

The Beautiful Plan

~ Publishing Strategies from Patron Saint Productions ~

Volume 1, Number 1 ~ January 2002

Will Whiskers Wag the Dog?

I was blessed to hear Buckminster Fuller speak at Michigan State University just two years before his death in 1983 at the age of 88. He rambled without pause, as people do when they don't have much time left but still have a lot to say. It was a remarkable stream-of-consciousness monologue, loose and lucid at the same time. And this is what Bucky said:

The progress of civilization can be measured in mankind's ability to do more and more with less and less.

If he were alive today, I'm sure Fuller would have softened that language to "humankind," but you get the point. He illustrated this concept with an anecdote about the declining cost to transport one human being one mile, in terms of both energy expended and cost of materials. He began with ambulatory locomotion (walking), then bicycling, boat travel, trains, automobiles, and finally airplanes. It's characteristic of great thinkers to make a complex theory sound self-evident. It was a profound day for me, because I carried away this little equation of efficiency, and it expanded in my mind to become one of the pillars of my belief system. I've created a corollary, which I believe is important for book publishers:

The trend of all information technology is to locate the world's greatest talent, package it in all formats possible, and market it worldwide.

Fuller had his transportation anecdote; I have baseball. When first played professionally, the potential audience for a baseball game was limited to those who could attend the

ballpark. Baseball revenues and, thus, player salaries, were likewise limited. With the advent of radio broadcast, the potential audience grew to those within signal range, and revenues grew with advertising and sponsorship dollars. Television brought a new format for baseball and new revenue streams. With network broadcasting, the events transpiring in that stadium were accessible nationwide. The Internet expanded that reach globally.

Today, a player such as Alex Rodriguez is able to command a salary averaging \$25 million per year because he is one of the world's greatest baseball talents, he is being packaged in all possible formats, and he is being sold worldwide. From the perspective of a publisher, you must admire all the rights deals that go into creating a salary that large: performance rights, video rights, endorsement rights, software rights, gaming rights, streaming rights, and so on.



For some time I have been concerned about the failure of book publishers to adequately exploit the huge basket of rights they own for almost every work they publish. Many of these rights, such as TV and motion picture rights, are worth far more than the print publication rights. I've heard it said that publishers controlling motion picture rights is like the tail wagging the dog, but in my opinion it's more like the nose wagging the dog: publishers own those rights because they get to the creators of content first.

Book publishing contracts typically call for the purchase of all rights.

Acquisitions editors with noses for good content are able to control and profit from the transformation of the manuscript into all subsequent formats. The reason creators of content are willing to sign away all their rights to a book publisher can partly be explained by the imbalance of economic power between publisher and author.

Another reason for this wholesale assignment of rights is timing, as pointed out by John Huenefeld recently in a performance on a par with Bucky's rant. Huenefeld is a publishing management consultant and author of *The Huenefeld Guide to Book Publishing*, just released by Mills & Sanderson in a sixth edition. As the headliner at the PubWest convention in Snowbird, Utah, this past Veterans Day, Huenefeld held forth over a room of hundreds of admirers, many of whom were not born when he began his consulting business 33 years ago.

Huenefeld pointed out that most video productions (TV, movies, streaming media)—as well as audio productions and even live events—begin with the written word. People like to work off scripts. The rights to these words are usually purchased first by publishers, and then parceled out through auction to those who would adapt them to other formats. "You're in the driver's seat," Huenefeld said, referring to the publisher's position vis-a-vis the new media. "Publishers control the relationship with the creators of content." Let that equation expand in your head for a moment!

See "Whiskers," Page 2.

Whiskers

(Continued from Page 1)

The standard publishing contract makes the publisher a chauffeur, driving the author from deal to deal until the trunk full of rights is emptied. The problem is that most publishers drive straight to a print shop and park. They break down. They don't have a mechanism in place to market all the rights they've purchased. They know how to get books printed—some even know how to get them distributed and sold—but many are as clueless as a tourist wandering in the barrio when it comes to finding Hollywood.

