

# The Beautiful Plan

~ Publishing Strategies from Patron Saint Productions ~

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## Branding Without Vomiting

By Steve O'Keefe

### Pop quiz: Who is Stephen King's current publisher?

No fair booting-up Amazon or browsing your bookcase. Be honest—do you know the name of the current publisher of perhaps the highest grossing author in a generation?

If you don't know, you're not alone. I had to look up the answer. At last year's PubWest conference, I asked this same question from the podium and only two people raised their hands. Two people out of 200. When only one percent of a galley of industry professionals can identify the publisher of the best-selling author of our time, I would suggest publishers have a branding problem. Let's talk about that.



**What is a brand?** I've heard it described as a promise to the consumer, but I think that's putting it too strongly. A brand is more probability than promise—a consumer calculus that is built-up, torn down, or left unchanged by each encounter with the brand. A brand is a memory web of experiences—good, bad, and neutral—creating a set of expectations on the part of book buyers. Each new title you release falls into that web, whether you like it or not. Your brand will, in part, determine the prejudices with which your next title is received.

There are many layers of branding for book publishers. First is the author brand. An author emerges and is usually greeted by the public with an open

mind. The author brand is established, and readers reasonably expect that if they liked the first book, they'll like the next one. The author will have to buck the odds in future encounters with readers who did not like the first book.

Publishers who are good at sensing the marketplace will try to hold onto authors who show promise, help them develop their talent, and build the brand of the author. Stephen King's brand is so strong that anything he writes is likely to reach the *New York Times* bestseller list on the strength of his name alone. Author brands build slowly and die slowly. Serial disappointment is required to kill a brand. Most authors and publishers can avoid that decline, though ultimately the fate of the brand is in the hands of readers and, to some extent, authors.



**The second level of branding is the title.** *Men Are From Mars, Women Are From Venus* started off as a book, but now it's a brand for publisher HarperCollins—a stronger brand, even, than the author. Can you name him?

*Mars and Venus* have shape-shifted into dozens of books, audio tapes, CD-ROMs, DVDs, and live appearances, and have been translated into a multitude of languages. The brand of the title can be a curse for authors. What if you're sick of *Mars and Venus* and want to write concrete poetry? Stephen King was able to use his name to get initial acceptance for a

brand departure—a book about the craft of writing. His publisher took a risk with that title, but the risk has been rewarded because the book has found favor with readers. The author brand could have been damaged, but instead it was strengthened and expanded.



**The third level of publisher branding is the imprint.**

When I write "Vintage," what comes to mind? If you thought, "quality contemporary fiction in trade paperback editions," then Vintage has done a good job of establishing a brand identity. Any title released in the Vintage package will be greeted by readers with expectations that the writing is probably good and current, that the production quality will be acceptable, and that the price will be reasonable. Vintage would have to consistently disappoint readers to alter that probability matrix into one that says, "publishes mediocre authors in books filled with typos that are overpriced for the content and package." Sell-through is an important measure for strong brands; if it's not going up, you could be in trouble.



**The ultimate level of branding is the brand of the publisher.** Chronicle Books has one of the strongest publisher brands.

See "Branding," Page 2.

## Branding

(Continued from Page 1)

To me, the word “Chronicle” conjures images of impeccably-produced books, colorful and clever, filled with great artwork and photography, packaged with the highest production standards, and priced accordingly: expensive, but worth it. You can’t create a brand like that overnight. Your brand may start from your mission statement, but it is refined through a learning process based on literally millions of interactions between your brand and consumers.



Many publishers show an extreme dislike for modern branding techniques. I admit to feeling nausea myself when encountering *Dummies* on every shelf at the bookstore, and *Chicken Soup* turns my stomach. Branding can be overdone, with the result that every title in a series is tainted and may be rejected by readers without consideration of the merits of each book. Branding is excessive when titles that don’t match the brand are forced into it—when books for stupid people are offered in categories favored by intelligent readers. If I saw *Brain Surgery For Dummies* on my doctor’s bookshelf, I would seek a second opinion.

