

7-1-2008

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Recommended Citation

Athy, Annrei M., "Selling to the Experts: Marketing Professional and Scholarly Books" (2008). *Master of Science in Publishing*. Paper 5.
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Selling to the Experts:
Marketing Professional and Scholarly Books

Annrei M. Athy
July 10, 2008

Submitted in partial fulfillment of the requirements
for the Master of Science in Publishing degree at Pace University.

I. Introduction

During the summer of 2007, I was a publicity intern for the academic publisher Columbia University Press. During the spring of 2008, I was a marketing intern at Norton Professional Books, a division of W.W. Norton & Company. During these two marketing and publicity internships, I worked with books that would not be considered mainstream trade. Columbia University Press is an academic publisher, originally founded exclusively to publish the work of Columbia University's professors. Norton is known for its literary trade and college divisions, but it also has a professional books department, which publishes psychology, psychiatry and architectural books. Columbia University Press has a substantial backlist of history, philosophy, psychology and a myriad of other non-fiction topics, and also publishes translated fiction. Like Norton, Columbia also delivers anthologies for academic purposes (Columbia University Press).

Norton Professional Books has a much more focused catalog: psychology and architecture, with sub-categories of psychiatry, neuroscience, and interior design. In this paper, I will be analyzing marketing within professional books in comparison with university presses and the general trade market. Neither Columbia nor Norton Professional's books are necessarily trade books; that is, although they may be sold in bookstores for the general public, that is not their primary audience. One of the first things one learns in marketing is to think of the target audience: Who will read this book? Who will buy it? Understanding the target audience in professional books is particularly crucial because the desired readers are steeped in their professions. They are experts. Professional book marketers must convince this audience that a book is essential and will contribute to a reader's overall knowledge. Simultaneously, the marketer also is looking

further toward the general trade market for sales, publicity opportunities, and a wider audience.

II. During Internships

With only a minimal and passing knowledge of psychology and architecture, I quickly learned how to write sales pitch letters and emails for books ranging from geriatric psychiatry to the history of public markets to how to make paper out of plants and vegetables. Similar to an essay for school or the practice press releases I wrote for an undergraduate marketing class, the method for writing pitch letters are came down to whom the letter was being sent to. As with any piece of writing, audience matters. Kevin Olsen, the marketing director at Norton Professional Books, told me that although he tried to read all of the books he was in charge of marketing, finishing them all was impossible. I learned how to write pitches based on scraps of information from flap copy, catalog copy, and sometimes from reading the first few pages of the book to gain a sense of the tone. Pitching includes writing to organizations with conferences or annual meetings who might be interested in a bookseller, or to academics who might be interested in buying books in bulk as part of a course adoption.

I also surveyed professional association journals and magazines for reviews; searched the Internet for contact information for journal editors and architectural firms; mailed catalogs, fliers and occasionally, books. Data gathered was then entered new contact lists into Filemaker. Adobe Contribute was used to correct mistakes such as spelling, grammar, font and to replace dead links with live ones on the Norton Professional Books website. Except for the website and editorial work that I did at Norton, many of the tasks were similar to those I performed while at Columbia.

Despite the differences between academic and professional books, I found that they have more in common with each other than with the larger trade book market. Professional books is not as broadly known category of books as trade or academic books, and have never come up as a topic of discussion in my classes. Professional books are non-fiction books written for the professional community of a particular field. For Norton, that means architects, designers, psychologists, psychiatrists, neuroscientists and doctors. I had never heard of professional books as a separate division or even as a distinct category of books until I applied for the internship. I thought of scholarly university press books as reference works used by professionals and not as an entire separate category of books. However, since then, I have learned that McGraw-Hill, Prentice Hall, MacMillan and Allyn and Bacon, a division of Pearson, all have professional books divisions. According to an article from 2001, “The Land of the Giants,” the three largest professional publishers had revenues over two billion dollars, as of late 2000. This figure includes both print and electronic works, making it a substantial niche market (Milliot).

At the time, Reed and Thomson Corporation were identified as the largest professional publishers, with revenues of approximately five billion. Wolters Kluwer followed with \$2.5 billion. McGraw-Hill had a revenue of five hundred thousand dollars (Milliot). In 2007, John Wiley & Sons’ professional segment rose in profits to \$109.1 million (“Acquisitions, International Lead Wiley”).