Successful authors have learned the hard way that publishers often buy what they cannot sell. So authors hire their own chauffeurs—agents—to drive them around and make their deals. Then publishers no longer control the relationship with the creators of content—agents do. And publishers are allowed to buy only what they know how to manufacture, distribute, and sell: printed books. Once publishers realize that they are gatekeepers of content, and that print publication is just one of many formats (and not the most lucrative at that), they will be ready to don their caps and drive.

One twist in the road is the Internet. While it opens global markets for publishers, it also threatens to unseat them from their premier spot as first to contract with the creators of content, which is the source of so much publishing power and revenue. For 95% of all books published today, the electronic rights are worthless. I'll back that claim up in a future column; recent events with netLibrary have made it easier to get away with that statement at face value. The threat of e-books is not that they will steal the print publication market. The threat is that e-publishers will get first position with the creators of content, and will then control the sale of all other rights. The whiskers will wag the dog.

If book publishers slip to second position, all they'll get is print publication rights. Say goodbye to motion picture options, screenplay advances, foreign language deals, and

foreign language deals, and merchandising rights. Wave goodbye to the *brand of the author*, because he or she just pulled away from the curb in an electronic carriage.



There are two major strategic issues stemming from Steve's Corollary to Bucky's Law of Progress. The first is how to keep e-publishers from stealing first position with authors? One answer is to give the authors whatever they want for e-book publication rights. Give them 50% royalties if you have to; 50% of zero is zero. Let them retain electronic rights if they want—just insist on a clause that e-publication cannot precede print publication, or else they could throw a wrench in your marketing campaign. Publish in e-book format to keep cranky authors happy, but do it as cheaply as possible: distill the page layout into PDF and slap an ISBN on it. I'll save a more detailed discussion of electronic publishing for a bad day.

The second major issue is, how do you profitably exploit the multitude of format rights you own? I think the answer is to stop thinking of yourselves as book publishers. You are Kings and Queens of Content! You own the rights to words and pictures, and you're going to put into place a process for arranging those words and pictures into whatever format an audience is willing to pay for.

You're going to produce a conventional printed book for the trade, and use P.O.D. to produce custom editions for specialty markets. You're going to build a global network of contacts capable of absorbing the foreign language rights to your titles. You're going to analyze every book to see if there's a way to chunk it out by paragraph, page, or chapter for the online or mobile marketplaces. You're going to build alliances with audio book producers, DVD producers, and e-book specialists, so that if your properties have potential for those markets, you can sell the rights rather than try to manufacture the products yourself.

Even if you lose first position to the vanity e-presses, you'll retain the

coveted spot of *first payday* for the creators of content, and that should give you enough clout to keep the agents out. You're going to restructure your author contract so that it looks a lot more like an agent's contract and a lot less like a publisher's contract. You have to get a better hold on your authors. Otherwise, you won't be able to recoup the substantial investment in marketing the author. You'll make them famous, and they'll upgrade to a limo service the first chance they get.

The response of most publishers to talent flight has been to market books, not authors. But I think you need to go the other way on this one—market authors, not books, and get a piece of the action from every package that talent is put into. Authors want to be marketed by publishers. Authors *need to be* marketed by publishers. And since authors are the only unpaid members of your marketing team (except interns), it makes sense to work them as hard as possible in the promotion of a book. Encourage them. Support them. Coerce them. Drive them around. Don't forget to stop at the bank.

January is a good month for predictions, so here are a few of mine. If you follow this strategy of shapeshifting content into other formats, your sales *per title* will double in five years. One quarter of that increase will come from investing more in cover art and interior color, and amortizing that investment by creating a line of art-based products—calendars, gift cards, journals, and posters—that strengthen your brand and your author's brand. Fifty percent of that increase will come from using overseas P.O.D. to satisfy the demand for English-language books abroad. And 25% will come from increases in rights sales.

I almost forgot. My final prediction: for most of you, e-book profits will increase 1000 fold in the next five years (1000 times nothing is, well, you know).