Yet we operate in an industry where the vast majority of publisher names mean *absolutely nothing* to consumers. As publishers, we make enormous contributions to each book: an editorial process, a design motif, production standards, marketing style, and fulfillment practices. These are elements of our brands. Readers should know that there is a river running through our catalogs, and that river is our brand.

This issue of *The Beautiful Plan* has some suggestions for better branding. I welcome your comments on this important but divisive issue in book marketing today.

STEVE O'KEEFE

## Correspondence



STEVE,

Two years ago we held the first Erma Bombeck Writers’ Workshop. Most attendees were local or at least within driving distance. We were told by a consultant, at that time, that you should never promote a writers’ workshop more than seven weeks in advance because writers don’t plan that far ahead.

This year, we used the type of techniques you talk about in your book. We did very little print advertising. We sold out the workshop more than two months ahead of time and have writers coming from 28 states and Canada.

We also run a writing contest each year. The contest had been run locally for four years before we got involved. Last year, we used online PR techniques and increased the number of entries from 350 to 500. We had entries from 25 states and several countries. This year we expanded our online campaign. The results: more than 1,000 entries from 49 states and 18 countries.

Our budget for both these programs is very small so we had to find ways to save money. Online PR was our best bet and it paid off.

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COM

*EDITOR’S NOTE:* Tim Bete contributed a excellent piece called “Eight Ways to Promote Your Writing Online” to the article archive at our site. Since Tim isn’t a service provider in this area, the article is very fair and objective. You might mention the article in newsletters going to authors, who will find the advice helpful.



STEVE,

It’s been a long time since anything concerning publishing has blown me away, but your newsletter has. Over the past 20+ years, writing about publishing has gotten more and more dry to the point that it seems more like instructions for canning peaches mixed in with a sales pitch for Amway than something artistic. God forbid we should be doing something aesthetic, or—gasp—enjoying it... Your newsletter is a breath of fresh air in a stale, and sometimes stinky, industry.

**Tom Person**

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*EDITOR’S NOTE:* Since the collapse of COSMEP, *Laughing Bear Newsletter* has been my favorite periodical for publishers. Tom Person was right on top of the Internet revolution, and his columns on how publishers can best use the web deserve a Pulitzer. His newsletter is less expensive than mine, so if you like a little cynicism mixed with love of books, you might find Tom’s brand more affordable.



# Five Tips for Better Branding Online

By Steve O'Keefe

## 1. Put Your Logo on the Cover

Most books on bookstore and library shelves have a logo on the spine. That's because books on shelves are usually displayed with the spine—not the cover—facing out. In direct mail catalogs and online, it's a different story; the front cover is almost always the only image displayed. With about 25% of all book sales coming from the Internet and direct mail catalogs, you'd help your branding a lot by putting the logo on the front cover. You can do it tastefully. I've had publishers tell me that retailers, wholesalers, and distributors will complain if you put your logo on the cover. Actually, if the book sells, these vendors will likely keep their thoughts to themselves.

## 2. Get Linked

Try this: go to AltaVista.com and search for your own home page like this: **link:www.name.com -www.name.com**. That is, type your URL with the word "link:" in front, then a space, then again with a minus sign in front. This search will tell you how many people link to your home page *excluding* internal links from your own site.

Now try the same search, but instead of *your* home page, try someone else's. If you're stuck for ideas, try **link:www.seussville.com** and see how many sites link to Random House's Seussville site.



