

**ONLINE PUBLICITY AND MARKETING
IN A BOOK PUBLISHING HOUSE**

by

Susan So-Hung Pi
B.A., University of Toronto, 2003

PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PUBLISHING

In the
Faculty of
Arts & Social Sciences

© Susan So-Hung Pi, 2006
SIMON FRASER UNIVERSITY

Summer 2006

All rights reserved. This work may not be
reproduced in whole or in part, by photocopy
or other means, without permission of the author.

Approval

Name: Susan So-Hung Pi
Degree: Master of Publishing
Title of Project: Online Publicity and Marketing
in a Book Publishing House

Supervisory Committee:

Rowland Lorimer, Ph.D.
Senior Supervisor
Director, Master of Publishing Program

Craig Riggs, M.Pub.
Partner, Turner Riggs Workspace
Vancouver, British Columbia

Andrea Burnett, B.F.A.
Director of Public Relations, Chronicle Books
San Francisco, California

Date Approved:

May 30/06



SIMON FRASER
UNIVERSITY library

DECLARATION OF PARTIAL COPYRIGHT LICENCE

The author, whose copyright is declared on the title page of this work, has granted to Simon Fraser University the right to lend this thesis, project or extended essay to users of the Simon Fraser University Library, and to make partial or single copies only for such users or in response to a request from the library of any other university, or other educational institution, on its own behalf or for one of its users.

The author has further granted permission to Simon Fraser University to keep or make a digital copy for use in its circulating collection, and, without changing the content, to translate the thesis/project or extended essays, if technically possible, to any medium or format for the purpose of preservation of the digital work.

The author has further agreed that permission for multiple copying of this work for scholarly purposes may be granted by either the author or the Dean of Graduate Studies.

It is understood that copying or publication of this work for financial gain shall not be allowed without the author's written permission.

Permission for public performance, or limited permission for private scholarly use, of any multimedia materials forming part of this work, may have been granted by the author. This information may be found on the separately catalogued multimedia material and in the signed Partial Copyright Licence.

The original Partial Copyright Licence attesting to these terms, and signed by this author, may be found in the original bound copy of this work, retained in the Simon Fraser University Archive.

Simon Fraser University Library
Burnaby, BC, Canada

Abstract

The primary purpose of this report is to supply readers with the tools and knowledge necessary to pursue online publicity and marketing successfully in a book publishing house. By providing examples of online publicity and marketing activities used today, this report emphasizes the opportunities that publicity and marketing provide to publishers. Online publicity is compared with offline publicity to emphasize what publishers need to do to ensure their online publicity program is a success. By accessing the literature on online publicity, this report focuses on what can make an online campaign successful for book publishers as opposed to other industries. A case study of Chronicle Book's online campaign to publicize and market *You Can Do It! The Merit Badge Handbook for Grown-Up Girls* reveals why the book publishing industry should incorporate the Internet into their publicity and marketing plan more so than any other industry.

Keywords:

Books – Marketing, Publishers and Publishing, Internet in Book Publicity

To Tony

Acknowledgements

I'd like to thank Andrea, Leslie, Brenda, Lisa, and everyone at Chronicle Books in San Francisco for all their support. Thank you for welcoming a Canadian into your midst, giving me projects that challenged my abilities, and providing me with my very own cubicle for the summer.

I'd like to thank the faculty and staff at the Master of Publishing Program at Simon Fraser University for putting together such an amazing program without which I would not be where I am today. I especially want to thank Rowland Lorimer and Craig Riggs for their advice and guidance.

I'd also like to thank the staff at Tradewind Books for introducing the publishing world to me, Kevin Smokler and Monique Trottier for sharing their online publicity experiences, and Krysia Lear for her editing advice.

And finally, I'd like to thank my parents for getting me through eighteen long years of school.

Table of Contents

Approval	ii
Abstract	iii
Dedication	iv
Acknowledgements	v
Table of Contents	vi
Introduction	1
The Objectives of This Report.....	3
Overview	4
The Role of Persuasion	6
Persuasion in Publicity and Marketing.....	7
The Nature of Persuasion	9
A Closer Look at Online Persuasion.....	13
Book Publicity and Marketing in Today’s Online World	18
Book Publicity and Marketing.....	19
A New Communication Platform for Book Publicity and Marketing.....	22
The Benefits of Online Campaigns for Publishers.....	27
Online Campaigns Used by Today’s Publishers	32
Characteristics of a Successful Online Campaign.....	52
Case Study: An Online Campaign for Chronicle Books	59
Overview of Chronicle Books.....	60
Overview of <i>You Can Do It!</i>	62
Overview of the Online Campaign.....	67
Conclusion	90
Appendix	96
Bibliography	101

Because the Internet offers low-cost alternatives to a traditional marketing and publicity publishing program, online publicity is one way to increase sales when constrained by a limited budget.

Introduction

The Internet, which is changing how society communicates and functions, adds new dimensions to publicity and marketing programs in book publishing and in nearly every other industry. The Internet provides the technology for marketers to reach more consumers in a shorter amount of time than in the past. To take advantage of this technology to implement a successful online campaign, publicists need to realize how the Internet reaches a target market and why it reaches them more successfully than other forms of media.

Today's publishing industry churns an increasing number of titles into the marketplace every year, yet profit margins have never been so low because of the increased competition for readers both from the growing number of books and the explosion of choice across the media landscape. According to Rowland Lorimer in *Vibrant but Threatened*, a report on the condition of book publishing in Canada, per-title sales decreased from 1991 to 1997 by 24 percent (120-121).

Because per-title sales have decreased, many publishing houses must set a limited marketing budget for most titles. Because the Internet offers low-cost alternatives to a traditional marketing and publicity

publishing program, online publicity is one way to increase sales when constrained by a limited budget.

The Objectives of This Report

The main objective of this report is to supply readers with the tools and knowledge necessary to pursue online publicity and marketing successfully in a book publishing house.

A traditional publicity campaign focuses on reaching specific markets through identifying the target market, ensuring all stages during the publishing process targets the right market, and knowing where to find the target market and how to reach them. Internet-based campaigns do the same thing. However, the techniques used for online campaigns differ. This report enables readers to build upon their marketing knowledge by using the Internet to help reach their publicity and marketing goals.

Because of the scope of this report, the term “publicity,” “publicity campaign,” and “online campaign” will encompass the use of publicity strategies, such as interviews and reviews, to influence public awareness. The term will also cover advertising — a significant

component of marketing. The terms “consumers” and “customers” are used interchangeably.

In this report, many websites are mentioned as examples of resources for publicists. The URLs for these websites can be found in the appendix.

Overview

This report begins with a brief examination of the concept and history of persuasion, to provide a context for readers to understand what the Internet can contribute to a publicity campaign. The description of persuasive techniques used in advertising throughout history provides insight into the important differences between methods of persuasion used offline and methods of persuasion used in cyberspace.

The report then describes different types of online strategies used by publishing houses in 2006 to examine how publishers benefit from using the Internet as an additional vehicle to offline strategies for broadcasting a marketing message. This section of the report describes why it is important to integrate online campaigns with traditional ones and discusses when online campaigns succeed and why. The report

also touches on the power of online publicity to create and promote an online brand that can strengthen a publisher's presence and, ultimately, increase book sales.

The report concludes with a case study illustrating the principles discussed in the preceding sections of the report. This section outlines how Chronicle Books used the Internet to promote *You Can Do It! The Merit Badge Handbook for Grown-Up Girls* and discusses the problems the company faced in conducting the online campaign.

*Simply by paying attention to how new technology influence
the way society communicates, advertisers can become
an effective force of persuasion.*

The Role of Persuasion

Persuasion in Publicity and Marketing

Publicity and marketing play a crucial role in any capitalistic society because they can be used by publicists to influence public opinion in an effort to help increase profits for a company. In a publishing house, publicity and marketing function as key components in campaigns to increase book sales by developing public awareness and generating customer loyalty.

While any publicity and marketing team performs the basic task of making consumers aware of existing products and services, the most successful teams actually influence public behaviour by persuading people to purchase a particular product. For example, the *Harry Potter* books generated massive buzz that helped publicists to promote the book further. Book reviews flooded the public. Advertisements appeared in magazines and newspapers around the world. Author interviews and readings generated public excitement. Reading became cool for boys who did not enjoy reading before. The publicity generated around the series persuaded some readers to prefer one title and one genre over others — thereby generating a strong brand appeal for *Harry Potter*.

For publishing houses, the use of persuasion represents an attempt to influence consumers to purchase one book rather than another, to persuade them to purchase more books, and even to persuade them to accept, consciously or sub-consciously, the superiority of one brand over another. Today, many companies recognize the importance of brand development. For publishing houses, specific titles, entire lines, and even the company itself can be branded in the public's consciousness. For example, Penguin Group developed a unique brand by repackaging a few of their books into a new line titled Penguin Classics. The covers, color schemes, even the trim made the line attractive to consumers looking for high-quality reading material. By fulfilling the needs of a niche market, Penguin was able to persuade its consumers to purchase their novels. In comparison, Dover Thrift Editions, which markets itself as publishers of inexpensive classic books, publishes editions that are slim with no cover graphics, making them immensely popular with college students on a budget. Through a conscious effort from design to sales to establish a unique brand, both Penguin and Dover Thrift cater to different markets and are able to persuade their consumers to purchase their products.

The Nature of Persuasion

Publicity and marketing continuously deal with the art of persuasion.

According to Simons, persuasion is defined as “human communication designed to influence the autonomous judgments and actions of others” (7). Persuasion involves a method of communication, the intent to influence, and independent actions.

In their article “Mass Communication,” Lorimer and Gasher put forward a broader definition of persuasion that includes “the social context within which message formulation takes place” (66) in the definition. That is, the ability of persuasion to alter the message depends upon the social context. For Lorimer and Gasher, Using persuasion successfully requires paying attention to internal and external frameworks that surround persuasion, such as social dynamics, culture, and ideology (66). For example, persuading one culture to accept a message requires different methods and modes of communication than those required for another culture; in other words, what works for one culture may not work for another. Because of the impact of these frameworks, effective persuasion requires that those doing the persuading take into account not only who is sending

the message and who is receiving it, but also how to adjust the message so there will not be any misinterpretation (Lorimer and Gasher 66).

Lorimer and Gasher's framework is seen in the development of advertising, a form of persuasion used throughout history. Changes in advertising correspond to changes in society caused by economics, technology, and world events. These changes affect consumer consumption habits, and advertisers respond by adjusting their strategies of persuasion to adapt to the changes. In *Persuasion in Society*, Simons summarizes Leiss' five stages of advertising and consumer consumption development as follows (278-281).

