

# **ONLINE MARKETING FOR BOOK PUBLISHERS**

*A Case Study of Arsenal Pulp Press and Chronicle Books*

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BA, University of California, Santa Cruz, 2000

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OF THE REQUIREMENTS FOR THE DEGREE OF

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## ABSTRACT

The Internet is changing the way we go about our personal and professional lives—not only is web use increasing, the type of online tools that are becoming commonplace and the way they are being used are evolving. This paper examines the online marketing and publicity efforts of Arsenal Pulp Press and Chronicle Books, providing an overview of a number of online tools and considering the role of online marketing and publicity for book publishers in the age of web 2.0. The online marketing tools that will be considered in this paper include blogs, social networking sites, email newsletters, and widgets. In addition, the paper will present principles to help guide effective online marketing campaigns, as well as other practical advice for book publishers to enhance their online presence. This paper will be useful for publishers and other organizations as they develop or refine their online marketing strategies.

**Keywords:** books publishers, publishing, Internet, online marketing, online publicity, web-marketing, web 2.0, social networking, blogs

**Subject Terms:** Publishers and publishing – forecasting; Publishers and publishing – United States; Publishers and publishing – Canada; Internet marketing; Internet in publicity; Web 2.0; Web site development; Web sites – Design; Blogs; Social networking – Internet resources; Internet – Social aspects

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## INTRODUCTION

Publishers may hope to accomplish many tasks through the publication of their titles—to provide a voice to those who are not heard, to create materials otherwise unavailable to a niche market, to enhance cultural works or artistic endeavors—but bookselling is likely near the top of every publisher's list. A number of factors influence purchasing behavior and drive customer loyalty, including a product's appeal, pricing, placement, and promotional activities, such as publicity, advertising, and word-of-mouth marketing tactics. Product, price, placement, and promotion are collectively known as the marketing mix and are the fundamental components of developing an effective marketing strategy. Publishers may strategically utilize this mix to position themselves in the marketplace, influence how they are perceived in comparison to other publishers in the same genre, increase their visibility within a heavily concentrated market, and generally expose consumers to their titles.<sup>1</sup>

As people spend an increasing amount of time online, it is essential that a publisher's marketing strategy consider how the Internet may be utilized to build exposure and draw people to purchase their titles. The Internet allows businesses to reach more consumers in a shorter amount of time and generally for less money than traditional marketing alternatives. Low-cost promotional strategies available online, such as email newsletters, social networking sites, blogs, and online advertising, offer an increasing amount of opportunities for publishers. Publishers that do not seriously consider the suitability of new media

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<sup>1</sup> Ralph Hancox, *Topics in Publishing Management*, 25.

technologies for the promotion of their books are at a competitive disadvantage to those publishers that use the Internet to add value to their marketing efforts.

This paper will discuss how online marketing, specifically the use of Internet-based promotional techniques and strategies, can help publishers reach new and existing audiences effectively. In the following chapter, I discuss the importance of online marketing and take a closer look at the online marketing tools available to publishers; I also provide a summary of guiding principles recommended for book publishers interested in building an online marketing campaign or enhancing their online presence. I close the chapter with an introduction to legal concerns related to online publishing. In addition to a broader examination of available online marketing tools and recommendations for successful campaigns, this paper focuses on the online marketing choices of Arsenal Pulp Press and Chronicle Books. These book publishers have demonstrated a strong commitment to developing their online presence; they provide ideas for initial online marketing strategies and a sense of how online marketing may vary with company size.

In relation to my studies in the Master of Publishing program at Simon Fraser University, I interned at Arsenal Pulp Press and Chronicle Books between the summer of 2006 and December 2007. These internships, each lasting three to four months, provided exposure to various online marketing strategies and practices that may be useful for book publishers. At Arsenal Pulp Press, a small publishing house located in Vancouver, British Columbia, I created templates for various marketing materials and designed online and print advertisements for the marketing department. While working in the web department at Chronicle Books, a San Francisco-based publishing house with approximately 160 employees, I was exposed to a wide variety of online marketing tools, such as Chronicle Books' video library and peer review forum. As an intern, I helped research blogs and websites for future online networking and advertising opportunities, and utilized this information to help build advertising campaigns and perform blog outreach. My understanding of the online marketing practices of these publishing houses was supplemented by additional conversations with company employees. For example, I learned more about the online marketing practices at Arsenal Pulp Press, such as the company's website redesign and establishment of social networking profiles, through extensive conversations with the marketing director, Janice Beley.

Arsenal Pulp Press and Chronicle Books have focused their attention differently, influenced by their size, number of titles published, and available resources. For instance, following a focused online marketing development plan, Arsenal Pulp

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Press relaunched its website in 2007 and subsequently began participating in the social networking sites MySpace (<http://www.myspace.com>) and Facebook (<http://www.facebook.com>). The publishing house is interested in developing a number of other online marketing tools in an attempt to reach potential and already established audiences, evidenced in the development of a company blog in 2008, but its online practices remain somewhat limited due to a lack of resources available for such efforts. Arsenal Pulp Press has only one person dedicated to the publishing house's marketing efforts, both online and traditional.

On the other hand, Chronicle Books has several employees dedicated to online marketing efforts and has created a fairly established and advanced online marketing program. The publisher's online marketing practices include a video library, podcasts, blog, and peer review forum that are all hosted on the company website, in addition to other marketing and publicity efforts that have been pursued elsewhere on the web. Chronicle Books focuses on a wide number of online platforms in an effort to increase exposure for the publisher and its books. In the long run, the publishing house hopes to use the web to increase sales, but is committed to developing a stronger online presence even if the company's efforts do not produce immediate results.

In chapters two and three, I will discuss Arsenal Pulp Press and Chronicle Books in greater detail and explore how each publisher's unique characteristics and perspectives toward online marketing influence their decisions. Each chapter will focus on the use of a particular online tool or related practice—social networking sites at Arsenal Pulp Press and blog and website database development at Chronicle Books. Throughout the paper, I will evaluate the decisions of Arsenal Pulp Press and Chronicle Books by drawing on knowledge gained from my publishing internships, related education, and online marketing research; the paper concludes with a comparative analysis of the publishing houses' online marketing choices.

## CHAPTER ONE

### *Online Marketing Tools and Practices*

#### **Web 2.0 and Online Marketing**

The Internet is changing how we socialize, find romantic partners, acquire information, make purchases, run our businesses, and even network professionally. The audiences that book publishers are trying to reach are increasingly tech-savvy consumers existing in a plugged-in world. According to Internet World Stats, as of March 2007 over two-thirds of the Canadian population utilized the Internet, and as of December 2007 approximately 70% of the United States population were Internet users.<sup>2</sup> Nowadays the Internet may be used for a number of business and personal purposes—to check email, surf the web, instant message, write a blog, participate in a social networking site, or download a movie using a peer-to-peer network. Today's online tools provide businesses with increased opportunities to market to potential and existing customers in a personalized manner, and to create viral word-of-mouth campaigns.

In the past several years, the Internet has become more interactive and community focused; we are in what Tim O'Reilly coined as web 2.0, or the second generation of the Internet. (O'Reilly is the founder of O'Reilly Media and a widely

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<sup>2</sup> Internet World Stats, "Canada Internet and Broadband Usage Telecom Reports Statistics," Internet World Stats, <http://www.internetworldstats.com/am/ca.htm> (accessed February 3, 2008); and Internet World Stats, "United States Internet Usage, Broadband and Telecommunications Reports," Internet World Stats, <http://www.internetworldstats.com/am/us.htm> (accessed February 3, 2008). See also Statistics Canada, "The Daily, Tuesday, August 15, 2006," <http://www.statcan.ca/Daily/English/060815/d060815b.htm>, *The Daily*, August 15, 2006 (accessed March 21, 2008); and Infoshop, "Online in Canada," [http://www.businesswire.com/portal/site/google/index.jsp?ndmViewId=news\\_view&newsId=20070828006138&newsLang=en](http://www.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070828006138&newsLang=en), *Business Wire*, August 28, 2007 (accessed March 21, 2008).

esteemed commentator on Internet trends.)<sup>3</sup> While the Internet still serves as an excellent information source, and is widely used in this capacity, more organizations are broadening their use of the Internet in innovative, community-building ways. Web 2.0 is characterized by the utilization of the web as a platform, with an emphasis on harnessing collective intelligence, providing services in place of packaged software, developing architectures of participation, and creating rich user experiences. Users contribute to blogs, wikis, and social platforms in a variety of ways, including posting their own content, participating in conversations, and tagging.<sup>4</sup> Web 2.0 platforms encourage networking by drawing together different users and nurturing collective participation, resulting in a shifting flow of information and multiple connections between participants.<sup>5,6</sup>

Consider the favorable results of the Not Your Mother's Book Club ("NYMBC"), which was created in 2005 by Books, Inc. (a San Francisco Bay Area bookstore chain) and grew in popularity due to a number of online tools. Initially, it was assumed that the book club would not develop a significant following, given the typically small amount of enthusiasm generated by most events geared toward young adult (YA) readers. NYMBC's success was marked by creative activities that drew interest from the audience, such as the goth prom and masquerade ball held in conjunction with author readings, and an accompanying blog, where event attendees (most of them teenage girls) could continue discussions online and help spread the word to their friends. In a little over a year, there were more than 1,000 daily visitors to the blog, and over 300 people had posted about the book club on MySpace. Now, in 2008, book club members have a number of online options to find out the latest scoop; they may visit the website, read an online interview posted to the blog, socialize with the approximately 1,600 other members that may be found on MySpace, or obtain information on readings and events from the NYMBC e-newsletter.<sup>7</sup>

**While the Internet still serves as an excellent information source, and is widely used in this capacity, more organizations are broadening their use of the Internet in innovative, community-building ways.**

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<sup>3</sup> Tim O'Reilly, "What is Web 2.0: Design Patterns and Business Models for the Next Generation of Software," O'Reilly, <http://www.oreilly.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1> (accessed March 3, 2008); and O'Reilly Radar, "Team I O'Reilly Radar," O'Reilly Radar, [http://radar.oreilly.com/about/radar\\_team.html](http://radar.oreilly.com/about/radar_team.html) (accessed May 27, 2008).

<sup>4</sup> Collaborative tagging or social indexing (also called folksonomies) is the practice of users collectively creating tags to identify content. Tags are left on a variety of websites, such as blogs, wikis, and social platforms. For more information, visit <http://en.wikipedia.org/wiki/Folksonomy>.

<sup>5</sup> Tim O'Reilly, "What is Web 2.0: Design Patterns and Business Models for the Next Generation of Software," O'Reilly, <http://www.oreilly.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1> (accessed March 3, 2008).

<sup>6</sup> One-to-one networks or transactional networks connect individual users with other individual users, like email or instant messaging. While these networks have been invaluable in communication between individuals, many-to-many networks (group-forming networks or GFNs) go a step further by allowing members to form and maintain communicating groups. Social networking sites or online auctions like eBay are examples of GFN platforms. See David P. Reed, "Law of the Pack," *Harvard Business Review* (February 2001): 23–24.

<sup>7</sup> In 2008, the NYMBC MySpace profile lists approximately 1,600 friends. See Bridget Kinsella, "Book Club Brings Teens into Stores," *Publishers Weekly* (October 9, 2006); Not Your Mother's

## Online Marketing Tools

In the following pages, I give an overview of the tools utilized by NYMBC's on-line marketing campaign and additional online marketing tools that may be of use to book publishers, including websites, email newsletters, social networking sites, blogs, online advertising, podcasts, and widgets, as well as supplementary tools to enhance websites and online platforms and tools of the future. Publishers, in an effort to sell books and build brand recognition, may utilize these tools to tap into online communities and reach potential consumers. In comparison to traditional forms of marketing, online marketing presents a number of advantages due to the broad reach of online media, the low cost of most online tools, the diversity of tools available, the tendency for information to spread virally online, and the ability to modify campaigns easily to meet market needs.

*Websites:* One of the most important online tools for a publisher is the development of an engaging and informative website. A website is a collection of web pages that are accessible on the Internet, and may include images, audio, or video. There are many different types of websites, such as search engines, employment sites, directories, gaming sites, social networking sites, and blogs. Publishers' websites are valuable communication channels that may be used to promote authors and books by providing information and entertainment to an online audience. Publishers may use their websites to describe their publishing mission, provide press kits for media, and list contact details. Interested consumers are likely to visit a publisher's website to find book details, read about an author, or check out a title's cover. Increasingly, publishers are building websites with greater interactivity and e-commerce capability (e.g., shopping cart functions that allow users to purchase books through the site). Some publishers' websites integrate community-building features, like blogs that allow users to post comments or book profiles that allow users to post reviews. Significantly, websites may also be used to measure the success of other marketing efforts. By evaluating web traffic statistics, publishers may track which outside sites are driving traffic to their website—whether an advertisement, author blog, or social networking site—and refine marketing efforts as necessary.<sup>8</sup>

*Email Newsletters:* Email newsletters are announcements sent via email to a list of subscribers. According to Holly Berkley, the author of *Marketing in*

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Book Club, "Pictures," Not Your Mother's Book Club, <http://www.notyourmothersbookclub.com/Pictures.html> (accessed June 20, 2008); and Not Your Mother's Book Club, "MySpace.com – Not Your Mother's Book Club," MySpace, <http://www.myspace.com/notyourmothers> (accessed June 20, 2008).

<sup>8</sup> Holly Berkley, *Marketing in the New Media*, 7, 157, 159.

One of the most important online tools for a publisher is the development of an engaging and informative website.

*the New Media* (2007), email remains “the number one activity of Internet users,” making the appeal of email marketing clear.<sup>9</sup> A publisher may use an email newsletter to periodically update readers about new titles, announce awards, promote a new author blog, or advertise an author tour. Interested parties are typically able to subscribe to e-newsletters via a publisher’s website; however, publishers may also provide an opportunity for users to subscribe via a publisher or author blog, or through more traditional means of collecting addresses (like passing around a clipboard at an event). Creating compelling newsletter titles and headers, as well as interesting and useful newsletter content, is important, as it will influence whether readers continue to open and read e-newsletters, drop subscriptions, or simply ignore the communications. As with other forms of marketing, the timing of email campaigns will influence effectiveness. For example, an email campaign to announce an author tour or summer sale should occur before the event, but also close enough to the event that people will not forget. In some instances, multiple announcements may be appropriate, though sending an email newsletter too often may annoy readers.<sup>10</sup>

**Creating compelling newsletter titles and headers, as well as interesting and useful newsletter content, is important, as it will influence whether readers continue to open and read e-newsletters, drop subscriptions, or simply ignore the communications.**

*Social Networking:* A social network is a group of interconnected individuals or organizations that are tied together by values, ideas, friends, or interests. Social networking online can involve a host of services, such as instant messaging, gaming, virtual worlds, or sites like MySpace or Facebook that allow a publisher or author to reach potential or established readers. Social networking sites are particularly useful because of the wide audience that they reach—MySpace and Facebook reach millions of users on a monthly basis—and the opportunity they provide to connect with new people that have similar interests.<sup>11</sup> Although the use of these sites may not be appropriate for all publishers, as social networking sites have traditionally reached a younger and more technologically comfortable demographic, statistics regarding use are changing and a growing number of older individuals are participating.

**Social networking online can involve a host of services that allow a publisher or author to reach potential or established readers.**

Social networking sites allow users to establish an identity and create a profile, from which they can communicate with others and make new “friends.” Although all social networking sites are somewhat different, friends are typically made when one user establishes a connection with another through his or her

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<sup>9</sup> *Ibid.*, 129.

<sup>10</sup> Holly Berkley, *Marketing in the New Media*, 130–136; Viveck Sharma, “Writing an Effective Email Newsletter,” <http://ezinearticles.com/?Writing-an-Effective-Email-Newsletter&id=609708>, Ezine Articles (accessed March 30, 2008); and eROI, “Online Marketing Company, eROI, Releases Q1 ‘06 Email Statistics,” eROI, <http://www.eroi.com/news/online-marketing-company-eroi-q106-email-statistics.html>, May 17, 2006 (accessed March 30, 2008).

<sup>11</sup> Compete, “Snapshot of myspace.com (rank #6), facebook.com (rank #16),” Compete, <http://siteanalytics.compete.com/myspace.com+facebook.com/> (accessed December 2007).

profile page and requesting to be added as a friend. If accepted, the new friend will be listed on a user's profile page along with other friends. Publishers or authors can communicate with their friends, using private messages or comments posted to friends' profile pages, to provide information about the publishing house (e.g., announce upcoming events or new titles) or to interact socially and build relationships with online communities. Publishers may enhance these communications using multimedia formats, including audio, video, and graphics. For example, the New York City bookstore operated by the publisher Taschen maintains a MySpace page with numerous photos of the store and Taschen titles, and the MySpace page maintained by Canada's Penguin Group includes a video promoting its title *Ysabel*.<sup>12</sup>

**As social networking sites become more common, entire sites are being geared toward people with similar interests.**

As social networking sites become more common, entire sites are being geared toward people with similar interests. Though these sites are not as large as MySpace and Facebook, they can still be of substantial size, and they reach a more targeted audience. Examples include social shopping sites like ThisNext (<http://www.thisnext.com>), StyleHive (<http://www.stylehive.com>), and Kaboodle (<http://www.kaboodle.com>), where members feature their favorite products; sites like Catster (<http://www.catster.com>) and Dogster (<http://www.dogster.com>), where pet owners can create personal pages for their pets; and musically inclined sites such as LastFM (<http://www.last.fm>). These sites can be appropriate for reaching an audience for a specific title, or for a publisher that creates books of a particular genre. For example, a book about pet-friendly travel spots might find an audience on Dogster, and a publisher might generate interest in a musician's biography by focusing on particular members of LastFM, whether through social outreach or targeted advertising. And of course, the slightly less traditional Flickr (<http://www.flickr.com>) and YouTube (<http://www.youtube.com>) are widely popular and provide publishers alternative methods for showcasing their books or brand. Flickr can be used to showcase photos from a photography book or publisher events, and publishers may use YouTube to post video trailers of their titles or other videos that build brand recognition.