Links get your brand out there. Just ask Amazon.com. Their "Associates Program" was a successful at-

tempt to get logo links all over the web. The branding helped immensely with their IPO, even though associates probably contribute little to Amazon's revenue stream. For the record, on the day I checked AltaVista, I found the following number of links:

678 to seussville  
35,403 to randomhouse  
30,164 to barnesandnoble and bn  
4,117,575 to amazon

## 3. Cross Promote with Every Book Launch

Almost all the book promotions I do focus on one title. While you don't want to split the attention of the media by pitching multiple titles, it doesn't hurt to simply mention other titles that are in the same series or have similar subject matter. This is what Amazon and Barnes&Noble do when they recommend similar titles, offer extra discounts on purchases of multiple books, or tell you what other books customers who bought this title also purchased.

## 4. Promote Series, Not Books

If you publish books in series, promote them that way, rather than one at a time. When you promote series, the marketing focus shifts from the author to the publisher, from their brand to yours. Dearborn publishing had a hit with *The 100 Best Stocks to Own in America* that established the brand of the author (Gene Walden) and the brand of the series (*100 Best Stocks...*). But Adams Media also offers *100 Best Stocks* titles, so Dearborn does not have an exclusive on the brand.

In 1999, I helped produce a Dearborn Personal Finance Chat Series that included a Gene Walden *100 Best Stocks* title. The focus of the series was not on Walden or *100 Best*

*Stocks* but on the publisher, Dearborn, and their depth of product in the Personal Finance category. Emerging authors such as Blanche Evans and Stephen Littauer were able to benefit through association with brand-name authors in the series such as Gene Walden and Kirk Kazanjian.



## 5. Partner with Brands Important to Your Target Audience

No matter what categories you publish in, there are certain brands that have great influence with your target audience. Savvy publishers open lines of communications with those influential brands, then work to build-up marketing relationships over time. If you're publishing sports books, you'll want to develop partnerships with the teams and leagues that dominate brand loyalty in sports.

There are about five web sites that are essential to the online architecture audience; if you publish architecture titles, you should be working to build relationships with those five sites so that each new title you release is prominently featured. In the Dearborn Personal Finance Chat Series, we partnered with *Money Magazine* on Yahoo, The Whiz on America Online, and the Investors Forum on CompuServe. We provided excerpts of new books and chat guests every two weeks for three months. Three months of continuous promotion on the leading web sites in your target market can do wonders for your brand.



COM

# IfMS® Announces New Line of Books for *Complete Morons*®

## *Boss Says Market for Intelligence-Challenged is Underserved*

*Editor's Note: We received the following news release which we believe wonderfully illustrates the principles of branding for book publishers.*

(LOS ANGELES—April 1, 2002)—The Institute for Moronic Studies® (IfMS®) (NASDAQ®: IFMSORG®) today announced the publication of a new line of books to meet the needs of the severely intelligence-challenged. Dr. X.S. Saliva®, Founder and Boss of The Institute®, said in a barely-legible written statement that “the percentage of Complete Morons® in the population is increasing rapidly, but they don’t often go to bookstores because they can’t understand most of what’s there.” Dr. Saliva says The Institute® will attempt to transform Business Books® using lessons learned from the growing graphic novel market. “Graphic novels contain few words,” drools Saliva, who holds a Doctorate in Psychology® from The Online College of The Bahamas®. “Graphic novels are able to communicate complex literature through pictures alone,” dribbles Saliva, adding, “we believe we can do the same with Business Books®.”

The Complete Morons® Series® will debut at the May meeting of the Book Retailers Association® (or BRA®—“that’s funny,” spits Saliva) in New York with the release of the first three titles, *Check Cashing For Complete Morons*®, *Looking Busy at Work For Complete Morons*®, and *Telephones For Complete Morons*®. “The telephone book is our A-list title for the Fall season,” Saliva gushed. “Forget about computers—they’re well beyond the grasp of most Complete Morons®. Although they’re getting trickier all the time, telephones are still within the range of the significantly sub-intelligent.” *Telephones For Complete Morons*® begins with

the basics of speaking into the correct end of the receiver, and works up to more challenging activities such as retrieving voicemail messages.



