

# The Beautiful Plan

~ Publishing Strategies from Patron Saint Productions ~

Issue #9 ~ First Quarter 2004

## Oh, Canada!

### Workin' in a Winter Wonderland

by Steve O'Keefe

I went to Toronto in July to give a half-day seminar about online publicity for the Organization of Book Publishers of Ontario. The morning seminar was followed by 10 one-on-one consulting sessions over the next day and a half. The third consultation was with Tim Inkster, publisher of The Porcupine's Quill, a literary press. He smiled, shook my hand, and said something like this:

"Do you know why I'm here? Because they handed me this check for ten thousand dollars when I walked in the door. I don't know what qualifies you to tell me about my business, and I don't care. It doesn't matter what you say. It's a little game we play. Even though it's Canadian money, it means a lot to me. That's the only reason I'm here."

Then he showed me the check, smiled, and sat down. Welcome to Canada, where the rules of publishing are a little different than in The States.



#### A Meeting of Minds

I told Mr. Inkster I was here for exactly the same reason. The Government of Canada had given me a check that morning for three thousand dollars—American—and now I had to sit

through 10 one-hour sessions and dispense advice to publishers whose names



I first learned in the airport waiting for my connecting flight.

Everything I knew about these publishers came from the grant applications that arrived the day before I left New Orleans. I did not have their catalogs. I had not seen their books. Each publisher had to prepare a written proposal explaining how they would use the ten grand. I had made notes on the grant applications to guide me through the consultations. I set aside my notes and chatted-up Mr. Inkster. We got along famously.

The Porcupine's Quill is typical of the mostly small, literary publishers who had won the BookMark grants and a free consultation with yours truly. That is, the press is stubbornly individualistic, quirky, publishing works that please the managers or staff—it's hard to pin job titles on most of these folks because their publishing houses often lack formal organization as corporations or nonprofits—rather than publishing books that please the market.

The typical Canadian small press is proudly atypical. The publishers I consulted with ranged from a mom and pop textbook publisher to a loose fiction collective publishing avant garde poetry.

#### The Road to Toronto

Fortunately, my path to this consulting marathon with our neighbors to the north was smoothed by a couple tours of duty at the Book Publishers Association of Alberta's annual conference in Banff. One question that came up frequently in Banff was how Canadian publishers could sell more books into the great American market.

My answer always began, "First of all, stop considering yourselves 'Canadian' publishers and start thinking of yourselves as publishers of quality fiction or nonfiction seeking a worldwide audience for your books." In my best consultant's brogue, I intoned that American publishers by and large do not consider themselves "American." They see themselves as publishers, period, in search of readers and buyers wherever they might reside.

That sounds good, but it's not quite on the mark. Canadian publishers have been educating this consultant ever since, and I had learned a thing or two before I got behind closed doors at the

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offices of the Ontario Arts Council in Toronto.

Canadian publishers are subsidized. They have to portray themselves as “Canadian” publishers in order to qualify for support from the granting authorities. Their books must contain Canadian content—written by Canadian authors, printed on Canadian paper by Canadian presses. They are compelled to hoist the Maple Leaf to keep the sugar flowing. And, it appears to me, they must also look needy, almost helpless without the assistance of all-powerful Ottawa. To follow my advice, they would have to become schizophrenic, displaying their patriotic but impoverished side to the state, and their business side to The States. Most of the publishers with whom I consulted do not have a business side.

#### No Business, As Usual

One publisher I consulted with promised to spend half of their 10 grand—Canadian—to hire their first part-time publicist. Their grant application included a title list of more than 150 books.

“Do you mean to tell me you have one hundred and fifty books in print and you’ve never had a publicist,” I said, looking above my reading glasses with my best consultant’s glare.

“Oh no,” my charge replied. “We have over three hundred books in print.”

“How does anyone know your books exist,” I asked in disbelief.

“There’s a complete list on our Web site,” she replied.

This publishing house had survived for over a quarter of a century without sending galleys to reviewers, without sending bound books to the media, without tours, without follow-up phone calls, with almost no distribution, without sales reps. Oh, Canada!

It gets worse. Books were announced in this publisher’s catalog that would not appear in print for years. The company was suffocating in manuscripts, all in various stages of preparation, with no apparent publication schedule.