Idolatry Stage (1890 - 1925)

As factories replaced cottage industries from 1890 - 1925, thousands of the same products flooded the marketplace at once as competition. Consumers now had choices in purchasing products so in order to compete for sales, cottage industries hired advertisers. Advertisers during this stage focused on publicizing product attributes without concerning themselves with the psychology of customers. Advertisements listed practical reasons why a product was useful as oppose to why consumers would want the product (Simons 278).

Iconology Stage (1925 - 1945)

During the twenty years of the Iconology stage, advertisements shifted from focusing on product attributes to focusing on consumers. Since the average consumer had more discretionary income to spend on frivolous items, they began to purchase items they wanted not only those they needed. As a result, advertisers began to equate symbolic qualities with the actual product to entice consumers to want their product. Simons notes that “advertisers shifted to the non-rational, symbolic ground of consumption and adopted connotative discourse rooted in association, suggestion, metaphor, analogy, and inference” (278). Psychologists analyzed the mind of target audiences to develop techniques they could use to manipulate the public’s emotions (Simons 278).

Narcissism Stage (1945 - 1965)

Largely due to World War II, consumers had limited resources during this stage with which to survive in a horrific environment. As a result, material wealth became the key to enduring the war because it meant having the comfort of luxury goods and the power to escape bad situations. After the war, consumers became obsessed with

accumulating goods because material wealth satisfied their sense of well-being. Advertisers delved deeper into the psychology of consumers, using projective tests and hypnosis during interviews. Simons noted that advertisers attempted “to persuade consumers by reaching into their psyches and promising to fulfill some deep-seated desire or to alleviate a long-held fear” (280). For example, to influence consumer emotion advertisers chose a piece of music to play in the background of a television advertisement (Simons 280).

Totemism Stage (1965 - 1985)

The Totemism stage, which spanned 1965 - 1985, involved marketing products so they represented a certain lifestyle so that “product images became totems, or badges of group membership” (Simons 281). In the Totemism stage, instead of focusing on individuality as they did in the Narcissism stage, marketers relied on the socio-cultural identity associated with a particular community. Psychographics developed during this time, as psychology and demographics merged to help advertisers become even more effective (Simons 281).

Pantheism Stage (1985 - Today)

In 1985, advertisers developed additional market research techniques such as syncographics and sociographics. New technology, such as the Internet, allowed advertisers to take advantage of the number of people they could reach (Simons 281).

A Closer Look at Online Persuasion

Leiss' five stages of advertisement and consumer consumption development illustrate the relationship between advertisements and society (278-281). Throughout history, advertisers were most effective when they adapted their advertisements to the mindset of the consumer.

The five stages show that advertising strategies shifted as technology developed to better communicate with consumers. In the Pantheism stage, the single most influential technological development has been the Internet. "It took thirty years for radio to find its way into 40 million American homes, thirteen years for television, but only four years for the Web" (Holtz 5).

Just as they had done with radio and television, advertisers utilized the Internet for their own purposes; however, the use of the Internet for publicity and marketing was simplistic early on in the Pantheism stage. Holtz noted that early online advertisements were simple websites containing a brief description of the company (8). Companies rarely edited and updated the information placed online (Holtz 8). Eventually, businesses began to handle the Internet in the same way that they dealt with radio or television for publicity purposes. Like radio or television, companies approved copy and content material before uploading it onto the Internet, and staff edited online material to ensure it reflected the same message as other company documents. Nowadays, many organizations make the Internet a significant aspect of their marketing campaign by being more creative in broadcasting marketing messages (Holtz 5-12).

Before long, companies discovered that persuasion in cyberspace is tricky and they had to take into account certain challenges before any persuasion could take place. The first challenge involves gaining consumers' trust when many Internet users are wary of opening e-mails from unfamiliar senders or launching Internet ads because of virus and

spam threats. If the consumer does not trust or understand the Internet, no amount of web-based persuasion that is sent out will induce the customer to purchase products.

The second challenge involves attracting the attention of an online consumer. Many users are adept at ignoring online media messages because of the constant presence of pop-up ads and spyware. They also face the threat of companies collecting private information. Users can limit the amount of spam through filters and spam blockers but many unsolicited advertisements still pass through because programmers continuously develop ways to bypass these filters.

The third challenge is one also faced by offline publicists: competing publicity campaigns. Because of desktop publishing technology, anyone can now produce a pamphlet, book, and magazine. Printing technologies are much more affordable, more efficient, and easier to use. Likewise, an increasing number of people are accumulating more Internet knowledge and experience, and web applications are becoming more user friendly, resulting in anyone being able to create an online advertisement or a website. As a result, consumers who go online

automatically filter out extraneous noises, such as advertisements, making it difficult for a publicist to do his or her job.

If a publishing house intends to enter the world of online publicity, it should become familiar with the challenges of using the Internet and with the options that can increase the success rate of online persuasion. Some solutions focus on communicating directly with the user, such as through a personalized opt-in newsletter. For example, Chronicle Books regularly sends newsletters, or Book Blasts, on upcoming books and book events, directly into people's inboxes. Because people only receive Book Blasts after signing up for them, they are likely to open and read them. Other solutions focus on counteracting the impact of information overload, by using new and creative approaches to catch the public's attention. For example, Vauhini Vara reports in *Wall Street Journal Online* that Alfred A. Knopf recently designed a fictional website belonging to the protagonist of a fiction title and also created a profile of the protagonist's son on a local forum.

The approaches used by companies such as Alfred A. Knopf illustrate how publishers can minimize the challenges of online publicity by adapting their publicity strategies so they work in the current environment. Simply by paying attention to how new technology influence the way society communicates, advertisers can become an effective force of persuasion.

Books and cyberspace seem incompatible at first glance.

Book Publicity and Marketing in Today's Online World

Book Publicity and Marketing

In order for publishers to use the Internet as a marketing and publicity medium successfully, they need to incorporate the Internet into the rest of their marketing plan as part of a cohesive whole. The Internet is a communication medium that fits into the publishing process the same way television, radio, or print does. Having a thorough marketing plan in place at the beginning of the publishing process helps develop a strong title that sells well. In *Publishing for Profit*, Thomas Woll emphasizes the need for a marketing plan by stating that “sales and marketing issues are paramount and must be addressed as early in the publishing cycle as possible” (194). If it is decided early in the publicity process that the Internet will play a key role in a book’s publicity and marketing campaign, a plan can be set aside so limited resources can be allocated properly. The Internet is a cost-effective and efficient way to publicize and market a book, and many publishing houses are turning to the Internet as a way to minimize expenses and increase profit margins. However, it requires as much time and energy as offline publicity campaigns to implement successfully. A marketing plan ensures that everyone in the company understands what the book is about, what it looks like, and who the audiences are.

Developing a strong marketing plan begins with having a clearly defined editorial niche that defines the target audiences so every department understands who the audiences are. If there is disagreement between departments, the book will not find its proper market. The designer may produce a cover that does not appeal to the target market editorial envisioned, or the marketing team may promote the book to the wrong audience.

Once an editorial niche is defined, it is necessary to select manuscripts that fit within the niche and have clearly defined audiences that are reachable and are book buyers. In order to find books to add to a publishing list, publishers must know what subjects are popular by identifying trends in the marketplace. Having an editorial niche helps to develop saleable products and a strong brand to establish credibility with consumers. An editorial niche also helps the marketing and publicity department accumulate media contacts and resources that will help in the promotion process.

Once the company has a saleable book with a clearly defined market, the publicity and marketing team establishes a marketing budget that dictate what publicity strategies will be used. Different amount of

resources are available for each title because publishers invest more money and time into titles that are more profitable. Successful publicity and marketing teams are required to be creative in finding ways to work around limited resources. By using reviews, author interviews, articles, and other publicity strategies, publishers reach as many members of the target market as they can without going over the marketing budget. Various strategies are chosen because they best target the right audience quickly and cheaply. For the book publicity and marketing department, the Internet is a viable option for promoting books efficiently and at a lower cost, a strategy that also frees limited resources for other books that could use more attention.

To successfully use the Internet as a publicity medium, publishers need to understand the nature of the Internet as a new communication platform. Like radio, television, and print, the Internet comes with its own advantages and disadvantages. By being knowledgeable about what the Internet is and how it works, publishers can tailor their publicity strategies to adapt to the new technology.

A New Communication Platform for Book Publicity and Marketing

Information and the Internet

The Internet is rapidly becoming the main communication platform in the 21st century, and publishers can take advantage of this platform to reach consumers who use the Internet. As a communication platform, the Internet enables the transmission of information when, for example, two people communicate via e-mail or when a person visits a website to find information. More so than radio, television, or print, the Internet enables two parties to communicate almost instantaneously regardless of the distance the information must travel. As technology continues to develop, the rate of exchange of public information increases and as a result, today's society constantly deals with an escalating amount of information. Holtz believes that consumers can manage and sort through information so quickly that the effect on businesses can change dramatically overnight (13-14).

Boycotts can be undertaken overnight. Products and services can be disparaged in open forums populated by people who share common interests. Concerned audiences may assume that lies and misrepresentations are accurate, and those lies can spread like the Ebola

virus. Crises can be created online, and crises generated elsewhere can be exacerbated. (Holtz 13-14)

Because of the increasing rate of exchange of information, people are more adept at processing information today than previous generations. Businesses convince consumers to purchase products through advertisements rather than by directly placing products into the consumer's hands. Press releases provide information on why a certain product is profitable, and consumers read reviews to determine whether they will purchase the product. Even the Internet is known as the "information superhighway" because nothing tangible flows from computer to computer.

The increasing rate of information exchange is relevant for publicists because today's consumers are better able to micromanage the large amount of information that exists in daily life. As a result, these consumers are able to filter out most information online. By being creative and making their promotional approach relevant to the interest of target consumers, publicists can attract consumer attention.

Publicity, Marketing, and the Internet

In addition to the Internet being a fast-paced and information loaded medium, the Internet is also becoming a decentralized communication platform. Unlike television, radio, and print, the Internet works more successfully when more people are involved with publishing and discussing their ideas. The Internet encourages dynamic communication that regulates itself as different users come online.

Tim O'Reilly, founder and CEO of O'Reilly Media, draws attention to the recent decentralization of the Internet after the dot-com bust. The decentralized Internet allowed companies to take advantage of the presence of millions of online users throughout the world by allowing many users to contribute to the development of an online project. For example, he cites BitTorrent, Wikipedia, and Flickr as examples of online websites that illustrate the presence of Web 2.0. BitTorrent is an application that enables a network of users to distribute files efficiently to one another by breaking up files into fragments that can be accessed simultaneously to and from anyone on the network. As a result, BitTorrent becomes more effective as more people use the application. Other sites such as Wikipedia and Flickr rely on users to continuously

provide and monitor content. Wikipedia is an online encyclopedia that exists as a wiki — a website that allows anyone to add, delete, and edit content on any page. Flickr provides an online space for users to upload digital pictures. To sort through the millions of available photos, users provide search words to tag their own photos.