**Blogs:** A blog, short for "web log," is a type of website made up of a collection of postings, typically presented in reverse chronological order. Blogs allow anyone with access to a computer and the web the ability to distribute information and multimedia content worldwide (there are many free blog hosting services—such

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<sup>12</sup> Will Morgan, "Beyond MySpace: Social Networking as Online Marketing," *West Coast Performer* (March 2007): 52–53; Holly Berkley, *Marketing in the New Media*, 25; Taschen Store New York, "MySpace.com - Taschen Store NY - 28 - Female - NEW YORK, New York," MySpace, <http://www.myspace.com/taschenstoreny> (accessed November 1, 2008); and Penguin Group (Canada), "MySpace.com - Penguin Group (Canada) - 34 - Male - CA," MySpace, <http://www.myspace.com/penguinroupanada> (accessed November 1, 2008).

as Blogger, <http://blogger.com>, and WordPress, <http://wordpress.com>). Authors of blogs (“bloggers”) often provide commentary on a particular subject; some bloggers write online journals. Most blogs provide space for discussion forums, where readers can leave comments about blog postings and communicate with other visitors.

Blog creators and their audiences often see the medium as a source of unbiased consumer-generated content or “real” information, as opposed to mainstream media sources, which are sometimes viewed as censoring material. However, blogs are increasingly being used by businesses as well. Businesses may use blogs as marketing tools to provide product updates, respond to negative media, or generally communicate with clients quickly and efficiently. Publishers or authors that create blogs have the chance to receive feedback through users comments and participate in informal dialogue with consumers.<sup>13</sup> By actively engaging in the blogging community, publishers and authors may experience increased interest in their blogs as other bloggers link to or mention postings. Regardless of whether a publisher or author decides to maintain a blog, they may post comments or send messages to other blogs in an effort to promote titles. Publishers and authors may seek interviews, book reviews, and/or guest blogging opportunities on other blogs.

*Online Advertising:* Advertising is used to reach and influence the behavior of a targeted audience. Typically, advertisements are intended to increase consumption of products or services, as well as enhance brand awareness and loyalty. In their attempts to reach consumers, companies pay to advertise in a variety of media outlets, which have traditionally included television, radio, magazines, and newspapers. Online advertising may be used to complement traditional advertising campaigns or, depending on the target market, to replace traditional advertising altogether. Graphical or video ads may be appropriate on various types of websites, including blogs and social networking sites.

Although there are recommendations for making standard graphical advertisements more effective, such as utilizing large ad formats, keeping content fresh by regularly tweaking ads, and giving some thought to timing, placement, and style, the most effective advertising results are presently coming from multimedia formats. There is a noticeable increase in appetite for video platforms, evidenced by the rise of websites like YouTube and the integration of video into a variety of social networking sites. As user interest in traditional banner ads declines, videos

**Publishers that actively engage in a blogging community may experience increased interest in their blogs as other bloggers link to or mention postings.**

**Online advertising may be used to complement traditional advertising campaigns or, depending on the target market, to replace traditional advertising altogether.**

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<sup>13</sup>Susan Sweeney, Andy MacLellan, and Ed Dorey, *3G Marketing on the Internet: Third Generation Marketing Strategies for Online Success*, 57–59.

provide a more interactive alternative. Rob Gay, the managing director of the video advertising house e-Type Europe, states that the firm is regularly receiving video screen clicks at rates of 1–2%, which is comparable to the levels of clicks obtained for banner ads when they were most popular in the late 1990s and early 2000s. The research firm eMarketer estimates that spending on video advertisements will reach \$2.9 billion in 2010, which would be a seven-fold increase from last year's tally. However, many publishers will not be able to afford the cost of video advertisements, which generally range from \$15 to \$100 per 1,000 views with minimum buy-ins from \$15,000 to \$50,000 on large websites.<sup>14</sup>

Another advertising alternative is the use of text ads purchased through search engines, such as AdWords, which is available through the Google search engine. In this method of advertising, a user searching for particular keywords will see text advertisements that relate to the searched-for terms placed above or beside search results. If the user clicks on the textual advertisement, s/he will be led to the advertiser's website. For those publishers that do not show up near the top of search engine rankings when users search for keywords that strongly identify the company, this may be an effective instrument to lead users to their websites.<sup>15</sup>

*Podcasts:* Podcasts are recordings that are available online or to download to a personal computer or mobile device, such as an mp3 player. Typically the recordings are audio files, although some podcasts include video. Users can subscribe to podcasts for free, an important feature in developing user loyalty and a long-term following. Although podcasts have not grown in popularity to the same degree as social networking sites or other Internet usage (less than 1% of Americans tune in to podcasts), they provide an opportunity to reach a targeted and engaged audience and are particularly well suited to book publishers.<sup>16</sup> Book publishers may easily distribute content like author interviews or book readings by giving users the opportunity to subscribe to podcasts or download individual audio files from the publishers' websites, social networking

**Book publishers may easily distribute content like author interviews or book readings by giving users the opportunity to subscribe to podcasts or download individual audio files.**

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<sup>14</sup> Blogads, "Frequently Asked Questions from Advertisers," Blogads, [http://web.blogads.com/Documents/advertiser\\_faq/](http://web.blogads.com/Documents/advertiser_faq/) (accessed January 21, 2008); AdSense, "How to Increase Your Ads Click Through Rate (CTR)," AdSense, <http://www.adsensehowtos.com/learn/increase-your-ads-ctr.html> (accessed January 21, 2008); Rick E. Burner and Marissa Gluck, "Best Practices for Optimizing Web Advertising Effectiveness," DoubleClick, <http://www.doubleclick.com>, May 2006 (accessed March 2008); Sean Hargrave, "Will click-through become an endangered species?" *Guardian Unlimited*, <http://www.guardian.co.uk/media/2007/sep/24/advertising.digitalmedia8>, September 24, 2007 (accessed January 21, 2008); Holly Berkley, *Marketing in the New Media*, 58–59; Greg Baumann, "Master Price Survey: What Do Web-Video Ads Cost?," *The Ad Age*, [http://adage.com/webvideoreport/article.php?article\\_id=128516](http://adage.com/webvideoreport/article.php?article_id=128516), December 13, 2007 (accessed November 1, 2008); and Chris Albrecht, "Web Video Ads Surveyed," *NewTeeVee*, <http://newteevee.com/2007/12/18/web-video-ad-rates-surveyed>, December 18, 2007 (accessed November 1, 2008).

<sup>15</sup> Holly Berkley, *Marketing in the New Media*, 123.

<sup>16</sup> *Ibid.*, 31.



profiles, or Apple's iTunes, which makes available thousands of podcasts for free.<sup>17</sup> See the website of Canadian-based Raincoast Books for an example of a publisher's podcast series (<http://www.raincoast.com/podcast>); the series features interviews, readings, news, and author commentaries.

*Widgets:* Widgets are self-contained pieces of code that can be embedded in websites, blogs, and social networking profiles, and may include multimedia content. Internet users may use widgets to personalize web pages—for example, a basketball fan might add a widget with real-time updates of NCAA tournament scores to his or her social networking profile. There are many examples of widgets including, but certainly not limited to, calendars, news feeds, and games. Publishers can create widgets with content relating to their books or authors in hopes that the widgets will be utilized on various web platforms and spread virally. Available to publishers are a number of free and easy-to-use tools for widget creation, such as Yahoo! Widgets (<http://widgets.yahoo.com/tools>) or Sprout Builder (<http://sproutbuilder.com>). Sprout Builder enables one to easily develop, without the use of code, multi-page widgets that utilize Flash and contain video, photos, and other components. The use of widgets is growing rapidly, and with new technology that enables easier development of widgets, they will likely become increasingly commonplace among publishers.<sup>18</sup>

**Widgets are self-contained pieces of code that can be embedded in websites, blogs, and social networking profiles.**

*Supplementary Tools:* In addition to the online marketing tools outlined in this section, there are a number of supplementary devices that may be used to make the online experience more useful and engaging. Really Simple Syndication (RSS) allows for easy syndication of all types of online content; Internet users can subscribe to selected RSS feeds through their favorite or most utilized sites and stay updated about blog postings, podcasts, and other website changes.<sup>19</sup> Book publishers may provide RSS feeds to their website visitors for various types of site content, such as new release information, bestseller lists, blog postings, and online press releases. In addition, the use of video is increasing on a number of web platforms, including websites, podcasts, online advertising campaigns, and social networking sites. Many businesses are sharing videos with Internet users via YouTube, a social networking site where users can post videos and view videos posted by other members. A publisher may create a commercial or book trailer (similar in concept to a movie trailer) to entertain and increase interest

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<sup>17</sup> See Apple's website, <http://www.apple.com/itunes>, for more information.

<sup>18</sup> Brian Braiker, "Tech: Welcome, Year of the Widget," *MSNBC.com/Newsweek*, December 22, 2006 (accessed March 30, 2008); and Sprout Beta, "What Are Sprouts? | Sprout Builder," Sprout Beta, <http://sproutbuilder.com/whataresprouts> (accessed April 2, 2008).

<sup>19</sup> Holly Berkley, *Marketing in the New Media*, 5, 93.

in a title; a video may also be appropriate for an author interview or a how-to guide for instructive titles like cookbooks or sewing books. Finally, publishers may utilize mashups, which merge data from more than one source into an integrated web tool, to make websites more interesting (i.e., by mixing content from an author's website into the publisher's website) or useful for internal business purposes (i.e., integrating approval processes into production schedules).<sup>20</sup>

*Tools of the Future:* The Internet is changing at a rapid pace, and it is likely that new tools will enter the marketing sphere in the near future. For example, likely to gain momentum as a supplement to other traditional and new media marketing efforts is the use of text messages to promote services (already an active practice in Japan and Europe).<sup>21</sup> It is also probable that the availability of social networking platforms on cellular phones will change Internet usage patterns. E-books are likely to present both challenges and opportunities to publishers and change how publishers sell and market titles in the future. While some publishers are concerned that e-books will decrease the sales of print books as readers evolve to purchase books electronically, some argue that e-books may be used as promotional tools to increase print sales. There are recent examples of e-books heightening interest in an author and increasing sales of a publisher's frontlist and backlist. Suze Orman, author of *Women & Money*, recently announced on *Oprab* that she saw print-edition sales of *Women & Money* increase after her publisher offered the title as a free e-book for a limited amount of time (more than 1 million people downloaded the e-book in early 2008).<sup>22</sup> E-books may quickly evolve into regularly utilized marketing tools for book publishers. To remain ahead of the curve, publishers need to stay abreast of the latest trends and be ready to adapt as new tools are developed.

**To remain ahead of the curve, publishers need to stay abreast of the latest trends and be ready to adapt as new tools are developed.**

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<sup>20</sup> An example of a mashup combining two data sources is the use of cartographic data from Google Maps (<http://maps.google.com/maps>) to provide location information for rental postings on the online classifieds of Craigslist (<http://www.craigslist.org>). There are many tools available for the creation of mashups, including Microsoft Popfly (<http://www.popfly.com>), Yahoo! Pipes (<http://pipes.yahoo.com/pipes/>), Google Mashup Editor (<http://code.google.com/gme/tour/tour1.html>), and Serena (<http://www.serena.com>), which helps users build mashups to improve business practices. For more information, see Raymond Yee's *Pro Web 2.0 Mashups: Remixing Data and Web Services* (2008) and his blog, Mashup Guide (<http://blog.mashupguide.net>), or Tom Sofi's article "Mashup vs. Widget?" <http://blog.landspurg.net/mashup-vs-widget> (accessed April 3, 2008).

<sup>21</sup> Holly Berkley, *Marketing in the New Media*, 37.

<sup>22</sup> Victoria Strauss, "Can Free Ebooks Boost Print Sales?" Victoria Strauss, <http://accrispin.blogspot.com/2008/06/victoria-strauss-can-free-ebooks-boost.html>, June 27, 2008 (accessed July 5, 2008); and Melissa Latsky, "Free Books on the Internet: HarperCollins, Oprah, and Yale Join the Fray," *The New York Times/Freakonomics*, <http://freakonomics.blogs.nytimes.com/2008/02/19/free-books-on-the-internet-harpercollins-oprah-and-yale-join-the-fray/>, February 19, 2008 (accessed July 5, 2008).

## Developing Effective Online Marketing Practices

While there are no hard and fast rules about what constitutes an effective online marketing campaign, there are some basic guidelines for publishers to follow. Publishers need to consider old and new marketing principles when developing campaigns utilizing online media. For example, the timing of a campaign remains important for all marketing, whether traditional or online, and some campaigns will require substantial planning. Marketing a book to commemorate the 1906 San Francisco earthquake a few years after the 100-year anniversary of the natural disaster would make little sense. Likewise, a winter holiday book should be promoted to readers in the fall, rather than the spring. And in this day and age, when consumers exist in a plugged-in world and are inundated with information, it is increasingly important to provide meaningful content and emphasize personality in order to stand out among competitors.<sup>23</sup> This section will examine some of the key elements of creating successful online marketing strategies, such as understanding the needs of the target audience, developing strategy, implementing cross-promotional efforts, measuring success, branding, and considering legal liabilities.

*Understanding the Needs of the Target Audience:* An effective marketing campaign, whether online or off, is driven by a solid understanding of the target audience. A publisher that develops an online marketing campaign out of a feeling of necessity, but without thought to what the audience is looking for in a product, will likely prove unsuccessful.<sup>24</sup> A publisher should consider audience demographics, such as age, gender, income, education, and computer literacy and access, as well as how the timing and messaging of campaigns can be modified to meet audience needs and desires.<sup>25</sup> For example, a publisher that identifies its target audience as largely older might steer away from the use of jeering music and focus on easy-to-understand navigation tools in the building of a website.<sup>26</sup>

While publishers should consider multiple marketing avenues to increase the effectiveness of results, as will be discussed later in this section, utilizing a wide

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<sup>23</sup> Holly Berkley, *Marketing in the New Media*, 20; and Penny C. Sansevieri, "Five Things You Must Know about Web Marketing," Red Hot Internet Publicity, <http://www.redhotinternetpublicity.com/blog/?p=52>, December 13, 2007 (accessed February 2008).

<sup>24</sup> Susan Sweeney, Andy MacLellan, and Ed Dorey, *3G Marketing on the Internet: Third Generation Marketing Strategies for Online Success*, 57.

<sup>25</sup> Holly Berkley, *Marketing in the New Media*, 11, 61, 69–70, 156.

<sup>26</sup> According to Holly Berkley, author of *Marketing in the New Media*, people use the Internet primarily for entertainment, information and community. Ideally, a publisher's online marketing tools will include content that will appeal to users in at least one of these ways. See Holly Berkley, *Marketing in the New Media*, 11, 61, 69–70.

array of online tools may not be beneficial to all publishers. The authors of *3G Marketing on the Internet: Third Generation Marketing Strategies for Online Success* stress that although “many businesses think that each and every online communication channel that is available is appropriate for their business” and that “they need to cover all avenues in order to succeed online,” this is simply not the case.<sup>27,28</sup> Publishers must assess the appropriateness of online tools taking into account the characteristics of the target audience and availability of publishing resources.

*Developing Strategy:* Companies need to take time to plan their online marketing campaigns, including what tools they will use and how these tools fit into their overall web plan. Effective strategies focus on achieving specific goals—for example, publishers may attempt to increase interest in their websites by participating in social networking sites or increase online sales through targeted blog outreach. A publisher should determine the purpose of specific online marketing tools, ways in which these tools might benefit the business, and risks the publisher should be prepared to deal with.<sup>29</sup>

A well-planned online marketing strategy will demonstrate a long-term commitment to the potential of the medium. People are inundated on a daily basis with multiple messaging platforms, and consistent and targeted messages are more likely to make people connect with a publishing brand. However, to be most effective, publishers may make changes in online marketing practices when they find that certain tools or approaches are more effective than others. For example, statistics demonstrate that click-through rates of online graphical ads are declining now that the novelty of these advertisements has worn off, and smaller publishers with minimal marketing budgets may find that these tools are not worth the money. A publisher may also find that online graphical ads are more effective when they run for shorter timeframes or when images alternate on a regular basis, and choose to modify existing campaigns to achieve better results.

*Cross-Promotional Efforts:* Reaching an intended audience in more than one way is more likely to be effective in attracting interest, and when feasible publishers should attempt to pursue their audience through multiple marketing avenues. For example, a publisher may promote company or author blogs by announcing or otherwise referencing them in the email newsletter. Press

**A publisher should determine the purpose of specific online marketing tools, ways in which these tools might benefit the business, and risks the publisher should be prepared to deal with.**

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<sup>27</sup> Susan Sweeney, Andy MacLellan, and Ed Dorey, *3G Marketing on the Internet: Third Generation Marketing Strategies for Online Success*, 26.

<sup>28</sup> *Ibid.*, 28.