Many Canadian publishers find marketing distasteful, and they are pessimistic about the prospects for “Canadian” books to find readers outside their borders. Indeed, few see any hope for

**“Do you know why I’m here? Because they handed me this check for ten thousand dollars when I walked in the door.”**

sales outside their province; some see nothing beyond the city limits. This mostly becomes a self-fulfilling prophecy.

#### Documentation and Education

At the same time, the Canadian funding authorities require a degree of planning and reporting uncommon in America. In the U.S., almost all self-publishers ignore their prospects for profit, fail to budget, and can function only as long as there is room on the credit card. Subsidized publishers in Canada are required to prepare annual budgets along with detailed sales reports. It’s part of the game they play. The result of these requirements is that the Canadian government prepares statistics on the publishing industry that are far better than any numbers you’ll find in the U.S.

A couple years ago I tried in vain to find out how big the market is for CD-ROMs produced by U.S. publishing houses. I tried Simba, BISG, Huenefeld—no one had the splits breaking out this information. Ditto the percentage of publishing revenues derived from the sale of foreign language rights. All of the studies in the U.S. are voluntary and most companies do not welcome close scrutiny of their financials. But Canadian publishers are compelled to provide this data. The Canadian Publishers’ Council Web site provides a cornucopia of sales data that can help guide any publisher willing to do the currency conversion (<http://www.pubcouncil.ca>).

The Canadians also value education more than their colleagues in the States. Why? Because the government pays for it. Learning to become a better publisher is subsidized in Canada; houses are re-

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### Canadian Publishing Research Sites

#### Department of Canadian Heritage

*Survey of Book Publishing and Exclusive Agents*

[http://www.canadianheritage.gc.ca/progs/ac-ca/progs/padie-bpidp/pubs/2000\\_2001/index\\_e.htm](http://www.canadianheritage.gc.ca/progs/ac-ca/progs/padie-bpidp/pubs/2000_2001/index_e.htm)

This document is a statistical analysis of book publishing in Canada. It contains a wealth of information about the revenues and expenses of Canadian publishers. Very useful for budgeting and comparing operations to averages based on a large pool of information.

#### Statistics Canada

<http://www.statcan.ca/english/search/>

This site contains a wealth of statistical information about the book publishing industry in Canada gleaned from hundreds of sources. Your best bet is to use the search feature at this site for “book publishing” because the documents are scattered throughout different categories such as “culture” and “trade.”

#### Simon Fraser University Library

*Canadian Publishers’ Records*

<http://www.lib.sfu.ca/researchtools/databases/dbofdb.htm>

DatabaseAbbreviation=cprd

“Describes over 1,400 archival collections beginning before 1995 that relate to the history of secular English-language book publishing in Canada. It includes records of publishing companies, authors, editors, and organizations.” This database is open to the public and is useful for researching the activities of Canadian publishers and authors.

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imbursed for a portion of educational expenses. That's why you'll see so many Canadians at U.S. publishing conferences such as PubWest, and so few Americans at Banff. And that's also why you'll find me teaching in Canada—because they believe in compensating consultants, unlike America, where we are expected to write and teach for free, in exchange for the exposure we get. (See Gary Michael Smith's article on this topic in this issue.) Which is why so many American seminars sound like sales pitches. That routine doesn't fly Air Canada.

### Bond Bond

Despite his opening salvo, Mr. Inkster from *The Porcupine's Quill* had come prepared for our consultation. He'd had read an interview with me at BookZone that he found amusing. In that piece, I waxed eloquent about the tactile pleasures of Crane's Crest cotton bond. It turns out that *The Porcupine's Quill* uses a signature laid cotton bond that is manufactured exclusively for the press. We bonded.

Mr. Inkster thanked me for showing some sensitivity to the unique character of Canadian publishing in my morning presentation by invoking the names of Canadian authors (Douglas Coupland, Bill Atkinson), Canadian publishers (Lone Pine), and Canadian media outlets (*The Globe and Mail*). One part of the grant application required applicants to speculate on the results gener-



ated by their 10 thousand dollar bequests. In my morning presentation, I railed against the growing demand for sales forecasts from publicists. Our job is to expose books to the target market. We can't be sure the cash register will ring and we can't say how many times it will ring, although we know for certain

that bell will not sound unless someone knows the book exists.