Until next time, I remain,

STEVE O'KEEFE

Executive Director
Steve.OKeefe@patronsaintpr.com

Virtual Suicide

Internet technology has exponentially increased the quantity of media outlets that compete for our attention. Web kiosks, Internet newsletters, and streaming audio/video applications deliver news in real-time at any time. Keeping track of these new outlets is a nightmare for publicists. Which are the newest? Which are the hottest? Who's on the staff this week?

Fortunately, the technology that creates these problems also resolves them. The Internet has segmented information providers into millions of specialized niches and simultaneously provided a tool to reach as many of these providers as you want in a single instant—email.

Has it really been less than 10 years since email became part of our everyday business lives? How did the business world ever achieve timely communication without it? The fax machine was a step forward, but email was a giant leap in speed, economy, and ease-of-use.

The email address is the most effective way to target the online media. Even if you can't find the name of the Producer, Chat coordinator, or Webmaster, their areas of responsibility are typically outlined by their address. Sending an email press release with your story pitch will elicit a response from the person behind the title, and that gets the information (name, phone number, etc.) that cements the relationship.

Email addresses are equally important for pitching traditional print and broadcast media outlets. Giving journalists the gist of a story idea in two or three succinct paragraphs is preferable to mailing large packages of materials or telephone calls that interrupt their day. Email is also an efficient way to pique the interest of freelance journalists. Give them the story idea, follow-up with a press kit or phone call, and let their relationships with major media outlets work for you.



But the email address is only the alpha, not the omega. If you blast email news releases indiscriminately to every journalist on your list, you are committing virtual suicide. Technology to filter out unwanted email—or spam—is continually improving. Irritating journalists by sending them a pitch concerning a subject they do not cover can prevent you from getting your information to journalists who do cover that subject area.

For example, the email of every staff person at *Variety* has the domain name of the publishing company—*cahners.com*—as part of the address. If the Cahner's Network Administrator receives a complaint about your email from a journalist at *Variety*, that admin can push a button and cut you off from contacting *any* of Cahner's media holdings, such as *Publishers Weekly*, *Library Journal*, and hundreds of others. No one using an email address containing your company's domain name will ever be able to get through to any email accounts at Cahner's ever again. That's virtual suicide.

That's why it's important to have an accurate profile of journalists and the stories they cover. Knowing what type of news the media outlet covers isn't specific enough. You must keep track of the types of stories specific journalists, talk show producers, or columnists have done before. Tailoring your pitch to that knowledge greatly increases the likelihood your email will draw a reply, while reducing the likelihood that reply will be a complaint, or "flame." Media contacts are human beings with personal interests that seep into their work; if you can crack that code, you can create a productive publicity pipeline that will yield coverage for years to come.



Patron Saint Productions has such a database, and it's my job to keep it clean, specific, and up-to-date. Our database contains email addresses

for more than 22,000 media contacts. Most of these addresses are personal rather than generic, such as "info@" or "letters@." For each contact, we collect descriptions of the publication, along with categories and sub-categories showing the types of stories in which each journalist is interested.

We have over 2,000 profiles of online media contacts and freelancers—media contacts who are grossly underrepresented in Bacon's and other commercial databases. We make daily additions, deletions, and changes to our list to provide the most accurate profiles possible.

Beginning in February, Patron Saint Productions will start selling, not an email news release service, but this database of contacts itself. If you use it wisely, you will be rewarded with greater media coverage of your books, authors, and operations, at substantial savings over more traditional mail and phone media relations. If you abuse the database, you will be forever locked out of the in-boxes of thousands of journalists. It's my job to help you use these contacts wisely. If you're interested in purchasing our databases or support services, just drop me an email and we'll talk.

Director of Operations

Christopher.Lenois@patronssaintpr.com



Simon & Seth

~ A Parable ~

There once was a publisher named Simon and an author named Seth. And Simon was a very great and powerful publisher whose wares spread across the Earth. And Seth was a wise and seasoned author of half-score tomes.

Each time that Seth cast his ideas forth between covers, he grew wiser and more experienced. And it so happened that he put forth a manuscript called *Permission*, and Simon did publish it, and Lo!, it did become a best-seller.