<sup>29</sup> Nancy Flynn, *Blog Rules: A Business Guide to Managing Policy, Public Relations, and Legal Issues*, 24–25.

releases may include a blog address. If the publisher's website is updated regularly, it may include interesting blurbs from recent blog posts thereby enticing readers to click through to a blog. If appropriate for the target audience, a publisher may create accounts on social networking sites through which to promote blogs, or even post blogs directly to these platforms. Likewise, blogs may be used to drive readers to the publisher's website, to sign up for the email newsletter, or to check out the publisher's profile on a social networking site.<sup>30</sup>

*Measuring Success:* Publishers that engage in online marketing campaigns also need to determine how they will measure the success of a program. The first step in this process is to define the ultimate goals of a campaign and which online elements will help achieve these goals. Publishers may create benchmarks to evaluate the success of each online element using standard measurements, while recognizing that these benchmarks may need to be modified with time and new circumstances. For example, reports on a publisher's website traffic measure the number of people visiting the site and how long they stay, in addition to determining which pages on the publisher's website are generating the most interest and which pages visitors decide to leave, what keywords people are using to find the website, and which outside links are driving people to the website, whether from advertisements, social networking sites, or blogs. Analyzing traffic and other measurements gives publishers the advantage of being able to track specific marketing approaches and evaluate how they affect overall goals. After evaluating traffic measurements, publishers may quickly and easily modify campaigns in a way that is not possible with most traditional marketing channels.<sup>31</sup>

*Branding:* It is also important that publishers consider their branding message when developing marketing communications. Whether online or traditional, marketing efforts that represent the publishing brand should put forth a single branding message. This requires that employees understand a company's core values, business goals, and strategies before engaging in online marketing.<sup>32</sup> In some instances, publishers may choose to promote authors, titles, or series as brands themselves, rather than "under the umbrella of a publishing brand."<sup>33</sup>

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<sup>30</sup> Other cross-promotional possibilities involving blogs include announcing author tours on blogs and vice versa, or creating contests. Contests may be hosted on a company website or blog, using both as tools to promote the other.

<sup>31</sup> B. McCabe, "Online Advertising: Costs vs. Effectiveness," <http://www.forbes.com/ftc/mediaresourcecenter/documents/gartner.pdf>, *Forbes*, September 2001 (accessed March 27, 2007); and Holly Berkley, *Marketing in the New Media*, 143–144, 156.

<sup>32</sup> Holly Berkeley, *Marketing in the New Media*, 7.

<sup>33</sup> John Michael Maas, "Whose Domain is it Anyway?" *Publishers Weekly* (August, 23, 2004).

A well-known author or a popular book series may be better promoted with fewer associations to the publishing brand if the author, characters, or book themes have a strong, independent presence. For example, the website for the *Lemony Snicket* children's series (<http://www.lemonysnicket.com>) has few references to the publisher HarperCollins, which has the effect of engrossing website visitors in the dark world of Mr. Snicket.

*Consideration of Legal Liabilities:* Before a publisher makes online marketing decisions, legal liabilities should be considered. Content that infringes on copyright, invades privacy, or is libelous can result in legal action, regardless of whether it is distributed online or via a print publication. Publishers should consider whether taking protective measures in light of legal liabilities is necessary and, if so, how to implement protections without depleting resources. The next section serves as an introduction to the legal risks of online publishing and closes with a discussion of establishing online policies to minimize these risks.<sup>34</sup>

### Legal Framework of Online Publishing

In addition to discussing the establishment of online policies, this section provides an overview of copyright law, including exceptions for the use of copyrighted material, and libel law, including limited protections for intermediaries and statutory defenses against defamatory lawsuits.

*Copyright Law:* Publishing companies in both the United States and Canada could be liable for online copyright violations on their websites or blogs. The U.S. Online Copyright Infringement Liability Limitation Act, Title II of the Digital Millennium Copyright Act of 1998, provides safe harbor to online service providers that promptly take down content if someone alleges it infringes their copyright. However, limitations on liability are not widely applicable, and are only relevant to service providers that provide transitory communications, system caching, storage of information on systems or networks at the direction of users,

**A well-known author or a popular book series may be better promoted with fewer associations to the publishing brand if the author, characters, or book themes have a strong, independent presence.**

**Publishers may be liable for online content that is libelous, reveals private information, or infringes copyright.**

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<sup>34</sup> Citizen Media Law Project, "Immunity for Online Publishers Under the Communications Decency Act," Citizen Media Law Project, <http://www.citmediaworld.org/legal-guide/immunity-online-publishers-under-communications-decency-act> (accessed August 25, 2008); Electronic Frontier Foundation, "Bloggers' FAQ - Section 230 Protections," Electronic Frontier Foundation, <http://www.eff.org/bloggers/faq-230.php> (accessed June 26, 2007); Shannon P. Duffy, "Judge: Bloggers Entitled to Immunity Under Communications Act," *The Legal Intelligencer*, <http://www.law.com/jsp/article.jsp?id=1149152717145>, June 2, 2006 (accessed March 7, 2008); U.S. Copyright Office, "U.S. Copyright Office Summary: The Digital Millennium Copyright Act of 1998," The Library of Congress, <http://www.copyright.gov/legislation/dmca.pdf>, December 1998 (accessed July 30, 2008); Dr. Michael Geist, "61 Reforms to C-61, Day 43: ILTs – Safe Harbour Largely Illusory," Michael Geist, <http://www.michaelgeist.ca/content/view/3310/386>, August 20, 2008 (accessed August 30, 2008); and Dr. Michael Geist, "61 Reforms to C-61, Day 41: ISP Notice and Notice – Mandatory Data Retention," Michael Geist, <http://www.michaelgeist.ca/content/view/3301/384>, August 18, 2008 (accessed August 30, 2008).

and information location tools.<sup>35</sup> Canada's proposed Bill C-61, which was tabled in 2008, was similar in that it provided safe harbor to Internet location tool providers (i.e. search engines) and Internet service providers (ISPs) that met certain conditions. If enacted, the bill would have revised the Copyright Act of 1985. For ISPs to qualify for a statutory safe harbor under the proposed bill, they had to follow notice-and-notice requirements; this process required a copyright holder to notify the appropriate Internet service provider that his or her content had been made available online without authorization. The Internet service provider would then be required to forward the notification to the alleged offender, but not cancel the alleged offender's service, pass the alleged offender's personal information on to the copyright holder, or remove the content from its system.<sup>36,37</sup>

*Exceptions for Use of Copyrighted Material:* Exceptions for the use of copyrighted material are made in the United States and Canada under fair use and fair dealing provisions. In the U.S., a court determines whether use of the copyrighted material strikes an equitable balance between user and copyright holder interests, and is thus fair use, by evaluating the copyrighted material, how it is used, and the effects of use. Courts consider the nature of the copyrighted work, including whether the work is factual or creative and published or unpublished; the amount of copyright-protected work that is used; the effect of such use on the potential market for the copyrighted work; the purpose and character

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<sup>35</sup> U.S. Copyright Office, "U.S. Copyright Office Summary: The Digital Millennium Copyright Act of 1998," The Library of Congress, <http://www.copyright.gov/legislation/dmca.pdf>, December 1998 (accessed July 30, 2008).

<sup>36</sup> Dr. Michael Geist, "61 Reforms to C-61, Day 43: ILTs – Safe Harbour Largely Illusory," Michael Geist, <http://www.michaelgeist.ca/content/view/3310/386>, August 20, 2008 (accessed August 30, 2008); and Dr. Michael Geist, "61 Reforms to C-61, Day 41: ISP Notice and Notice – Mandatory Data Retention," Michael Geist, <http://www.michaelgeist.ca/content/view/3301/384>, August 18, 2008 (accessed August 30, 2008).

<sup>37</sup> Those concerned with civil liberties and Internet free speech applauded the notice-and-notice provisions of Canada's Bill C-61 for being less likely to be abused than the notice-and-takedown provisions found in the United States' Digital Millennium Copyright Act of 1998 (DMCA). In the U.S., to maintain immunity ISPs are required to take down content that is alleged to infringe copyright upon notice, rather than contact alleged infringers. Arguably, the process to maintain immunity in the United States is more likely to lead to improper claims of infringement than would be the case under Canada's proposed Bill C-61. However, criticism of Canada's Bill C-61 existed due to the limitations on its safe harbor provisions, its strict anti-circumvention language, the lack of penalty against claimants that file wrongful notices of copyright infringement, and more generally for its similarities to the DMCA. Canadian media largely denounced the legislation as mimicking the DMCA, which critics argued could result in "U.S.-style lawsuits against individual Canadians." See Vito Pillieci and Sarah Schmidt, "Tories table hardline copyright rules," *The Ottawa Citizen*, <http://www.canada.com/ottawacitizen/news/story.html?id=835c6165-1736-439a-a839-d17ae4d47c5c&p=1>, June 13, 2008 (accessed August 30, 2008); Dr. Michael Geist, "Catching Up on the Canadian DMCA Coverage," Michael Geist, <http://www.michaelgeist.ca/content/view/3028/125>, June 13, 2008 (accessed August 30, 2008); and Dr. Michael Geist, "61 Reforms to C-61, Day 42: ISP Notice and Notice – No Penalty for False Notices," Michael Geist, <http://www.michaelgeist.ca/content/view/3309/385>, August 19, 2008 (accessed August 30, 2008).

of use, including whether use is of a commercial nature or for nonprofit educational purposes and whether the user of the copyrighted material creates a transformative piece of work with new meaning. In Canada, fair dealing offers a limited number of exceptions for the use of copyrighted material, including private study, research, criticism, review, and news reporting. In contrast to U.S. copyright law, fair dealing is less comprehensive as it only applies to itemized categories of dealings.<sup>38</sup>

*U.S. Protections for Intermediaries:* In some instances, the law treats those who publish or distribute material online differently from print publishers. For example, publishers and authors both hold responsibility for libelous print publications. While authors retain responsibility for the content they produce, whether published online or off, book publishers and other companies may have decreased responsibility if not the author of online content. In the United States, legislation protects intermediaries that publish online content created by other parties: Section 230 of the Communications Decency Act of 1996 states that “No provider or user of an interactive computer service shall be treated as the publisher or speaker of any information provided by another information content provider.” Section 230 does not provide immunity from criminal law, communications privacy law, or intellectual property claims, but does protect interactive computer services in a number of other circumstances, including claims of libel, privacy violations, misappropriation, and negligence. Companies are still responsible for online content created by themselves or their employees. For example, a publisher would be responsible for company blog content written by an employee.<sup>39,40</sup>

In some instances, the law treats those who publish or distribute material online differently from print publishers.

U.S. court rulings since the passage of Section 230 have established that an interactive computer service, the intermediary between information content providers and users, could refer to a blog, forum, listserv, or other information

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<sup>38</sup> Citizen Media Law Project, “Fair Use,” Citizen Media Law Project, <http://www.citmedialaw.org/legal-guide/fair-use> (accessed August 30, 2008); and Canadian Internet Policy and Public Interest Clinic, “Copyright Law,” Canadian Internet Policy and Public Interest Clinic, <http://www.cippic.ca/index.php?page=copyright-law/#copyright-law> (accessed August 30, 2008).

<sup>39</sup> See Citizen Media Law Project’s “Immunity for Online Publishers Under the Communications Decency Act” (<http://www.citmedialaw.org/legal-guide/immunity-online-publishers-under-communications-decency-act>) and Electronic Frontier Foundation’s “Bloggers’ FAQ – Section 230 Protections” (<http://w2.eff.org/bloggers/lg/faq-230.php>) for more information on protections offered by Section 230 of the Communications Decency Act.

<sup>40</sup> University of San Francisco Professor of Law Susan Freiwald, conversation with author, August 14, 2008; Citizen Media Law Project, “Immunity for Online Publishers Under the Communications Decency Act,” Citizen Media Law Project, <http://www.citmedialaw.org/legal-guide/immunity-online-publishers-under-communications-decency-act> (accessed August 25, 2008); Electronic Frontier Foundation, “Bloggers’ FAQ – Section 230 Protections,” Electronic Frontier Foundation, <http://www.eff.org/bloggers/lg/faq-230.php> (accessed June 26, 2007); and Shannon P. Duffy, “Judge: Bloggers Entitled to Immunity Under Communications Act,” *The Legal Intelligencer*, <http://www.law.com/jsp/article.jsp?id=1149152717145>, June 2, 2006 (accessed March 7, 2008).



service that “enables computer access to multiple users to a computer server.”<sup>41</sup> Immunity is provided to intermediaries even if the content is solicited, encouraged, or selected, and even if a third party is paid to create or submit content, as long as the creator of the material is not an employee of the company or individual being sued. Presumably, a U.S. publisher that solicits material from one of its authors to be published online is granted immunity if such material is unlawful in a manner that is protected by Section 230; publishers are also protected from unlawful comments or reviews left on their blogs or websites by third parties. Further, Section 230 states that those who in good faith restrict access to or availability of obscene, lewd, lascivious, filthy, excessively violent, harassing or otherwise objectionable material, regardless of whether such material is constitutionally protected, shall not be held liable. This means that bloggers who screen material prior to publication, or remove, correct, or edit the comments of outside parties who post on their blogs, will not be held liable for such actions or considered the publishers of the content, as long as editing does not materially alter content meaning.<sup>42,43</sup>

U.S. companies should be aware that although intermediaries are protected from claims of libel in the United States, it is possible that they may be prosecuted for violating other countries’ laws. Countries have prosecuted cases against companies that are accessible via the web, but not located within their own geographical boundaries. However, U.S. courts have been reluctant to enforce foreign judgments against U.S. residents if the content in question would be

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<sup>41</sup> Citizen Media Law Project, “Immunity for Online Publishers Under the Communications Decency Act,” Citizen Media Law Project, <http://www.citmediaw.org/legal-guide/immunity-online-publishers-under-communications-decency-act> (accessed August 25, 2008). See also the *Zeran v. America Online, Inc.* decision of the U.S. Court Appeals, Fourth Circuit (1997).

<sup>42</sup> In order for an interactive computer service to receive immunity it must be established that another information content provider developed the content alleged to be unlawful. A website that develops content, in whole or part, could be liable if such content is discriminatory and the website materially contributed to its unlawfulness. Although most U.S. courts have held that websites are entitled to immunity under Section 230 of the Communications Decency Act (1996) when providing forms or drop-down menus to facilitate content submission, in the recent *Fair Housing Council of San Fernando Valley v. Roommates.com, LLC* (2008) decision the Ninth Circuit U.S. Court of Appeals held that by creating questions and drop-down-menu answers, and requiring users to answer these questions as a condition of utilizing the website’s services, Roommates.com also became the developer of this information. According to the court, subscribers to the service were forced to divulge discriminatory preferences to match those who had rooms with those who were looking for rooms based on criteria prohibited by the Fair Housing Act, and thus immunity does not apply to the website. See the *Fair Housing Council of San Fernando Valley v. Roommates.com, LLC* decision of the U.S. Court of Appeals, Ninth Circuit (2008).

<sup>43</sup> Citizen Media Law Project, “Immunity for Online Publishers Under the Communications Decency Act,” Citizen Media Law Project, <http://www.citmediaw.org/legal-guide/immunity-online-publishers-under-communications-decency-act> (accessed August 25, 2008); Electronic Frontier Foundation, “Bloggers’ FAQ - Section 230 Protections,” Electronic Frontier Foundation, <http://www.eff.org/bloggers/faq-230.php> (accessed June 26, 2007); Shannon P. Duffy, “Judge: Bloggers Entitled to Immunity Under Communications Act,” *The Legal Intelligencer*, <http://www.law.com/jsp/article.jsp?id=1149152717145>, June 2, 2006 (accessed March 7, 2008); and University of San Francisco Professor of Law Susan Freiwald, conversation with author, August 14, 2008.

legal under American law. Further, in 2008, U.S. Congress introduced a bill and the state of New York enacted legislation to protect online and print authors and publishers from U.S. enforcement of foreign judgments unless the judgment meets First Amendment criteria. While such protections may restrict enforcement in the U.S., they do not protect companies from enforcement in the country that issued the ruling (enforcement of foreign money judgments may depend on whether the company accused of misconduct holds assets in the country that issued the ruling). This is an evolving area of law and, at this point, there are no clear answers regarding the long-term consequences of foreign rulings against companies with an online presence.<sup>44</sup>

*Canadian Libel Law:* Unfortunately for Canadian publishers, protections for intermediaries (as broadly defined in the United States) do not exist in Canada and Internet lawsuits are becoming more common. According to Dr. Michael Geist, the Canada research chair of Internet and e-commerce law at the University of Ottawa, "Under current Canadian law, intermediaries can face potential liability for failing to remove allegedly defamatory content once they have received notification of such a claim, even without court oversight."<sup>45</sup> On the other hand, U.S. intermediaries are not required to remove defamatory material, even after receiving notice. While U.S. law protects bloggers and websites from comments left by outside parties on their sites, in a recent suit, the Canadian-based P2Pnet.net is being sued for defamatory comments posted by readers; the issues raised by suits of this nature raise are relevant to any site that allows for posting of user comments or reviews. In two other Canadian cases, several companies are accused of defaming an individual by allowing posts to link to sites that include defamatory commentary!<sup>46</sup> Finally, Canadian libel law is

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<sup>44</sup> David Ardia, "English Libel Law's Pernicious Impact on First Amendment Speech," Citizen Media Law Project, <http://www.citimedialaw.org/blog/2008/english-libel-laws-pernicious-impact-first-amendment-speech>, April 30, 2008 (accessed August 25, 2008); David Ardia, "Revisiting Foreign Libel Law's Pernicious Impact on First Amendment Speech," Citizen Media Law Project, <http://www.citimedialaw.org/blog/2008/revisiting-foreign-libel-laws-pernicious-impact-first-amendment-speech>, July 15, 2008 (accessed August 25, 2008); Govtrack.us, "S. 2977: Free Speech Protection Act of 2008," Govtrack.us, <http://www.govtrack.us/congress/bill.xpd?bill=s110-2977> (accessed August 25, 2008); Jennifer Howard, "Libel Tourism Puts British and American Defamation Standards in the Spotlight," *The Chronicle of Higher Education*, Volume LIV, Number 43, July 4, 2008; and University of San Francisco Professor of Law Susan Freiwald, conversation with author, August 14, 2008. See also Carl S. Kaplan, "Was the French Ruling on Yahoo Such a Victory After All?" *The New York Times*, <http://www.nytimes.com/2001/11/16/technology/16CYBERLAW.html?ex=1220328000&en=cc63a0eff25e3d1fd&ei=5070>, November 16, 2001 (accessed August 30, 2008); and Troy Wolverton, "Court shields Yahoo from French laws," CNET News.com, <http://news.cnet.com/2100-1017-275564.html>, November 8, 2001 (accessed August 30, 2008).