Some of these companies, such as McGraw-Hills Professional, pair their higher education books—such as those intended for college and post-graduate study—with their professional books departments. W.W. Norton does the same in some instances, with a

few psychology titles such as *Does Stress Damage the Brain?* by J. Douglas Bremner and *The Trauma Spectrum* by Robert Scaer being linked both on the college division's website and on Norton Professional's website (Norton Professional Books). Norton College publishes general textbooks for a variety of courses on its own. For hands-on professions such as medicine, using books intended for working doctors as textbooks makes sense because the students will soon be working in hospitals, putting what they have learned in the classroom to immediate use in the real world. As stated previously, the audience is what defines professional books, more so than other types of books, because the audience is experiencing the profession first-hand. Being experts, they can be highly skeptical of an author or the information given within the pages of a book. It is up to the editorial staff to ensure that the book is up to par and it falls on the marketing staff to ensure that the books will appeal to a professional audience as well as to laymen in order to realize wider sales opportunities.

III. Professional and Trade Books

Trade books are defined in *Bookmaking* by Marshall Lee as "books published for sale primarily through bookstores and for circulation by public libraries" (Lee 51). Trade books make up one-third of books sold while academic and professional books account for two-thirds ("Publishers Weekly FAQs"). Trade books are also called "general interest" because the books are written to appeal to the general public and are sold in bookstores, the main source of book buying. In *Publishing for Profit*, statistics show that 45 % of Americans buy their books at traditional retail bookstores, compared with 4% from mail order and 18% from book clubs (Woll 11). The advent and utter convenience of buying books from online sources such as Amazon.com has undoubtedly changed

those statistics somewhat. Like most industries, book publishing is transitioning from a traditional business model to a faster-paced, electronic and digital mode. The book industry, like many others, has felt the downturn, due to the current economic climate as of late 2008. In a *Publishers Weekly* article from July 2, 2008, it was noted that books are usually recession-proof because they do not cost as much as other types of discretionary entertainment, but purchases have been slower this year than they were in 2007 (Milliot). Critics have said for the past decade that physical books are on the decline, as is reading as a form of recreation. The available time to read is shrinking and so is the interest and attention span necessary to read. These same critics predict that the e-book will supersede all printed books in the near future.

In 2007, due largely to the astronomical sales of JK Rowling's *Harry Potter and the Deathly Hallows*, publishers sold 3.13 billion books, an increase of only 0.9 percent from 2006, according to the *New York Times*. Adult trade books increased 1.8 percent to 839 million copies. Although the professional category's sales are expected to be fairly flat in the next few years, publishers and consumers are adapting electronic and other technological innovations earlier in this segment of the industry than in other portions of the publishing industry (Rich). These adaptations are due to how professional books are used, not as leisure reading, but as a resource or reference that is in constant use, making electronic devices such as Amazon's Kindle or the Sony e-reader are very practical.

The Kindle, which debuted in November 2007, is available exclusively through Amazon.com. What makes the Kindle unique is its display, which simulates text on paper, and its wide selection of 88, 000 titles on launch day ("Amazon Kindle"). Owners can download books from the Whispernet network and through the network, an owner

can access newspapers, magazines and blogs. With new Kindle books available easily, the Kindle is a complete product in the way that Apple made iTunes and the iPod a complete product for music. Currently, the Kindle retails for \$359.

The Sony Reader is a slightly earlier device. Like Kindle, the display imitates ink on paper and Sony also uses a store from which e-books can be bought. However, unlike the Kindle, the Sony Reader has a few limitations, for example, it does not allow the owner to take on blogs other than the ones already programmed onto the Reader (“Sony Reader”). However, both devices are convenient and publishers, especially professional books publishers, are aware of these devices’ potential uses for their own products.

