kopp: Keep things clear. Hack away the underbrush. E. B. White said about writing, "Just say the words." Do a lot of planning. You can get it done.

O'Brien: I didn't believe the advice of a friend who told me to prepare for a long process. I thought I had the finish line in sight, but it ended up taking years. Just put one foot in front of the other. Take the first step. Write the first page. Do the first interview.

Graubart: Get the words out there, and don't try to edit as you write. Do that often enough and in six months to a year, you'll have a book to edit. Learn how to write a book proposal. It will help you get an agent and a publisher, but also help keep you focused as you write.

Question: Tell us about your experience with your publisher.

Farrell: It's great when publishers give you money. I really couldn't have done this on spec, but I have no idea how the business of publishing works. I don't understand how they can give me a bunch of money and then just say goodbye to me for six years. Then after that, when they've got the book in hand, it's mystifying how they decide on a promotion strategy. After giving me a nice advance and putting that much faith in my book, I walked into Barnes & Noble a week after the book was published, and was it on the front table? No! It was in the back, shelved in the Law section. So I moved it to the front table.

Kopp: When I took my proposal to some New York agents, they said it wasn't a commercial project and to try an academic press. I knew that Georgetown had a Foreign Service school, so I got a good proposal together and sent it over the transom. What I don't understand about publishing is why it takes so long to publish a finished book. Mark Twain once complained that his publisher was trying to ruin him when it took eight months to publish *Innocents Abroad*. Of course, back then they had to edit his handwritten pages, set the type by hand, and such quaint things. Now we're in the digital age, and my book took nine months!

O'Brien: My first publisher helped me develop my project, which was great. Then when I submitted the manuscript to the University Press of Mississippi, the press had it reviewed by an anonymous expert, which was really valuable. It helped me reshape parts of the manuscript and ensured that my research, writing, and method were solid.

Graubart: The best part about working with the publisher for me was that the people saw to their business. I wrote the book; then they whipped it together and got it into all these distribution channels, so the book was in stores all over—and on Kindle. These benefits are really the hallmarks of a legit publisher.

Audience Questions:

How did you negotiate your contract with your publisher?

Kopp: Georgetown originally required me to write a second edition, which I wouldn't agree to, so that had to come out of the contract. It was mostly very similar to other academic presses, so not much negotiation was necessary.

O'Brien: Not-for-profit presses are all similar. They have a slim profit margin and so do their authors. On the advice of the woman who ran the press I had originally signed with, I did ask to retain movie rights to my book, which I would never have thought of on my own.

Graubart: My agent helped me with contract negotiating. I would have never had the chutzpah to ask for a larger advance, but my agent did, so I ended up with \$2,500 more than I would have otherwise.

Farrell: The one thing I took a stand on was for my second book. The standard contract at Little, Brown gave authors 20 free copies of their book. I wanted 40, which was a big problem for some reason. They just didn't know what to do about it at first, but I held firm, and I got my books.

For Mr. O'Brien: How has the experience of researching and writing your book affected your kids?

O'Brien: They haven't seen much of the process, except to know that I was in my study working. They didn't come with me on my research trips or anything like that. I hope that when the book is published, it will be meaningful to them.

What have you learned about yourself in the process of writing your book?

Kopp: I learned that I could do it. I could do things that didn't come naturally. I wasn't comfortable interviewing people at first, but then I thought, well, what would Larry King ask? I could parody an interviewer and become one myself.

Farrell: I really plod along when I write. I discovered that even when it feels like I'm going nowhere, I still get to the end eventually.

O'Brien: Persistence. I never knew that I could stick with something like this for six years, do the research, get it written, and see it all the way through.

Bruggeman's Introductory Remarks and Brief Panel Bios

The focus of most Washington Book Publishers programs tends to be on the "inside publishing" part of our business: production issues, e-books, marketing, legal issues, copyright, acquisitions, licensing, and career advancement. I thought for a change of pace why not have a program on the authors. You know, those people who actually do the writing.