The decentralization of the Internet is relevant for advertisers because it allows them to involve consumers in helping spread a marketing message, a process called viral marketing. Viral marketing takes advantage of online word-of-mouth marketing in which one person passes the marketing message on to another person, and then both people pass on the same message to two other people, and so forth. Viral marketing creates the potential to increasingly broadcast a marketing message online exponentially.

Blogs are one way publishers can take advantage of viral marketing. On his website, O'Reilly examines the importance of blogs in influencing the way society communicates. Blogs are online journals, which O'Reilly says have become popular because of the invention of Rich Site Summary or Real-time Simple Syndication (RSS). RSS allows users to establish a direct connection to subscribe to regularly updated

content such as blogs. With the aid of RSS feeds, blogs are quickly affecting the way society communicates by establishing links throughout the Internet that promote constant communication between everyone. O'Reilly states that "[if] an essential part of Web 2.0 is a harnessing collective intelligence, turning the web into a kind of global brain, the blogosphere is the equivalent of constant mental chatter in the forebrain, the voice we hear in all of our heads" (O'Reilly Network). Publishing houses' marketing and publicity teams can take advantage of this "mental chatter" by broadcasting their marketing messages directly into the conversations occurring on cyberspace.

First, because search engines use link structure to help predict useful pages, bloggers, as the most prolific and timely linkers, have a disproportionate role in shaping search engine results. Second, because the blogging community is so highly self-referential, bloggers paying attention to other bloggers magnifies their visibility and power. (O'Reilly Network)

By understanding how the Internet has changed society's communication methods, publishing houses can better understand how book publicity works in today's online world. By using the Internet, publishing houses can reach online communities and tap into networks

to better able to communicate and persuade consumers to purchase products.

The Benefits of Online Campaigns for Publishers

Books and cyberspace seem incompatible at first glance because print and the Internet use technologies that depend on different methods of communication. Books form linear narratives for people to read from cover to cover. The Internet provides short clips of information and allows users to move from website to website, which encourages the development of multitasking skills and shorter attention spans. Books and cyberspace are also competitors vying for consumer attention. However, book publishers can merge the two mediums through their publicity and marketing department to give their companies a competitive advantage.

One benefit of using the Internet is the ability to tap into the increasing number of people using the Internet daily. Hallerman cites statistics from *eMarketer* in his article “Why Online Advertising Matters” that shows 200 million North Americans either were online at work or at home in the year 2005 and that numbers are expected to grow (E34). In 2005, American companies spent close to \$11 billion to catch the

attention of these consumers (Hallerman E34). Since the advent of the Internet, better technology offers companies faster and cheaper access to more people than traditional media. The ability to reach millions of consumers is relevant to book publishers because book purchasers tend to make impulsive decisions to purchase books they have previously heard of outside the store. *Vibrant but Threatened* states that a 1996 in-store survey reported that 63 percent of Canadians made spontaneous purchasing decisions in the store, but only 39 percent purchased books they never heard of. The majority of shoppers heard of their purchased book outside the store. By making an effort to reach the millions of consumers online to make them aware of a book, publishing houses automatically increase the likelihood of sales in the future.

Another benefit of using the Internet is the ability to promote and sell backlist titles because of Chris Anderson's long-tail effect. For publishers, the long-tail effect works on the premise that there are more titles with mediocre sales than titles that become bestsellers. More importantly, the number of mediocre books sold exceeds the number of bestsellers sold and generates more revenue. Anderson

believes that this phenomenon could only occur because the Internet enables consumers to have access to products, such as books, that physical stores do not usually carry. On his website, he cites Amazon and Abebooks, online book retailers, as prime examples. The key, states Anderson, is to develop strategies, such as Amazon's recommendation section, to direct consumers to the lesser-known titles. The significance of the long-tail effect is relevant to book publishers because on a publishing list the number of backlist titles generally exceeds the number of bestsellers much like the long-tail effect of Amazon. Before the advent of the Internet, many publishers choose not to promote their backlist titles because consumers could only purchase books from bookstores. Since bookstores prefer to carry newly published titles, publishers spent the bulk of their time and money to promote their frontlist. Now the Internet provides people with access to backlist titles through online retailers, and the sales help generate revenue for publishers.

Another benefit of using the Internet for publicity and marketing campaigns is that the Internet can provide a low-cost alternative to other types of publicity strategies because there are no postage fees, no

printing costs, and no long-distance charges to use it. Many publishing houses are concerned with maximizing promotion for a book within the constraints of a budget. According to Rowland Lorimer in *Vibrant but Threatened*, most publishing houses are only able to invest a small amount of money and staff time to each title (120-121). Woll states that “[there] are thousands of ways to creatively market your books. A few, however, demand your primary attention because they are far less expensive, and yield greater immediate visibility and sales, than other” (194). The Internet is one solution to address limited budgets.

The Internet can also help publishers save money by doing niche marketing, which is a method for capturing “the attention of these diluted, distracted and diverse consumers in today’s hypercompetitive marketplace” (Nolan 24). By focusing on a niche market, publishing houses can work more efficiently and effectively than by trying to market a book to everyone. The Internet can target niche communities more efficiently than other forms of media. Regular campaigns can focus on geographic or cultural communities, but online campaigns can target even smaller discourse communities that are based, for example, on hobbies or interests. These like-minded individuals connect with

each other using online discussion resources and publicists can tap into these communities by knowing where to look for them. This particular advantage of using the Internet for niche marketing is especially relevant to book publishers because this book market is segmented into smaller groups of consumers that purchase niche genres from murder mystery to history biographies. The Internet allows publishers to reach these small groups regardless of their location, interests, or demographic.

The Internet can also help to reduce other problems faced by a publishing house such as increasing rate of returns from bookstores. Woll notes that book returns for hardcover and paperback trade books can reach up to 25-30 percent (279). Online campaigns provide additional publicity and marketing at minimal costs, which increases the book's exposure in the marketplace. More exposure generates more sales.

Kevin Smokler of Smokler Consulting illustrates how using the Internet can benefit a publicity team in a publishing house. Smokler uses blogs as a publicity vehicle to organize virtual book tours for authors and publishing houses. Smokler directs authors to blog

communities that have active participants who are interested in a subject related to the published book and who may write reviews or purchase copies of the book. Using blogs also lets Smokler reach people who, otherwise, may not have been potential consumers. Consumers who are disabled or who live in isolated places can interact with an author on a blog tour and purchase his or her book online. More importantly, the blog tour costs little to nothing and can reach very small niche markets more effectively than other forms of media. Focusing on target markets can also save money because funds are not wasted on reaching members of the public who would be less interested in purchasing a particular book.

Online Campaigns Used by Today's Publishers

In addition to understanding how the Internet works as a communication vehicle, and how the Internet can benefit a publishing house, publishers need to use the right publicity methods to reach the right audience. Just as magazines can reach a different group of people than radio, blogs can reach different people than an electronic newsletter. In 2006, there are many different ways to publicize and market via cyberspace. Some methods are better suited to certain

companies, and some are better suited to certain products, depending on company objectives and the publicity campaign. This section provides an overview of publicity tactics publishing houses are currently using online.

Many of these methods were introduced into the publishing industry because authors and publicists monitored online user trends and kept an eye on technological developments. Reading technology reports, watching the news, and subscribing to publications allow companies to take advantage of new developments. Any online communication vehicle can be used to increase public awareness of a product as long as the publicity and marketing team understands how to use it effectively.

Websites

Websites are one of the first ways in which a company generally establishes an online presence. Today, every competitive company has its own website that, at the very least, contains information about the company, a list of its products or services, and contact information.

However, the development of a website that accomplishes the goals of the publicity campaign for a book needs additional content and developing it is complicated. The site not only has to fit with the

product, the company, and the target audience, it also has to inform audiences about the product and give them reasons to visit the site.

Mary Westheimer, CEO of *BookZone*, believes that the information on the site is crucial to establishing an online audience, saying “Content is King” (103). She writes, “... a Forrester Research survey of 8,600 U.S. households revealed that 75 percent of users said they returned to a site because of good content” (103). However, developing a successful website is not just about attracting the public to the site. Often the complicated part is to turn visitors into an established base of users, who frequently return to the site. Mary Westheimer believes relevant and up-to-date content bring visitors back so often that eventually they automatically frequent a website as part of their daily activity (103). By focusing on the target audience and giving them a reason for frequenting a website, a company begins to establish itself as more than a product-oriented company. They establish credibility in the minds of the public (Westheimer 103).

To develop this type of content, a publicist must provide material that addresses target audiences’ needs. An examination of two hypothetical publishing houses that each cater to different audiences illustrates how

to successfully target an audience with a website. Publishing House A, a publisher of leading literary titles, determined that their main website audiences were potential readers as well as already established consumers. Publisher A also determined that the majority of its audience are educated individuals who purchase A's books because of their literary value. As a result, on its website it provides content that adds value for readers, such as information on book clubs for readers who would like to get together to discuss books and for those looking for titles to introduce to their book group. The site has a top-five search that lets people know which books are currently popular. The site regularly offers discounts for their books to provide their audience with another incentive for frequenting their website and as a way of thanking consumers for looking up their website. This content also lets visitors to their website immediately understand that A is a literary brand with a large stable of readers and authors.

Publishing House B, an educational publisher, went another direction, though its web implementation remains similar. B determined it had to reach five target audiences: kids, families, teachers, administrators, and librarians. It set up a colourful site and gave each audience its own

section. Instead of just listing books, B provides games and puzzles for kids, parental advice for family, lessons and tools for teachers, important news for administrators, and research and activities for librarians. This information is updated frequently, giving consumers another reason to visit regularly. By designing its website this way, B established a brand that clearly supports education. It is developing an online community of loyal consumers who frequent its website often to find important information that is applicable to them. Every time consumers visit B's website, they know they will have new experiences and find new information that benefits them.

To pique the attention of the public, some publishers are becoming more creative with the use of their websites. M. J. Rose believes that creativity is the key to generating interest and publicity because there are roughly 80 million existing websites competing for attention (120). For example, Alfred A. Knopf designed a fictional website for the protagonist in a book. Complete with gossip and photos, a fictional "official" website as well as a fictional fan website for the protagonist was created. Vauhini reports in "Using Fiction to Sell Fiction" that this is a new trend for the publishing industry.

E-mails

E-mailing, the most common reason that people go online, has completely revolutionized the way people communicate. It is a communication method that allows publicists to have messages delivered straight to a consumer's inbox.