Professional books differ from trade books in several ways. Perhaps the biggest difference is the size of the audience. Audiences are “bigger, larger for a trade book,” says Kevin Olsen. The audience for professional books is more defined than with trade books. Professional books are written and published because “...they appeal to readers who are qualified occupationally, who read them to improve their working knowledge and skills” (Fischel 3). Fischel adds that professional books, unlike trade books, are not “usually read for entertainment or cultural enlightenment” (Fischel 3). What defines professional books so narrowly are the niche audiences for which these books are written. But just as trade books consist of different genres: from fiction, nonfiction, children’s, illustrated and so on, professional books have at least two different categories, according to *A Practical Guide to Writing and Publishing Professional Books*:

Those aimed at narrow, inelastic markets (often referred to, for Convenience, as scholarly books), and those aimed at broader, more elastic markets (sometimes referred to, a bit clumsily, as nonscholarly professional books) (Fischel 92).

Scholarly books are then, by this definition, a branch of professional publishing (Fischel 3). Scholarly texts, a large portion of the books published by Columbia University Press, can be categorized as professional books because they can describe a profession in a more academic or theoretical sense. Columbia University Press' titles also include a number of monographs, which are a declining portion of academic publishing.

Reed Malcolm, an editor at the University of California Press, was quoted in *Publisher's Weekly*, saying, "...books whose principal purchase is the academic or the university library..." are disappearing because of "shrinking library budgets, the rise of the 'course reader,' and the advent of the Internet have eroded the market for these specialized books" ("The Evolution of Scholarly Publishing"). All of these factors along with the severe downsizing of the university press are reasons often cited for the disappearance of scholarly texts published by university presses as a whole. Many university presses were founded originally to publish the school's professors' dissertations and monographs. Columbia University Press does still publish an occasional monograph and ultimately, editorial decisions are brought before the Board of Trustees, almost all of whom are Columbia University professors (Columbia University Press). Many university presses have expanded their list, simply because monographs alone will not make a profit and financing is often a problem for university presses.

Monographs, on average, have a very limited print run of about 700 copies and they can be relatively expensive, being priced anywhere from fifty-five dollars to more than eighty dollars (Kirch). In "The Evolution of Scholarly Publishing," Reed Martin goes on to say that the typical print run for a monograph in 2002 was about 1,500 cloth copies or less. He also declares that the typical university press cannot print trade books

because they “aren’t thought of as a commercial house. Nor do we have the same promotional resources.”

Allyn and Bacon, a division of Pearson Education, publishes a professional and academic line of books on education, humanities and the social sciences. On their webpage, the imprint lists online supplements as an added bonus for professors (Allyn & Bacon). Monographs, dissertations and other academic writings have a small audience because of the esoteric nature of their subject matter and depend almost entirely on institutional sales, such as libraries, companies and universities. Fischel writes that “Although institutional sales are important to the sales success of all professional books, they are...at the very core of the sales target for scholarly books...” (Fischel 249). As noted above, with the new technologies available and the financial challenges that face this area of publishing, a new category of scholarly books has emerged, referred to as the “scholarly trade” book; a type of book that Columbia University Press publishes.

One of Columbia’s recent titles is called *Bomb Scare: The History and Future of Nuclear Weapons* by Joseph Cirincione, which traces the history and evolution of nuclear warfare from its initial conception to the present day. According to the back cover copy, the book “...supplies the general reader and student with a clear understanding...but also provides a set of tools policymakers and scholars can use to prevent the cataclysmic consequences of another attack” (Columbia University Press). Scholarly trade books “aim for a broader market and [are] not riddled with highbrow jargon” and ultimately are supposed to appeal to a more general readership (“The Evolution of Scholarly Publishing”). The back cover copy of *Bomb Scare* maintains a connection with the

academics and professionals to whom this sort of book would traditionally appeal, but also draws a connection to the general public and those who are interested in war history.

Although professional books have a broader appeal than the those which come from university press publishing, those books are still not quite considered trade books because they employ field-specific jargon to a field and have a limited appeal outside of those fields. An example of a Norton book that fits into the category of scholarly professional books is *Geriatric Psychiatry Basics* by Kenneth Sakauye, MD. Sakauye is a working psychiatrist, but he also has an academic title as the Co-Chair of the Department of Psychiatry at the University of Tennessee at Memphis (Norton Professional Books). This book and the approaches to differentiated marketing for it will be discussed later, but as a more academically-oriented professional text, *Geriatric Psychiatry Basics* was initially considered a good candidate to pitch to geriatrics and psychiatry program directors at different schools across the country for course adoption (Olsen).