## LONE PINE PUBLISHING

So I urged my Canadian brethren to document the *process*—not the *results*—and to send that documentation to Ottawa as proof of performance, in hopes that the tap would remain open through another funding cycle. Mr. Inkster thought this strategy “brilliant.” He had learned something he could use to keep the grants coming, and that was more than he expected to get out of his morning with me.

### Go To Canada!

The balance of trade was not equal. What I gleaned from Mr. Inkster and the other Canadian publishers was worth

**“Do you mean to tell me you have one hundred and fifty books in print and you've never had a publicist?”**

more than what they got from me. If you want to be reminded what publishing is all about, go to Canada. There you will find houses driven, not by profits, but by passion.

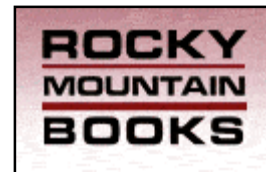
The staff of Canadian publishing houses is poorly paid—if paid at all. They're in publishing because of the “psychic benefits.” They help unknown authors get established. The minute they start to make the cash register ring, their best authors are lured by American publishers with big advances and fat promotional budgets.

Canadians care, passionately, about the production values associated with their books: quality paper, fancy endpapers, superior binding, exquisite graphic design, transcendental typography. I'm so sick of American publishers who give no thought whatsoever to finding a design motif that reinforces the editorial message of their books, of publishers who think poor quality laser printing cheaply reproduced on see-through

stock and glued into a clipart cover is somehow an adequate package to convey an author's ideas. Canadians publish a book because they believe in the editorial—not because they think it will sell. They value the arts of editing and production, even if they lack the conviction and resources to ensure each book has a chance to find an audience.

Due to the peculiarities of funding, Canadian publishing is, indeed, “Canadian.” It displays a reverence for nature, a pride of place that helps books sell well locally. The books reflect the small size of Canadian markets, so geographically dispersed that no wholesaler has been able to make a go of it in the provinces. They encompass a diversity as broad as the native peoples, ex-Europeans, and expatriates that populate Canada's shores. Just as her husky hockey players glide gracefully over ice on a few centimeters of steel, so Canada's publishers produce graceful books on razor-thin margins. It is a joy to watch them play, even though they seldom score.

The things that Canadians fail to see as well as this consultant is that the professionalism and concern they bring to their books, their naturalism and nativism, is something readers worldwide hunger for. Who buys Rocky Mountain Book's hiking guides to the Canadian Rockies? Foreign travelers, mostly. Who buys Lone Pine's sumptuously illustrated field guides? Nature lovers the world over. Who buys Margaret Atwood, Douglas Coupland, Michael Ondaatje? Anyone who appreciates a story well told.



What's the secret to selling Canadian books into the American market? How about taking the bushel off your light and sharing some of that midnight sun with your culture-deprived brothers and sisters to the south?



## Letters to the Editor

I've produced hundreds, if not thousands of newsletters in my career, but I seldom read them. Yours has been the exception. Thanks for another insightful issue. The lead story "Why Authors Hate You" [BP#7] was a fascinating opportunity to eavesdrop on the discussion surrounding the birth and death (or postponment) of an interesting idea. I'd like to get to know Steve Roth some day. I was a fan of Thunder Lizard when he was running it.

I think there is a germ of an idea here. Perhaps the professional partnership model is the right one. I also think that an education or seminar-based organization (a college or a new sort of Thunder Lizard) could provide a good foundation for a new kind of publisher.

Another interesting model is RuggedLand, where they seem to have gotten the message that publishers should focus more on marketing their authors. They also seem to be more focused on the film rights aspect than most publishers. See [www.ruggedland.com](http://www.ruggedland.com).

Don Bagin's newsletter business made a lot of additional money from seminars, books, manuals, and videos that were sold through the newsletter. Once you establish a trusted brand as an information/learning resource, there are many mediums through which you can deliver content.

Don Dunnington  
Director, Business Communications  
and Senior Web Manager  
K-Tron International, Inc.