Complete Morons® logo by Dr. Agon

*Looking Busy at Work For Complete Morons*® is a career advancement guide, according to Dr. Saliva. “Complete Morons® aren’t corporate climbers,” oozes Saliva, “they earn less than the average employee. Very few have broken through the glass ceiling that keeps them out of the ranks of senior management and boards of directors.” Saliva cites former Enron® Chairman Kenneth Lay as “a beacon of hope for Complete Morons® everywhere,” noting that for someone to achieve Lay’s rank and really not understand anything about the financial dealings of the corporation he is running is “a milestone in modern management.”

Dr. Saliva believes that The Institute®’s organizational chart can serve as a model for other companies. “First of all, it’s a chart, which means it’s easier for Complete Morons® to understand. Secondly, we don’t use vague jobs titles such as ‘Vice President’—what does a vice president do, anyway? We use a flattened hierarchy at The Institute®—I’m the Boss, and

everyone else is an Underling. That’s something Complete Morons® comprehend intuitively. The point for them is not to rise through the ranks, but to hang onto the jobs they already have. Looking busy is the best strategy a Complete Moron® has for realizing his or her career goals.”

The book *Check Cashing For Complete Morons*® is IfMS®’s entry into the personal finance category. Noting that most Complete Morons® don’t have a bank account, Saliva refers to check cashing as “a survival skill.” The book includes proven endorsing techniques, types of ID required by many check cashing outlets, how to cash a check at the supermarket, and other strategies for reducing check cashing fees.

“Most guides for idiots, dummies, or other conventionally stupid people are over 100 pages long,” complains Dr. Saliva. “The Institute®’s books are no longer than 50 pages, and they teach with pictures. If a picture’s worth a thousand words, I guess you could say we don’t publish anything longer than 50,000 words,” says Saliva, grinning like an idiot. “The Institute®’s books are well-suited to the new global marketplace. There are few words to translate,” spews Saliva.

Asked about producing e-books or PDF® books, Dr. Saliva bubbled. “First, you’d have to find the darn things online, then you’d have to download them and either send them to a printer or install them on an e-book reading device. That’s not our market,” dripped Saliva.

Business Books® are just the beginning for IfMS®, Saliva leaked. The Institute® plans a health and fitness cluster beginning with *Peeing For Complete Morons*®, nutritional guides such as *Chewing Your Food*

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**Morons**, continued from Page 4

For Complete Morons®, and a series of sports monographs starting with *Pretending to Understand Football For Complete Morons®*. The product line includes motivational blank audiotapes that are “perfect for meditation.” The Institute® also runs a successful speakers bureau. “Many corporate meetings require presentations by Complete Morons®,” expektorates Saliva. “We are able to provide them at very nominal rates.”

THE INSTITUTE FOR MORONIC STUDIES® is a non-profit organization devoted to the needs of the severely intelligence-impaired. Founded by Dr. X.S. Saliva® a long time ago, The Institute® distributes 100% of its revenues to employees. “When sales increase, we all benefit,” sputters Saliva. “So far, we have paid out \$782.50 to employees of The Institute®. We think that speaks volumes about the size of this market and our determination to serve it with heart,” concludes Saliva.

If you would like a free review copy of any of the Complete Morons® Series® books—or an interview with Dr. X.S. Saliva®—just let us know. You can probably find the IFMS® on the World Wide Web® if you know how to use that technology. The Institute® has applied for a phone number and mailing address, and will pass those along as soon as they are available.