IV. The Acquisition and Editorial Process

The submission and acquisition process of a professional book is very much the same as with any non-fiction book. The author is expected to submit a thorough summary of the premise, since the idea of the book is what will ultimately be sold, marketed, and publicized. An author is also usually expected to submit a short summary on the target audience for the book, why he is writing the book, his bio, credentials and, if possible, some market research (Lee). Non-fiction books are generally bought on the strength of an outline or a few completed chapters and not on an entirely finished manuscript, as in fiction.

A competition analysis is particularly important as proof that the topic of the proposed book is not so far out that no one will want to read about the subject.

Competition analyses also show sales numbers, which can indicate the popularity of the books. These can ultimately confirm whether or not the manuscript is a viable option for the house to take on.

An author's credentials are paramount in professional books. When a reader is not reading a book for entertainment, but in hopes to gain something valuable and practical, then it is reasonable to expect that the author actually has some authority on the topic. This is what makes professional books audiences different from general trade audiences. If a person is reading about their own line of work, they know right away if there is a mistake or a misapprehension. Professional books authors are generally steeped in their fields; otherwise, they would not be considered experienced or expert enough to appeal to an audience of specialists.

Therefore, it is vital that the author have extensive knowledge of what they are writing about. If the author is an expert in the field or has a compelling story connected with the career path, then the book appeal more to readers and have an "angle" for a publicity campaign (Blanco 10). The more an angle can be found based on the author's credentials, the easier it will be for marketers to tell readers why they should be read and trust this author and the publishing house that presents the book.

V. Production

The production process of a professional book can range from difficult to simple, depending on the specifications of the project. A project spec sheet is filled out by the editors and the designers, listing every detail of the book from materials used on the

cover to page count to the number of end papers. For a one-color, text-heavy book, the production and design process will mostly involve typesetting and the interior design of the book (Lee 109). Today, this is done by feeding the manuscript text into Quark.

Designers will design the cover with care because it must serve several purposes. First, a cover must catch a reader's eye and scan in well on computer screens. Second, the cover must be viewable from a considerable distance for bookstore shelves. Third, covers will be reproduced onto brochures, catalogs, websites, fliers and innumerable other materials used by the marketing department to promote the book (Lee).

Illustrated books are more complicated. Due to the use of pictures, they are generally more expensive to produce, depending on whether the pictures are two-color or four-color. If the photographs are not the author's, then permission must be obtained. During my internship at Norton, I received a task that involved matching captions with the correct piece of art. Another book, *Eero Saarinen*, had complications with art proofs because of discoloration. I read *Long Island Landscapes* as a proofreader and also to log art and input the author's changes into the next set of proofs. Another time, an author had sent in the art for her upcoming book, but the chart that came with the bundle of CDs and slides did not match. These and other internship experiences illustrated the complications of illustrations!

In February 2008, I was invited to go on a day trip with my Norton division to Fairfield, Pennsylvania, to tour the Quebecor World printing plant, where Norton's books are printed. There, I saw firsthand how books are printed from the digital files all the way to the binding and gained further appreciation for the entire process.

VI. Marketing and Publicity

According to David Cole's *The Complete Guide to Book Marketing*, "Real marketing begins at the moment you conceive the central idea for the intended book and includes a clear sense of who the book is for, how it serves its audience, and how it fits with the competition" (Cole 2). If these elements are not clear in the initial proposal, then the marketing department may turn the proposal down.

Book marketing is ultimately about being able to sell the central premise of the book, which explains why marketing is involved in the acquisitions' decision to acquire a book. Marketers must know how they will sell the book and to whom the book is targeted in order to market and publicize it. The idea for the book must, crucially, fit in with the backlist of a publishing house. If a house has the audience for a certain topic, in the way that Norton Professional has an established audience for psychology books, it will make the book easier to market because of existing contacts and connections.

According to Cole, "...the job of the marketing person is to absorb the essence of a book, understand its appeal to a potential audience, and then bring the two together" (Cole 3). There are several standard methods of marketing and publicity that are used in the publishing industry.