<sup>45</sup> Dr. Michael Geist, "Canadian Libel Law Raises Net Free Speech Chill," Michael Geist, <http://www.michaelgeist.ca/content/view/1343/159>, July 31, 2006 (accessed January 25, 2008)—article also appeared in the *Toronto Star* and on *BBC News*.

<sup>46</sup> If linking to other sites from its website or blog, publishers may want to include disclaimer language that states the opinions expressed on the linked sites are those of the authors and

more stringent than U.S. libel law in that Canadian law requires those accused of libel to prove their innocence; in the U.S., those accusing others of being libelous are required to prove the guilt of the other party.<sup>47</sup>

*Statutory Defenses Against Defamatory Lawsuits:* Authors and publishers of online content in both the United States and Canada may have statutory defenses against defamatory lawsuits.

In Canada, someone accused of making defamatory statements will not be held liable if s/he proves that the statements were true; that the plaintiff consented to the statements; that absolute privilege is applicable due to the official nature of the communications, such as discussions among public officials, speeches in Parliament, and court communications; that greater harm would result from the restriction of free speech than the damage experienced by the plaintiff; that the statement was presented as an opinion, rather than fact; or that the material was disseminated innocently without knowledge of the defamatory statements. The innocent dissemination defense only applies to those who participate in a purely mechanical way, such as ISPs. (This defense has not been well developed in Canada, as it has in the United States and other countries.)<sup>48</sup>

In the United States, there are a number of defenses against defamatory allegations—these include statements of substantial truth; opinion or fair comment on a matter of public interest; fair report privileges for those that rely on public documents or statements by public officials to report information; neutral reportage privileges, which cover reporting of unverified accusations made by a public figure about a matter of public interest; wire service defense for those that rely on a reputable news source that provides false information; and statute of limitations. In some states, legislation protects individuals from lawsuits filed in retaliation for speaking out on a public issue or controversy. Strategic lawsuits against public participation (SLAPPs) have

**Authors and publishers of online content in both the United States and Canada may have statutory defenses against defamatory lawsuits.**

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commentators and do not necessarily represent the opinions of the publisher, similar to the language found on the website of the Canadian publisher Heritage House Publishing. See Heritage House Publishing, "Heritage Group Authors' Blogs," <http://www.heritagehouse.ca/blogs.html> (accessed January 22, 2008).

<sup>47</sup> Dr. Michael Geist, "Lawsuits Put Online Free Speech At Risk," Michael Geist, <http://www.michaelgeist.ca/content/view/full/1903/159>, April 30, 2007 (accessed December 29, 2007); Dr. Michael Geist, "Free speech, libel and the Internet age," *BBC News*, <http://news.bbc.co.uk/2/hi/technology/5230776.stm>, July 31, 2006 (accessed January 25, 2008); and Citizen Media Law Project, "Immunity for Online Publishers Under the Communications Decency Act," Citizen Media Law Project, <http://www.citmediaweb.org/legal-guide/immunity-online-publishers-under-communications-decency-act> (accessed August 25, 2008).

<sup>48</sup> Canadian Internet Policy and Public Interest Clinic, "Defamation and SLAPPs," Canadian Internet Policy and Public Interest Clinic, <http://www.cippic.ca/defamation-and-slapps/> (accessed August 30, 2008).

been pursued by corporations, developers, or government officials against individuals or community organizations that disagree with their actions. The intention of SLAPPs is not to go to trial—most suits would fail if fully litigated—but to silence the target through the threat of an expensive lawsuit. Anti-SLAPP legislation may help those who are sued to dismiss the lawsuit at an early stage and recover attorney fees.<sup>49</sup>

*Establishing Online Policies:* It is prudent of publishers, particularly Canadian publishers, to consider the potential legal liabilities of blogging and online publishing. Canadian intermediaries may be liable for defamatory comments published by or posted to their websites, even if not the original author of the content. Both U.S. and Canadian publishers could face consequences for content that infringes copyright. The use of copyrighted material may be protected if considered to be fair use or fair dealing; however, Canada's fair dealing exceptions only apply to particular uses of copyrighted material and neither fair use or fair dealing protects in all cases.

In addition to determining whether there will be a review process of online material created by employees or book authors, all publishers need to take time to consider whether they will monitor comments left by outside parties on blogs, social networking sites, peer review systems, or other online platforms, and if so, how this process will occur. If they decide to monitor comments, companies must decide whether they will edit or remove comments and under what circumstances. Will a publisher review all comments before they are posted? Remove inappropriate material after it is posted? What will be considered inappropriate? Material that is offensive? Is libelous? Infringes copyright? For those publishers that have the funds, consulting a legal team when establishing online policies is a sound practice. A publisher may also want to create blog guidelines that outline appropriate online behavior and establish the role of the author and publisher in the review process and maintenance of blog material; these guidelines can be shared with authors who are featured on company blogs or write blogs that are hosted on the publisher's websites. An example of blog guidelines adopted by Heritage House Publishing, a book publisher located in British Columbia that specializes in local history, recreation, nature, and special-interest titles, is provided in Appendix One.

**It is prudent of publishers, particularly Canadian publishers, to consider the potential legal liabilities of blogging and online publishing.**

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<sup>49</sup> Citizen Media Law Project, "Defamation Privileges and Defenses," Citizen Media Law Project, <http://www.citmedialaw.org/legal-guide/defamation-privileges-and-defenses> (accessed August 30, 2008); and Citizen Media Law Project, "Responding to Strategic Lawsuits Against Public Participation (SLAPPs)," Citizen Media Law Project, <http://www.citmedialaw.org/legal-guide/responding-strategic-lawsuits-against-public-participation-slapps> (accessed August 30, 2008).

While publishers should be alert to potential legal liabilities when developing online policies and procedures, they also need to consider how protective measures will affect publisher employees and authors. A strict blog policy may seem important from a publisher's perspective, but such measures could negatively affect the author-publisher relationship. Further, strategies that rely heavily on the use of internal policing of blog content may drain publishing resources and make the content less appealing to readers. A publisher must weigh the pros and cons of each situation and consider a number of questions. Even if lawsuits are increasing, how likely is it that one will be brought against the publisher? Are the potential consequences of a lawsuit worth upsetting internal relations or relationships with authors? Is it likely that blog policy will affect blog content and the blogger's relationship with readers? Publishers will answer these questions differently depending on the level of concern that exists internally about potential legal liabilities; the focus of the publisher, personality of the publishing brand, and feeling or tone of books published; and the type of author-publisher relationships fostered in the company.<sup>50</sup>

### Closing Comments

The Internet has completely changed how people approach their personal and professional lives. Although it may seem daunting, the constantly changing landscape of the Internet provides increasing opportunities for publishers to enhance communication with readers and reach out to new audiences. Online marketing is beneficial due to the broad reach of the Internet, the diversity of web platforms, the low cost of most online tools, and the ability to easily and cost-effectively modify online campaigns.

As reviewed in this chapter, companies should plan how to best use online tools to meet their objectives. To develop effective online marketing strategies, publishers need to understand their target audience, build unified branding messages, create benchmarks to evaluate success, and consider legal liabilities. However, while it is important to assess legal risks when developing an online marketing strategy, publishers also need to consider whether strict web policies

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<sup>50</sup> For more information on online marketing legalities, please see the Citizen Media Law Project's Legal Guide (<http://www.citmedialaw.org/legal-guide>), Stanford Publishing Courses Archived Virtual Sessions (<http://publishingcourses.stanford.edu/virtual/archived.html>), Legal Blog Watch from Law.com (<http://legalblogwatch.typepad.com/>), Electronic Frontier Foundation's Legal Guide for Bloggers (<http://w2.eff.org/bloggers/lg/>), Canadian Internet Policy and Public Interest Clinic (<http://www.cippic.ca/en/>), Podcasting Legal Guide for Canada (<http://www.michaelgeist.ca/content/view/2066/125/>), and other useful information specific to Canadian Internet law from Dr. Michael Geist (<http://michaelgeist.ca/>).

that address concerns will drain publishing resources, make online content less appealing to readers, or negatively affect the author-publisher relationship.

A large number of online tools are available for marketing efforts, such as websites, social networking sites, and blogs—these tools can be used in cross-promotional efforts to improve online marketing results. In the following chapter, I consider the online marketing strategy of Arsenal Pulp Press, examining how social networking sites have been utilized to increase the publishing company's online presence.

## CHAPTER TWO

### *Online Marketing at Arsenal Pulp Press*

#### **Introduction to Arsenal Pulp Press**

Arsenal Pulp Press ("Arsenal"), located in British Columbia, Canada, publishes between 12 and 18 titles per year. Arsenal publishes literary fiction and non-fiction books exploring a variety of genres, though the publishing house is particularly well known for its counterculture focus, vegan cookbooks, and emphasis on gay lit and gender studies. Titles are distributed by Jaguar Books in Canada and by Consortium in the United States.<sup>51</sup> Presently, one member of the company's five person staff is dedicated to marketing: Marketing Director Janice Beley. Beley manages marketing at Arsenal, while the publisher and associate publisher provide additional direction. Although Arsenal has a strong belief in the usefulness and necessity of online marketing, the broad responsibilities carried by the marketing director and a lack of additional resources hinder the development of an extensive online marketing campaign at this time. However, Arsenal is implementing an incremental plan to establish a stronger online presence appropriate for the publishing house. To assist in this process, Arsenal regularly utilizes interns who in the recent past have been primarily focused on online marketing efforts.<sup>52</sup> (My time as an intern was devoted to a variety of marketing efforts, some of which were web related.)

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<sup>51</sup> Janice Beley, email newsletter "Arsenal Pulp Press: News and Views," March 4, 2008; Arsenal Pulp Press, "Arsenal Pulp Press About Us," Arsenal Pulp Press, <http://www.arsenalpulp.com/aboutus.php> (accessed October 15, 2007); and Arsenal Pulp Press, "Arsenal Pulp Press Order Info Page," Arsenal Pulp Press, <http://www.arsenalpulp.com/ordering.php> (accessed February 18, 2008).

<sup>52</sup> Janice Beley, phone interview with author, March 21, 2007.

The company believes that online marketing plays an important role in the overall campaign to sell books and maintains that a strong web presence is key. In line with this thinking, Beley contends that online marketing is eclipsing traditional marketing. She feels that we are entering a generation where people go to the Internet for everything, and that individuals are spending an increasing amount of time online. Statistics suggest that Beley is correct—according to ZDNet Research, 35.5% of web users over 18 years of age spend three or more hours per day on the Internet, and of those in the 18–34 year old age group, 40% exceed three hours daily.<sup>53</sup> Compete (<http://www.compete.com>), a site that provides statistics regarding traffic and web use for different websites, calculates that Internet usage rose by 24.3% in just one year!<sup>54,55</sup>

Arsenal's online marketing strategy has been to focus on a variety of tools that will drive traffic to the company's website (<http://www.arsenalpulppress.com>) and increase reader loyalty and sales over time. As explained by Beley, the first step of Arsenal's plan was to improve its crumbling website, and the next logical step has been to develop other web-marketing tools to draw people to the updated site.<sup>56</sup> This chapter will continue to discuss Arsenal's incremental plan to establish a stronger online presence, providing an overview of the online marketing practices that have been implemented thus far. In particular, I will explore Arsenal's development of social networking tools and discuss some issues for publishers to consider if they are interested in utilizing this type of marketing platform.

### **Online Marketing Strategy and Practices**

Beley views the relaunching of the Arsenal website, which occurred in early 2007, as the starting point for developing a stronger web presence (see a

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<sup>53</sup> ZDNet Research, "35.5% of Web users spent 3+ hours a day online," <http://blogs.zdnet.com/ITFacts/?p=13518>, ZDNet Research, December 22, 2007 (accessed January 2008).

<sup>54</sup> Compete calculates that the total time spent online increased by 24.3% from October 2006 to October 2007. See Jay Meattle, "Total Time Spent Online is Up 24.3%," Compete, <http://blog.compete.com/2007/11/29/total-time-spent-online-is-up-243>, November 29, 2007 (accessed January 2008).

<sup>55</sup> Further, indicators suggest that traditional marketing vehicles are becoming less effective at reaching desired audiences. A March 2006 study by the Association of National Advertisers and Forrester Research reports that 78% of surveyed national advertisers believe traditional advertising methods have become less effective in the last two years. See Holly Berkley, *Marketing in the New Media*, 4.

<sup>56</sup> There are several advantages to this approach; publishers that encourage readers to visit their websites, whether through paid advertisements, social networking sites, or independently hosted blogs, have a direct way to track which marketing channel is most effective at increasing site traffic—allowing for media and messages to be refined as needed. Furthermore, having a variety of sites that link back to the publisher's website will help increase search engine ranking. See Holly Berkley, *Marketing in the New Media*, 7.



screenshot of the redesigned Arsenal website in Appendix Two). Because the website was falling apart, Arsenal made the choice to focus a significant amount of energy on the relaunch of the website, rather than the development of other online marketing tools. Arsenal was losing information after it was posted to the website and experiencing other formatting problems. In addition to resolving these issues, Arsenal's new website is easier to update and presents information more attractively. And now that the updated website is in place, sporting a new look and logo, Beley feels the next step is to more seriously consider other online marketing tools, like podcasts, blogs, and video. Beley hopes that as these other networking tools are established, they will drive more people to the website, and to purchase Arsenal books.<sup>57</sup> Arguably, online marketing tools such as blogs, posting videos on YouTube, and utilizing social networking sites are useful not only to generate additional awareness and create interest in publishers' books, but as a way to increase traffic to their websites. The links that connect users to the Arsenal website through outside sites help search engine page ranking. (One of the major criteria for search engines such as Google in determining page rank is the number of links to a web page.)<sup>58</sup>

Another aspect of the new website is a shopping cart, which was not available on the older Arsenal website. This is a great way to reach an audience that does not have access to Arsenal books from a local retailer or prefers to buy directly from the publisher. However, Beley also expresses concern about upsetting traditional booksellers, recognizing that they are extremely important to the success of Arsenal. While Arsenal wants to increase accessibility, the company does not want to take business away from its brick-and-mortar allies. Beley feels that Arsenal needs to "figure out the best way to make sure everyone is happy," and that the company has "a whole bunch of things to work on."<sup>59</sup>

Driven by the blogging success of Sarah Kramer, the author of *La Dolce Vegan!* and a number of other bestselling vegan cookbooks published by Arsenal, Beley continues to encourage authors to put up their own websites and use the web as a tool to promote their books. Beley recognizes that an increasing number of authors are also utilizing MySpace and other web tools to network and reach their communities. Arsenal occasionally will direct interested parties to the personal web pages of authors via press releases, and perhaps most importantly, when an author starts a blog or a MySpace page, or posts a video on YouTube, Arsenal announces this in the company's email newsletter. Further, the

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<sup>57</sup> Janice Beley, phone interview with author, March 21, 2007.

<sup>58</sup> Google Help, "Webmaster Guidelines – Webmaster Help Center," Google, <http://www.google.com/support/webmasters/bin/answer.py?answer=35769> (accessed January 30, 2008).

<sup>59</sup> Janice Beley, phone interview with author, March 21, 2007.

present website includes separate description pages for Arsenal authors; these pages generally provide a picture of the author, an author write-up, and a description of the books that the author has written. Arsenal often links to the personal websites and blogs of authors from the author description pages. As of July 2007, approximately 60 author description pages provided links to author-related blogs and/or websites, including five links to Wikipedia (<http://en.wikipedia.org>) listings and two links to MySpace pages.<sup>60,61,62</sup>

Arsenal's online newsletter is one of the publishing house's most important online marketing tools. Arsenal made the move from text email newsletters to newsletters that include images in 2006. Switching to a user-friendly email newsletter service called Constant Contact made it easier to format newsletters with images and incorporate more design. (To accompany this move, Arsenal did a fairly comprehensive database cleaning to create a stronger, more up-to-date and accurate distribution list.) As of July 2008, prices for utilizing Constant Contact ranged from \$15 to \$150 per month, depending on the size of the distribution list. Constant Contact clients may use already formatted email templates, or create their own templates using html. In addition to standard newsletter templates, templates exist for promotions, event invitations, and greeting cards, which are available with holiday, seasonal, or industry themes. Arsenal has also been utilizing Constant Contact for other announcements (e.g., author tours).<sup>63</sup>

Although Arsenal recognizes that more could be done to increase the efficacy of the email newsletters, like utilizing statistics provided by Constant Contact to evaluate the success of campaigns, Arsenal already notices a response to its newsletters and announcements.<sup>64</sup> After sending newsletters, Beley has observed

Switching to a user-friendly email newsletter service called Constant Contact made it easier to format newsletters with images and incorporate more design.