As with regular mail, a company can compile a list of addresses to develop an e-mail mailing list. Unlike regular mail, e-mail is more efficient because e-mails are sent and received almost simultaneously. It is less costly simply because no postage is required. As well, compiling a list of e-mails can be quicker than compiling a list of mailing addresses. The author Greg Mitchell took advantage of the possibilities of the many e-mail addresses available throughout the web to publicize his books (194-197). Any search engine can be used to pull up thousands of websites on particular topics, which contain at least one e-mail address. However, Mitchell warns that because of the resistance to receiving spam, many service providers such as AOL prohibit users from tapping into their members' profile for commercial purposes. One alternative is to use soft-sell methods such as firing off a friendly e-mail to the recipient mentioning shared interests. As well, reference

to a published book can be placed in the e-mail signature (Mitchell 194-197).

By using a soft approach, Mitchell was able to form partnerships with like-minded individuals who forwarded his contacts to their members, wrote reviews on his book, and posted excerpts of his book on their websites. Only a handful of 2,000 people to whom he sent e-mails complained about being contacted (Mitchell 194-197).

E-mail lists can also be purchased much like offline direct mail lists. However, M.J. Rose disputes the usefulness of purchasing e-mail lists when e-mail addresses are available online for free (121).

Including book information in an e-mail signature lets every individual e-mail become part of a publicity campaign. Mary Westheimer, CEO of *BookZone*, found that a signature campaign “caused sales to increase by as much as 75 percent” (101). Based on her experience, Westheimer advises that signatures should be small and not exceed six lines. The most successful signatures include a benefit for readers and a reason to act right away. Westheimer also advises the use of full URLs that

include “http://” so that the address becomes a live link for most e-mail programs (101).

E-mail communities are also becoming popular. Discussions are generated through e-mail, and a user can choose to have e-mail messages delivered directly into his or her inbox or visit a separate site to access accumulated messages. Topics range from “Training Cats with Clickers” to “Discussing Mystery Books by Female Authors.” Many of these groups are adverse to spam and do not take kindly to being sent unsolicited e-mails. Many groups also require approval by the moderator before a member is allowed to post e-mails to the rest of the group. Any publicist or author who wants to take advantage of these groups need to sign up, monitor discussions, and post messages and replies to establish credibility with the rest of the group. A simple signature or an occasional blurb about a book integrated into a discussion do the best.

In addition, many companies establish a group of loyal consumers by developing an opt-in mailing list. Finding people for an opt-in mailing list can be done by placing a simple check box on any form such as an account application for a website or a raffle ticket that asks for contact

information. A ticked box gives the company permission to sign up a person. Consumers are also given the opportunity to unsubscribe to the mailing list in every e-mail. By doing this, consumers know that the company respects their privacy enough to ask for their permission before sending information out. Because these are not unsolicited e-mails, the recipient are less likely to delete the e-mail. Because readers sometimes forward e-mail with information that is relevant to friends and family, the e-mails should contain simple instructions on how to join the mailing list.

A good way to encourage consumers to sign up for mailing lists is to offer incentives such as special promotions or prizes solely for subscribers. Discounts, free books, and information that cannot be obtained elsewhere encourage people to subscribe, read, and even forward e-mails to friends and family. These incentives make people feel like they are part of an exclusive club with inside information that saves them money. As long as they perceive value in being a part of a mailing list, people are more inclined to remain constant subscribers.

Newsletters sent to subscription mailing lists can take the form of a simple text e-mail or be more graphically intense. Regardless of design,

the company strengthens its brand if the e-mail contains the company name, logo, and other company identifiers. These help the consumer to immediately recognize the source of the e-mail. They also provide repeated exposure to the company brand, which serves to strengthen customer loyalty, as long as customers' experience is positive.

Opt-in e-newsletters can also be sent via the Internet. E-newsletters differ from opt-in e-mails in that they contain more information and more closely resemble an alternative weekly newspaper rather than a letter. Also known as e-zines, e-newsletters let companies reach a specific audience. Mary Westheimer, CEO of *BookZone*, notes that a "Forrester study found that e-mail click-through rates — which measure how many people click on a website address included in the e-mail — range from 14-22 percent, compared to a click-through rate of just 1 percent for graphic banner ads" (102). Targeting readers who are interested enough in a subject to sign-up and read through e-zines that address their interests result in the high click-through rate.

In *Public Relations on the Net*, Holtz says that e-newsletters are the most successful when content is relevant, timely, and new because that maintains readers' interest (58-59). Holtz also suggests providing a

teaser with a link to the company webpage that contains the full article. Size also affects success: newsletters that are short and have a column-width of no more than 65 characters keep the audience interested enough to read the entire newsletter.

Finding an audience to subscribe to a newsletter list can be simple. A few years ago, for example, Elizabeth Thornton wrote a romance novel that did not have an ending. Instead, readers found a page stating that the author had wished to rewrite the ending but could not submit it in time for the release date. She asked her readers to send her an e-mail so she could send the last chapter to them directly. Subsequently, all readers who sent her an e-mail were also added to her monthly online newsletter list. Elizabeth Thornton also recently started her own e-mail chat group and publicized this new chat group to everyone on her newsletter list. Whether or not Elizabeth Thornton deliberately took out the last chapter as a publicity tactic, she found a very creative way to publicize her name and her series of romance novels.

Buzz Companies

Buzz agent companies, such as BzzAgent Inc., can be hired to generate public awareness for their clients. Publishing houses can hire a

company to generate buzz on a particular event, author, or title. The company will contact their database of buzz agents, who generally work for the pleasure of receiving an advance copy of a book. These agents will read the book and tell others what they thought, either by word-of-mouth, phone, or discussions on their own e-mail lists.

Buzz e-mail lists, such as the Little Big Mouth List, can also be used to generate publicity for a title. The Little Big Mouth List comprises members from the Young to Publishing Group. Galleys and newly publishing books are sent to members based on their genre preferences, and these members pass on word-of-mouth recommendations to others

Good reviews, public press, and word-of-mouth all contribute to generating buzz on a particular book. Deahl reports in her online article “Getting a Buzz On” that generating buzz is the reason why some books are taking off in unexpected ways. Deahl cites *Freakonomics* as an example of how focusing attention on generating buzz through buzz companies or buzz e-mail lists can turn a title into an overnight bestseller. Publicists sent *Freakonomics* to print media and more than one hundred bloggers on related topics; both print and online

reviewers gave it positive reviews. The book also used BzzAgent Inc. and the Little Big Mouth List to continue spreading word-of-mouth publicity. As a result, *Freakonomics* sold 34,000 copies in less than a month (Deahl).

Advertisements

Online advertisements, such as banners and pop-up ads, use text or graphics on a website to promote a product, service, or another site.

Banners and pop-up ads remain open while a user goes through a webpage, which is said to increase exposure to the advertisement. A

few years ago, many people disputed the usefulness of these ads

because there were so many of them that people tended to ignore

them. Many people also began using programs that automatically

blocked these ads. Companies also doubted the ability of the Internet

to be able to market the brand of a product with only simple graphics

and text.

Recently, however, online advertisements are taking off in unexpected

ways because of improvements in technology. One third of U.S.

households now have high-speed Internet connection (Vogelstein 42-

49). Not only has this increased the time spent online by users, but it

also gives companies the freedom to move away from banner ads and to produce online advertisements that are similar to television commercials. Volgelstein states that in a Forrester survey, 85 percent of advertisers and ad agencies planned on increasing their online advertising budgets and the trend will only continue with online advertising dollars estimated to increase from \$8 billion to \$12 billion a year by 2010 (42-49). Companies are excited with what new and better technology can bring to the advertising world.

With improved technology, even simple banner ads can be successful if done right. Advertisements work better if they are open-ended and inviting. They should be intriguing so that the consumer is interested in finding out more. Banners and online advertising also work better if placement and design are done with the audience in mind. Angela Adair-Hoy experienced amazing success with her advertisement on *WritersWeekly* because she knew that the audience who would want to read her e-book was there. Since *WritersWeekly* was her personal e-zine, she had already established her credibility with her audience. A simple advertisement on her e-zine allowed her to communicate directly with thousands of target consumers within seconds.

Advertisements also work better if they are not product focused, but instead are event focused. For example, advertising a free chapter a giveaway, or an e-newsletter generates more response from the public.

Creative publicity teams have also tapped into the capacity of the Internet to encourage viral marketing. For example, a company can generate publicity by producing an ad video that has high quality and is small enough to be easily sent to others or uploaded. Brawny paper towels did this, releasing an over-the-top ad campaign featuring their Brawny man as being the perfect man — sensitive, emotional, and strong. The website comes with a design your own e-card option to encourage others to forward the Brawny man website URL. Brawny designed the advertisement to be entertaining and easily sent to others to take advantage of viral marketing. Any publishing house can adapt Brawny's publicity campaign to their own products with relative ease and minimal costs.

Blogs

Blogs are online journals and an effective tool for reaching targeted audiences and generating third-party discussions and reviews. Authors are beginning to blog, and publishers are beginning to take advantage

of this new technology to sell more books. According to Vauhini in “Using Fiction to Sell Fiction,” an online article in the *Wall Street Journal Online*, HarperCollins sent advance copies of books to bloggers who review books. Doubleday also used blogs as a publicity tool by developing a blog written by a fictional character of a novel (Vauhini).

In 2003, Kevin Smokler’s Virtual Book Tour experienced much buzz and success with M.J. Rose’s virtual book tour attracting 150,000 visitors. Smokler believed that people who loved books also bogged and that using blogs was a way to help publicize books so he set up a virtual book tour. Authors on these tours wrote articles, posted messages and replies, even hosted a blog for a day. Bloggers received free books and were welcomed to post reviews on their blogs (Smokler).

According to Smokler, the best virtual book tours take into account the content of the book and whether there is enough unique and thought-provoking content to generate discussions. Book tours also work best if they last only one to three days because people begin to lose interest if tours last longer (Smokler).

Smokler believes that a virtual book tour is ideal for authors who cannot travel on a real book tour because they live in inconvenient places or are disabled. A virtual book tour is also a good tool to generate publicity for older books or for paperback releases, which are not allotted a large publicity budget by the publishing house (Smokler).

Smokler cautions that while a virtual book tour can increase book sales, it does not substitute for traditional book publicity methods. Like any publicity in cyberspace, blogs work best when integrated with a cohesive publicity plan that involves both offline and online methods (Smokler).

Web-based Communities

The Internet is a natural medium for attracting people who like to discuss common interests; they usually form discussion groups and newsgroups so they can communicate via a web-discussion forum. Because web-based communities are interested in a particular topic, they are a good source for finding individuals, who would be interested in a similar book.