And it was the Gift of Seth the Author that each of his books was like a flower—a beautiful unfolding of ideas—and he had cultivated a most striking garden. And like a flower, each book contained the seed of the next. And it was the Gift of Seth the Author to find the most fertile seed in each of his works, to nurture it and fertilize it, to water it and keep it warm, and in a few months, a new manuscript would bloom.



One day Simon the Publisher, having a bestseller in *Permission* that had been translated into many tongues and spread throughout the land, and knowing that Seth the Author was cultivating a new flower, said unto Seth, “What do you have for us next?”

And Seth the Author smiled and said one word: “*Virus*.”

And Simon recoiled. “We do not wish to spread a virus.”

And Seth said unto Simon, “I shall create two flowers this time, and the first flower I shall give away freely, and it will spread throughout the Land of Net, and the second flower will be identical to the first, except carried in a beautiful casing. People will see the first flower and, upon seeing it, will desire to own the beautiful display copy, and we will be handsomely rewarded for our clever-

ness and generosity giving away the first flower and selling the second.” And Lo!, the Face of Seth did glow, from his shaven chin to his shaven pate, like a lightbulb illuminated.



But Simon did not glow. He consulted his Wise Men, and they cautioned Simon that the Land of Net was thick with thieves, and once the *Virus* was unleashed there, it could never be stopped, and no one would purchase a case-bound flower if they could but pluck it from the Net for free.

And Simon looked with disfavor upon Seth, and offered unto Seth riches if would not do this thing. But Seth the Author stood firm his ground. Unable to sway him with riches or threats, Simon the Publisher did release Seth from his bonds, and washed his hands of this *Virus*.



And so Seth the Author—cast out of the Temple of Word—set about on his own to unleash this *Virus*. He created the first flower, and gave it unto the Land of Net, where it did, indeed, spread throughout the world, carrying the Ideas of Seth to the far reaches of the Globe. And with his own meager resources, Seth created the beautiful case-bound flower, which he placed into the Mighty River of Commerce. And Lo!, it did sell.

The Wise Men, it turns out, were not so wise after all. Seth hath created a buzz in the Land of Net. People drew close to his ideas like moths to flame. They lusted in their hearts to possess this beautiful flower and to display it in their homes and places of business. And so it was that the lovely case-bound flower—produced by Seth from his own modest stores—did become a bestseller.



Upon seeing the success of the beautiful *Virus*, many publishers beseeched Seth the Author, asking “May we produce yet a third flower, for the masses do clamor for it, but have not the means to acquire your beautiful case-bound version? We shall create a more modest frame for the lovely *Virus*, and we shall distribute it far and wide.”

And Lo!, Seth did smile.

A publisher named Hyperion came forth and opened his vaults, laying many mounds of gold at the feet of Seth the Author. And Seth released his flower unto Hyperion at ten-fold the original offer of Simon the Publisher—even though Hyperion could but pluck this flower for free from the Land of Net.

And what, dear readers, did this *Virus* contain—this flower which hath made Seth rich beyond dreams and shaken the powerful Simon to the core? Why, this *Virus* was a lovely story about how you could give something away for free in the Land of Net, and be rewarded many times over from the River of Commerce. Thus endeth one story, dear readers, and beginneth the next.



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Client: Doc Saxtrum

Book: *A.K.A. DOC*

Publisher: Cadence Jazz Books

ISBN: 1-881993-36-1

Doc Saxtrum is a New Orleans musician who literally sings for his supper, playing tunes for tourists on the street outside the Café du Monde—the must-sit coffee circus across from Jackson Square in the broken heart of the French Quarter. It took a few years, but Doc now reliably plays “My One And Only Love” every time I pass (it’s my wedding song—16 years and counting). I reliably deposit two bucks in his horn case—enough for a bet at the Fair Grounds Race Track, one of Doc’s favorite hangouts.

Last year, I was surprised to see a biography of James May (a.k.a. Doc Saxtrum) for sale at the Louisiana Music Factory. If you come to New Orleans for the Book Publishing Management Seminar April 18 and 19, I highly recommend you take advantage of the best-kept secret in the Crescent City. The Louisiana Music Factory—just a few blocks from the Seminar hotel—offers in-store appearances by local musicians every Saturday. Here’s the secret part: the beer is free. Free beer, great music, and the best selection of local CDs in The Big Easy. But I digress.