Through my numerous years in publishing, I have continued to admire the ability of authors to find the time and the dedication to take on the considerable task of writing or editing a book. Now and then, we all have authors that need a friendly nudge or two to finish a chapter or meet a final deadline. I think I can speak for all our membership when I say I am continually amazed—and grateful—for the dedication of our authors. Whenever I, as an editor, get a little frustrated with an author running behind, I ask myself, "So, smart guy, when would you write your book?" And that really is the focus of tonight's program: how do these guys get the work done?

On our panel tonight are four authors (all middle age guys I'm afraid) who have written on a diverse range of topics. I am pleased to say that I have the pleasure of knowing personally three of the four panelists, which adds to the pleasure of the evening for me. Let me introduce our panel.

1. John Aloysius Farrell is the author of *Clarence Darrow: Attorney for the Damned*, recently published by Doubleday. He is also the author of the best-selling and critically acclaimed *Tip O'Neill and the Democratic Century*, published by Little, Brown. Jack currently works as a writer and reporter at the Center for Public Integrity, a nonprofit center for investigative reporting here in Washington. He has been a prize-winning reporter (we are talking a lot of prizes) with the *Denver Post* and as the White House correspondent and Washington editor for the *Boston Globe*. In addition to his writing, Jack has served as a guest lecturer at Harvard, MIT, West Point, Dartmouth, and the University of Pennsylvania. (I think I've heard of all of those

places). I might also note that Jack and I crossed paths in our misspent youth as members of the same fraternity at the University of Virginia many years ago.

2. Harry Kopp is the author with the late Tony Gillespie of *Career Diplomacy: Life and Work in the U.S. Foreign Service*, 2nd edition, published by Georgetown University Press. He is a former Foreign Service officer and consultant in international trade. Among his many accomplishments was serving as Deputy Assistant Secretary of State of International Trade Policy in the Carter and Reagan administrations. Harry is also the author of *Commercial Diplomacy and the National Interest* and perhaps of most interest to some of our membership, he is a director of the Old Dominion Brewing Company!

3. Julian Graubart is the author of *Golf's Greatest Championship: The 1960 U.S. Open*, published by Taylor Trade Publishing. Julian is Senior Director, Books and Electronic Products at the American Pharmaceutical Association where he has worked the past 18 years. Earlier in his career, Julian held a variety of editorial positions, including proofreader, copyeditor, indexer, and writer, all her in Washington, DC. And, of course, as many of you know, Julian is the immediate past president of Washington Book Publishers and the guy who suckered me ... I mean convinced me to become involved to become involved with WBP. Julian, do you have any association with any breweries or distilleries that we should know about?

4. Michael J. O' Brien is the author of the forthcoming book titled *We Shall Not Be Moved: The Jackson Woolworth's Sit-in and the Movement It Inspired* to be published next year by the University Press of Mississippi. Mike is an independent writer and scholar who lives and works in Vienna, Virginia (and just happens to be my neighbor). His interest in the civil rights era was sparked as a Catholic seminarian during the late 1960s and further deepened as he studied the nonviolent philosophies of Mohandas Gandhi, Martin Luther King Jr., and Dorothy Day.

A practicing corporate communications executive for the past 30 years, O'Brien—along with his wife, Allyson McGill—adopted three children of African-American descent and through that experience has developed a keen interest in race relations in the United States. Mike O'Brien is currently employed by the National Rural Utilities Cooperative Finance Corporation and currently serves as its Vice President of Member Engagement.

EVENT SUMMARY: FEBRUARY 1, 2012

What Makes Effective Design?

WBP's February event was co-hosted by the Washington DC Chapter of the Women's National Book Association (wnba-books.org). Approximately 55–60 people, including members of WNBA, attended the program at the International City/County Management Association. Panelists for the program included the following:

Debra Naylor has run her own design studio, Naylor Design, in Washington since 1986, and she is an adjunct faculty member at the Corcoran College of Art + Design. She and her studio have won numerous local and national awards for their work in publication design. For more information, go to naylorstudio.com.

Piper Wallis has been director of design at the Rowman & Littlefield Publishing Group (<https://rowman.com>) since 2006. She is a graduate of James Madison University and has served in the past as a judge for the WBP Book Design and Effectiveness Awards.