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<sup>60</sup> Wikipedia is an online encyclopedia that is maintained collaboratively by volunteers around the world. Anyone with an Internet connection is allowed to edit, as long as Wikipedia's editing procedures are followed. See Wikipedia, "Wikipedia: About," Wikipedia, <http://en.wikipedia.org/wiki/Wikipedia:About> (accessed August 30, 2008).

<sup>61</sup> An additional way to reach audiences online is by capturing the interest of blogs run by outside parties (rather than publisher- or author-run blogs). There are a number of book-related blogs, such as Bookninja (<http://www.bookninja.com/>), Bookslut (<http://bookslut.com/>), Seen Reading (<http://seenreading.blogspot.com/>), the LitBlog Co-op (<http://lbc.typepad.com/>), which featured the Arsenal book *Manbug*, and So Misguided (<http://www.somisguided.com/>), which featured the Arsenal book *Soucouyant*. Beley recognizes the importance of finding the blogs that people are reading, and attempting to position themselves on these blogs. However, the publishing company has had difficulty catching the attention of most bloggers.

<sup>62</sup> Arsenal Pulp Press, "Arsenal Pulp Press All Contributors Page," Arsenal Pulp Press, <http://www.arsenalpulp.com/allcontributors.php> (accessed July 2007).

<sup>63</sup> Constant Contact, "Affordable Pricing from Constant Contact," Constant Contact, <http://www.constantcontact.com/pricing> (accessed July 17, 2007); Constant Contact "HTML Email and Survey Templates," Constant Contact, <http://www.constantcontact.com/templates/> (accessed July 17, 2007); and Janice Beley, phone interview with author March 21, 2007.

<sup>64</sup> Constant Contact allows email newsletter and announcement creators to find out how many people actually view newsletters or announcements, or click through to links within newsletters or announcements. One can also track the number of subscribers who remove themselves from a newsletter distribution list, or those that request to be included, and further the number of

an increase in book requests from reviewers and other correspondence. And though newsletters created with Constant Contact take more effort than the previous text email newsletters, sometimes taking up to a day to prepare, Beley recognizes the importance of creating a more visually appealing product to reach Arsenal's audience. In particular, she recommends the use of Constant Contact for other publishers that may not have the technological expertise to create a graphically appealing product on their own, as it is fairly easy to use and, in the case of Arsenal, results in higher-quality newsletters.<sup>65</sup>

Arsenal has also participated in a limited amount of targeted online advertising, on a site geared to a San Francisco audience (in relation to an Arsenal guidebook on San Francisco) and also with The Tyee (<http://thetyee.ca>), an online British Columbia periodical. (Arsenal's involvement with advertising on The Tyee, like that of Heritage House Publishing and a number of other British Columbia publishers, was tied to grant support available from the ABPBC.) Although Arsenal will continue to participate in some traditional advertising, such as *BC Book-World*, Beley believes that most advertising should be online. However, available marketing dollars are limited and Arsenal does not intend to spend significantly in this area. To save money, Arsenal has considered alternative measures, such as button switches with compatible sites (meaning that a button linking to the other organization's website would be posted on Arsenal's site, in exchange for a button linking back to Arsenal on the other organization's website). This method of online advertising could potentially drive appropriate audiences to the Arsenal website, without creating additional costs for Arsenal. When it comes to online advertising, Beley states that the publishing house would like to locate readers online and "then hopefully be able to reach them [here]," whether through a button exchange or paid advertising.<sup>66</sup>

While Arsenal does not feel that the groundwork established thus far amounts to a complete marketing strategy, the publishing house has taken big steps toward its long-term objectives by building a better website and developing a more prominent online presence through the use of social networking and other online tools. Notably, Arsenal started MySpace and Facebook accounts in 2007, which will be discussed in greater detail in the following section.<sup>67</sup>

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subscribers who forward the newsletter onto their friends. Data is available to find out how many emails bounce, and the reasons that they bounce, providing direction for clients who would like to fine tune their distribution list. See Constant Contact, "Email Campaign Tracking and Reporting," Constant Contact, <http://www.constantcontact.com/email-marketing/email-campaign-reporting/index.jsp> (accessed July 17, 2007).

<sup>65</sup> Janice Beley, phone interview with author, March 21, 2007.

<sup>66</sup> *Ibid.*

<sup>67</sup> Janice Beley, phone interview with author, March 21, 2007; and Janice Beley, email correspondence with author, December 19, 2007.

## An Examination of Social Networking

*Social Networking as Online Marketing:* How can social networking be utilized as a marketing or publicity tool for publishers? Social networking presents an opportunity for publishers and authors to interact with readers on a personal level. For those publishers with strong brand recognition, it may also give interested readers an opportunity to connect with people behind the scenes. Social networking may include a whole host of services that enable publishers or artists to market themselves, including instant messaging, blogging, or participating in a virtual world. This section will look closely at social networking sites—sites in which users create profiles, which act as a sort of home page and allow for interactions with other participants—and Arsenal's utilization of these marketing platforms.

Publishers and authors may tap into already established communities by participating in social networking sites, which allow for people to gather around similar interests. Users have the opportunity to find friends through commonalities and also establish and join groups. For example, Arsenal's Facebook group alerts members to Arsenal events and book releases. Further, the social networking sites that are presently most favored reach an enormous number of users. The statistical site Compete estimates the number of monthly unique visitors to Facebook at 29.2 million and to MySpace at 65.9 million. According to ComScore Media Metrix, on a global level these numbers reached 60 million and over 100 million, respectively, as of July 2007.<sup>68,69</sup>

*How Social Networking Relates to Arsenal's Overall Marketing Strategy:* Social networking is one of many goals that Arsenal has established in relation to online marketing. While there are many tools that Arsenal would like to explore more fully, the company made the decision not to undertake substantial online marketing efforts until the relaunch of the website. This decision was made because the company sees social networking and other online promotional tools as a way to increase traffic to Arsenal's site, and there were many problems with the website before the relaunch. With the relaunch of the website in early 2007,

**Publishers and authors may tap into already established communities by participating in social networking sites, which allow for people to gather around similar interests.**

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<sup>68</sup> Compete, "Snapshot of Myspace.com (rank #6), facebook.com (rank #16)," Compete, <http://siteanalytics.compete.com/myspace.com+facebook.com/> (accessed December 2007); Will Morgan, "Beyond MySpace: Social Networking as Online Marketing," *West Coast Performer* (March 2007): 53; David Kirkpatrick, "As Facebook takes off, MySpace strikes back," *Fortune*/cnnmoney.com, [http://money.cnn.com/2007/09/18/technology/myspace\\_strikes.fortune/index.htm](http://money.cnn.com/2007/09/18/technology/myspace_strikes.fortune/index.htm) (accessed on December 19, 2007).

<sup>69</sup> While MySpace is still the leading social networking site and reaches the largest number of people, Facebook is presently growing at a faster rate than MySpace. See David Kirkpatrick, "As Facebook takes off, MySpace strikes back," *Fortune*/cnnmoney.com [http://money.cnn.com/2007/09/18/technology/myspace\\_strikes.fortune/index.htm](http://money.cnn.com/2007/09/18/technology/myspace_strikes.fortune/index.htm) (accessed on December 19, 2007).

Arsenal felt ready to move forward with additional online marketing. Social networking through a MySpace page was chosen as a first step, though Facebook entered the picture soon after (see <http://www.myspace.com/arsenalpulppress> and Appendix Three for Arsenal's MySpace and Facebook profiles).

Developing a MySpace page was a natural starting point for Arsenal because MySpace is fairly easy to implement and receives more traffic than any other social networking tool. In addition, Arsenal had an intern to help create and maintain the profile in the beginning stages. The intern was familiar with MySpace, which made it simple for her to jump in and begin; in turn, the idea of regularly checking in and updating the profile seemed less daunting for Arsenal. After the intern left, the responsibility of checking the MySpace and Facebook accounts fell to Beley, Arsenal's marketing director.<sup>70</sup>

*Social Networking Considerations:* The first consideration for a publisher in regard to social networking sites is whether to become involved, and if so, with which social network(s). Social networking tends to reach a younger audience, though this is changing, and social networking is increasingly appropriate to reach tech-savvy middle-aged readers. Taking into account the time required to regularly update each platform and the scope of the target audience, a publisher may decide to join several social networking sites, including smaller, more focused platforms, or to participate in just one or two larger social networks. Because of their wide reach, Arsenal chose to create profiles on MySpace and Facebook.

A publisher should also consider how the chosen social network site reflects the publishing brand or title(s) being promoted. Ideally, a publisher will choose a social networking site that is fitting in subject matter and/or tone (keeping in mind the type of comments typically posted on that site and ads that might appear on the same page). Social networking features and ease of use may be additional considerations when deciding which social networking platforms to use. For example, Beley found that she does not spend her time updating information on MySpace because she is not sure where to do it. She finds it easier to change information on Facebook, but more limited in the amount of content that can be posted.<sup>71</sup>

**A publisher should consider how the chosen social network site reflects the publishing brand or title(s) being promoted.**

When a publisher decides to create a profile on a social networking site, other decisions need to be made regarding how the site will be maintained. To

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<sup>70</sup> Janice Beley, phone interview with author, March 21, 2007.

<sup>71</sup> Holly Berkley, *Marketing in the New Media*, 25; and Janice Beley, email correspondence with author, December 19, 2007.

increase the likelihood of developing interest and traffic, Arsenal regularly updates and checks on its social networking profiles. A publisher must also decide who will update the profile and how regularly this will occur. Having someone that is familiar with the chosen social networking site(s) is helpful, and it will make the initial setup process easier, although the basic functions of most social networking sites are fairly self-explanatory.

Finally, keeping up with trends is an important aspect of making social networking decisions. An online marketing article in *West Coast Performer* suggests that “the trick here is determining, firstly, which networks will peak next and, secondly, which ones will generate the most value for your intentions.”<sup>72</sup> Being on top of the next fad is an important part of any marketing campaign. In the recent past, the landscape has changed significantly—in 2008 Friendster (<http://www.friendster.com>) was no longer one of the more important players in the social networking game, and Facebook was the new face on the field. It is likely that shifts will occur again in the future, and publishers must be ready to refocus attention as needed.

*Social Networking Risks:* For those publishers interested in social networking there exist opportunities for exposure and media attention; however, there are some risks to consider, such as the inability to control content and the possibility that users may shape the publishing brand in a negative way. To minimize these risks, it is important for publishers to regularly monitor communications, as is the practice of Arsenal, in a timely fashion and a manner that reinforces the publishing house's desired image. Publishers should be ready to respond to posts, especially those that are negative.<sup>73</sup> Publishers may also want to be selective when establishing friends on social networking sites. When considering whether to add friends on MySpace, Beley checks the person's MySpace profile to determine whether this association makes sense. Although Beley did not make a practice of checking with the publisher and associate publisher prior to adding friends in 2007, she has decided to be more selective in the future and plans to discuss friendship criteria with other Arsenal employees.<sup>74,75</sup>

For those publishers interested in social networking there are some risks to consider, such as the inability to control content and the possibility that users may shape the publishing brand in a negative way.

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<sup>72</sup> Will Morgan, “Beyond MySpace: Social Networking as Online Marketing,” *West Coast Performer* (March 2007), 53.

<sup>73</sup> Holly Berkley, *Marketing in the New Media*, 25.

<sup>74</sup> Janice Beley, email correspondence with author, December 19, 2007.

<sup>75</sup> Beley indicated via email correspondence (December 19, 2007) that she has not seen any negative posts or felt it necessary to delete posts from Arsenal's social networking profiles; however, she receives comments from people who would like Arsenal to check out their profiles, especially if they are authors looking for a publisher.

To remain in the good graces of other social networking participants, publishers need to respect the community by not forcing their marketing message on people. For example, Arsenal does not post comments on random user pages or intrude on conversations that do not relate to book publishing or a topic explored by the publisher. Further, profiles should include content that is “useful, interesting, or entertaining to the audience,” and not focus exclusively on pushing products.<sup>76</sup> If publishers take an alternative approach, like adopting the identity of a book character or creating a profile that explores a topic in depth, they should be honest about their intentions by not hiding the fact that they are simultaneously promoting an author or book. Providing benefits to those who visit the publishing house’s profile and rewarding friends will likely result in increased loyalty and interest in the publishing brand, book, or author being promoted.<sup>77</sup> Some ideas include offering a free book to a randomly selected friend, hosting a contest that users can participate in by posting comments, or providing recordings of author readings or interviews for users to download.

**Legal considerations may come into play with certain social networking decisions.**

Legal considerations may also come into play with certain social networking decisions. Publishers may choose to eliminate comments on social networking platforms to prevent users from leaving libelous or derogatory posts. Although eliminating comments on user profile pages is not a straightforward option on MySpace, the site does allow users to modify pages using html, and comment posting may be prevented in this manner. The new version of Facebook, released in mid-2008, allows users to select who can post comments on their profile pages. Users may allow comments from no one; from friends, friends of friends, or networks and friends; or from a customized group.<sup>78</sup> Individual comments may be deleted on both MySpace and Facebook after they are posted, which is another option for monitoring comments for slander, libel, or threats. Obviously, there is a downside in eliminating a space for comments on a social networking platform, as it decreases social interactions. Consequently, Arsenal has made the decision not to eliminate a space for comments on either of its social networking profiles, but recognizes additional monitoring and discussion regarding user comments may be required in the future.

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<sup>76</sup> Holly Berkley, *Marketing in the New Media*, 25.

<sup>77</sup> *Ibid.*, 25.

<sup>78</sup> MySpace, “How do I add color, graphics & sound to my Profile page?” MySpace, <http://www.myspace.com/Modules/Help/Pages/HelpCenter.aspx?Category=4&Question=7> (accessed August 30, 2008); and Facebook, “Privacy,” Facebook, <http://www.facebook.com/help.php?page=419> (accessed August 30, 2008).

## Closing Comments

As discussed in this chapter, Arsenal is implementing an incremental plan to strengthen its online presence. Toward this goal, Arsenal initially focused on improving the company website; the second phase of the company's strategy has been to develop online tools that will increase interest in the company and drive new and old audiences to the updated website.

A primary focus since the website redesign has been to improve the company's online presence through social networking sites. Arsenal created MySpace and Facebook accounts in 2007 to increase website traffic and communicate with consumers. This focus has been fairly successful—Arsenal has gained many friends and established a space for individuals to learn about titles and connect with authors online; visitors to Arsenal's social networking profiles will find that many of the publishing house's authors are listed as friends. Further, participation in social networking may have increased Arsenal's website traffic; the web traffic measuring site Compete indicates that the number of monthly unique visitors to the Arsenal website increased 13.1% between October 2007 and October 2008.<sup>79,80</sup>

Arsenal chose to create profiles on MySpace and Facebook because, presently, they are the social networking sites that receive the most traffic. The profiles were originally established by an intern; however, after the intern stopped working with Arsenal, the responsibility of checking the MySpace and Facebook accounts fell to Marketing Director Beley.

Arsenal understands that social networking presents some risks due to their inability to control content posted by other users. To minimize risks, Beley regularly monitors comments left by other users on Arsenal's MySpace and Facebook profiles. Further, to remain in the good graces of other social networking participants, Arsenal does not post comments on random user pages or intrude on conversations that do not relate to book publishing or a topic explored by the publisher.

In the following chapter, I explore the breadth of online marketing tools utilized by Chronicle Books. I focus particularly on the publisher's development of a blog and website database for online marketing purposes.

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<sup>79</sup> Compete, "Snapshot of arsenalpulp.com," Compete, <http://siteanalytics.compete.com/arsenalpulp.com> (accessed November 18, 2008).

<sup>80</sup> In line with the company's web strategy, after establishing MySpace and Facebook accounts, Arsenal began blogging in mid-2008. The company blog (<http://www.arsenalia.com>) was developed in an effort to increase publisher website traffic and interest in the Arsenal brand and its products. The blog is intended to introduce readers to life in the publisher's office, to author activities and ideas, and to industry events and news. See Arsenal Pulp Press, "Archive for June 2008," Arsenalia, <http://www.arsenalia.com/?m=200806>, June 9, 2008 (accessed October 21, 2008).



## CHAPTER THREE

### *Online Marketing at Chronicle Books*

#### **Introduction to Chronicle Books**

Chronicle Books (“Chronicle”) is a U.S.-based publishing house that employs approximately 160 people and publishes about 300 books annually.<sup>81</sup> Chronicle publishes books on a wide range of subjects; however, there is an emphasis on and strong brand recognition of art, design, crafts, cooking, and pop culture books. Chronicle distributes its own titles, as well as the titles of a number of other publishers.<sup>82</sup> In addition to a sizable marketing department, as of late 2007 there were four people in the web department, including the director of Internet sales and marketing, two people to work on production aspects of the website and maintenance of the blog, plus an interactive designer and coder. The department also regularly utilizes interns to work on special projects and help lessen the workload of the regular employees. The web department is responsible for the overall maintenance of the website, web-marketing support to Chronicle titles, development of numerous online features, and other web-related duties.<sup>83</sup>

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<sup>81</sup> Sarah Williams, executive director of business development at Chronicle Books, discussion with author, January 3, 2008.

<sup>82</sup> Though a few of its client publishers are from other countries or larger in size, Chronicle mostly distributes books of smaller U.S.-based publishers, including Blue Apple Books, Smart Lab, Handprint Books, Princeton Architectural Press, Quirk Books, Architectural Association Publications, Balcony Press, and Laurence King Publishing. The sales department at Chronicle pushes distributed books, but marketing does not promote these titles with the exception of publications from Laurence King Publishing (based in the United Kingdom). Information collected during discussions with Vivian Tang, member of the web team at Chronicle Books, on September 6, 2007, and September 13, 2007.