I mentioned to Doc that I had seen his book and intended to buy it and review it for Amazon.com. Within days, Doc delivered a review copy of the book, the companion CD, and another CD he made. Now I was on the hook. It took a few months, but I finally reviewed the book and both CDs, and put together a *pro bono* online publicity campaign. Then I hit a virtual wall.



The book was not available for sale at Amazon.com or Barnes & Noble Online. If they don’t list the book, there’s nothing to attach the review to. I sent a copy of my review

to Cadence Jazz Books, publisher of *A.K.A. DOC*, and told them I’d love to post the review to Amazon and B&N if they ever get the book listed at those giant retail outlets.

My history with Cadence goes back a decade, when I used to review CDs for their jazz catalog. Cadence specializes in the wholesale distribution of obscure jazz recordings, mostly gleaned from independent labels and artists’ pressings from Europe, Africa, Asia, and the U.S. I got a reply from Cadence that basically said they could care less about the lack of listings at online bookstores. Of course, Doc Saxtrum doesn’t feel the same way. But Cadence did give me permission to distribute an excerpt from the book.

With Cadence as the only online retail outlet for the book, my staff set about seeding discussion groups with postings offering the excerpt and review. Postings went to 10 Usenet newsgroups, 10 Internet mailing lists, and five America Online forums, and resulted in about 30 requests for the excerpt and review. We also formatted the review and excerpt as a “Feature Article” web page, and solicited placements at 20 web sites. All these discussion groups and web sites were devoted to New Orleans culture and/or music—the prime target audience for the book.

I haven’t contacted Cadence to see if sales spiked. I’m guessing five sales in a day would be cause for notice. There isn’t a prayer that sales increases will cover the price I normally charge for this work. Unless, of course, a posting catches the eye of a movie producer who decides the story would make a good screenplay. Which it would. *A.K.A. DOC* is full of gritty, colorful details of street life in New Orleans: the cops, the addicts, the clowns, the tourists, the musicians, the elegance, and the decadence. It’s the kind of writing I most like: so pure and unpolished it would give a libel attorney ulcers.



I bring up this vignette

mostly to illustrate the complexity of the world of book publishing. Cadence is sitting on a gem of a book, and oth-

ers like it. At \$15, including the companion CD, it should fly off bookstore shelves. But, alas, they have little or no book trade distribution or marketing. People don’t buy a book they never heard of. Somehow, Cadence needs to find the money and will to market these books properly; otherwise, why publish?

This story strengthens my misgivings about publishing on the cheap using e-books and P.O.D. I don’t think you should publish a book for the trade unless you have a marketing budget of \$10,000. Otherwise, you have little chance of making the target audience aware that the book exists and will be unable to seed inventory where that audience is most likely to buy it. If you’re going to spend ten grand marketing, you have virtually no chance of recouping your investment from e-book sales alone. If you use P.O.D., your production costs more than double, and more than likely you will not have display copies distributed widely enough to capitalize on the investment in marketing—the books won’t be on shelves when the promotional bang hits, and you’ll lose sales. You’re better off printing 5000 copies via offset and getting them to retail outlets favored by your target audience *before* the marketing message kicks in.

You can save money by making sure branding is always part of the marketing message. Branding lets the promotion of any title help the sell-through of all titles. Patron Saint Productions was set up to help companies promote books more effectively and efficiently, but there is little we can do for a publisher who has not made a realistic financial commitment to the publishing process.

Cadence is in a specialty market, and can probably sell enough copies of *A.K.A. DOC* through its magazine and through music stores to cover production costs. Of course, the author will earn little or no return (neither will bookstores, record stores, or even Cadence). I wish they had a reasonable promotional budget, because I love jazz books, and I’d love to show Cadence how powerful that passion can be when tethered to book marketing smarts.