Because these communities are wary of spam and do not want to be sent an unsolicited message, it is important to find acceptable ways to contact them. Both M. J. Rose and Angela Adair-Hoy offer solutions. M. J. Rose recommends joining these communities and actively participating in the discussions. Because Rose included a signature with information about her book and her website, fellow members navigated to her site once she had established credibility (123). Angela Adair-Hoy recommends offering the list owner a free sample chapter to post on their discussion list or letting members e-mail the author for the sample chapter (123). She emphasizes the importance of always including the author or book's URL so potential consumers have a way to find more information. If a book is available electronically, it may also be worthwhile to provide the list owner with a free copy as opposed to just a free chapter. In some cases, users post reviews on their own websites, which ultimately increases the number of hits generated by a search engine (Adair-Hoy 123).

Publishing houses can also develop their own discussion group by creating forums on their websites. Adair-Hoy created her own list for self-published authors and currently has over 500 members (123).

Podcasting

Podcasting, which is a way to distribute sound or video files over the Internet, allows users to subscribe to audio or video clips via the Internet. Publishing houses, such as Raincoast Books, Penguin UK, and Simon & Schuster, are beginning to use podcasts to publicize both backlist and frontlist titles, to give readers an opportunity to connect with a favourite author, and to give consumers a way to sample a book.

Raincoast Books recently launched its podcast series by broadcasting original author readings and interviews for their novels. Raincoast had watched online trends and user behaviour, noted the popularity of iPods, and determined that users were seeking audio content from the Internet. Prior to their podcast program, few high quality literary podcasts were available. Raincoast modeled its program after those done by indie bands to take advantage of viral marketing to promote their books. “Offering podcasts allows Raincoast to participate in the grassroots promotional movements, legal file sharing, and online literary communities” (Trottier). Raincoast disseminates their podcasts through online podcast directories (Trottier).

From their research, Raincoast learned that successful literary podcasts sound like radio programs that only use the interviewee's responses. As well, the author must be an engaging speaker to hold a listener's attention and to motivate listeners to share the podcast with friends and family. Files must be small enough to be shared but have high enough quality so people are willing to share them (Trottier).

By monitoring online trends and adapting their business to new technology, Raincoast benefited from massive publicity from various media, including 900 web references to "Raincoast podcasts." Because of the publicity, Raincoast's podcast program had 1,000 downloads on the first weekend. Even now, Raincoast has as many as approximately 2000 downloads a day (Trottier).

Online Partnerships

Online partnerships involve two or more companies working together as partners. For example, two websites can exchange links or even merge together to form one website. Amazon is an example of a company that jumped on board with online partnerships by establishing affiliate programs. Affiliate companies are external parties registered with Amazon. They place Amazon banners and

advertisements on their own website, and if someone clicks through to Amazon or purchases a book through the affiliate website, the affiliate company is offered compensation. Affiliate programs rely on the concept of partnerships. By teaming up, both companies gain something as they combine already established consumers for a larger target market and increase their market share together.

Authors and publishing houses can establish partnerships with those who run websites by establishing link exchanges, offering to write free articles, and offering free books to solicit reviews (Adair-Hoy and Rose 107). M. J. Rose, for example, has offered free copies of her book to websites, e-zines, and internet newsletters. Many responded by writing reviews of her book. Not only could she use the reviews to help publicize her book further, but any mention of her book on websites also improved her standing on various search engines (Adair-Hoy and Rose 107).

Characteristics of a Successful Online Campaign

Publishing companies that decide to implement online campaigns find a major factor in a campaign's success is a cohesive overall marketing and publicity campaign. Cohesion depends on companies taking into

account their product, their company mandate, the message they want to convey, the target audience they wish to reach, and the best methods to reach the audience.

In *Public Relations on the Net*, Holtz states that an effective online campaign must be strategic, measurable, and targeted towards a specific market (11). The following sections discuss the steps a publicist takes to implement an online campaign successfully:

Develop a Strategy

To implement strategic marketing campaigns, a company needs to have goals and objectives in place for the organization along with supporting policies, resources, and plans to provide direction. Its online publicity and marketing campaigns must fit with the company's strategic goals. As well, the company needs to design an online campaign so it complements offline publicity and marketing campaigns. If there is no cohesion between offline and online campaigns, conflicting marketing messages will be broadcasted into the marketplace as a result. Different marketing messages only lead to consumer confusion and poor product positioning, and ultimately, to a loss of public confidence in a company and its products. Having online and offline strategies working

together can only benefit the company because it creates a strong marketplace presence. For example, Chronicle Books used online publicity strategies for *You Can Do It: The Merit Badge Handbook for Grown-Up Girls* for a purpose that differed from that of the general campaign but designed both using similar images and colour schemes to allow the *You Can Do It* brand to establish itself in the consumer's mind.

Early on, the target market for *You Can Do It* was determined to be busy, educated women who had a sense of humour and were familiar with the concept of Girl Guides merit badges. These women could be reached through television, radio, print, as well as online channels. Any successful publicity efforts would have to address all four channels. Not only was the book pitched to television and print channels, it was also pitched to web review sites such as Daily Candy, a website and newsletter featuring daily products and deals, to reach the book's target market.

While a publicity department needs to have a cohesive publicity campaign, it also needs to ensure that online campaigns remain independent from offline campaigns to avoid what Holtz calls the

shovelware principle (11). The shovelware principle involves bombarding the public with the exact same content through various publicity channels. Both online and offline campaigns try to reach consumers to influence purchasing decisions but success is reduced when online campaigns are seen as merely a supplement to offline campaigns. Holtz believes that a website should be seen as a completely different medium with its own strategies, plans, and goals (11). It should be seen as a separate vehicle for providing customers with additional value. For example, for *You Can Do It* Chronicle Books included an online message board on the website to allow readers to connect with one another beyond the covers of the book. Readers find that the website provides them with additional value (Holtz 11).

Measure Outcomes

Holtz emphasizes the importance of knowing whether goals are being reached by establishing measures that will let the publicity department continuously monitor how successful its campaign is (11). Once the campaign is over, the publicity department can analyze the results by comparing final outcomes to the initial goals and can make adjustments for future campaigns. Measures could include a determination of how

much web traffic a site had or how many users had clicked on banner ads; behind-the-scenes data-tracking technology allows a company to gather this information. (Holtz 11). For example, Raincoast Books measured the success of its podcast program based on the number of downloads in the first weekend. Another form of web tracking involves having consumers register to voluntarily provide their own information. This allows companies to know the number of members they have and to collect demographic data on them. Another form of web tracking involves allocating resources to monitor the Internet for any mention of a product or a company. Raincoast Books also measured its success by the number of web references to their podcast program.

Yahoo is an extremely successful example of a company using measures to monitor users (Vogelstein 42-49). Yahoo monitors billions of click-through data everyday to identify information ranging from user patterns based on demographic information to the time of day that advertisements are most effective. By having such sophisticated methods to measure user trends, Yahoo is even able to predict what

users will purchase tomorrow based on what sites they are visiting today (Vogelstein 42-49).

Target a Market

An online campaign, like every successful publicity and marketing campaign, must target a specific demographic. Determining the target market requires defining the audience for the book. Companies can simplify the concept of a target market by using a target persona to determine the usability of a website, the personality of customers, and how best to reach them. A target persona is the ideal customer within the target market. By narrowing the market to one person, a company can identify specific traits belonging to the individual that can help a campaign directly reach him or her.

In discussing ways to tap a specific target market, Hóltz refers to pull and push mechanisms (11). Pull strategies involve knowing who the audiences are and what they need. If a website provides the audiences with what they need, the audience will find it through indirect means such as search engines. Thus, they are pulled towards the website without knowing anything about the company (Holtz 11). Scholastic has a good example of a pull strategy on its website. The company not

only offers information on its books but also provides educational material for children, parents, and teachers. These three target markets are pulled towards their website when they look up information related to student education.

Push strategies involve including URLs on all written material, from signatures to articles to encourage consumers to visit a website. This pushes the consumers towards the website. Cathy Stucker, “the Idea Lady,” believes it is extremely important to establish credibility with the public by being everywhere online (90-92). By identifying who the audience is, what they do, why they do it, and where they go, a publicity team can establish such an overwhelming presence that members of the public are pushed towards finding more about the particular book or author.

Holtz recommends using a combination of push and pull strategies to reach a specific target market (11). By allowing consumers to find a website and encourage others to actively seek out the same site, a company increases exposure to their website.

The book was the vision of Lauren Catuszi Grandcolas, a hero of United Flight 93, who died during 9/11. Lauren, who was pregnant with their first child, made her last call to her husband Jack.

Case Study: An Online Campaign for Chronicle Books

Overview of Chronicle Books

Chronicle Books, which is located in San Francisco, was founded in 1966 and became the *San Francisco Chronicle's* book publishing department. With no more than eight employees, Chronicle Books published guide books and column collections for approximately 12 years. Then, deciding to try something new, Chronicle Books became the first publisher to produce a full-colour cookbook with beautiful images on every page. In 2000, the *San Francisco Chronicle* sold the company to its editor-in-chief. Some of their more popular books include *Griffith and Sabine* as well as *Worst-Case Scenario*. Today, the company employs more than 100 people and has expanded its business to include children's titles as well as gift items. Every year, it produces 300 books and stationary products. It utilizes the benefits of custom publishing and partners with other companies such as Pixar and DC Comics. It also functions as a distributor for other companies.

Chronicle Books is known for innovative books, and employees are encouraged to be creative and fun. In 2005, Chronicle Books launched the Innovation company employee program. White boards were set up in each department and employees were encouraged to write down any

comments and suggestions that came to mind. Every few weeks, the boards were rotated to another department so others could see what else had been suggested and comment accordingly. Meetings were scheduled with employees to discuss the level of innovation in the workplace, suggestions, and concerns. Questions such as “what contributes to an innovative environment” and “what hinders innovation” were posed.

During the summer of 2005, a company meeting was planned for all the employees with top management and the CEO to review their findings. The main purpose of the innovation program was to better design company policies and layout. Chronicle Books plans to move to a larger location by the end of 2006 and wanted to incorporate its findings into designing their building. For example, many people indicated that they were concerned that the size of their company stifled innovation. With three floors in their current building, there was a lot of bureaucracy, vertical management, and not enough communication between departments. It was revealed during the company meeting that the new building will contain all employees on

one floor with cubicle layouts planned to maximize communication flow.

Chronicle Books' publishing line reflects the importance placed on innovation. Titles are creative and original. Pop-culture books such as *Griffin and Sabine* and their gift selections such as the *Bad Girl* stationery line sell amazingly well. Chronicle Books sees itself as distinctly West Coast and wants to be different from the publishing houses on the East Coast.

Overview of *You Can Do It!*

You Can Do It! The Merit Badge Handbook for Grown-Up Girls (YCDI) was published in spring 2005 as one of Chronicle's key title. Each chapter consists of step-by-step instructions on topics as diverse as learning a new language to climbing a mountain; the chapters include suggestions and encouragements from a real-life mentor. An accompanying journal was released in fall 2005.