<sup>83</sup> While the web department works collaboratively with the marketing department to create online marketing for particular titles, the development of book campaigns and the vision for web

As is common among publishing houses, some web responsibilities are contracted to an outside development firm.<sup>84</sup> In addition to departments, Chronicle is organized into publishing groups for operational and marketing purposes. These divisions allow for greater collaboration and sharing of resources for similar titles.

A broader range of online marketing practices is implemented at Chronicle than at Arsenal; however, a single, focused strategy is not as apparent through discussions with the director of Internet sales and marketing, Joseph Ternes. Chronicle instead gives attention to a large number of projects in support of the company's greater goal: creating as much exposure on the Internet as possible. Chronicle explores almost all online promotional opportunities to generate buzz—in most instances, sooner rather than later.<sup>85</sup> In line with this approach, Chronicle implements smaller strategies, like advertising to promote specific titles or targeted blog outreach to foster seasonal sales, to increase its overall web presence. Online efforts are ultimately pursued in hopes of increasing sales, although Chronicle recognizes the long-term benefits of online marketing and feels that investing time and resources is worthwhile, even when immediate results are not obvious.

A large part of what Chronicle hopes to accomplish through online marketing efforts, and what gives value to efforts that do not result in immediate sales, is brand recognition. Chronicle already has significant brand recognition in a number of genres, and comments left on various blogs that I came across while interning suggest that Chronicle titles have large product appeal simply by virtue of being published by Chronicle. This type of exposure, and other forms of positive exposure that might occur through various online marketing tools, will help generate brand recognition among potential customers and fuel loyalty among established repeat customers. Contributing to branding, Chronicle's titles also have a distinct style that make them desirable and recognizable to their target audience—design and art books are aesthetically appealing, with a modern look and feel; pop culture titles are infused with tongue-in-cheek humor; and craft books abound with content to reach a young, countercultural audience.

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features relating to a book or series of books falls largely outside the responsibilities of the web department and on the marketing managers or publicists. Marketing managers and publicists typically decide which blogs to contact, whether to pursue advertising, etc. However, in some instances the marketing department will request assistance from web staff when making online decisions. A marketing manager might ask the web department to suggest online ad placements, to secure an online ad campaign with a particular vendor, or to design a landing page on the website for a book contest.

<sup>84</sup> Chronicle Books, "About Us : Publishing Partners : Chronicle Books," Chronicle Books, [http://www.ChronicleBooks.com/index/\\_mp,info/\\_s,books/\\_luid,about.partners/\\_jp,7\\_12/](http://www.ChronicleBooks.com/index/_mp,info/_s,books/_luid,about.partners/_jp,7_12/) (accessed February 18, 2008); and Joseph Ternes, discussion with author, September 6, 2007.

<sup>85</sup> When scheduling and/or available resources prevent large-scale projects from occurring immediately, long-term plans are established to pursue objectives as quickly as possible.

**Chronicle gives attention to a large number of projects in support of the company's greater goal: creating as much exposure on the Internet as possible.**

**A large part of what Chronicle hopes to accomplish through online marketing efforts, and what gives value to efforts that do not result in immediate sales, is brand recognition.**

There are some potential downsides of attempting to utilize a vast collection of online marketing tools and strategies. More dispersed efforts create a greater risk of not conveying a consistent brand image across all tools, especially if these tools are being pursued by several different people within the company, and require extra diligence and oversight to ensure exposure is fitting for the brand. Utilizing a vast collection of tools also raises the question of whether each approach is the best match for the audience. This question is of less significance to Chronicle, since the company's broad online marketing practices complement the audiences of its books, who are generally younger to middle-aged, tech- and web-savvy, and in tune with pop culture.<sup>86,87</sup>

This chapter will provide a further examination of the wide array of online marketing tools utilized by Chronicle, as well as additional insight into how Chronicle's approach to sales, emphasis on branding, and product appeal each play into the publishing house's marketing campaigns and overall strategy. The chapter will also include an in-depth examination of the use of statistical sites to measure web traffic trends, and how this information can be used to shape online marketing campaigns.

### **Online Marketing Strategy and Practices**

Due to the strong belief in online marketing and the dedicated staff committed to this effort, Chronicle has developed a wide array of online marketing tools. As of March 2008, the Chronicle website had a video library, gift finder, peer review forum, shopping cart, search function, and blog, and also featured new releases, podcasts, and e-postcards. The website keeps business and retail clients updated with the opportunity to sign up for e-newsletters, a news section, and a schedule of upcoming events, such as author readings and trade shows. Videos feature authors discussing some aspect of their book, whether the story behind the book's development or information about the book content. Some books are particularly well suited for marketing via video format because they provide an opportunity to demonstrate the books' content in action (e.g., a video cooking demonstration to promote a cookbook), though many videos draw attention by simply entertaining. The gift finder spotlights pre-designed gift packs that marry titles with additional Chronicle products at discounted rates. The Chronicle blog is hosted by the Chronicle website, maintained by the web department, and written by various Chronicle employees. E-postcards allow users to send

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<sup>86</sup> Susan Sweeney, Andy MacLellan, and Ed Dorey, *3G Marketing on the Internet: Third Generation Marketing Strategies for Online Success*, 26.

<sup>87</sup> *Ibid.*, 28.

postcard images over the web, featuring pictures from Chronicle titles. These images link back to the book description on the Chronicle website, providing interesting visual images for those who send and receive the postcards while offering a marketing opportunity for Chronicle.<sup>88</sup>

While direct marketing efforts in relation to particular titles remain an important part of the web team's daily tasks, Ternes recognized the need to more strongly develop the core features of the website in 2007. The web department found that they were spending approximately 60–70% of their time working on marketing requests to highlight specific titles and other Chronicle promotions. In mid-2007, Chronicle shifted more attention to core features of website development: Integrating customer reviews, adding RSS feeds, expanding look-inside book imagery, and other features serve to keep the site competitive with other e-tailers and meet the needs of the growing online audience. At the close of 2007, Ternes felt that Chronicle was approximately halfway to a fully established online marketing strategy, and he maintained a clear sense of what features still need to be developed.<sup>89,90</sup>

In accordance with Ternes focus on core features, many additional features of the website have recently been added or improved; Ternes considers these features essential, basic components of an effective online marketing campaign. The shopping cart, which was in poor shape and barely meeting Chronicle's needs, has been reconfigured with the assistance of an outside development firm. In addition to redesigning the website template, Chronicle launched its blog in May 2007, and also recently launched the video library. Since then, the blog has already been redesigned to have a clean and simplified look. The aforementioned peer review system, established in late 2007, allows Chronicle readers to post reviews of books on the Chronicle website. Other core features developed in late 2007 include online gift certificates (which were released when the site migrated to a new content management system in 2008), search-engine optimization (for higher placement of the Chronicle website on outside search engines), and Chronicle widgets. In early 2008, Chronicle started regularly utilizing widgets as promotional tools for new titles (the decision whether to create widgets is presently being made on a title-by-title basis); the use of

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<sup>88</sup> Chronicle Books, "Chronicle Books," Chronicle Books, <http://www.chroniclebooks.com> (accessed September 18, 2007, and March 6, 2008); Joseph Ternes, phone interview with author, December 20, 2007; and Joseph Ternes, conversation with author, March 26, 2008.

<sup>89</sup> Joseph Ternes, discussion with author, September 6, 2007; and Joseph Ternes, phone interview with author, December 20, 2007.

<sup>90</sup> To keep track of department goals, Ternes utilizes a design and development schedule, which is updated regularly as goals are achieved and new goals are set. The schedule indicates four phases—strategy/content development, interface design, development/testing, and launch—and the date on which each phase is expected to occur.

widgets is appealing as Internet users can spread them across blogs, social networks, and other web platforms.<sup>91,92</sup>

The accomplishments of the web team are significant, as demonstrated by the vast number of online tools that have been developed and the positive results of outreach efforts. Yet, there are a few shortfalls in the publishing house's online marketing campaign. There is presently no author guide on the publishing house's website, a shortcoming that Chronicle recognizes and plans to remedy. (Chronicle features limited author information on book profile pages—the same information that is included in the catalogue.)<sup>93</sup> Surprisingly, although Chronicle has implemented a considerable amount of online marketing initiatives, until recently it has lacked a presence in the social networking world. Perhaps because marketing and publicity staff are dedicated to the promotion of specific titles, and the web department's focus had been to develop core features of the company website, Chronicle had not placed as much priority on developing a company-wide presence on the major social networking sites. MySpace was utilized for the promotion of specific books with limited success; however, as of December 2007 there was no general profile page for Chronicle on MySpace or Facebook, and a YouTube account had only recently been created.<sup>94</sup>

An additional reason Chronicle is still in the process of strengthening its social networking presence is because there is discussion of a more ambitious project: creating a community platform on the Chronicle website. Further, Chronicle has considered using MySpace not only to create a profile for the publisher or for a particular title, but also as a brand-building promotional

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<sup>91</sup> Joseph Ternes, discussion with author, September 6, 2007; Joseph Ternes, phone interview with author, December 20, 2007.

<sup>92</sup> The increased use of widgets at Chronicle corresponds with the release of Sprout Builder, an interface that enables faster and easier creation of these online tools. See Sprout Beta, "What Are Sprouts? | Sprout Builder," Sprout Builder, <http://sproutbuilder.com/whataresprouts> (accessed April 2, 2008).

<sup>93</sup> Chronicle plans to update the website with an extensive authors' section in 2009. The company might look to other publishers, such as Arsenal Pulp Press or HarperCollins, for author profile ideas. HarperCollins has launched a pilot web-based toolset called Author Assistant that enables select authors to easily communicate with fans. Authors who participate create a set of web pages that include blog posts, links to other articles, photos, biographical information, coming attractions, question-and-answer sessions, widgets for browsing inside books, and a map of other HarperCollins authors that fans have in common. See Publishers Marketplace, "Harper Puts Authors Online," [http://www.publishersmarketplace.com/lunch/archives/week\\_2007\\_09\\_23.php](http://www.publishersmarketplace.com/lunch/archives/week_2007_09_23.php), Publishers Lunch, September 24, 2007 (accessed December 2007).

<sup>94</sup> In the fall of 2007, with my assistance as an intern, Chronicle created a YouTube profile. I uploaded numerous videos (that were already featured in Chronicle's video library) and linked to other YouTube videos that featured employees. In addition, I helped create shopping lists with gift recommendations on ThisNext, a smaller social networking site that Chronicle has used in the past. In 2008, Chronicle had its first major foray into social networking when it began utilizing Facebook. Now, Chronicle regularly updates its Facebook profile, using the platform to communicate with other users, host discussions, and hold contests.

tool by encouraging Chronicle employees to create profiles. The strong brand and product appeal of Chronicle titles has led the publishing house to explore marketing tactics that introduce what happens behind the scenes at Chronicle to interested consumers. In the long run, Chronicle expects to build on these ties with consumers, whether with a self-created community application that is an extension of the publishing house's own website or by increasing their participation on other social networking sites.<sup>95</sup>

Chronicle also takes advantage of the online marketing opportunities built in to titles that already have a strong web following due to well-known authors or contributors. For example, Chronicle publishes various books, calendars, and stationery products tied to the website Stuff on My Cat (<http://stuffonmycat.com>). When Chronicle began publishing pictures of the cats featured on Stuff on My Cat, the website already had an established following. Further attention has been drawn to Chronicle's *Stuff on My Cat* publications, which are available for sale on [stuffonmycat.com](http://stuffonmycat.com), by holding contests. In these contests, contributors (the general audience regularly submits photos of their cats, and then selected photos are published on the site) vie for the opportunity to have their image published in a *Stuff on My Cat* book. The contests not only increase interest in the titles, they create new content.<sup>96,97</sup> Interestingly, the online catalogue on Chronicle's website does not feature a link to the Stuff on My Cat website, and as a general rule, the catalogue does not link to other authors or contributors. This choice has been made from a management perspective given the large number of titles that can be linked to numerous sites (multiple author sites, blogs, etc.) and the potential for alienating book contributors if oversight occurred.

Like Arsenal, Chronicle is concerned about upsetting bookseller allies. Wishing to be sensitive to its online and brick-and-mortar retailer partners, Chronicle has made the decision not to discount widely on its website. The company has two or three friends-and-family sales each year, but otherwise sells books at

**Chronicle also takes advantage of the online marketing opportunities built in to titles that already have a strong web following due to well-known authors or contributors.**

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<sup>95</sup> Joseph Ternes, discussion with author, September 6, 2007; Joseph Ternes, discussion with author, September 20, 2007; and Joseph Ternes, phone interview with author, December 20, 2007.

<sup>96</sup> Stuff on My Cat, "Stuff on My Contest: Ends 4/20/07," Stuff on My Cat, <http://www.stuffonmycat.com/contest.php?itemid=3555>, April 13, 2007 (accessed March 7, 2008); Stuff on My Cat, "Stuff on My Contest: Voting polls now open!" Stuff on My Cat, <http://www.stuffonmycat.com/index.php?itemid=3891&catid=19>, June 1, 2007 (accessed March 7, 2008); and Stuff on My Cat, "Stuff on My Cat Store," Stuff on My Cat, <http://www.stuffonmycat.com/store.htm> (accessed March 7, 2008).

<sup>97</sup> Other examples of contributors with built-in web audiences include the designer Cath Kidston, the artist Rex Ray, and the chef Michael Chiarello. Chiarello is almost a brand by himself with his own product lines and television shows. In addition to websites tied to Chiarello's endeavors, such as The Food Network and NapaStyle, discussions ranging from entertaining to Chiarello's emphasis on eating locally can be found on Wikipedia, Armchair Cook, TreeHugger, and a plethora of other websites.

full price. Through online marketing efforts, Chronicle supports the sales of its titles in all venues, whether on the company's own website or elsewhere.

In addition to the web features presently in place and those being planned for the Chronicle website in the future, Chronicle continues to pursue web advertising for numerous titles, and also approaches bloggers for publicity. Although these tasks have been a large part of the marketing managers' and publicists' campaigns, the web department played a significant role in researching these opportunities when I interned at Chronicle. As will be discussed in the next section, I utilized a number of statistical sites to assess the audience and reach of different blogs and websites, information that might be useful when assessing online advertising and promotional options.

### **An Examination of Blog and Website Research**

*Web Research and Chronicle's Overall Marketing Strategy:* With my assistance as an intern, Chronicle began developing a database of blogs and other types of websites to catalogue promotional and advertising opportunities (see Appendix Four). Although blog and website research is not an online marketing tool in and of itself, the information collected through this research is now available for future promotional projects. The purpose of creating the database of blogs and websites was to have an easily accessible list of sites that relate to particular genres or specific titles. This information may be used to help shape online marketing campaigns that involve blog outreach or online advertising. (While I was an intern, Chronicle purchased graphical advertisements from various websites; advertising decisions were regularly shaped by information collected for the database.) By using blogs or websites to promote titles, Chronicle hopes to increase reader exposure to books in an affordable and effective manner, contributing to increased brand awareness and growth in sales.

While looking for sites that might be appropriate for the database, Chronicle considers how popular a blog or website is, whether readership is growing, what type of readers use the site and whether they are a good match for the book(s) being promoted, and whether the site's overall tone is appropriate for the publishing brand and/or subject matter of a specific title. The database provides information on the content of the blog or website, statistics about traffic and visitor demographics, and, in some instances, advertising rates and notes on how to contact bloggers or website managers. The database also has a section to track online discussion of Chronicle, or Chronicle's books or authors. This information will be utilized to track the success of ad placements in the future.

**By using blogs and websites to promote titles, Chronicle hopes to increase reader exposure to books in an affordable and effective manner, contributing to increased brand awareness and growth in sales.**

As an intern, I assisted marketing managers in making online advertising decisions by researching and evaluating a number of blogs and websites, which I simultaneously catalogued in the database. There are a number of resources available for researching advertising opportunities, such as Blogads (<http://blogads.com>), which manages low-cost online advertising for various blogs; CrispAds (<http://www.crispads.com>), which specializes in text and graphical advertisements; and Federated Media Publishing (<http://www.federatedmedia.net>). These ad networks allow one to search and select sites within genres in an effort to reach a particular audience, or to advertise across entire categories (e.g., all parenting blogs, rather than select parenting blogs).<sup>98</sup> A number of larger websites, blogs, and social networking sites manage their own advertising, but the advertising is generally expensive. For example, to advertise on the iVillage and Sugar networks the minimum advertising budget is \$20,000 per month, which is a large amount for publishers the size of Chronicle (even when pooling budgets from numerous titles), and completely unthinkable for smaller publishers like Arsenal.<sup>99</sup>

Another purpose of the blog and website research was to find appropriate sites for online publicity. Due to the low cost and potential payoff, publishers of all sizes should consider how to attract editorial attention. Websites and blogs may be used for various promotional opportunities—such as publicizing titles or special events (e.g., online sales, author readings, book clubs, book giveaways, or other contests). Publishers may also approach bloggers for book reviews or guest-blogging opportunities or to suggest interviews with authors. Publicists at Chronicle regularly utilize blogs for word-of-mouth publicity for their titles.

*Details Regarding Research and Database Contents:* Much of the information reported in the database is collected from sites that provide statistical information about other websites' traffic. As the information reported on statistical sites is often contradictory, the sites are not looked to as precise measurements, but rather indicators of general trends. Initially, Chronicle utilized three different statistical sites, including Quantcast (<http://www.quantcast.com>), Compete, (<http://www.compete.com>), and Alexa (<http://alexa.com>). Each of these sites allows users to enter a URL and receive data about the blog or website queried. Quantcast and Compete provide data on U.S. Internet users, while Alexa provides global statistics. Since its inception, the database created at Chronicle has

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<sup>98</sup> Blogads, "Blog advertising makes opinions – Blogads stir opinion makers," Blogads, <http://www.blogads.com> (accessed December 26, 2007); CrispAds, "CrispAds – Blog Advertising Network," CrispAds, <http://www.crispads.com> (accessed December 26, 2007); Federated Media Publishing, "Federated Media Publishing," Federated Media Publishing, <http://www.federatedmedia.net> (accessed December 26, 2007).