Co-op marketing is an example of traditional marketing methods. A simple definition of co-op marketing is that publishers offer booksellers "co-op" money to promote a book at wholesale and retail levels (Cole 50). There are five types of co-op. These five types include, *co-op through direct purchases, indirect purchases through wholesalers and distributors, newsletters and author appearances, and display co-op* (Howell 2). The cooperative allowance is a percentage of the book's retail price. The

most frequently used co-op are in-store displays, which include endcaps, shelf-talkers, point of purchase displays, large stands, and front table displays.

Advertising can be used as a marketing tool, but Cole warns that any advertising used must be cost-effective because it is expensive and the correlation between an ad and sales are unproven. Cole writes “Advertising must create income” (28). Many publishers advertise to the industry in publications like *Library Journal* or *Publishers Weekly*.

Advertising is most cost-effective in publications that appeal to potential readers. For example, Norton Professional Books advertised in publications such as *Geriatrics Today* and *Architect Magazine*.

One of my main duties as an intern at Norton Professional Books and Columbia University Press was to organize mailings of catalogs, pitch letters, order forms and galleys. These are sent to professionals or academics in the field to entice them to buy the targeted book.

Galleys are most often used by publicity departments to elicit book reviews. Book reviews help get the title and author known in certain circles, which can help sales. Book reviews lend an air of credibility to titles and are a cost-effective way of garnering attention. Unfortunately, the number of magazines and journals willing to allocate space for a review or for first serial rights is diminishing. The effectiveness of excerpts as a tool to entice a reader to actually buy a book was discussed in a 2007 *New York Times* article. The article noted that an excerpt can offer an enticing read of the book, but it can also hurt a book’s actual revenues because readers feel as if they’ve read the most important part of the book (Kaufman); similar to a movie trailer for a would-be blockbuster film.

The official definition of publicity is “the deliberate attempt to manage the public’s perception of a subject” (“Publicity”). In addition, publicity is free and often seen as objective by the public. Publicity is the business of making things seem newsworthy through reaching out to contacts in the media via press releases and pitch letters; organizing events and television and radio appearances; and through obtaining reviews (Blanco 1). Publicity is often combined with marketing in the academic and scholarly world, where the opportunities to find venues to publicize academic works in are limited.

A common publicity method, one that was used frequently on behalf of Columbia University Press books, is first serial rights, or allowing excerpts of a book to be published in a journal or a magazine before the book’s publication. Sara Nelson, the editor in chief of *Publishers Weekly*, said of publishers, “I see more and more of them interested in the TV interviews for their author rather than the book excerpt because TV has a greater reach than magazines” (Kaufman). With fewer magazines offering a sufficient amount of money for excerpts, publishers have had to turn to other sources for first serial rights, such as the Internet, or to do away with those rights in favor of something else. Publicity also handles author interviews in magazines and newspapers and media features on the book. Publicity is a part of the promotional mix, which includes advertising, sales promotion, and personal selling (“Publicity”).

All of these methods are used in book marketing. “Personal selling” usually means direct marketing, which is frequently used to market books directly to the professional. Direct marketing methods involve personalized mailings and are considered

scientific because of the measurable results in sales (Cole). Mailing lists of interested parties or those who have responded previously are kept in house for this purpose.

VII. Marketing and Publicizing to the Professional

Due to the unique position of professionals as consumers, the professional books marketer cannot solely depend upon traditional methods of book marketing, however tried and true they may be.

Marketing through professional associations and conferences is one channel that is open to professional books that is not a viable option for trade books. Professional associations such as the American Institute of Architects, the American Psychological Association and the American Psychiatric Association are sources of consumers, peer reviewers, bookselling opportunities and sources of advertising.

As mentioned previously, because of professionals' willingness to try electronic and digital versions of a books, the Internet is becoming a major source of marketing ideas and implementing marketing plans. Webpages—both from the publisher and the author, and, in some select cases, specifically for the book—are effective means of disseminating information. Podcasts and interviews with journals and magazines that can either be printed or posted on the Internet are an easy way to publicize an author or topic. A personable and articulate author is a plus because the media is more likely to focus on them to some degree, thus shedding light on their work.