Online PR Chat Series Starts Soon

The public is welcome to join a new chat series that runs in conjunction with Steve O'Keefe's class in Online Public Relations at Tulane University College. The series, "An Introduction to Online Publicity," is an open discussion group that meets every Thursday afternoon at 4 p.m. Eastern Time at the Online Publicity Group at Yahoo!

The chats draw participants from students, entry-level staff, freelancers, ad agencies, publicity firms, and managers of marketing and publicity. The chat room functions like a live help room that's open one hour a week—and open to helping with any question about our craft that you might have. The atmosphere is informal, and discussion quickly moves to whatever those in attendance want to talk about—as long as it's related to online publicity.

The chats are hosted by Steve O'Keefe, Executive Director of Patron Saint Productions, and are moderated by Gwendolynn Gawlick, Patron Saint's Program Director. Rude behavior and off-topic discussions are not tolerated; we run a tight chat. Violators will have their membership privileges revoked.

To participate in the chats, you need a web browser that is Java-enabled (most are). You also need to be a member of the group. If you're interested, I suggest you join the group today. You'll get one e-mail reminder the morning of each chat session with a suggested topic for the day.

The Online Publicity Group at Yahoo contains many other helpful resources for PR professionals, including annotated links to the best teacher resources and publicity resources available on the web.

Feel free to pop in and join us any time. We'll see you online.



~ Spring 2002 Chat Series ~

What: Introduction to Online Publicity Chat Series

Host: Steve O'Keefe, author of *Complete Guide to Internet Publicity*

When: Every Thursday Afternoon at 4 p.m. Eastern Time

Where: <http://groups.yahoo.com/group/onlinepublicity>

Schedule of Topics

Jan. 17: Introduction to Online Publicity

Jan. 24: Web Site Registration & Search Engine Optimization

Jan. 31: Web Site Linkage Campaign

Feb. 7: Content Syndication

Feb. 14: Discussion Group Postings

Feb. 21: E-Mail News Releases

Feb. 28: Online Newsletters

Mar. 7: Review Session—Open Discussion

Mar. 14: Chat Tours 1—Preparing & Pitching

Mar. 21: Chat Tours 2—Promoting & Producing

Mar. 28: Career Day! Guest Host: Chris Lenois

Apr. 4: Online Seminars & Workshops

Apr. 11: Online Contests & Fancy Stuff

Apr. 18: Online News Rooms, News Conferences, & Presentations

~ Available March 1, 2002 ~

Complete Guide to Internet Publicity **Creating and Launching Successful Online Campaigns**

By Steve O'Keefe

Published by John Wiley & Sons, Inc.

(ISBN 0-471-16175-6, 436 pages, softcover, \$34.95)

Six years in the making, this much anticipated reincarnation of *Publicity on the Internet* is worth the wait. Rather than revise his 1996 manual, O'Keefe re-wrote the work from the ground up. Gone are references to Prodigy and GENie. In their place, a whole new bag of tricks for using the Internet to promote any product, service, person, or event. A definitive resource for PR and marketing professionals, this book covers the latest tools including:

- Direct E-Mail and Newsletters
- Streaming Audio and Video
- Online Seminars and Workshops
- Webcasting Conferences and Presentations
- Using Contests and Sweepstakes

The companion Web site for this book contains free, customizable Word and HTML templates, weekly live discussions sessions, and valuable resource listings.



Book Publishing Management Seminar Heats Up Crescent City

Patron Saint Productions is pleased to announce our first annual Book Publishing Management Seminar, Thursday and Friday, April 17 and 18, in sultry New Orleans, Louisiana. The idea behind the seminar is to provide top-tier advice on subjects not often addressed in publishing seminars. We hope that you'll give this new seminar a chance, mark your calendar and make your reservations soon, so this won't be our Last Annual Book Publishing Management Seminar.

The enclosed flyer gives a complete rundown on the speakers and schedule. Our headline talent is the veteran consultant **John Huenefeld**, who promises a comfortable discourse on publishing management—especially small group dynamics. Listening to John is like working a Chinese puzzle: it takes a while for him to get to the point, but when he does you are exhilarated and understand why he took such a circuitous route.

