Library Publishing Forum 2018

Promotional Strategies for Impact

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Positioning and Audience Targeting
William Playfair invented “statistical graphics”—line, bar, and pie charts; pioneered strategic analysis; developed theories on national power and investment; was a secret agent for England who carried out espionage and subversion against France after the French Revolution.
Questions for audience targeting

- What is this publication about?
- Why is it important?
- Does it contribute something new or original to the existing literature?
- What distinguishes it from its (direct) competition?
- Who is the author?
- Who is the intended audience?
- What aspects can be turned into selling points or promotional opportunities?
Important questions to answer before planning media campaigns

- How does the intended audience learn about new content?
- Are you trying to reach end users, purchasing intermediaries (i.e. booksellers, wholesalers, associations), or both?
- What is the scope of the intended audience? (i.e. domestic, international, regional, local)
- Are you trying to reach general readers or a specialized audience?
Outreach and Engagement
Outreach and engagement exist on a continuum

- Begin with your strategic goals and objectives for the organization or individual projects/publications
- Outreach can be considered something done “to,” “at,” or “for” specific audiences, while community engagement is done “with”
- Both are good strategies—meet different objectives
Outreach and engagement are about your audience

- Outreach may involve one-way communication
- Community engagement—interaction or collaboration with a community of interest—involves reciprocity, considerable two-way communication
- Both require understanding of the intended community or audience’s needs
- You need to consider what messages, avenues, and resources may be needed to interact with, serve, and collaborate with the intended community or audience
Scheduling Promotional Activities
Scheduling a release date can be complicated

- Organizational imperatives may drive scheduling decisions / emphasize other priorities
- Local/world events can accelerate or delay the timing of the book’s release
- Author delays can be unexpected and crippling
Setting a publication date establishes a set goal

- Helps to keep the editing, design, and printing/electronic process on schedule
- IF it’s a commercialized product: gives wholesalers, retailers, distributors, sales reps, and consumers a clear idea of when the book will be available
- Provides the media with a target date for running reviews and other coverage
- Gives authors a clear idea of “launch”
- Establishes a clear starting point for the promotion campaign (especially event scheduling)
Budgeting Promotional Activities

Flickr: ChangeOrder

Budgets

A budget consists of the agreed-upon fees for each deliverable provided to your client over the life of a project. It is your financial bible for how time and materials will be consumed by your team, and it’s derived from your understanding of your client’s internal ones.

Some clients will even go so far as to define the terms of their existence—some in very detailed and lengthy contracts. You can’t run a project without a well-constructed budget in place. The creative process is an ongoing adventure. A project should not be undertaken without evidence that you can profitably complete it. It’s just like keeping a budget for your own household. If you overdraft your bank account, you are going to have to bear the additional cost somehow. And if your checks keep bouncing, the bank is going to close your account.

How can I create a budget for my project?

Break down the allotted hours to certain milestones in the schedule, like this:

- First client presentation
- Second client presentation
- Client signs off on design
- Completed website build
- And so forth

It can help if you group these milestones into categories, such as discovery, design and development.

After you construct your budget, make sure each team member agrees to her allotted hours for each deliverable before, or at, your internal kickoff. Assign a percentage complete for the budget at the key points you choose to track. These percentages will differ per team member. If a team member feels there aren’t enough hours allotted to accommodate a particular need, you can review the overall budget to see if hours can be reallocated to accommodate her request.

Have team members track their actual hours and time sheets and track their progress against the budget. By monitoring time spent against the budget on a regular basis, you can forecast any risk or holding over before it gets too late to adjust your efforts accordingly.
Potential Marketing and Promotion Expenses

- **Staff time**
- Seasonal trade catalogs and subject **catalogs**
- **Graphic design** (logos, promotional materials, posters, postcards)
- **Website** maintenance
- Social media management (i.e. tool subscriptions)
- Author travel (conferences, appearances, interviews)
- Staff travel (conferences, events)
- Market research
- Publication launch event costs
- Mailings, such as book galleys, press releases, fact sheets
- Direct mail
- Print and web advertising
- Conference exhibits
Marketing Logistics: Budget

- Different organizations vary considerably in how they budget for and track promotional spending
  - Key titles should have their own budget but promotion of the majority of titles may be part of overall marketing budget
- Determine what expenses you expect the author to cover and vice versa
  - Some authors may be willing to pay for their travel to promotional events, or even to hire a publicist
- The author’s organization may also be able to contribute promotional funds
I am irrationally excited to read this.
@PlayfairTheBook
Guidelines for effective social media campaigns