YCDI was the vision of Lauren Catuzzi Grandcolas, a hero of United Flight 93, who died during 9/11. Lauren, who was pregnant with their first child made her last call to her husband Jack. Lauren had always

strived to motivate others. Her favourite quote was from the 1994 movie *The Shawshank Redemption*: “Get busy living, or get busy dying.” With her book, she wanted to motivate women around the world to try new things, to accomplish their goals, and to reach for their dreams. She believed in living life to the fullest and wanted other women to be empowered with her message of “You Can Do It!” She wanted to inspire women to go from “Maybe some day...” to “I did it!” After her death, her sisters finished the book in her name.

Long before the publicity plan was developed, the editorial department had agreed the book would be one of their major titles. Not only was *YCDI* an incredibly marketable book but all of Chronicle Books’ employees believed in the book and its message. Everyone had been affected by the tragedy of 9/11 and was extremely moved by Lauren’s book and her message. The marketing director also had a personal friendship with Lauren.

After 9/11, major media had celebrated Lauren, who was featured in Jere Longman’s *New York Times* bestseller *Among the Heroes*, on *Dateline* and *CNN*, and in *Newsweek* and *Good Housekeeping*, and many other programs and publications. Her family and friends also had

connections to a variety of media outlets. For example, Lauren's sister, Vaughn, is *USA Today's* marketing director as well as *YCDI's* spokesperson. In addition, Lauren's husband is connected to the Girl Scouts — on which the merit badge portion of the book was based.

The experts' profiled in the book were well-known and Chronicle Books planned on attracting both local and national media attention for the experts. All together, the potential to reach over 50 million women from Lauren's family and friends made *YCDI* an extremely marketable book.

Editorial wanted the book to be warm, inspirational, inviting, and fun. The book is a 512-page paperback with an 8" x 9" trim and a fun two-color design to make the book appealing. It has seven pages with 60 four-colour illustrated stickers resembling Girl Scouts' badges that would give readers a tangible reward for their achievements. *YCDI* was priced at an inexpensive \$24.95 USD. Editorial wanted every woman to be able to pick up *YCDI* without any thought to the cost. *YCDI* was meant to provide great value by providing a priceless message at a low price point.

The target audience was women 30-60, though the book had obvious appeal to women of other ages. Target readers were women who had experienced a sense that something was missing in their lives and who wanted to make their lives more complete. Secondary target readers were former girl scouts, who would look favourably upon the merit badge handbook slant. Finally, people who had been affected by 9/11 would also be part of the target market.

The book had no competition. No other book in the marketplace was similar to *YCDI*. An analysis of competing titles revealed that many books dealt with problem solving rather than ambitions and achievements, were sassy as opposed to fun, provided vague suggestions as opposed to step-by-step help, or were inspirational without providing the practical how-to guidance of *YCDI*. If that were not enough reason to publish *YCDI*, Chronicle Books' other pop culture/inspirational titles had sold amazingly well. *Bad Girl's Guide to Getting What You Want* had generated \$312,000 gross sales, *Soul Catcher Journal* had generated \$114,000 in gross sales, and *The Journey is the Destination* had generated \$75,000 in gross sales.

YCDI had an initial print run of 250,000 copies of the book and by fall 2005 had sold more than 150,000 copies.

No publicity efforts were too big or too small. The book was pitched from Oprah to Daily Candy. Monthly *YCDI* columns with national magazines were planned. Major national TV and radio interviews and national print coverage was a given. Chronicle Books also initiated a national community outreach campaign, targeting Fortune 500 companies throughout the country. Chronicle sent free books to women in managerial positions. The publisher even introduced an internal *YCDI* program to have employees learn new skills. In addition, it planned hundreds of events across the country. Rather than being readings and signings, these events were often organized by local mentors to teach attendees a skill from one of the chapters. A *YCDI*-event package was produced to be sent to anyone interested in forming a *YCDI* club or public event. Local and specialized publicity was planned throughout the country for all the experts featured in *YCDI*.

The web-marketing campaign included a website (youcandoitbook.com), a message board for readers to connect with one another, and an e-mail newsletter. Content would be offered to

major women-oriented websites and advertisements would be placed on search engines such as Yahoo and Google. *YCDI's* publicity plan was designed so readers would be able to connect with one another.

Overview of the Online Campaign

The project on which I worked during a two-month internship was publicizing *YCDI's* website. My main objective was to attract more people to the website so as to establish a cohesive online community.

Analyzing youcandoitbook.com

Since my job was to promote the website, I first analyzed the website to see what it looked like and came up with ideas on defining the site's target audiences. Chronicle Books had designed the site to promote brand awareness by matching the colour scheme of the website to the warm coppers and reds of the cover and interior pages of *You Can Do It*. I immediately understood that the website was meant to be linked to the book. I had previously thought that the website would promote the forum more than the book but the design and the content placed emphasis on the book instead. The navigational sidebar with five different areas reinforced the idea that the book took priority over the forum. My conclusion was that Chronicle Books' intention was for the

book to attract visitors to the website rather than the other way around. The following five sections are the headings in the vertical navigational sidebar:

About

The About section is divided into four pages. The first page contains information about the book with a promotional summary, instructions on where to purchase it, and the cover image. Users are also informed that partial proceeds of the book go to the Lauren Catuzzi Grandcolas Foundation. The second page contains information and a photo with Lauren and her two sisters. The third page tells the story of how *You Can Do It* came to be, and why it was so important to Lauren. Finally, the last section, Buzz, contain quotes from readers and reviewers.

Start

The Start section jumps right into excerpted chapters from the book. The “Dare to Dream” section is the “Dare to Dream” chapter. The Sample Badge page offers the cooking chapter and the volunteering chapter. Towards the end of the campaign, I organized a sweepstakes and placed the sweepstakes information in this category. I originally wanted the sweepstakes section to be a sixth area in the main

navigational bar but the website template was not designed to add another main menu heading. Instead, I chose to place it under the Start section. The final section lists all the web resources in the book as well as a few other that did not make it in time for publication.

Network

Network is divided into three sections. The first section is the message board. *You Can Do It* was intended to be a book that could go beyond its covers and connect women around the world. The message board was to serve as a starting point for accomplishing this goal. Users could also subscribe to e-newsletters, which contained badge-of-the-month activities. As an added incentive, users were entered into an online draw for a *YCDI* tote bag as soon as they subscribed. Finally, the events section listed all *YCDI* events organized by Chronicle Books, retailers, or readers across the United States.

Own It

The Own It section leads back to the About section, where there is a link to Chronicle Book's online book store.

For Retailers and Media

The For Retailers and Media section contains downloads, such as author photos, press releases, posters, stickers, and shelf talkers, that would be useful to retailers and media.

Establishing a Target Audience

The first step in any successful publicity and marketing campaign is to establish a target audience. Since I was introduced to the project months after the release of the book, I had to identify who the intended target audiences were by analyzing the book, the website, and the title information sheet. I also had to decide whether the audiences for *YCDI* were the same as those for the website. Chronicle Books had a rather broad audience in mind for the book because of its universal appeal. It was possible that the website would have a smaller audience.

Since my job was to reach audiences online, the audience had to have access to the Internet and be comfortable interacting with other people online. As a result, I established an online user persona to get to know my ideal target audience better.

My target persona was 40-year-old Sally Thompson. She is a working woman who is always incredibly busy. Married with two children in high school, Sally rushes from working as Director of Human Resources at a local firm to being a wife and mother at home. She has always wanted to learn quilting, go skydiving, and sing in front of an audience but she never has the time or the confidence to learn those things. One day, she reads a review of *You Can Do It* in a magazine with an interview of Jack and a description of the website. It piques her interest enough that she looks online for more information.

Discovering the forum full of women who have decided to take the first step toward achieving for their dreams, Sally purchases the book, becomes an active user on the forum, and even starts her own how-to group for quilting beginners.

My ideal persona comes in contact with *YCDI* and the website through offline publicity efforts by the Chronicle Books staff. I decided on this because the offline publicity campaign was in full swing by the time I started. *YCDI* had been covered by major media, and the publicity team at Chronicle Books actively continued to get the word out to the public. Chronicle Books had also already designed the website with the

purpose of bringing book owners to the website. I decided my first objective was not to increase sales but to provide a place for established consumers to support each other. In my mind, success involved Sally finding the forum, becoming a returning member, and proactively helping to publicize *YCDI* to other women because she felt so motivated by the book's message.

Sally became the person I actively pursued during the course of my online campaign. Wherever Sally went, I knew my campaign had to be there too.

I also established secondary target audiences that included retailers and members of the media looking for information about *YCDI*. Through the website, they would be able to take advantage of available downloads such as the shelf talkers, posters, or the press release.

Addressing the Needs of the Target Audience

Once I had identified the target audiences, I could determine what needed to be in place to fulfill the needs of my primary and secondary audiences. I determined that the website had the potential to fulfill three functions for its intended audience. The first function was to

provide information about the book, the author, and upcoming events. This was useful in that I could direct people to the website for more information. While information about the book and the author remained static, the upcoming events page was updated repeatedly, which was one device for encouraging users to revisit the website.

The second function was to involve the public in publicizing the book. Materials such as bookmarks and posters were provided for download on the website. Chronicle Books wanted to encourage readers of *YCDI* to play a proactive role in spreading the book's message. One idea was to inspire readers to organize their own events. Providing publicity materials was one way in which Chronicle Books could show support for its consumers. A monthly newsletter that offered tips also allowed Chronicle Books to motivate subscribers to try new badges. To encourage visitors to subscribe, subscribers were given the opportunity to win one of 25 cloth bags featuring the *YCDI* logo.

The third function was to develop communication between the reader and company as well as among the readers. A forum was provided for readers and company staff to interact with one another. Everyone at Chronicle Books agreed that *YCDI* had the potential to change lives

and that the book's message was meant to go beyond the covers of the book. I knew that this third function was going to be the major reason that people would continue to come back to the website. Sally was brought to the website through a print review but the forum gave her a place to socialize and connect with other women. The forum added an extra dimension to the book. The book was practical and gave tips and inspiration to women who read it, but the forum was intended to provide continuous support from women around the world, from the authors, and from Chronicle Books. It was a great way to compliment the book.

Once I had determined the functions of the existing website, my next step was to incorporate changes into the website that would serve to enhance Sally's experience.

Realizing that it was important for Sally to understand the book had strong support from the community, I pulled together real testimonials and an interview transcript. They would serve as independent endorsements for visitors to realize there was a community of people who were supporting the book.

For the media, I uploaded additional photos to the photo gallery so they would have access to more high resolution images. I also created a Top Ten Media Hits sheet to let both retailers and media know how much buzz *YCDI* was generating. The Top Ten Media Hits sheet contained a list of major media who had reviewed the book and their circulation numbers. The sheet was also designed to match the colour scheme of the book and the website so it could be placed in the press kit.