I found the article ["Why Authors Hate Publishers," BP#7] to be very interesting. I am a former book publisher who has gone into business for himself. And I am not talking some small independent press; I am talking about major firms like Entrepreneur Magazines book division, Longstreet Press (The Millionaire Next Door), and Bard Press were I was responsible for 10 *New York Times* best-sellers.

What I found to be interesting with the article was how much authors blame publishers for the failure of the author's book(s). While I agree that there are many problems in the book industry, and that publishers do not always treat their authors right, I do not completely blame publishers for the failure of the author's book. Mainly, I blame authors.

The publishing industry is a business; authors need to remember that. I blame publishers for publishing so many books. I would guess that only 30 percent of books published today deserve to be published. But the biggest problem I see is that authors don't take enough responsibility. No one cares about your (the author's) book more than you do.

With 200,000 plus books being published every year a publisher can barely afford the basics of editing, design, and distribution. Did you know that if every book that was available for sale in 2000 sold the exact same number of books, each book would have sold 330 copies? There were 122,000 books published in 2000. If each of those 122,000 books sold exactly the same number of books, each book would have sold less than 2,300 books each.

Yet in your emails back and forth you talk about books selling 10's of thousands of copies. Most books don't sell that many copies; you are talking about the top 5 percent. And why do those top 5 percent sell? Because the author has created a marketing platform that sells the books for him/her.

Michael R. Drew  
Promote a Book



**ORG**

## Internet Track for PMAU

by Steve O'Keefe

In the last issue of *The Beautiful Plan*, I praised Publishers Marketing Association's Publishers University (PMAU) while simultaneously griping about multi-presenter panels that don't allow adequate time for sharing techniques, not just ideas. Your PMA is listening!

For PMAU 2004 in Chicago next June 1-3, University Chair Robin Bartlett has asked course organizers to "limit the number of speakers on a panel to a maximum of two." And because I opened my big yap, PMA asked for my assistance developing courses for the Internet track. I'm delighted to tell you about two courses I'm organizing for the upcoming PMAU.

The first is called "Introduction to Online Publicity: New Book Launch," which will be taught by yours truly. I hope it will become one of the core courses taught at every PMAU. The material will be familiar to those who have caught my act before: syndicating excerpts and online discussion group postings. I will walk you through the process step-by-step, then take questions and talk about new trends.

The second course is called "Tips and Tricks for Using Online Newsletters." Presenters will be Pat Holt, editor of the opinionated "Holt Uncensored" e-zine and Larry Bram of Teaching Strategies, who runs one of the most dynamic listserv discussion groups I've ever seen. I will moderate the program, which will cover such topics as newsletter software, writing style, increasing subscribers, increasing responsiveness, and reducing administrative headaches and hassles.

I welcome your suggestions for topics and speakers for future courses in the Internet track at PMAU. Who would you most like to hear from? What topics are important to you? I'll do my best to round up the talent for 2005.



# Want to Work for Free? Give a Presentation!

By Gary Michael Smith

Being asked to present a session at a conference, a lecture at a symposium, or even to participate in a roundtable discussion is an honor. And with such a tribute comes the responsibility of delivering to an audience the most current, accurate, and beneficial information. To this end, the presenter often must research endless sources, compile voluminous findings, and develop a presentation lasting anywhere from an hour to a day (or more) that won't leave attendees daydreaming in their seats.

Conversely, those organizers who solicit speakers based on their intellectual, educational, or professional backgrounds need to understand and appreciate the quality of the presentation and of the presenter, the burden on the individual with regard to preparation, travel and transportation, and room and board, and the overall time constraints with the speaker's other professional and personal obligations. In other words, speakers should be paid.

There is an alarming trend with professional organizations—particularly nonprofits—to expect speakers to cover all their expenses as well as to provide an educational, informative, and perhaps entertaining presentation for free. But this is like asking a magazine writer to submit all their articles for free. He or she wouldn't do it, and frankly, neither should a conference presenter.

I've personally given a dozen presentations over the last few years at anywhere from meetings of local professional organizations chapters to international conferences. And although I've inquired about compensation, more often than not I'm told that only the keynote speakers are paid an honorarium. This practice is justified by the rationale that "those who present sessions are probably members of the organization and planned to attend the conference anyway, so giving a presentation should be no additional burden." But this is not

only often untrue but also is missing the point.