As in all areas of publishing, authors are expected to shoulder an increasing amount of the marketing and publicity on their own. At Norton, many of the authors were working professionals and their professional association memberships and other contacts were taken advantage of. For *Geriatric Psychiatry Basics* by Kenneth Sakayue, the

author's involvement in an association of psychiatric residential directors was utilized as a contact list to for e-mail pitch letters. This may be a specific advantage of professional and scholarly authors because they so often are involved in organizations that are conducive to marketing. Still, authors vary in their knowledge and initiative of the marketing process. "I prefer the authors to be involved in the marketing process, because they are the experts in their fields" (Olsen).

As an intern, I wrote pitch e-mails to chapters of the American Psychological Association. Many chapters had some form of a newsletter where book reviews could be published, important in getting the word out about the book. Please see Appendix A for examples of some of these pitch letters.

VIII. Technology

The last ten years have brought technology to the forefront of communication and business and brought great changes to the publishing industry. The Internet has not only changed the way people communicate, but also the way they shop, read, and look up information. Therefore, it has also changed the way publishers have had to think about marketing books to the public.

The greatest direct change is how people buy books. With numerous online proprietors including Amazon.com and Barnes & Noble, the average consumer can order virtually anything in a matter of seconds. Online bookstores have more room to sell different categories of books, so that professional and scholarly books can be found on the same website as trade books. This makes finding the book and purchasing much more convenient for the reader.

The publisher's website is also more important today than it was a mere five years ago. If a publisher's books are hard to find or not sold in the average trade bookstore, then a consumer may find it easier to order the book directly from the publisher. The maintenance and navigation tools of a publisher's website are important to attracting consumers who are browsing or buying. One of my tasks as an intern was to correct small errors on the Norton Professional webpages to make the experiences of reading, shopping and exploring links leading to podcasts and articles easier for the visitor. Norton Professional Books actually had two websites: one that was standard retail and another that offered all of the available books at a twenty percent discount to academics who bought in bulk (Olsen). An example of a Norton webpage is in Appendix B.

Another component of books online is Google's Book Search program, which allows users to either read through entire books or find excerpts online. Although Google has scanned in some books under copyright, the majority of these searchable books are in the public domain. Google has scanned more than a million books, and through Google Scholar, has journal articles available on the Internet as well (Helft). With more books likely to be scanned and searchable in an electronic format, the publishing industry will change in several ways. Whether publishers will allow copyrighted books to be searchable and whether libraries will view these kinds of databases as a valuable source or as possible competition remains to be seen. Google Books is another shift in the movement to digitize. Google Books makes researching easier for scholarly readers in several ways. The program shows the text of books and scholarly journals either in part or in their entirety and refers searchers toward venues where the book is being sold as well as the number of searchers who have cited the work. Overall, it can make searching

for a specific piece of information easier than searching through a library's resources. For consumers, knowing that the book has the little nugget of information for which they are searching may make it more likely that they will buy the book online. Amazon.com has a Search Inside the Book option on their website, which like Google Books, allows potential consumers to read a small portion of the book online.

Podcasts are a relatively new technology, basically an audio interview for replay via a computer or a person's MP3 device. Due to the convenience and ease with which podcasts can be recorded and disseminated, they have quickly become a favorite method of marketing and publicity. An author can be heard by hundreds of Internet users, publicizing information about themselves, their ideas and their books. Podcasts are a cheap form of publicity that can wide reach for less money. They can be linked on websites easily (Norton), along with magazine articles, blurbs, and blogs.

Blogs, short for web logs, are another technological trend that has affected marketing in publishing. Blogs can literally be about any subject and because many blogs are updated everyday, if not several times a day, readers follow what the blogger writes. *Publishers Weekly's* website has links to blogs written by its contributors. *The New York Times* features blog links on its website. Authors also have blogs, which can elaborate on their books, serve as inexpensive self-promotion and allow for interaction with their fans online. The authors of the hit book *Freakonomics*, Steven D. Levitt and Stephen J. Dubner, have a blog (Freakonomicsbook.com). Some blogs focus on a particular genre, such as romance, which has given rise to numerous blogs including Smart Bitches, Trashy Books. There are even blogs centered around book marketing such as The Book Promotion Blog (blog.bookmarket.com), Book Marketing (blog.bookmarketing.com) and

Book Marketing Buzz (bookmarketingbuzz.wordpress.com). Each of these blogs differs in the information presented. Book Marketing Buzz, for example, has guest bloggers: authors sharing their experiences in marketing their books.