- **Set goals** in advance—be as specific as possible
- **Add value** to audience—strive for high engagement
- Don’t spread yourself too thin—different platforms achieve different goals
- **Listen to the conversation**—become familiar with the audience’s social media habits
- **Be discoverable** through hashtags, keywords, etc.
- Create an ongoing feature
- **Measure for ROI**, collecting analytics for future improvement and better decisionmaking
My adventures as William Playfair: Social Media Case Study

- **Playfair**: Cross-over scholarly/trade book; 1,000 copy printing in cloth
- Published by George Mason University Press; small, start-up, 2-3 books per year
- No advertising budget
- Review mailing (100 advance galley copies)
- Author low profile—no media appearances
- In-person events, including at International Spy Museum, as long as no visual media involved
Goals for Twitter Campaign: Tweet as William Playfair

• Raise awareness of the book—leading, hopefully, to increased sales
• Reach “influencers”—those with a large number of followers that would “contribute to the conversation” and spread the word about the book
• At least 200 followers within 12 months
• Tweet ~2 times per week for 12 months
• Strive for and measure “engagement”—impressions, engagements, retweets, likes, etc.
Implementing the Twitter campaign

• Launched campaign timed to book review in the *Wall Street Journal* (confirmed for January 13, 2018)

• Author provided a chronology of events, for timing Playfair’s life and historical events to anniversaries

• Targeted specialists, scholars, and fans of “infographics” or “data visualization”—where Playfair is already known by many

• Researched platform for William Playfair and appropriate hashtags; identified 3-4 people, each with 15K-30K followers, who had mentioned Playfair in earlier posts
Your Tweets earned **72.8K impressions** over this 91 day period.

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**Engagements**

- Engagement rate: **1.0%**
  - Apr 12: 0.7% engagement rate

- Link clicks: **120**
  - Apr 12: 0 link clicks

- Retweets: **73**
  - Apr 12: 0 Retweets

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**Your Tweets**

- **William Playfair @PlayfairTheBook · Jan 31**
  - When I wrote "The Commercial and Political Atlas", describing numbers with pictures was new. I told you how to interpret my charts. “Observe where the line of exports passes the line marked at the bottom, 1750, and by looking at the right margin, you will find it 12,660,000.”
  - [pic.twitter.com/RmnoPzq1DG](https://twitter.com/RmnoPzq1DG)

- **William Playfair @PlayfairTheBook · Jan 31**
  - The things people are doing with #dataviz these days are just amazing. Nothing like the 18th century, I have to confess! @giorgialupi [twitter.com/john_w_warren/...](https://twitter.com/john_w_warren/...)

- **William Playfair @PlayfairTheBook · Feb 3**
  - My "Commercial and Political Atlas" has, I believe, the first-ever bar chart. Shows Scotland's imports & exports to 17 foreign areas. "The limits of this work do not admit of representing the trade of Scotland for a series of years." My data was for only 1 year. Use what you have.
  - [pic.twitter.com/FLMn3BgcXk](https://twitter.com/FLMn3BgcXk)

- **William Playfair @PlayfairTheBook · Jan 13**
  - There are no portraits of me. A portrait often comes up if you search for my name, but that’s William Henry Playfair - my nephew. He was the son of my brother.
Playfair campaign analytics show what worked and what didn’t

- 249 followers by May 2018; several have 10K-25K followers of their own; several journalists; also data visualization specialists
- 122 tweets as Playfair: 2 received more than 10K “impressions” (times users saw the tweet) and 12 tweets more than 1K impressions
- 89,505 total impressions; average impression per tweet is 734 and the median 267
- 6 tweets have more than 100 “engagements” (times users have interacted with the tweet, clicking anywhere, i.e. hashtag, link, retweeting or liking a tweet, etc.)
- 2,089 total engagements; average 17 per tweet and median is 2 per tweet.
Discussion

• Please contact me with any questions/comments:
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• Library Publishing Curriculum Impact module: https://drive.google.com/drive/folders/1XB-9YRDHWoHhmHB75jVHIjomPLmBL1c8

• See Unit 6: Marketing and Promotion; Unit 5: Outreach and Engagement; Unit 7: Social Networking