First, if a speaker were not interested in contributing to the knowledge-base of current information and literature on the topics of publishing and bookselling, s/he may not normally consider attending a particular conference. Second, a speaker's concern is not of whether or not it operates as a 501(c)(3); the presenter is relaying information that others find interesting enough to attend the session. And just like any professional in any field, speakers should be compensated appropriately.

Then there's the issue of not allowing a presenter to sell or even pro-

**There is an alarming trend with professional organizations . . . to expect speakers to . . . provide . . . [a] presentation for free.**

mote his or her products during or after the presentation. Granted, attendees may be at your session to learn about trends and new concepts without any interest in enduring an aggressive sales pitch. But if a speaker is not paid, "What's the motivation," as actors say.

Moreover, not only are presenters usually not allowed to sell the product about which they're speaking, but even if sales are permitted the speaker may be required to sign an agreement to sell any and all products—specifically books—through a bookstore that has worked an exclusive deal with the conference committee. What this means is that you must sell on *their* terms—not yours, which translates into high discounts and consignment sales, neither of which is a deal to the bookseller.

In all fairness, one must understand that nonprofit organizations often are

**ORG**

funded by membership dues, leaving few resources available for speaker compensation. On the other hand, if there is enough money in the treasury to pay for one or two keynote speakers, perhaps either more funds should be set aside for all speakers, or less be paid for the keynotes. Not doing either could eventually result in a decline in the number of those willing to present.

Personally, I've been lucky enough to work for companies willing to pay for my conference attendance—especially if I was presenting. But one year, I had left a contract months after I'd already agreed to present a session on peer-reviewed periodical management at a scientific conference. Not wanting to leave the organizers with no choice other than to cancel my session, I spoke anyway. And this decision cost me over \$1,200 in out-of-pocket expenses.

In this instance, I told myself that I'd never get into such a situation again, and I haven't. But I also regret not being able to share with others my experiences in writing, editing, publishing, and publication management. I'm still asked to present, but I've become much more conscious of my time and expenses, which, in my mind, should not ever be an issue.



# Two Great Ideas from Our Northern Neighbors

By Steve O'Keefe

While in Toronto as the guest of the Organization of Book Publishers of Ontario (see cover story), I was able to complete nine out of 10 one-hour consultations with publishers who won BookMark grants. The representative from Pedlar Press could not make it, and the consultation had to be conducted by telephone. We set up a time for the call, and Beth Follett, publisher of Pedlar Press, phoned me. The conversation began in a now-familiar pattern.

"I'm only calling you because the Government of Canada has given me ten thousand, Canadian, and part of the deal is I must endure a 1-hour consultation with you. It doesn't really matter what you say, and I don't understand why you have any special expertise to guide my business." Words to that effect.

To which I answered with my now-stock reply: "I only answered the telephone because the Government of Canada paid me three thousand, American, to talk with you and other publishers. The only thing I know about Pedlar Press is what I read in your grant application. I'll do my best to share some advice based on that, and you can take it or leave it as you please."

## What You Are Looking For

After our introductions, everything settled down and Follett told me a little about her press and her marketing plans. Her press has a rather Zen-like theme for the coming year: "What you are looking for is what is looking." Pedlar Press is known for extraordinary design and publishing works that are "progressive," "outsider," "difficult pleasures," filled with "fresh ways of seeing" and "mind-expanding originality." I liked the theme, despite its esoteric nature, in part because it is based on a quote by St. Francis of Assisi, patron saint of animals and merchants. It was her marketing plan I had problems with. It called for spending \$4,000 in newspaper and



magazine advertisements and \$4,000 on a Web site.

About 10 minutes into our conversation, I laid a Zen concept of my own on Follett: "The marketing of books should reflect the content and design of those books. Your marketing plan is anything but 'mind-expandingly original.' How about some 'fresh ways of seeing' marketing?" And so began a long riff centered around a clever idea buried in her grant proposal.

Follett had success in getting non-bookstore retailers in Toronto to use her books in window and shelf displays, and she wanted to expand on this, placing books in clothing stores, hardware stores, Laundromats, and the like. I suggested that placing books in unconventional settings was a perfect way for her to echo her mission in her marketing tactics. Hiding books in retail displays fulfills the promise of "what you are looking for is what is looking."