If a book is related to with a blog's main focus, then the marketer may try to pitch the book to the blogger for a review or first serial rights, in the way that many marketers used to pitch these serial rights to journals and magazines. As magazines continue to fold and column space becomes limited, blogs are a new alternative. With younger target audiences spending several hours online each day, marketers of all kinds of products have recognized the importance of the "blogosphere" for visibility. According to *The New York Times*, blogs are being included in marketing plans:

"By the time of its official introduction, a product may have been in the hands of bloggers for several months. Feedback from their online discussions with their devotees can help inform a marketer's subsequent advertising and media strategy" (Pfanner).

With new handheld devices such as the iPhone and the Kindle that can access the Internet, blogs, like e-books, are more becoming widely disseminated today. As discussed earlier, electronic devices for storing e-books have been brewing for years. As of this writing, none has truly hit the nail on the head in terms of affordability and functionality. According to the *New York Times*, however, professional and scholarly books are leading the way in readership of e-books. Since most scholarly books are physically heavy, expensive and don't greatly change for new editions, perhaps it seems more practical to carry reference books on a small, handy device, similar to the way people now carry music around on small electronic devices.

IX. Case Studies

Geriatric Psychiatry Basics by Kenneth Sakauye, MD, is a Norton Professional Book, written by an academic for a truly niche field. Published in April 2008, the paperback was priced at \$27.95 (NP Psychotherapy Books).

Not only is the book intended for psychiatrists and those studying to be psychiatrists, but it is further limited to the field of psychiatry meant for senior citizens. For this book, the author provided a large list of contacts via an association of psychiatric residency directors to whom to pitch the book to. This was a letter with an order form for attached course adoptions in medical schools and psychiatry residency rotations.

Geriatric Psychiatry Basics featured a simple cover design, in a bold red color, perhaps to emphasize its serious nature and to catch the consumer's eye. Like every Norton book, it received a page in the spring catalog. Fliers were sent to psychiatric residency directors and other related professionals to entice them to buy the book. The flier that I adapted from a template is included in the Appendix.

Public Markets by Helen Tangires was another book that I worked on. The book is part of the Norton/ Library of Congress series of visual sourcebooks and includes a CD-ROM of photos and drawings from the book. It is a hardcover book, with eight hundred and fifty black and white illustrations, and was published in April 2007 with a suggested retail price of \$75.00 (Norton Professional Books). Like *Geriatric Psychiatry Basics*, this book also received a space in the catalog. Norton's architecture catalog feature art from the books.

A large contact list of potential customers came from a conference of public market enthusiasts, some of whom owned or operated markets and others who were

academics. An email pitch was sent, notifying people about the book and giving them information on how to review it. In this instance, mentioning the author's name was enough to elicit a few responses because Tangires is a known name in public markets. In total, one hundred and sixty-six emails were sent out. Although email is convenient and quick, there are inherent problems. Emails can only reach the correct person if the email address is updated regularly, which was not the case for many of these contacts. There were a hundred and sixty-six emails sent total. Bounce-back emails were frequent, but some of the emails yielded viable results. The author was offered a speaking engagement at a bookstore in Washington, D.C., and a blogger wanted to review the book (Olsen).

X. Appealing to a Broader Audience

In a *Publishers Weekly* article titled “The Changing Face of Scholarly Publishing”, an editor from Penguin Doubleday is quoted, “One of the most remarkable changes is that scholarly authors are more savvy about how to make their works appealing to a general reader.” In “The Evolution of Scholarly Publishing,” Reed Malcolm, an acquisitions editor for University of California Press, described the process of teaching academics how to write for a trade audience as “excruciating.” I see this as part and parcel of the scholarly trade movement, one that nudges scholars who were previously limited to academic institutions for sales into broadening their appeal to the trade market. This coincides with the trend for serious topics such religion, international affairs, law and memoir spiking. Scholars whose writing styles were previously viewed as “too academic” or “inaccessible” have had to adapt to writing prose that is understandable to the masses. The books cannot be too dense and full of jargon. The writing style must be “active” and not passive.

With a dawning of interest in more serious books on topics such as law and religion, scholarly books have a wider market "...depending, of course, on how they're [the books] written," requiring different marketing ("The Changing Face of Scholarly Publishing"). As the market for each individual area of professional books is limited, marketers have to turn to the general trade market for sales as well as publicity. A broader audience means bigger sales and more revenue for the house as well as more publicity opportunities.