After reviewing the *YCDI* electronic newsletter, I realized that Sally would not be interested in a monthly newsletter that featured only badge information pulled directly from the book. If the website was meant to be its own publicity vehicle, I had to provide content that was relevant to the website's audience and different from what was in the book. I put together material for five additional issues of the newsletter. One issue contained tips from our event coordinator because I wanted to encourage subscribers to organize their own *YCDI* events. Not only was event planning one of the badges, but doing it would also enable subscribers to meet new people and learn new skills. Two other issues contained interviews with *YCDI* supporters. One

issue contained an interview with a teacher in a local school who had purchased a copy of the book and decided to incorporate the book into her lesson plan. As a result, *YCDI* inspired her students to organize fundraisers and do various community services as a way to earn their badges. The school received amazing support from parents, administrators, and students for their new program. The other issue contained an interview with Yahoo Group *YCDI* moderators. The two featured moderators had purchased the book and found the website through search engines. They wanted to establish a local group in their area so people could meet and earn their badges together. The purpose of these interviews was to show how much support *YCDI* already had in the community and how much *YCDI* has changed the lives of other people when they were proactive enough to do something about it. I thought this would be a good way to generate excitement about the book, the forum, and its message. Finally, I compiled two other issues to promote the sweepstakes and upcoming *YCDI* journal launch. Not only did I want to promote both events, but I also wanted to let subscribers know that Chronicle Books was actively behind this book and continued to support Lauren's cause.

Reaching the Target Audience

Once the website changes were in place, I concentrated my efforts on two fronts — attracting new visitors who would become members of the *YCDI* online community and maintaining current ones. I also wanted to keep the website dynamic with frequent changes so visitors would keep coming back.

I thought again about Sally and the places she went online each day. She not only checked e-mail and purchased items online; she watched the news and read *USA Today*. Sally also subscribed to e-newsletters such as those from *Kampgrounds of America*, because she finds e-newsletters let her learn more about her interests , and every summer her family goes on a camping trip. Sally also enjoyed surfing the Internet for information on other subjects. Every now and then, she would navigate to a site about quilting and think to herself, “one day...”

Once I became familiar with Sally’s habits I started contacting the places where she might encounter *YCDI*. I turned to the list of resources at the end of every chapter of *YCDI* because these were all places that Sally could potentially go. The list of resources helped to make my job a lot easier because people were more amicable to the

idea of helping to promote our book when I told them they were listed as a resource on our website as well as in a book that had sold 150,000 copies so far. I was told that Chronicle Books had attempted this before but was not very successful. The company had sent a mass generic e-mail and received only two or three responses. Since e-mail recipients tended to be more favourable to personalized e-mails, I contacted most of the people individually. As a result, within two months, thirty-one websites had agreed to reciprocate links with us. More follow-up would have generated more websites to agree. Unfortunately, I had a limited amount of time in which to do this.

I then approached the contacts who had been most passionate about Lauren's message to find out if more could be done by forming a partnership. Many websites had subscriber-based lists that I wanted to take advantage of. Many of the websites also had thousands of visitors per month. If I could convince a few to promote either our website or book, I was sure more people would be inclined to visit the *YCDI* website. It worked, and it did not cost Chronicle Books anything. Several companies even offered to donate a portion of their sales to the author's foundation. One company asked if we could make several

book donations to an elementary school they supported, and since they had an audience of approximately 600,000, a few book donations were well worth it.

I also implemented an online sweepstakes by soliciting prizes from the companies that I had originally contacted. I posted messages on online message boards, contacted companies I had spoken to previously, provided *YCDI* event coordinators with sweepstakes information, put together promotional materials to be displayed at *YCDI* events, e-mailed in-house staff to spread the word, promoted the sweepstakes through the opt-in newsletter, and piggybacked on other *YCDI* publicity through the use of buzz agents. All of this promotion was done at no cost, which worked out well since I had no budget.

I could only publicize the *YCDI* website after I understood who my target audiences were. These audiences were reachable via online methods thanks to other online communities that focused on self-help topics for women. Knowing that I had no budget to speak of, I had to be creative in finding ways to reach the website's audience. I found that partnering with other websites with similar audiences was effective in

reaching thousands of people who belonged in the target market with a minimal amount of effort, time, and money.

Analysis of the Online Campaign

I encountered several problems throughout the two months, and these problems reflect larger issues within the publishing industry in regards to online publicity campaigns. Time constraints, minimal budgets, and a lack of online-offline cohesion all affected the outcome of my online campaign.

Throughout my report, I have established that online and offline campaigns both try to influence the purchasing decisions of a target audience but success is minimized when online campaigns are seen as merely a supplement to offline campaigns. Chronicle Books correctly understood the purpose of the website. The company understood from the beginning that the website would serve as an added value to the book and not just another place to repeat the same text found in the book. Despite this understanding, the allocation of energy and budgets revealed that the website was seen as a supplement to the book as oppose to its own entity.

For example, I only had the duration of my internship in which to work, but my time at Chronicle Books ended in the middle of my publicity efforts. While I achieved most of what I set out to do, having someone with enough time to continue on with what I was doing would have strengthened the results. For example, I only had enough time to send one or two e-mails to the list of web resources. If there had been more time to follow-up with the companies I had originally contacted, more website would have agreed to reciprocate links with us.

In addition, once I left, no one monitored web traffic regularly. A website is difficult enough to maintain, but one with a forum requires constant attention to encourage discussion, to weed out inappropriate posts and to update content to attract regular visits. While the forum continued to generate traffic, no one maintained the site. In addition, the *YCDI* website did not have a strong moderator presence to lead discussions and the moderator presence lacked credibility because there was no personal information attached to Chronicle Books' username. It looked like Chronicle Books had given up on the project although this was not the case.

Any successful online campaign also depends on timing. For both online and offline campaigns, planning to be at the right place at the right time contributes more to success than having an unlimited publicity and marketing budget. This means that not only do publicists have to approach the right media with the right hook, but they also have to make their approach at the right time. Because of this, online and offline integration is essential. Thomas Woll believes that “in publicity, timing is everything” (213). The publicity department in Chronicle Books is extremely organized, and their publicists understand how and when to approach different offline media outlets. Timelines are established early in the publishing process, and follow-ups are made throughout the publicity process. In addition, from editorial to sales, all departments work together to ensure that everyone understands their roles throughout the entire publishing process.

However, timing for the online campaign could have been better in order to provide better support to the offline campaign. For example, the forum had the potential to be a site where women could congregate to encourage each other. But it might have done that more successfully if it had been officially launched prior to the book release date with

more fanfare. Or perhaps the website could have been launched in time for the New Year, when countless women struggle to face and keep new resolutions. Badge excerpts could have been provided to help women start on their to-do lists, and Chronicle Books would have had established a strong consumer base before the book was published.

Ideally, the publicity campaign for the launch of the website could have started long before the book was published. If anything, it should have coincided with the start of offline publicity methods for *YCADI*. While *YCADI* had a gorgeous full colour press kit, the website was only mentioned in a passing reference to visiting the URL for more information. A separate media sheet promoting the forum would have helped. Publicity for the website could also have been started in the editorial stage. While web resources were provided at the end of every chapter in *YCADI*, the *YCADI* forum, which was potentially the most important resource, was not listed.

In addition, my publicity efforts would have also been more successful if there had been more cohesion between the offline and online publicity campaigns. The minimal mention of the URL in the press kit is one example of lack of cohesion. I also encountered problems trying

to reach the public who had attended or would attend future *YCDI* events. This happened partly because most of the events had occurred by the time I started promoting the site. This was frustrating because I felt those who had attended the *YCDI* events could be part of the website's key audiences and the website would have let them keep in touch with other women they met during those events. This also happened because I had a hard time getting in touch with mentors. The contacts of the mentors were not freely distributed within Chronicle, and because I was only going to be at the company for two months, I was told that their contact information was off limits.

As well, there was no way to measure how successful my efforts were to publicize the *YCDI* website. While a simple tracking system tracked the number of visits and hits on the forum, it did not indicate how many returning members there were. We know that 286 members registered on the forum but only a handful ever posted messages. Most of the members who joined did so during the month of May, June, September, and October which was around the time that the online campaign ran but I have no idea whether they joined because of my publicity efforts or because of some other reason. The only thing I

could accurately measure was that my plan for keeping people coming back to the website failed. There obviously was not enough interest and motivation for members to contribute regularly to the forum.

More important, I had no idea what impact my efforts made on book sales. Chronicle Books had their sales data available through the sales department and while I could logically assume that a large publicity push could have influenced an increase in book sales, many other factors also affected sales. I really could not figure out whether it was what I did or the offline publicity efforts, or even seasonal factors, such as Mother's Day in May that affected sales.

In an ideal campaign, I would have been able to do several things differently. I would have been part of the *YCDI* project from the first day that editorial pitched the book to the company. My pitch for the *YCDI* website would have been that it not be just a forum to promote the book. I would have pitched 2005 as the year in which dreams are reached and goals accomplished. All online publicity would have focused on the 2005 Every Woman Campaign.

All my online publicity efforts would have started prior to January 2005 when the mentor's resources, such as websites, were provided for inclusion in each chapter. I would have let those resources know that Chronicle Books had partnered with Lauren's foundation to reach more than a million women by the end of 2005 to motivate them to reach for their dreams in honour of themselves and Lauren. I would have done my best to establish partnerships with these websites by having mentors contribute free articles, by gaining access to their membership lists, and by becoming their partner in reaching the public. I would have tapped into online groups to let them know about our website.

January 1st would have been the official launch of the *YCDI* website because people make resolutions that day. All online publicity prior to January would have let people know about the launch. Information about forming resolutions and keeping them would be provided. Visitors would have been able to create online and offline groups through the website to encourage each other throughout the year. The moderator would also have spoken about Lauren's last resolution to inspire women around the world.

I would have included not only a forum on the website but also a place where women (and men) could sign their name and leave a personal message about how the book affected them or state a goal they would work on for the year. One million signatures would have been required by the end of 2005 to reach our goal. Signatures would serve as a way of motivating people to frequent the website and it would also serve as a way for Chronicle Books to measure its success.

I would also find someone to moderate the forum who was directly related to Lauren.

I would have redesigned the newsletter to offer more than sample chapters from *YCDI*. Human interest stories, motivational how-to tips, and questions of the month to promote discussion would have been provided. Every month's issue would have had a different theme. January's could have inspired readers to cook a new recipe. February's could have been about spending time with friends. March's could have been about indulging yourself. With each new month and each new theme, the website, forum discussion, and newsletter would change to reflect the theme.

I would have been more active in the community by raising money on the *YCDI* website, solely for Lauren's foundation. I would have piggybacked on any fundraising efforts by Lauren's foundation by being the official place for anyone affected by the foundation to connect with each other.