Will Thomas is art director with the National Science Teachers Association (nsta.org) in Arlington. At NSTA, he and his staff support all departments including NSTA Press, journals, marketing, conferences, and merchandising. They have received a variety of awards and recognitions. A native Washingtonian, Will is a graduate of the Art Institute of Pittsburgh. The panel was moderated by Deborah Weiner, editorial and production manager for Georgetown University Press and current vice president of the Washington Book Publishers.

Deb led the panel through a series of questions and then opened the floor to audience questions. Here is a summary, starting with questions during the first half of the program.

Question: How did you get involved in book design?

Naylor: I was enrolled in art school and was encouraged to pursue book design by one professor who had a “ferocious” interest in typography.

Wallis: After college, it seemed everyone was going into web design. But I wanted to work in print because I like an end product that you can touch and feel.

Thomas: I was working in advertising and was focusing on magazines. Then I fell in love with the impact that design could have and the ability to make the reader say, “Wow!” Books have been a new challenge for me, but with my subjects, there is no limit to science visuals. **Q.** What are the tools of your trade? How do you achieve your designs?

Naylor: Software programs, of course, but I still use pen and paper, a camera, and a scanner. I take my camera with me everywhere. I am always looking for new scenes, new textures. I think the old-fashioned tools are still relevant.

Wallis: Sketchbooks are still a tool that I use, as do many of my colleagues, but in the end, nearly all of our designs are done on computer.

Thomas: I’m old school. Many times, I still use paste-up.

Question: When you start a design project, what are your steps?

Wallis: I do a lot of research. Who is the audience for the book? Who are the competitors? What does marketing want? What does the editor want?

Thomas: Yes, research comes first. In our regular titles meetings with editors, I ask what the editors envision for their books.

Naylor: I start with a written brief from the publisher. A brief can be interpreted in multiple ways so I always try to present different approaches.

Wallis: I usually try to present 3–5 designs. My goal is to execute the editors’ wishes, but I always present ideas of my own. In a revision, I respond to specific requests. I will ask editors to explain what is not working and then ask that they let me come up with a solution.

Thomas: At NSTA, I am fortunate. The editors are open to very visual ideas, and we stay open to authors’ ideas as well.

Question: Do you use a variety of fonts and designs? What do you repeat?

Wallis: At Rowman & Littlefield, we publish nearly 1,300 books a year. We have five in-house designers, plus we use freelancers. Right now, we have 60 standard cover templates. That said,

typeface is always a big issue with us.

Naylor: Some of the most charged conversations we have at my shop are about typeface. I always try to consider the style and tone of the book.

Thomas: We focus first on color and brightness.

Question: When meeting with an editor or editors who have little or no design background, what do you suggest to effectively convey design ideas?

Wallis: Editors are always good with language. I suggest that they simply use good, strong adjectives. Tell us what the book is about? Fear? Anger? Joy? Hope? Optimism? Also is the book contemporary? Classic? Edgy?

Naylor: In working on the three-volume *A History of Georgetown University, Georgetown*

University Press Director Richard Brown told me, “Make it epic.” Another time I was told, “This is a required textbook for a course that college freshman usually do not want to take.”

Thomas: I ask what is the tone you are looking for? Fun? Serious? Technical? What I never hear is “You have an unlimited budget.”

In the second half of the program, Deb asked the panelists to talk briefly about books they had brought with them. Each of the titles displayed was a winner in the 2011 Washington Book Publishers Book Design and Effectiveness Awards. Books discussed included these:

- *Stay of Execution* (Rowman & Littlefield)
- *National Parks: The American Experience*, 4th edition (Taylor Trade, R&L)
- *A History of Georgetown University* (Georgetown University Press)
- *Yet More Everyday Science Mysteries* (NSTA)
- *Hop Into Action: The Amphibian Curriculum Guide for Grades K–4* (NSTA)

The program concluded with the panel answering questions from the audience.

Question: What is the influence of the past on books now?

Naylor: I don’t think we are ever far from our roots. Even for designs that may take only three minutes to do on a software program, those designs still have the integrity of past influences.

Question: What about the interplay of the cover and interior design? What are some best practices?