<sup>99</sup> According to an iVillage rate card and Sugar rate card provided on September 20, 2007.



been simplified and presently relies only on data from Quantcast and Compete. While other statistical sites provide more sophisticated and detailed information, Quantcast, Compete, and Alexa are free (though may require registration for full access to features) and offer a fairly detailed analysis of site traffic.

Quantcast provides info on the monthly uniques of a website (an estimate of the number of unique visitors to a website in a month), lists websites with similar audiences, and supplies demographic data of a website's readers, such as income levels, gender, age, etc. (see Appendix Five, "Quantcast Statistics"). When researching websites for the database, Chronicle records some of the information available through Quantcast in the database and provides a link for further information. Since my internship ended in December 2007, Quantcast has started offering services to measure videos, widgets, and other Flash-based media.

Compete is also utilized by Chronicle for statistics regarding the unique visits made to a website on a monthly basis, the monthly and yearly change in the number of visitors, the average number of minutes visitors spend at the site during each visit, and the monthly and yearly change in the average stay of visitors. Other engagement statistics, such as the time spent on a domain as a percentage of the total time spent online, and daily growth in attention, are available through Compete, though not catalogued in the database.<sup>100,101</sup>

Although understanding a site's web traffic is important, Chronicle is concerned with more than traffic measurements, and wants to find websites that fit the feel of the publishing house's books. Notes in the database provide insight into the tone of catalogued sites. In an ideal world, the database would be regularly purged of sites that are not a good fit, in an effort to create a more useful and

Although understanding a site's web traffic is important, Chronicle is concerned with more than traffic measurements, and wants to find websites that fit the feel of the publishing house's books.

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<sup>100</sup> Quantcast and Compete approach data collection slightly differently, and while they provide some of the same statistics, they also provide unique traffic statistics. Quantcast attempts to understand U.S. Internet audiences by analyzing billions of websites and interpreting patterns to provide reports on Internet usage. Quantcast partially relies on information about the Internet provided by the U.S. Census Bureau and a range of mathematical formulas that are used to adjust observations. Data is collected through affiliations with partners, including advertisers and advertising networks, publishers, and Internet service providers; the data collected does not contain any personally identifiable information. For Compete, the methodology utilized to estimate site traffic and engagement metrics is founded on the daily browsing activity of over two million U.S. Internet users. As outlined on Compete's website, a normalization methodology is applied, "leveraging scientific multi-dimensional scaling (by age, income, gender and geography)" to attempt to create metrics representative of the user population. The test group is found through multiple sources to ensure a diverse distribution of user types. See Quantcast, "Quantcast – Open Internet Ratings Service" Quantcast, <http://www.quantcast.com/> (accessed November 2007); Quantcast, "Frequently Asked Questions," Quantcast, <http://www.quantcast.com/faq.jsp> (accessed November 2007); Compete, "Compete," Compete, <http://www.compete.com> (accessed November 2007); and Compete, "Compete: FAQ," Compete, <http://www.compete.com/help#snp1> (accessed November 2007).

<sup>101</sup> Quantcast, "Quantcast – Open Internet Ratings Service," Quantcast, <http://www.quantcast.com/> (accessed October 2007, November 2007, and March 2008); and Compete, "Compete," Compete, <http://www.compete.com> (accessed October 2007 and November 2007).

targeted database. Space is also provided in the database to list advertising contacts and rates, which can assist marketing managers who want to further investigate a potential ad placement. Additionally, the database can record data regarding placed ads, such as click-through rates (CTRs), an important measurement that pertains to how many users clicked on an online ad and visited the landing page or website of the advertiser.<sup>102</sup> This information is important for tracking the success of campaigns and modifying them as necessary. It is also important as a reference of which sites and tactics worked best when making online advertising decisions in the future.

*Blog and Website Research Considerations:* There are a number of factors a publisher should consider before diving into a significant amount of blog or website research. Collecting the data is a time sink; therefore, it is important to consider how beneficial the practice will be and how the collected data will be utilized. While I was an intern at Chronicle, I dedicated a significant amount of time to blog and website research, whether in response to a specific request from a marketing manager, or independently in my attempts to strengthen the database. It is unclear whether maintaining and continuing the development of the database is something the web department at Chronicle will be able to accomplish without additional assistance from an intern or a new hire. Finding the resources to develop and regularly update a database, including someone versed enough in how to use a database or spreadsheet program, may not be a useful practice for all publishers. Decisions on whether this is a practical objective should take into account the size of the publisher and amount of resources available, how often the collected information will be used and what it will be used for, and whether other projects should take priority.

Chronicle originally recorded substantially more information in the database, but eventually created a leaner version that was easier to maintain and more user friendly. If a publisher decides to systematically record information about blogs and websites in a database, a trial-and-error process may be required to determine which types of information are most useful. Publishers should also be mindful of the type of books they are looking to promote and the appropriateness of sites when recording data. Chronicle did not attempt to create a comprehensive overview of all that exists on the web, recognizing that this would be an impossible feat. Instead, Chronicle focused on the websites and blogs that were most relevant to the publisher, keeping in mind the genres that Chronicle publishes and the needs of specific titles.

Collecting database data is a time sink; therefore, it is important to consider how beneficial the practice will be and how the collected data will be utilized.

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<sup>102</sup> Additional metrics that are commonly available to measure the effectiveness of online advertising include post-click conversions, view-through conversions, interaction times, cost per conversion, and frequency-to-conversion ratio. For more information, see *3G Marketing on the Internet* by Susan Sweeney, Andy MacLellan, and Ed Dorey, 50–51, 143.

Finally, a question worth considering—how does a publisher go about approaching blogs for non-advertising promotional opportunities without upsetting a blogger with an overly sales-oriented approach? As will be discussed in the next section, publishers need to be sensitive to the fact that a number of bloggers view themselves as being non-typical sources of information outside the influence of corporate sponsors and mainstream media, even those blogs that accept some level of advertising.

*Best Practices for Blog Outreach and Online Advertising:* As practiced by Chronicle, approaching bloggers with potential editorial content should be done with some amount of sensitivity, and only when the blog is suitable for the content being proposed. Similarly, comments on blogs should only be made in relevant threads, and publishers should shy away from making remarks to promote titles, sales, or other matters that may not be of interest to a good portion of the readers of the blog, or risk turning off a number of people and making possible enemies in the blogging community. Although I would not recommend the distribution of a promised code of conduct to the bloggers (establishing appropriate behavior for publishers in their outreach efforts), which might come off as too corporate or mainstream, creating an unofficial internal code of conduct to be followed when contacting websites and bloggers can be useful to ensure that employees involved in such practices are coming from the same direction and with similar objectives.<sup>103</sup>

A number of established tactics and strategies may be used to improve the effectiveness of online ad campaigns. In the article “Best Practices for Optimizing Web Advertising Effectiveness,” Rick E. Burner and Marissa Gluck recommend adopting a disciplined framework for managing campaigns. As with the use of other online marketing tools, it is important to set clear objectives, identify an audience and target with appropriate content, and reassess and optimize practices using new information.<sup>104</sup> Chronicle follows these suggestions by advertising to appropriate audiences, in addition to tracking CTRs and other data to evaluate advertising campaigns. To track branding, Chronicle and other publishers can measure view-throughs by using cookies. If someone exposed to

**Approaching bloggers with potential editorial content should be done with some amount of sensitivity, and only when the blog is suitable for the content being proposed.**

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<sup>103</sup> For a discussion of how those seeking publicity should approach bloggers and what might be included in a code of conduct, see the public relation firm Ogilvy PR’s blog postings on the matter: <http://blog.ogilvypr.com/?p=243> and <http://blog.ogilvypr.com/?p=244>.

<sup>104</sup> Holly Berkley, the author of *Marketing in the New Media*, recognizes the importance of targeting a company’s message to the appropriate audience to ensure effective online advertising campaigns. She never recommends that clients purchase run-of-site ads, but instead suggests placing ads on a page that complements their product. Of course, smaller blogs or sites with a clearer focus may be appropriate for ads on multiple pages, but the message is clear: make sure that the placement of your ad is appropriate for what you are trying to promote. Further, studies indicate the importance of publishers choosing sites with a strong following by their target audience, since placing ads on already trusted websites creates trust in the advertised brand. See Holly Berkley, *Marketing in the New Media*, 58–59.

an ad later visits the advertiser's site, the person can be recognized by the cookie and the time of visit can be determined through ad serving logs.<sup>105</sup> Publishers that advertise should also consider the reach of their campaign (the number of different people that view the ad) and the exposure of the campaign (the number of exposures to the advertisement per person). Conventional wisdom is that four to seven exposures are optimal, and the effectiveness of advertising declines with excessive exposure. For further discussion on reach and exposure, please see the aforementioned article by Burner and Gluck.<sup>106</sup>

### Closing Comments

The online marketing achievements of Chronicle are substantial and the publisher's web features are impressive. Chronicle's website is easy to navigate, visually appealing, and content-filled, providing readers with a number of ways to learn about Chronicle titles; the website features a video library, podcasts, company blog, and peer review forum. Further, marketing managers regularly advertise online, and publicists promote titles via blogs and web tie-ins to their titles.

A broad range of online practices are implemented at Chronicle in an attempt to create significant online exposure. In support of this larger goal, Chronicle focuses on a number of sub-strategies, such as building brand and title recognition with advertising efforts, increasing holiday sales through blog outreach, and publishing titles with existing web followings. Chronicle is constantly evaluating and reassessing present and long-term strategies.

In line with the scope of Chronicle's marketing objectives and long-term goals, the company developed a database to record advertising and promotional opportunities. Chronicle uses the web traffic measuring sites Quantcast and Compete to better understand the audiences of sites being considered for advertising or publicity outreach. As discussed in this chapter, the database records various traffic numbers and assesses websites' overall tone; in some instances, the database records advertising rates and notes on how to contact bloggers or website managers. Chronicle may utilize this information when making advertising decisions or developing blog contact lists for particular titles or genres.

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<sup>105</sup> A more basic method of tracking branding is by evaluating website traffic reports. Direct request indicates when a person types in a URL directly into a web browser. A high percentage of people visiting a website by direct request can be evidence of strong brand recognition. Another method to measure branding is to look at keyword searches that lead visitors to a publisher's site—if the name of the publisher is included in the keyword search it also suggests strong brand awareness. Finally, evaluating the number of return visitors and repeat customers is a good tool to measure brand loyalty. See Holly Berkley, *Marketing in the New Media*, 147.

<sup>106</sup> Rick E. Burner and Marissa Gluck, "Best Practices for Optimizing Web Advertising Effectiveness, DoubleClick, <http://www.doubleclick.com>, May 2006 (accessed March 2008).

## CONCLUSION

The Internet has changed how we find information, communicate with peers, and perform our jobs. Given the major role the Internet plays in our lives, it is important for publishers to contemplate the use of online marketing tools in their efforts to reach consumers. The process of deciding whether these tools are appropriate, and if so, which tools are most suitable, should include a consideration of the unique needs of individual companies and the audience they are trying to reach. Arsenal and Chronicle have both taken the time to consider how to best reach their audiences online, and both are in the process of developing online marketing plans appropriate for companies of their size.

Although the number of online marketing tools being used by Arsenal at this time is somewhat limited, the company believes that online marketing plays an important role in the publisher's overall campaign to sell books. To establish a stronger online presence, Arsenal focused on the relaunch of its website before developing other tools that would drive people to the website. Since the website redesign, the company has utilized a variety of web-marketing tools to increase website traffic and generate interest in the company, including email newsletters, online advertising, social networking, and, most recently, blogging.

Social networking sites, a primary focus of Arsenal in 2007, are an important aspect of marketing online given the immense number of people that participate. "Today, hundreds of millions of people worldwide belong to at least one social network," according to Marina Krakovsky, author of "It's

**Given the major role the Internet plays in our lives, it is important for publishers to contemplate the use of online marketing tools in their efforts to reach consumers.**

Who You Know <Or Don't>.”<sup>107</sup> And as social networking platforms branch out to become more intricately involved in Internet users' lives, their importance as a marketing tool will continue to grow.<sup>108</sup> Blake Discher, photographer and website guru, argues that if you don't have a presence on these sites, “you can't really say you're doing everything you can to get your name out.”<sup>109</sup> At the same time, simply creating a profile on a social networking site does not translate to instant success. Publishers that choose to participate in social networking sites should consider how they are going to use the platform to reach their target audience, evaluate their success periodically, and participate often. Arsenal needs to remain dedicated to regular socializing on both MySpace and Facebook to maintain the company's social networking presence.

There are some aspects of Arsenal's online marketing practices that could be improved. Beley acknowledges that although there has been general encouragement for authors to self-promote through the use of their own web pages (whether personal websites, social networking profiles, or blogs), greater discussion could take place on ways for Arsenal to work more closely with authors as they build their web presence, as well as reflection on how to best use all available web tools together. Another shortfall that came up in my discussions with Beley is the lack of conversation regarding potential liabilities in the development of social networking and website policies. Only initial discussions have occurred concerning monitoring social networking platforms and practices.<sup>110</sup> Finally, while the development of a social networking presence was great as an initial step, the publisher should swiftly consider how to build on new connections to establish an online presence and reach target audiences, and determine how to gauge the success of future programs and present activities. Arsenal has started this process with the development of the company blog.

Appropriately, given the sizes of their companies, Chronicle has a more visible web presence and different approach to online marketing than Arsenal. Chronicle implements a number of smaller online strategies in support of its larger goal—to increase exposure to the company via the web in as many ways

Blake Discher,  
photographer and  
website guru, argues  
that if you don't have  
a presence on social  
networking sites,  
“you can't really say  
you're doing every-  
thing you can to get  
your name out.”

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<sup>107</sup> Marina Krakovsky, “It's Who You Know <Or Don't>,” *Stanford* (July/August 2008).

<sup>108</sup> The partnering of social networking sites with cell phone technology is evidence of the increasing significance of social networking among consumers. See Olga Kharif, “Social Networking Goes Mobile,” *Business Week*, [http://www.businessweek.com/technology/content/may2006/tc20060530\\_170086.htm](http://www.businessweek.com/technology/content/may2006/tc20060530_170086.htm), May 31, 2006 (accessed March 8, 2008); and Victoria Shannon, “Social Networking Moves to the Cellphone,” *The New York Times*, [http://www.nytimes.com/2008/03/06/technology/06wireless.html?\\_r=1&ref=technology&oref=slogin](http://www.nytimes.com/2008/03/06/technology/06wireless.html?_r=1&ref=technology&oref=slogin), March 6, 2008 (accessed March 8, 2008).

<sup>109</sup> Tham O'Connor, “Social Networking: New business Tools to Help Connect to Clients,” *ASMP Bulletin* (Spring 2008).

<sup>110</sup> Janice Beley, phone interview with author, March 21, 2007; and Janice Beley, email correspondence with author, December 19, 2007.

as possible. In the past two years, the main objective of the web department has been to develop company website features, though, presumably, the department will expend more energy and resources on other web objectives in the future. Chronicle's website is easy to navigate, visually appealing, and content-filled, providing readers with a number of ways to learn about Chronicle titles; the website features a video library, podcasts, a company blog, and peer review forums.<sup>111</sup> Further, marketing managers regularly advertise online, and publicists promote titles via blogs and web tie-ins to their titles.

While the online marketing achievements of Chronicle are substantial and the publisher's web features are sophisticated, Arsenal has a stronger online author guide. Further, in 2006 and 2007, Arsenal dedicated more attention to social networking than Chronicle. Arguably, Arsenal and Chronicle have focused their marketing strategies differently because of company structure and resources. Rather than create a publisher-wide presence on major social networking sites, Chronicle's web department initially focused on developing multimedia website features and providing web-marketing support, while marketing managers and publicists at Chronicle have focused on promoting specific titles.

The implementation of a wide variety of online marketing practices raises the question of whether all efforts are appropriate for the target audience. In the case of Chronicle, the tools utilized are directed to suitable audiences. For example, children's titles are advertised on sites that will reach children or their parents, craft titles are promoted on craft blogs, etc.<sup>112</sup> Moreover, keeping in mind how large publishers are reaching out to audiences via online marketing and the typically younger and web-savvy audience that Chronicle's titles appeal to, Chronicle's participation in a wide variety of online platforms is justified. In fact, in some instances Chronicle should consider broadening the online tools that are utilized. Given the importance of social networking sites and the appropriateness of using these sites to reach Chronicle's target audiences, the publishing house should play a more active social networking role in the future. Another concern is that dispersed efforts can compromise the goal of conveying a consistent brand image across all tools, especially if several different people are involved in marketing efforts.

**The implementation of a wide variety of online marketing practices raises the question of whether all efforts are appropriate for the target audience.**

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<sup>111</sup> Chronicle's website features were developed by staff with assistance from outside development firms. While Arsenal hired assistance when revamping the website, limited funds are available for outside contractors and Arsenal does not employ in-house web developers.

<sup>112</sup> According to Ralph Hancox, an emeritus professional fellow at the Canadian Centre for Studies in Publishing, strategies that are not directed to appropriate audiences are largely wasted, as they will likely only reach "the incidental secondary prospects that are found largely scattered in other groups and communities." See Ralph Hancox's *Topics in Publishing Management*, 19.