Trade books receive a great deal of attention, ad space, column space and sales incentives such as discounts to be attractive to retailers and wholesalers, Kevin Olsen said that retailers and wholesalers receive a larger discount on trade books, perhaps because of their pervasiveness and larger print runs. Print runs cannot grow large if the book does not have the kind of broad audience appeal that will assuage a publisher's reluctance to risk.

XI. Conclusions

During the course of my research, I have read articles, opinions and outlooks regarding the publishing industry that range from unrestricted optimism concerning the survival of ink-and-paper books to assertions that electronic and digital media will take over the industry completely in a short span of time. The actual outcome will probably lie somewhere in the middle.

University presses have been on the decline for years for a variety of reasons, but many strain to adapt. Like trade houses, in order to remain viable, university presses are now attempting to build an audience for certain subjects and gradually build a list rather than existing solely for the university's benefit. Historically, university presses have had

problems with funding and therefore, with marketing budgets, print runs, and royalty rates. With the virtual decimation of the traditional monograph-and-dissertation-printing university press, academic publishing is turning to trade scholarly books. Columbia University Press publishes serious books on a number of different subjects, from history to psychology, but the press also publishes translated works of fiction and now distributes books from a variety of other presses. Columbia also describes itself as a pioneer in e-books and expansion in other forms of digital and electronic formats. Since e-book reader technology has not yet resonated past the early adaptors, most areas of the publishing industry remain hesitant to invest heavily in electronic media.

Professional books have made strides in digital and electronic formats before other areas of books; consistent with how professional books are used. Production and marketing processes are being updated along with the formats. Several articles indicated that professional books made neither a huge increase or decrease in profits in the last several years and may be said to have been “flat line” for a few years. Professional books showed a four percent increase in sales from 2007 and remain a slow but steadily growing category of books (Milliot). The professional category itself is not likely to ever truly disappear because people will always need reference book specific to their profession. People will always want to read about the arcane areas of their professions that cannot be found or expounded upon accurately on the Internet. Professional books will continue to exist in some form, perhaps searchable online through Google or available for the Kindle. The audience response dictate format preference as they have dictated the methods used to market professional books. The size and dynamics of these professional and scholarly markets will continue to make the areas unique from other

types of book marketing. Subject matter and density of writing styles will cause many professional books to remain strictly for the target audience, but there are many that can be appreciated by and marketed to trade customers and those are the books publishers will emphasize.

Marketing and publicity is, and will continue to be, an incredibly important area of publishing. At each of the companies at which I interned, traditional and non-traditional methods of marketing were used to great effect. The economic survival of the professional and scholarly book markets may well depend upon marketers' abilities to design and implement programs which capitalize on emergent technologies while selecting traditional methods applicable to each books' best interests. This flexibility in marketing approach combined with the ability of publishers and authors to occasionally and appropriately cross-market into the trade area, presents the best hope for the survival of vibrant and robust markets for professional and scholarly books.

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Included in Appendix A: Pitch letter and order form for *Geriatric Psychiatry Basics*.

Included in Appendix B: Website printouts of Lynn Grodzky; page includes blurbs, reviews, excerpt, links to podcasts and interviews.

Website print out of *Geriatric Psychiatry Basics*.

Website print out of *Public Markets*

Appendix A

Dear Ms. Adkins,

W.W. Norton & Company is pleased to announce the publication of a book that would be of great interest to you: *Public Markets: A Norton/Library of Congress Sourebook* by Helen Tangires. If you'd like to see the Norton webpage for this book, please click on the following link: <http://www.wwnorton.com/npb/nparch/073167>.

This book, comprehensively illustrating the many spaces that have been created and used for this uniquely urban experience, is illustrated with more than 800 photographs, architectural drawings, maps and posters from around the world, spanning the past and the present. A CD-ROM is included, featuring direct links to the Library of Congress files, high-resolution images and data files from collections such as Historic American Building Survey. *Public Markets* is an invaluable resource for urban planners, architects, design professionals and others who are fascinated by the confluence of design, commerce and community.

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Best regards,

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