Thomas: For us, we always do the cover first, then the interior; otherwise, the design never works.

Naylor: A book is a whole object. A book cover should feel as if it belongs to the whole book.

Question: Talk about budget.

Naylor: We have a basic standard for our work from which we will not budge. If we can’t meet that standard, we won’t take the job. We do try to watch for “scope creep” but, on occasion, we fall in love with a project and spend far more time than we have budgeted for or than the client’s budget would pay.

Comments:

Designer Anne Kerns suggested two websites for those interested in typography:

Ilovetypography.com

typographyforlawyers.comPanelist

Piper Wallis added the following summary:

Wallis: I know this event has been centered around effective design, and we were speaking to that from our perspective, but I think it is also important to note—in cover design specifically—that it is not just the designer who creates an effective design. It is more collaborate than that; our editors must have (a) acquired quality content, (b) created a strong catchy title, and (c) informed us effectively of our mission as the designer. And as an art director (or an editor, as the case may be), you must team up the right designer with the right project.

EVENT SUMMARY: March 29, 2012

Improving Book Sales: What Four Publishers Are Doing Now

Continuing an ongoing plan to cover all aspects of publishing for its members, Washington Book Publishers (WBP) turned to the topic of book sales for its March meeting. The event was held at Congressional Quarterly (CQ) Press in Washington, DC, and WBP expresses its continuing gratitude and thanks for the support of CQ Press in providing meeting space.

In addition to moderator Chris Kelaher (Associate Director, Brookings Institution Press, and past president of WBP), panelists were the following:

- Virginia Bryant, Marketing and Sales Manager, National Academies Press
- Christie Couture, Assistant Director of Marketing, American Psychiatric Publishing
- Rachel Gellman, Marketing Manager, American Society of Health-System Pharmacists

As Chris explained in his opening remarks, publishing high-quality, informative books for your organization's customers, members, or both is one thing, but selling those books in the wider market (or even to your primary market) presents an ongoing challenge. The panelists and moderator covered a wide range of sales and marketing questions. Here is a summary of questions posed to the panel and their responses.

Moderator Questions

Question: What marketing are you doing now that works but that you were not doing two years ago or even five years ago?

Bryant: We are trying several things. We have begun using the ExactTarget email marketing platform, and we are doing more topical or seasonal-related campaigns that have been particularly good for selling backlist books. We have also noticed that promo discount codes do not seem to be used as often by our customers.

Regarding National Academies Press, we have 300,000 direct consumers who can purchase through our website. We use our website to provide free PDFs of all of our titles. This approach has had no negative impact on sales. In fact, we have an engaged community of customers. We keep encouraging our customers to use our website as a resource and have created "My NAP"—an individual bookshelf of free downloads for users. This service to our users helps NAP to create messages more precisely.

Couture: We are an organization of 30,000 members, and we publish 30–40 books annually. We are doing more online outreach to our members and have begun to offer free shipping instead of a 10% discount. Surprisingly, free shipping is selling more books even though the 10% discount is usually a better deal. We are doing less direct mail and are debating how much email marketing we should send.

Gellman: ASHP is an organization with 34,000 members. We publish 10–12 new titles each year, and we have begun doing a feature product each month while focusing on backlist titles. ASHP has also established a private social media site titled “ASHP Connect,” which we encourage authors to use to blog, create discussions, and attract followers regarding topics related to their books. For email marketing, we use RealMagnet. We are concerned about email saturation of our members. In fact, I have heard some say that direct mail is now the new email.

Question: The flip side—have you stopped doing something major? What?

Kelaher: We have cut the print run of our catalog by 50 percent. We also used to have separate course adoption catalogs, but no more. Those catalogs have been replaced with subject catalogs.

Bryant: We have cut the print runs for our catalogs drastically and generally are doing a lot less print.

“You can’t create a dialog with you customer with print.”

Couture: We have reduced the size and quantity of our catalog, and we no longer have ommissioned sales reps. We also no longer do print ads except in our own journals.

Gellman: For the first time in 2012, we will no longer print our traditional catalog—a big change for us because the catalog sold more than books. We are also trying to respond to requests for adoption examination copies with ebooks rather than with print copies. Our space advertising is limited to our own ASHP society journal.