Most importantly, I would have ensured that my online publicity efforts supported offline publicity methods and vice versa. I would have contributed information to be placed in the press kit to encourage any TV, radio, or print media to broadcast the 2005 Every Woman Campaign and direct people to the website. Bookstores would have been promoted on the website if they referred a specific number of names to the online list of signatures. An online sweepstakes at the end of the year would have also been publicized through offline publicity methods.

In my ideal scenario, I emphasized the importance of incorporating the Internet into the early stages of the publicity campaign to take advantage of established offline efforts. This approach not only allocates enough time to successfully pull off an online campaign but also allow the campaign to be integrated into all offline publicity

efforts. Offline and online integration generates synergy that produces a larger outcome using fewer resources. Publishing houses that are interested in using the Internet as part of their publicity campaign experience more success working this way. A campaign like the Every Woman campaign would take a lot of energy but the number of consumers reached in relation to the amount of money it would have required makes such a campaign a potentially viable option for any publishing house.

I believe that the publishing industry is ideally suited to take advantage of publicity in cyberspace. The Internet is a medium that can merge an established book publishing tradition with the innovative thought processes of a creative publicity team.

Conclusion

One of the advantages to online publicity is the ability not only to reach many people in a short amount of time but also to focus your reach on a specific market niche. However, with so many books in the marketplace, a book must have a real hook before people will consider purchasing it. By tying the book into something much bigger, the public will pay attention. This takes creativity and the ability to think outside the box.

The Internet cannot substitute for all other forms of media in a publicity campaign. Both Raincoast Books and Virtual Book Tours agree that although the Internet can do wonders for a publicity campaign, it should never be the only tool used. A well-planned publicity campaign that incorporates online and offline aspects will be more effective than one that does not.

The Internet cannot solve all the problems inherent in the publishing industry such as the increasing rate of book returns and decreasing per-title sales; however, taking advantage of new technology and trends is one way to diminish their negative effect. Raincoast and Virtual Book Tours have discovered the magic of monitoring cyberspace trends and being the first to try something new. By being innovative, they have

attracted media attention and made the public take notice so they could generate massive publicity through viral marketing. Now many publishing houses, including Chronicle Books, always take into account how the Internet can help their publicity campaign become more successful. Publishers who want to learn more about Internet marketing can adapt much of the materials published on cyberspace publicity by companies outside the publishing industry.

The challenges in implementing a successful campaign involve providing enough support in the workplace to publicists. The proper knowledge is needed to understand the possibilities and limitations of the Internet. Resources, such as time, should also be allocated appropriately to support publicists. Online publicity requires as much time and energy as offline methods. Publishing houses can also provide support by emphasizing the importance of a cohesive publicity campaign that incorporates both offline and online methods.

In the future, it would be beneficial to publish research data on the results of online publicity in the book-publishing industry. As more firms utilize cyberspace in their publicity campaigns, research should be done to find out which forms of campaign work the best in terms of

budget, reach, and sales. With more concrete data, the industry would know which publicity methods work best with each title. While research has been done in other industries, it is possible that the publishing industry will find that their results differ from those of other industries. A variety of factors could explain why the publishing industry would respond differently. For example, it is a cultural industry and as a result, consumers may respond differently to online publicity efforts than consumers outside the industry. A publishing house is also often managed differently than other companies. Its products change, and what works for one title may not work for another title. More measures need to be taken to find out how successful online publicity and marketing really is for a book publishing house.

In addition, proper tools are needed to measure successes. In Canada, BookNet recently started testing its sales data service, which means that publishers can now start to have access to immediate data for book sales. Whether this helps to resolve the problem of measurements or not can only be seen after the new sales data service has existed for some time.

Publicity is about affecting purchasing decisions. From increasing brand awareness to increasing book sales, publicity and marketing is an important function in the publishing house. Throughout history, companies have taken advantage of developing technology to disseminate their message to the public. The advent of print, radio, and television fundamentally changed the way publicity was handled since the new technologies affected the way people viewed themselves and others. The Internet is another technology that has changed the way the people communicate with one another. Companies in all industries are adapting to the new medium and learning how best to reach their target markets through it.

I believe that the publishing industry is ideally suited to take advantage of publicity in cyberspace. First, publishing houses pride themselves on being creative and producing books that interest readers. Creativity and valid content are two important factors that make a publicity campaign successful because they catch the attention of the public. Creative publicity campaigns promoting a space with changing content perform even better. Second, authors write books to share their views with the world, and what better place to do this than with the Internet — a

technology known as the “information superhighway”? Even authors who are uncomfortable with being on the radio or television can take advantage of the Internet. Third, the Internet is an effective medium for publicizing products at a minimal cost. Publishing houses generally do not have a large budget to work with when compared with other industries and can take advantage of the Internet in this way. In the end, the Internet is a medium that can merge an established book publishing tradition with the innovative thought processes of a creative publicity team.

Appendix

Blogs

A variety of blog directories

Blogger

<http://www.blogger.com>

Blog Catalog

<http://www.blogcatalog.com>

Blogs Canada

<http://www.blogscanada.ca>

Word Press

<http://wordpress.org>

Discussion Groups

The following are directories of online discussion groups and places to create free discussion forums

EZ Board

<http://www.ezboard.com>

Google Groups

<http://groups.google.com>

phpBB

<http://www.phpbb.com>

Readerville

<http://www.readerville.com>

Tile.net

<http://tile.net>

Yahoo Groups

<http://groups.yahoo.com>

E-zines

Directories of e-zines

E-zine Seek

<http://ezinearticles.com>

Tile.net

<http://tile.net>

Newsletters

Directories of online newsletters

Newsletter Access

<http://newsletteraccess.com>

Tile.net

<http://tile.net>

Online Interviews

Websites that offer online author interviews and/or chats.

About.com

<http://home.about.com/arts/index.htm>

Aol

<http://www.aol.com>

Barnes and Noble

<http://www.bn.com/community/community.asp>

CNN

<http://cnn.com/chat>

IUniverse

<http://chat.iuniverse.com>

NBC Talkcity

<http://www.nbc.talkcity.com>

Online Reviewers

The following are places to submit and read online general book reviews. Many reviewers specialize in one genre, and a search on any search engine will quickly provide a list of them.

Midwest Book Review

<http://www.midwestbookreview.com>

Readerville

<http://www.readerville.com>

Slake

<http://www.slake.com>

Podcasts

Places to upload and download podcasts.

iPodder

<http://www.ipodder.org>

Podcastalley

<http://www.podcastalley.com>

Publicity Resources

Useful resources for online publicity

Amazon

<http://www.amazon.com>

Abebooks

<http://www.abebooks.com>

Bit Torrent

<http://bittorrent.com>

Buzz Agents

<http://www.bzzagent.com>

Daily Candy

<http://www.dailycandy.com>

Flickr

<http://www.flickr.com>

Guestfinder

<http://www.guestfinder.com>

Idea Lady

<http://www.idealady.com>

Little Big Mouth List

http://www.publishers.org/about/ypg_littlebigmouth.cfm

NetRead

www.netread.com/calendar

PR Web

<http://prweb.com>

Smokler Consulting

<http://www.kevinsmokler.com/consulting.html>

Wikipedia

<http://www.wikipedia.org>

Bibliography

- Adair-Hoy, Angela, and M. J. Rose. *How to Publish and Promote Online*. New York: St. Martin's Press, 2001.
- Anderson, Chris. "The Long Tail." *Wired Magazine*. Oct. 2005. 4 May 2006
<<http://www.wired.com/wired/archive/12.10/tail.html>>.
- Blanco, Jodee. *The Complete Guide to Book Publicity*. New York: Allworth Press, 2000.
- Bond, Jonathan, and Richard Kirshenbauni. *Under the Radar*. Toronto: John Wiley & Son, 1998.
- Breakenridge, Deirdre. *Cyberbranding*. Toronto: Prentice Hall, 2001.
- Deahl, Rachel. "Getting a Buzz On: How Publishers Are Turning Online to Market Books." *The Book Standard*. 6 May 2005. 15 March 2006
<http://www.thebookstandard.com/bookstandard/search/article_display.jsp?vnu_content_id=1000911964>
- Dru, Jean-Marie. *Disruption*. Toronto: John Wiley & Sons, 1996.
- Hallerman, David. "Why Online Advertising Matters." *Marketing* 29 Nov. 2004: E34.
- Holtz, Shel. *Public Relations on the Net*. New York: American Management Association, 1999.
- . *Public Relations on the Net*. 2nd ed. New York: American Management Association, 2003.
- Lorimer, Rowland. *Vibrant but Threatened: Book Publishing in Canada*. Vancouver: Simon Fraser University, 1997.
- . "Marshall McLuhan: Media Genius." *Logos: The Journal of the World Book Community* 12.2 (2001): 78-85.
- , and Mike Gasher. "Mass Communication." *Canadian Journal of Communication* 27.1 (2002): 63-72.
- Mitchell, Greg. "E-Mail Promotion Tactics." *How to Publish and Promote Online*. Eds. M. J. Rose and Angela Adair-Hoy. New York: St. Martin's Press, 2001. 194-197.
- Nolen, Robert. "Battle of the Brands." *Mediaweek* 6 June 2005: 24.

- O'Reilly, Tim. "What Is Web 2.0." April. 2006. *O'Reilly Network*. 30 Nov. 2005. 21 April. <<http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1>>.
- Simons, Herbert. *Persuasion in Society*. London: Sage Publications, 2001.
- Smokler, Kevin. Owner, Smokler Consulting. Personal interview. 25 Jan. 2006.
- Stucker, Cathy. "How to be Everywhere on the Internet: Creating a Credible Online Reputation." *How to Publish and Promote Online*. Eds. M. J. Rose and Angela Adair-Hoy. New York: St. Martin's Press, 2001. 90-92.
- Toffler, Alvin. *The Third Wave*. Toronto: Bantam Books, 1980.
- Trottier, Monique. Internet Marketing Manager, Raincoast Books. Personal interview. 28 Jan. 2006.
- Turow, Joseph. *Breaking Up America*. Chicago: University of Chicago Press, 1997.
- Vara, Vauhini. "Using Fiction to Sell Fiction." *The Wall Street Journal Online*. 15 July 2005. Retrieved 15 July. 2005 <<http://online.wsj.com/article/0,,SB112084457881180868,00.html>>
- Vogelstein, Fred. "Yahoo's Brilliant Solution." *Fortune* 8 Aug. 2005: 42-49.
- Westheimer, Mary. "Sell Yourself on the Net without Breaking the Bank." *How to Publish and Promote Online*. Eds. M. J. Rose and Angela Adair-Hoy. New York: St. Martin's Press, 2001. 101-103.
- Woll, Thomas. *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*. 2nd ed. Chicago: Chicago Review Press, 2002.