I suggested Follett spend some money on dozens or hundreds of extra books and give them to retail proprietors

to use for display. Tell them they may sell the display copies and keep the proceeds, and that you will stop by in a month and replenish any sold books at a 50 percent discount (cash, nonreturnable). In short, she is recruiting retail outlets for her books in places where books are not normally sold. This should yield more than a few new retail outlets that reach her core target audience: upscale Torontoans. She liked this idea very much.

I also suggested that Follett follow a similar pattern online. That is, instead of using the money to muscle-up her Web site (which could use some toning, but not \$4,000 worth), that she "hide" books online at the Web sites used by her target audience. In fact, many of the retail outlets where she wants to display books have Web sites. If they agree to put the books in their stores, they might also agree to display excerpts at their Web sites. Then her books would be next to two cash registers where books are not normally sold: bricks and mortar stores in Toronto and virtual stores online. People shopping online for upscale kitchen gadgets might be surprised to find tidbits of challenging fiction near the shopping cart. What you are looking for is what is looking.

## Taking an Idea Out for a Stroll

Another great idea from Canada came from Joy Gugeler on the marketing staff for ECW Press, publisher of—you guessed it—"extreme cutting-edge writing" by Canadian authors. Gugeler's plan was to conduct a Literary Walking Tour of Toronto landmarks mentioned in three of ECW's new releases. The concept of authors leading walking tours is a brilliant alternative to bookstore readings.

Many authors of both fiction and nonfiction invoke the geography of their surroundings in their written works. And book marketing often starts from a strong base of regional support and radiates outward through the media into distant markets. How many bestsellers

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have followed the well-worn path from regional hit to national phenomenon?

The idea of walking tours led by authors is a natural. Instead of awkward recitations in dimly-lit back rooms, authors take the target audience out into the fresh air where they engage in storytelling surrounded by the settings for

**ECW**  
Press

their works. The bookstore can be the starting and ending point for the walk, with a book signing session at the end of the program. The back room can be used when the weather is inclement (in Toronto, that's roughly October through May).

Let's take this marketing concept a step further. ECW's proposal suggested producing literary maps featuring spots mentioned in the books. Why not include an ad for the host bookstore, and ads for merchants who happen to be along the route: cafés, eateries, bicycle shops, etc.? If they buy ads, they'll probably agree to display the free maps in their stores. Maybe they'd be willing to take a few copies of the book, too, and place them next to the cash register?

If the first couple of author tours go well, you could turn it into a series. Maybe the Canadian Government would support a program of Literary Walking Tours featuring Canadian authors in their native habitats? Maybe they would provide bus transportation for tours beyond a comfortable walking distance from the bookstore? God Save The Queen!

Let's keep walking this idea around for a moment and see where it leads. Literary Walking Tours could be the answer to independent booksellers' prayers. They take advantage of natural strengths of indies: mostly urban locations in historical districts with plenty of landmarks within walking distance. These tours will bring the locals back into the store. The tours provide new outlets for marketing literature in the form of tour brochures. They make for

good press: calendar listings in daily and weekly newspapers, articles in entertainment guides—free publicity instead of paid advertising.

Literary Walking Tours dovetail with a growing interest in health and fitness, and a movement toward walking as exercise for baby boomers who no longer have the knees for more strenuous play. This demographic matches nicely with the core target audience of most bookstores: middle-aged women.

We're almost done with this outing, but I have one more stop to make. Many of the destinations on this low-cost author tour—whether retail outlets, libraries, historic buildings, or other landmarks—also have Web sites. Maybe their sites will display notices about the walking tours, including the tour schedule? Some of them might agree to display excerpts from the books, including an author bio, jacket copy, and a link to an online bookstore.

Sometimes, what you are looking for is what is looking. And sometimes you have to take a walk to find it.



## No Comment

PRESS RELEASE  
FROM Canadian Subsidy Directory  
DATE: Fri, 24 Oct 2003  
SUBJECT: CANADIAN SUBSIDY  
DIRECTORY YEAR 2003 EDITION

The new revised edition of the Canadian Subsidy Directory 2003 is now available. The new edition is the most complete and affordable reference for anyone looking for financial support. It is deemed to be the perfect tool for new or existing businesses, individual ventures, foundations, and associations.