The rest of the talent is paired-up in four sessions: marketing and publicity; P.O.D. and e-publishing; business planning; and branding. All these programs are geared toward: directors of marketing and publicity, production managers, financial managers, editorial directors, and publishers. We hope to avoid getting mired in detail and instead focus on costs, revenues, timing, planning, staff management, and results measurement. Line employees may find the proceedings over their heads; managers should find the program refreshing and rewarding.

Some speakers will be familiar to you, but most are fresh faces. I'm very pleased to have **Gary Smith** on the roster. He knows more about P.O.D. than anyone I know. Gary has interviewed the four major inventors of P.O.D. equipment and the transmission system, and he doesn't pull any punches when evaluating the quality of their devices.

The pairing of **Tim Burns** and **Heather Stone** should lead to a welcomed discussion of business planning for publishers and imprints. Burns, an MBA, CPA, and JD, is also an experienced author of three books. Stone, also an MBA, was recognized with an Entrepreneurial Excellence award from *Working Woman* magazine in 2001. She is the president of a company that creates business plans for other companies, and is gifted in designing flexible financial models and using those models to drive operations or secure bank loans, private financing, or public funding.

The sleepers in this program are the branding experts. **Kelly O'Keefe**, my brother, is the CEO of Emergence Brand Laboratories, a firm with a unique program for identifying the defining characteristics of your corporate or imprint brands, and then turning those characteristics into operating principles for internal branding. **Robbie Vitrano** is with Trumpet, an advertising agency with offices in New York and New Orleans. Also a branding specialist, Robbie will focus on how to implement the brand strategy externally. Both of these gentlemen have some book publishing experience, but they are largely outsiders. I like that because I think most publishers have persistent branding problems and advice from experts outside the industry could stimulate better results. Branding issues—particularly imprint branding—will be a major focus of this newsletter throughout the coming year.

Rounding out the cast is **Alice Acheson**, the great educator, book publicist, and recent finalist for "Nicest Person of the Millennium." A perennial instructor at the Publishers Marketing Association's "Publishers University," Alice will be moving up a notch on the organizational chart with a presentation about managing the book publicity process. Following Alice on the podium will be **Steve**

O'Keefe (that's me), a pioneer in on-line book publicity, who recently came off a two-year hiatus with an exciting new program for publisher and author promotion using the Internet (without building any web sites).

Finally, I'd like to say a few words about the venue. New Orleans has been my home for four years now. The Seminar will be held in an ideal location: one block from the French Quarter, with ready access to all the music, food, arts, and entertainment the Crescent City has to offer. The Patron Saint team will be assembling a Seminar Second Line that caters to spouses, significant others, and those who want to play hooky and enjoy the limitless pleasures of The Big Easy.

Our "second line" includes walking tours of the quarter, architectural tours, culinary delights, and tips about the best live entertainment available during your stay. I hope you'll join us for a mixture of work and pleasure that will leave you fulfilling the latest marketing slogan for The Town That Care Forgot: "Come as you are, leave different."

See you in New Orleans!

STEVE O'KEEFE

Executive Director
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~ About Us ~



PATRON SAINT PRODUCTIONS, INC.

com.org.edu

No, it's not a religious organization—unless your religion is book publishing. Patron Saint Productions is a publishing consultancy specializing in online marketing strategy, campaigns, and training. It was founded on November 1, 2001, by Steve O'Keefe, a 20-year book publishing veteran who in the last seven years has launched online marketing campaigns for more than 1000 books and dozens of publishers.

Patron Saint Productions exists to “commemorate the heroes who have gone before, and to train and prepare the heroes yet to come” (*The Feast of All Saints*). 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. Through experience, we have learned that promotional campaigns built on this triangle of mutual interest not only work better, they *feel better*.

In the coming months, you'll hear a great deal more about our philosophy and the services we offer. For now, I'd like to introduce and thank all those who have labored long and hard to get this consultancy established and this newsletter to press.

Special Thanks

Gary Smith, Chatgris Press
 Jesse Vohs, IT Consultant
 Tim Burns, Of Counsel
 Robbie Vitrano, Trumpet Advertising
 Mark Romig, Peter A. Mayer PR

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