Questions: What WORKS? What are your tried and true methods or strategies?

Kelaher: We still use and believe in journal ads, such as Foreign Affairs. The readers of this journal are an important audience for us.

Bryant: We focus on building our community, not trying to always sell. We try to offer free stuff to build our community of customers.

Couture: Email still works for us.

Gellman: Same for us, email, with discount offers.

Question: How do you handle metadata, and who in your office is responsible for it?

Bryant: We use an in-house program. We are also looking at using Ingram’s CoreSource for ONYX updates.

Couture: I handle this, and we use CoreSource.

Gellman: We have just begun using Firebrand Technologies. “Eloquence” is their metadata feed to ONYX.

Question: How do you make your books more discoverable? In other words, how do you make sure the right folks are getting the word about your books?

Kelaher: We use ONYX, which promotes our books to the trade. We are also using more search engine

optimization (SEO) and Google Adwords.

Bryant: We use key words at the bottom of each web page to make our books “findable” by web crawlers.

Couture: More use of key words and Google AdWords.

Gellman: We are doing more Google analytics to see what people are searching for on our website. We do some AdWords and will be reworking our online store.

Question: What are you doing with ebooks?

Couture: We are in the process of beginning to sell ebooks through our website and through Ingram. We are not on Kindle but we are on Nook and iBooks.

Bryant: The ebooks are not a book deal for us because our content is already available for free as PDFs.

We do sell on Kindle and iBookstore.

Kelaher: Our ebooks are 8 percent of our revenue but grew to 18 percent of our revenue in February 2012.

Gellman: We have offered ebooks since last summer through Impelsys. We also sell ebooks through Kindle, Nook, iBooks, and Google Books. We are working to develop collections of our ebooks to sell to institutional customers. However, ebooks are a very small percentage of our revenue at the moment.

Question: How are you using social media in marketing, especially to boost sales?

Kelaher: Brookings has 1,100 “likes” on our Facebook page. We have 3,500 followers of our Twitter feed.

The results so far on sales are mixed, although our Facebook page did get 600 likes just for our book about the Arab Spring.

Bryant: We feel Twitter is better at driving sales than Facebook.

Couture: We maintain two Facebook pages: one for Psychiatry Online and another for APP. Gellman: We have a Facebook page, but it needs constant attention. We find our members “like” but rarely comment. We have posted some videos on YouTube to promote a board review product, and we do have a Twitter feed.

Question: Discuss Amazon—its importance to your overall sales, the challenges of dealing with Amazon, and the use of Advantage or Prime. Also, has anyone ever met a real person from Amazon?

Bryant: Amazon and Baker & Taylor are our biggest customers. We have a rep who calls on Amazon a lot (this rep is located on the West Coast). We have discussed print on demand with Amazon, and we use its no-returns service.

Couture: Amazon is our #1 customer. We use Advantage, and, yes, we did speak to a real person there.

Gellman:

Amazon is our #1 customer, and we use Advantage. Not much luck in meeting a real person.

Audience Questions

Question: Do any of you do targeted marketing to librarians?

Bryant: Yes, seasonal ads in Choice. Also some promotion to faculty and librarian reps.

Couture: We attend MLA, SLA, and the Charleston Conference.

Gellman: Libraries are not a focus for us.

Question. What is the role of publicity in your program?

Kelاهر: We do have a publicist but publicity doesn't always translate to sales.

Bryant: We work with our organization's Office of News and Public Interest.

Couture: We do reviews through our Office of Communications.

Gellman: We do press releases on a few selected titles through the ASHP Office of Public Relations.

Question:What blogs do you follow? What conferences do you attend?

Kelاهر: Shelf Awareness, Publishers Marketplace, AAUP ebook group, various LinkedIn groups.

Bryant: Digital Book World, Tools of Change, BEA, ExactTarget Users Conference, International Digital Publishers Forum.

Couture: Blog titled The Scholarly Kitchen

Gellman: Digital Book World, Publishers Business Expo in NYC.

EVENT SUMMARY: May 22, 2012

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