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Complete Moron®, Complete Morons®, ...For Complete Morons®, the Complete Morons® Series®, the Complete Moron® caricature, The Institute for Moronic Studies®, The Institute®, IFMS®, Business Books®, and Dr. X.S. Saliva® are all registered trademarks of The Institute for Moronic Studies® and are used here with the poorly-worded permission of The Institute®. Enron® is a Registered Tradename of The Enron Corporation, and is used without permission. NASDAQ® is probably a registered anagram. The Online College of The Bahamas® and Doctorate of Psychology® are registered tradenames of The Online College of The Bahamas®, but it doesn't matter because they are outside of the United States. The Book Retailers of America® and BRA® (that's funny) are not registered tradenames as far as we know, but we're not taking any chances. We think PDF® is a registered trademark of Adobe® and we're not sure if anyone owns the word “e-books” yet. World Wide Web® is probably a registered trade name, too.

# Pro Bono

## Client: The Julia Moore Bad Poetry Competition

This month's pro bono campaign illustrates the value of humor in online marketing. Patron Saint Productions was asked if there was anything we could do to increase the number of submissions to the annual Bad Poetry Competition sponsored by the Flint, Michigan, public library. The contest winner always gets good media coverage, but that comes too late to inspire people to enter. Submissions had been declining for several years, and the contest was in danger of being discontinued if participation didn't improve.

Our first suggestion was to include a category for Bad Raps, since rapping is so popular right now and almost everyone agrees that most rapping is just very bad poetry. That suggestion got a tepid reception. So we retreated to what we know best: online publicity.

The news release being used to promote the contest was too long for an online discussion group posting. It was over 500 words, about 8 paragraphs, or two typed pages. Worse than its length, however, was its lack of humor. If you're promoting a bad poetry contest, you can pull out all the stops, because if your prose doesn't work, so much the better. Here's the discussion group posting we wrote to promote the contest:

### Subject Line: WANTED: Humorously Horrible Poetry

Once again it's that time of year  
When lousy poets loft a cheer,  
When raunchy rhymers rake an ear,  
When iambic idiots amble near.

What could cause these loser lits  
To surface from their reeking pits?  
Blame the putrid poetry competition  
from—where else—Flint, Michigan.

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The Julia A. Moore contest is free. It's sponsored by the public library. They actually seek the verse of fools. If you're inclined, here are the rules:

<http://www.flint.lib.mi.us/about/programs/jmoore/contest.html>

That's more like it! About 80 words, a few short verses, and a link to the contest rules. We posted this message to about 20 Usenet newsgroups and about 20 Internet mailing lists devoted to poetry, prose, writing, and literature.



We received enthusiastic support from the moderators and owners of the discussion groups where we posted, and generated many friendly, funny replies from group members. And we didn't get any complaints. Humor goes a long way toward softening the usually tense environment in online discussion groups.

When the March 19 deadline for the contest passed, the Flint Public Library informed us that contest entries were up 60% this year. They probably didn't appreciate the subtle swipe we took at their home town. After the movie *Roger & Me*, if you live or work in Flint, you need to develop a sense of humor about it. It helped us promote the contest online, and it will help Flintonians glide through life as well.



# Conglomerated Kibitzers Beware

by John Huenefeld

## What is the principal difference between effective publishing managers and ineffective ones?

The most effective publishers recognize the difference between the daily, fast-paced, face-to-face interaction by which key departmental managers in small and mid-sized publishing houses make important decisions, and the much slower, off-line, cautious process characteristic of larger organizations (where proposals must be put in writing for consideration by a potentially larger group of kibitzers).

The former style of small-group decision-making dynamics tends to be more decisive and enthusiastic, because everyone gets involved while an idea is still hot. The process is more creative and imaginative because there are fewer inhibitors. But this brisk decision-making process is also much more risky, because all of those conglomerated kibitzers don't get to ponder exhaustively all of the possible faults of a written proposal.



The trick for the small and mid-sized publisher is to take advantage of the creativity and ease-of-innovation of such fast-paced small-group dynamics without getting tripped up by its risky speed and lack of vetting. This is best achieved by making the key departmental managers take individual responsibility for maximizing explicit, quantified performance indices in each of their specialties: content acquisition, marketing, production, and business administration.