Given the scope of Chronicle's marketing objectives and long-term goals, the development of a database to record advertising and promotional opportunities appears to be worth the required resources, assuming it is widely used by marketing and web staff. Although the use of Quantcast, Compete, and other statistical measuring sites may not provide entirely precise outlooks, these sites may give a general sense of the composition and patterns of website audiences. Though smaller publishers may not have the resources to create a database of blogs and websites, using statistical sites to get a better sense of traffic and demographics can still be a beneficial practice in making advertising decisions, or in researching sites for other promotional opportunities. The difficulties that even established publishers like Chronicle will face if they choose to maintain and update a database of blogs and websites relate to time and resources. Substantial research is needed to create a database of significant size, and updating traffic data could easily fall to the bottom of a list for a person who has other duties. A publisher may find it makes sense to periodically update the entire database only once or twice a year, and more regularly update selected websites and blogs that are being considered for particular promotional opportunities. As with all marketing and publicity considerations, publishers need to constantly re-evaluate, prioritize, and determine where to dedicate energy and resources.

**Substantial research is needed to create a database of significant size, and updating traffic data could easily fall to the bottom of a list for a person who has other duties.**

One purpose of Chronicle's database was to collect information on sites that would be suitable for online advertising. Publishers may use online ads to generate interest in a particular title, series of titles, or genre, and to increase brand awareness. However, while online advertising is still a viable option for branding efforts, statistics demonstrate that CTRs of standard graphical online advertisements are declining. When Chronicle has a campaign with low CTRs, the situation calls for re-evaluation to determine if changes need to be made to the advertising campaign. Would advertisements be more effective on another site? Can the ad be modified to draw more interest from readers? Is the exposure for the title or publishing brand worth the costs? Would a less expensive or free promotional opportunity be as effective? Chronicle may also consider pooling resources for titles of the same genre to advertise on sites that may be more expensive but reach the titles' target audiences more effectively. Online advertising, whether graphical or video based, may present limited opportunities for smaller publishers due to high costs.

Perhaps most importantly, Chronicle's approach to online marketing is marked by adaptability, innovation, and constant change. To remain up to date when new technologies and modes of online communication are regularly appearing, a publisher needs to be constantly moving forward. Both Arsenal and



Chronicle have quickly adopted new technologies and embraced online marketing. While the emphasis of each publisher's online presence will continue to be influenced by company size, structure, and resources, their openness to the online medium will assist them as readers' lives become more centered on technology. Online marketing tools will continue to evolve, and new tools and practices are bound to appear, probably in the not-too-distant future. As stated by Terry Brock, columnist for *BizJournals*, the Internet is like "an on-going act, not something that is stuck and unmovable. It is the ability to connect with others immediately from anywhere...It is spontaneous and ever-changing."<sup>113</sup> Remaining open to new ideas, considering the long-term benefits of employees' efforts, and quickly shifting as new tools become available may be the most important practices a publisher can adopt to stay current in an ever-changing online world.

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<sup>113</sup> Terry Brock, "Social networking and bottom-line business," *BizJournals*, [http://www.bizjournals.com/business\\_resources/tech\\_and\\_innovation/business\\_advice/succeeding\\_today/2008/06/16/column518.html](http://www.bizjournals.com/business_resources/tech_and_innovation/business_advice/succeeding_today/2008/06/16/column518.html), June 16, 2008 (accessed July 30, 2008).

## APPENDIX ONE

### *Author Blog Guidelines*

If you would like to have us link to your blog, you must submit it to us for review. Once you have designed your blog and written at least one entry, send us an email with a link to your blog. We will notify you once the blog is linked to The Heritage Group website, or if we decide not to link the website to your blog.

As long as you maintain a blog that is linked to The Heritage Group website, or a website associated with The Heritage Group, you must abide by the following guidelines. Please keep in mind that review of your blog by The Heritage Group and participation in this program does not absolve you of responsibility for postings made to your blog (by yourself or others).

**Start with a blogging service.** We do not host author blogs, nor do we sponsor them. Therefore, please use one of the many third-party blog hosting websites on the Internet. Some of these are free, such as [Blogger.com](#), [LiveJournal.com](#), [Blog-City.com](#), [Xanga.com](#) and [MSN Spaces](#). Other third-party blog hosting websites charge a nominal fee. Examples include: [TypePad.com](#), [SquareSpace.com](#), [BlogIdentity.com](#) and [Bubbler.com](#). If you use one of the latter services, any expense is your responsibility.

- 2. Write as yourself.** In other words, use your real name. We will not endorse or promote any blog where an author is writing anonymously or under a pseudonym. Your name should be prominently displayed on your blog. This will add credibility with your readers.
- 3. Own your content.** The Heritage Group authors' blogs are not publisher-sponsored marketing communications. Therefore, your blog entries legally belong to you. They represent your thoughts and opinions. We think it is important that you remind your readers of this fact by including the following disclaimer on your site: "The posts on this blog are provided 'as is' with no warranties and confer no rights. The opinions expressed on this site are my own and do not necessarily represent those of my publisher." You assume full responsibility and liability for all actions arising from your posts and/or the posts made by others to your blog. We also encourage you to put a copyright notice on your site in your name (e.g., "© 2005, John Smith").
- 4. Write relevant. Write often.** As an author, you have a unique perspective on the subject(s) of your blog. People want to hear about that perspective. Also, in order to develop a consistent readership, you should try to write on a regular basis. For some, this will be daily; for others, it may be weekly. The important thing is consistent posting. New content is what keeps readers coming back.
- 5. Advertise—if you wish.** While there is no requirement to run ads on your blog, you are free to do this if you wish. Some of the free blog services run ads as a way to offset their costs. If you use such a service, your blog will also contain ads. On the other hand, if you pay for your service you can avoid advertising altogether, or participate in a service like [Google's AdSense](#) or [Amazon's Associate Program](#). These types of programs will pay you based on "page views," "click-throughs," or purchases made on participating websites. You might want to ask fellow bloggers for suggestions.

6. **Be nice.** Avoid attacking other individuals or companies. This includes publishers, authors; customers, vendors, competitors or shareholders. Keep your tone respectful.
7. **Keep secrets.** Do not disclose sensitive, proprietary, confidential or financial information about anyone or any company, if this material is not publicly available. This includes revenues, profits, forecasts and other financial information related to specific authors, books, brands, products, product lines, customers, operating units, etc.
8. **Respect copyrights.** For your protection, do not post any material that is copyrighted unless (a) you are the copyright owner, (b) you have written permission of the copyright owner to post the copyrighted material on your blog or (c) you are sure that the use of any copyrighted material is permitted by the legal doctrine of "fair use." Please note that it is your responsibility to ensure that you are not in violation of copyright law. We cannot provide you with legal advice.
9. **Obey the law.** This goes without saying, but by way of reminder, do not post any material that is obscene, defamatory, profane, libellous, threatening, harassing, abusive, hateful, embarrassing to another person or entity, or violates the privacy rights of another. Also, do not post material that contains viruses (including, but not limited to, Trojan horses or worms), or any other computer code that is intended to damage, interfere with or surreptitiously intercept or expropriate any system, data or information.

Created by Heritage House Publishing with input from Carolyn Boyd. Included with permission of Heritage House Publishing.<sup>114</sup>

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<sup>114</sup> In addition to interning at Arsenal and Chronicle, I interned at Heritage House Publishing in the summer of 2006, where I helped establish author blogs and performed editorial duties.

## APPENDIX TWO

### Design of Relaunchd Arsenal Pulp Press Website

The screenshot shows the Arsenal Pulp Press website homepage. At the top left is the Arsenal Pulp Press logo, a stylized 'A' inside a circle, with the text '1 800 603 PULP' and 'ARSENAL PULP PRESS' below it. To the right of the logo is a navigation menu with links: BOOKS | AUTHORS | CATEGORIES | NEWS | ABOUT | ORDERING INFO | CONTACT. Further right is a shopping cart icon with the text 'VIEW SHOPPING CART' and 'You have 0 items in your cart'. A search bar is located to the right of the cart icon.

The main content area is titled 'ARSENAL PULP PRESS' and features a sub-header 'Books for a happier new year.' Below this is a featured book 'FAME US' by Brian Howell, with a photograph of the author and the book cover. The book is described as 'Celebrity Impersonators and the Cult(ure) of Fame' and includes commentaries by Stephen Osborne and Norbert Ruebsaat. An update note states: 'UPDATE: NOW AVAILABLE In this stunning book, photographer Brian Howell takes us into the world of celebrity impersonators—the faux famous people who make a living at pretending to be someone else.' Below the book is a 'more' link.

To the left of the featured book is a 'BESTSELLERS' list with 10 items:

1. Eat, Drink & Be Vegan
2. La Dolce Vegan!
3. Soucouyant
4. How It All Vegan!
5. Where People Feast
6. The Modern Ayurvedic Cookbook
7. New World Provence
8. The Garden of Vegan
9. Vive le Vegan!
10. Comin' At Ya!

To the right of the featured book is a 'NEW TITLES' list:

- Anarchy and Art
- The Carnivorous Lamb
- Comfort Food for Breakups
- Comin' At Ya!
- The Convictions of Leonard McKinley
- Eat, Drink & Be Vegan
- First Person Queer
- Fame Us
- Kuroshio
- New World Provence
- Seminal
- Soucouyant
- Vancouver Art & Economies
- The View from Here
- Where People Feast

Below the featured book are two other sections:

- City of Vancouver Book Award shortlist:** We are pleased to announce The Age of Cities by Brett Josef Grubisic has been nominated for the 2007 City of Vancouver Book Award. [more](#)
- First Person Queer at The Center in New York:** 2nd Tuesdays at the Center presents a special program with First Person Queer. [more](#)

At the bottom left is a 'SUBSCRIBE TO NEWSLETTER' section with a text input field for an email address and a 'SUBMIT' button.

At the bottom right is a 'FORTHCOMING TITLES...' section.

Included with permission of Arsenal Pulp Press.<sup>115</sup>

<sup>115</sup> Arsenal Pulp Press, "Arsenal Pulp Press Home Page," Arsenal Pulp Press, <http://www.arsenalpulppress.com> (accessed January 22, 2008).

## APPENDIX THREE

### *Arsenal Pulp Press Facebook Profile*

The screenshot shows the Facebook profile for Arsenal Pulp Press. The top navigation bar includes 'facebook', 'Profile edit', 'Friends', 'Networks', 'Inbox (2)', 'home', 'account', 'privacy', and 'logout'. The left sidebar contains search and application options like Photos, Groups, Events, Marketplace, etc. The main content area is titled 'Arsenal Pulp Press' and includes:

- Information:** Group info (Public, 7,997 members), description as an Entertainment & Arts publisher in Vancouver, Canada, and a paragraph about their staff and office location in Gastown.
- Contact Info:** City: Vancouver, British Columbia.
- Recent News:** A news item about the City of Vancouver Book Award nomination for Brett Josef Grubisic's book 'The Age of Cities'.
- Events:** An event titled 'The CENTER's Second Tuesdays presents FIRST PERSON QUEER' with details on date, time, and location.
- Related Groups:** A list of related book-related groups like Coach House Books, House of Anansi Press, Brick Books, and The Mercury Press.
- Group Type:** 'This is an open group. Anyone can join and invite others to join.'
- Admins:** A list of administrators including Carva Simpson (creator), Melissa Edwards, Shyla Sailer, and Janice Beley.

Included with permission of Facebook and Arsenal Pulp Press.<sup>116</sup>

<sup>116</sup> Arsenal Pulp Press, "Facebook | Arsenal Pulp Press," Facebook, <http://www.facebook.com/group.php?gid=2353427989> (accessed January, 22, 2008).

## APPENDIX FOUR

### Sample of Chronicle Books' Database

						Site Descriptions
Reach-out Site Sub-Genre I Sub-Genre II Department List Researched Title Regional	Site Name	Domain Address	Site Type	Description	Notes/Comments	
	Apartment Therapy	<a href="http://apartmenttherapy.com">http://apartmenttherapy.com</a>	Blog	website provides Q&A as part of blogs from different regions, tech, and green	Apt. Therapy site: growing visitor base, accessible site featuring art and design oriented, and other home related posts (including posts about Chronicle Books).	
publicity dept. In Stitches	Craft Log	<a href="http://www.craftlog.org">www.craftlog.org</a>	blog	Focus on crafty and sewing projects.	Focus on crafty and sewing projects. Advertising?	
publicity dept. In Stitches	Craft Zine	<a href="http://www.craftzine.com">www.craftzine.com</a>	website, blog	Large-scale craft blog.	Website/ large-scale craft blog that reaches significant audience. Site associated with Craft Magazine.	
In Stitches	Janome Sewing	<a href="http://www.janome.com">www.janome.com</a>	website	sewing machine site that offers info on machines and projects	Sewing machine site that offers info on machines and projects.	

—continued from previous page—

		Site Statistics Summer 2007 Stats						Additional Information
		Quantcast Stats		Comete Stats				
				Visitors		Engagement		
Monthly Uniques	URL of Stats Page	Monthly People	M→M Δ	Yearly Δ	Monthly Aver. Stay	M→M Δ	Yearly Δ	Other Notes/ Advertising & Contact Info
109,172	<a href="http://www.quantcast.com/apartmenttherapy.com">http://www.quantcast.com/apartmenttherapy.com</a>	151,567	121%	48%	2:35 minutes	28%	-15%	<a href="http://www.apartmenttherapy.com/ny/slinks/from-at-san-franciscoour-other-site-that-covers-the-bay-area-025960">http://www.apartmenttherapy.com/ny/slinks/from-at-san-franciscoour-other-site-that-covers-the-bay-area-025960</a> - feature on new building Chronicle Books is housed in - <a href="http://nursery.apartmenttherapy.com/nursery/books-guides-resources/organic-baby-simple-steps-for-healthy-living-025381">http://nursery.apartmenttherapy.com/nursery/books-guides-resources/organic-baby-simple-steps-for-healthy-living-025381</a> - This is the second time apartment therapy posted about chronicle books, this time it was in the nursery section. It links to the podcast and the Chronicle Books website.
3,872	<a href="http://www.quantcast.com/craftlog.org">http://www.quantcast.com/craftlog.org</a>	10,238	169%	224%	1:11 minutes	80%	-32%	CB contacted regarding advertising opportunities on 10/30.
180,185 - global: 245,043	<a href="http://www.quantcast.com/craftzine.com">http://www.quantcast.com/craftzine.com</a>	57,191	-4%	268%	1:50 minutes	0.4%	-4%	Advertising information available at: <a href="http://craftzine.com/advertise/onlinespecs/">http://craftzine.com/advertise/onlinespecs/</a>  Advertising available through Federated Media: 300 x 250 (rectangle) - \$18.00CPM, 60,000 impressions - \$1,080 Leaderboard - \$19.00CPM, 60,000 impressions - \$1,140 Leaderboard - \$19.00CPM, 100,000 impressions - \$1,900  Advertising also available on the craft zine newsletter. For advertising sales information, contact: Dan Woods Associate Publisher
37,925	<a href="http://www.quantcast.com/janome.com">http://www.quantcast.com/janome.com</a>	33,268	23%	-34%	9:15 minutes	-5%	65%	

Created by Carolyn Boyd for Chronicle Books.

# APPENDIX FIVE

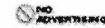
## Quantcast Statistics

HOME    OUR BLOG    WHAT IS QUANTCAST?    LOG IN

Find reports for 20,287,977 sites:

peoplefinders.com gamesites200.com blogger.com

### chroniclebooks.com (rank 40,977)



Summary    Traffic    Demographics



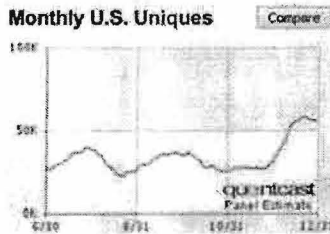
Art, architecture, and photography, fiction, travel, pop culture, and childrens books publisher. [Description from dmoz]

This site reaches approximately 55,588 U.S. monthly uniques. The site attracts a more educated, more female audience. The typical visitor shops at Barnes & Noble and reads Woman's Day.

Traffic Overview    Dec 2007 U.S. Demographics    Dec 2007 Brand & Site Affinities    Dec 2007

These results are only estimates  
Get Quantified to see more accurate results

Estimated Monthly Uniques  
U.S. 55,588



Audience Composition

Share of Visits

Passers-By    Regulars    Addicts

Gender 100 = Internet Average

Age

Household Income

Ethnicity

**Books**    Affinity  
Barnes & Noble 7.1x

**Women**    Affinity  
Woman's Day 6.5x  
iVillage 2.8x  
Ladies Home Journal 2.2x

**Toys**    Affinity  
Parent & Child 6.1x  
Toys "R" Us 1.3x

Similar Audience    What's this?

Site	Affinity
freevintageknitting.com	297.7x
dailyknitter.com	154.4x
hnbbooks.com	135.3x
bloomsburyusa.com	123.5x
knitting-and.com	66.2x
morehousefarm.com	63.1x
us.penguinroup.com	46.9x
penguinroup.com	48.8x
knitting-crochet.com	42.5x
harpercollins.com	42.4x
knittingpatterncentral.com	42.1x
magknits.com	27.9x
penguin.com	23.7x
sperrytopsider.com	23.3x
knitlist.com	20.7x
houghtonmifflinbooks.com	14.1x
toydirectory.com	13.7x
outside.in	11.7x
jewfaq.org	10.6x
knitty.com	9.1x

Included with permission of Quantcast.<sup>117</sup>

<sup>117</sup> Quantcast, "chroniclebooks.com," Quantcast, <http://www.quantcast.com/chroniclebooks.com> (accessed January 22, 2008).



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