Such delegation will normally be effective only if each of those managers is required to regularly (monthly?) explain to the others (the Core Management Group—including the publisher) why the current trend of per-



John Huenefeld

formance indices is either improving or deteriorating. It is the *inevitability* of having to explain, repeatedly, to her colleagues how the trend of her function's indices might best be reversed (if bad) or exploited (if good) which exerts the most effective practical pressure for achieving desired results.



*John Huenefeld has run a book publishing management consulting firm for 33 years, serving as a confidential advisor to the top managers of more than 350 publishing houses. He is the author of The Huenefeld Guide to Book Publishing, a bedrock text now in its sixth edition (Mills & Sanderson).*



EDU

## Behind the Scenes at Patron Saint Productions

Advisory Board Member **Alice Acheson**, PR Diva **Gwendolyn Gawlick**, and Executive Director **Steve O'Keefe** will be teaching at PMA's Publishing University April 30 - May 2 before the BEA. For details, visit the PMA web site at <http://www.pma-online.org>.

MacMaster **Jesse Vohs** just overhauled our computer system, upgrading all software and installing a high-speed Internet network. Now we have to learn our computers all over again. In the coming months, we'll make recommendations for software you should try and software to avoid.

**Jeremy Hart**, our unofficial webmaster, has been installing a charitable publishers bookstore on our web site. Look for the new bookstore in May.

Steve O'Keefe's little brother, Advisory Board Member **Kelly O'Keefe**, just made a big acquisition. Kelly is the CEO of Richmond-based Emergence, a strategic consulting firm, which just purchased Cadmus Creative Marketing of Atlanta. Cadmus employs 65 people and has annual revenues north of \$8 million, much of it from making catalogs for large retailers. This probably means Kelly's book on business strategy will be on the back burner for a while.

Speaking of books, our Director of Production, **Gary Michael Smith**, is shopping a proposal for a book about Print On Demand. Gary teaches short press run publishing at the University of New Orleans and was recently featured on *Eyewitness Morning News* at CBS affiliate WWL-TV.

Former Director of Operations, **Christopher Lenois**, returned to his roots in journalism and is writing for a string of weekly newspapers. Chris' departure has caused delays in the sale of our contact databases. Preparing these databases is our first priority once we recover from our computer upgrade.

# Tutorial on Trolling

by Steve O'Keefe

In March, I helped a new client, Gibbs Smith Publisher, learn to use e-mail news releases. Several clients refer to the process as "trolling." While trolling will never replace standard pre-publication publicity, it is revolutionizing pub date launches. Here's a quick primer on how trolling works.

The usual practice for shagging book reviews is to prepare a list of media outlets, mail review copies, then hound recipients until they write something or tell you to go away. Typically, less than 10% of review copies lead to coverage. If you send 300 review copies and get 30 reviews / stories / interviews / mentions, you're doing well.

Compare this to "trolling," made possible by e-mail. Instead of sending books to hundreds of outlets, you send a short e-mail pitch to *thousands* of media contacts, asking if they'd like a review copy. Out of those thousands, maybe 100 will ask for the book, and half of those will lead to coverage with timely and persistent follow-up.

Let's compare the results. The old method uses 300 books, extensive follow-up, and generates 30 hits. The new method uses 100 books, less follow-up, and scores 50 hits. Many publishers are skeptical about e-mail news releases. Heck, *I was skeptical* until I saw the results myself. The trolling method has worked for me book after book, season after season, for eight years, with no signs of diminishing returns. Once you try it, you'll never go back.

## What Makes It Work?

Many publishers have gotten into trouble with indiscriminate use of e-mail news releases. If you follow some simple rules, you should be able to troll comfortably with consistent good results. Here's my checklist:

### 1. Keep It Short

I wrote a four paragraph news release for the training session at

Gibbs Smith, and the publicist there suggested I cut it to three paragraphs. I could have kissed her. Length is enemy number one. You can't be cute or coy; you've got to cut to the chase and get out of the way.

### 2. Text Only—No Attachments

Journalists want straight text messages with no styles, colors, graphics, or attachments. You don't need all that fancy stuff for a three-paragraph pitch.

### 3. Target Your Media Carefully

Only send releases to those media most likely to be interested in the story you're pitching. You can't mail bomb everyone on your list with every release or you will soon be filtered or blacklisted. If someone complains, immediately remove their e-mail address from your list and apologize.

## What Results Can You Expect?

E-mail news releases will not usually work for glossy magazines, national publications, network TV, or other major media outlets. These people are used to being courted the old-fashioned way, and often need galleys months ahead of time.

E-mail news releases are good for building broad-based, grassroots support under a title. While you can't afford to send review copies of a new book to every newspaper in the U.S., you *can afford* to send them an e-mail news release and follow-up with a book for those who request one.

That said, every trolling effort usually catches a few big fish. On average, I send releases to 500-1500 contacts, get requests for 50-150 books, and land between five and 10 "heavy hitters"—major media outlets, any one of which would be a significant publicity victory. In the training campaign for Gibbs Smith, there were about 100 requests for review copies, including these heavy hitters:

- *The Milwaukee Journal*
- *The Chicago Tribune*
- *The Boston Globe*
- *USA Today*
- *Popular Woodworking*
- *Metropolitan Home*
- *RealSimple Magazine*
- *Fox News*
- *The Today Show*

## Problems with Trolling

There are several obstacles to making trolling a regular part of your publicity program. First, many people are simply not prepared to process the huge amounts of e-mail involved. If you send out thousands of messages, you are going to get hundreds back—within a matter of hours—including bounces, requests, and complaints. E-mail processing can be automated using filters, but setting good filters requires training, trial-and-error, and someone clever at the controls.

A second obstacle is software. Trolling relies on e-mail and contact management software. Programs such as Outlook and Access (or equivalents) work fine as long as you have the latest upgrades. Many publicists think new software will solve their problems, but it's more important to learn how to fight well with your existing software.

A third obstacle is finding the personal e-mail addresses of media contacts. Bacon's and the other commercial media directories are weak in this regard. There is simply no substitute for gleaning e-mail addresses by sifting through publications and web sites. This work can be done by interns and entry level staff.

Patron Saint Productions is preparing databases of journalists e-mail addresses which we hope to start selling in the coming months. While these lists are better than what is currently available elsewhere, they're only starter kits and need to be enhanced with diligent research by your staff.

If you haven't tried trolling, I encourage you to test the waters. Most folks love it, some don't. If you *have* tried trolling, I'd be curious to hear about your successes and hardships—your lessons will help everyone else improve their techniques for getting people talking about our books.

EDU

~ About Us ~

# PATRON SAINT PRODUCTIONS, INC.

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Patron Saint Productions is a publishing consultancy specializing in online marketing strategy, campaigns, and training. It was founded by Steve O'Keefe, a 20-year book publishing veteran who in the last eight years has launched online marketing campaigns for more than 1000 books and dozens of publishers.

Patron Saint Productions offers a variety of marketing campaigns for single titles, series, imprints, and publishers. Our philosophy is to *go where the traffic is*, building publisher partnerships with web sites that matter to the target audience. In our business dealings, and in the campaigns we design for clients, we try to unite commercial, charitable, and educational partners for the benefit of all involved.

Patron Saint Productions maintains two web sites. Our dot-com site contains descriptions of our prices and services, along with sample documents. Our dot-edu site is The Online Publicity Group at Yahoo. It contains our educational resources, including chat programming, annotated links to top web sites, free templates of essential documents, an article library, and other goodies. We hope you'll check them both out.

## Web Sites:

Patron Saint Productions, Inc.  
<http://www.patronsaintpr.com>

The Online Publicity Group at Yahoo  
<http://groups.yahoo.com/group/onlinepublicity>

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