This publication contains more than 2,000 direct and indirect financial subsidies, grants, and loans offered by government departments and agencies, foundations, associations, and organizations. In this new 2003 edition, all programs are well described.

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~ About ~

## Patron Saint Productions

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 has launched online marketing campaigns for more than 1,000 books and dozens of publishers.

### Web Site:

<http://www.patronsaintpr.com>  
e-mail: [info@patronsaintpr.com](mailto:info@patronsaintpr.com)

### Advisory Board:

John Huenefeld, The Huenefeld Company  
Alice Acheson, Alice Acheson PR  
Don Bates, Media Distribution Services  
Heather Stone, Business Plans LLC  
Kelly O'Keefe, Emergence Inc.

## Online Marketing Campaigns

Patron Saint Productions provides the following services, all designed to light a fire under a book during the month of publication. Ask about discounts for series promotions.

### New Book Launch

A comprehensive campaign including a media component (e-mail news releases), excerpt distribution, discussion group postings, and online bookstore displays. Price: \$2,750.

### Chat Tour or Online Seminar

All the services of the New Book Launch Campaign, plus a week-long author chat tour or online seminar. Price: \$5,500.

### Web Site Promotion

Includes directory registration, writing meta tags, linkage campaign, e-mail news releases, discussion group postings, and site-of-the-day submissions. Price \$2,750 + registration fees.

~ Patron Saint Productions Presents ~

## Calendar of Training Opportunities for Early 2004

### **Introduction to Online PR Chat Series**

**When:** January 15 - March 18, 2004

Thursday Afternoons, 4-5 p.m. ET

**Where:** Patron Saint Productions Chat Room

**Cost:** FREE

**How:** Register through the PSP web site.

**Description:** 10-week moderated chat program with Steve O'Keefe and special guests. Open to helping anyone with online publicity questions or problems.

### **Online Public Relations**

**When:** January 15 - May 6, 2004

Thursday Nights, 5:30 - 8:15 p.m. CT

**Where:** Tulane University Downtown Campus

**Cost:** \$625

**How:** Details on PSP web site or Tulane.edu

### **IAOC Organizational Meeting**

**When:** Monday, March 1, 2004

**Where:** Rowan University in Glassboro, New Jersey

**Cost:** FREE

**How:** Details at PSP web site. Contact Suzanne FitzGerald for housing and transport issues <sparks@rowan.edu>

**Description:** Organizational Meeting of the International Association of Online Communicators. This is your opportunity to participate in the founding of a dynamic new professional association.

### **Erma Bombeck Writers' Workshop**

**When:** Thursday-Saturday, March 25-27, 2004

**Where:** University of Dayton, Ohio

**Cost:** \$249

**Size:** Sold out in 2003. Will likely sell out in January 2004.

**How:** Register at <http://www.humorwriters.org/>.

**Description:** Steve O'Keefe will present two workshops: Preparing and Serving a Sizzling Hot Book Proposal and Online Promotion for Authors.

### **Introduction to Online Public Relations**

**When:** Saturday, April 24, 2004, 9am-4:30pm

**Where:** UCLA Extension

**Cost:** \$120

**Size:** Limit 50 people.

**How:** Register at <http://www.uclaextension.edu/>. Use the "quick enroll" tab and Reg.# Q4503B.

**Description:** This intensive, day-long seminar covers e-mail media relations and online article syndication.

### **PMA Publishing University at BEA**

**When:** Wednesday & Thursday, June 2 & 3, 2004

**Where:** Chicago, IL at hotel near McCormick Place

**Cost:** \$250 one-day pass; \$385 two-day pass.

**How:** Register at <http://www.pma-online.org/>.

**Description:** Steve O'Keefe will teach two workshops. See page 4 of this newsletter for details.



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Steve O'Keefe, Editor  
Gary Michael Smith, Copyediting and Production

*The Beautiful Plan*  
Patron Saint Productions, Inc.  
741 Saint Philip Street #241  
New Orleans, LA 70116 U.S.A.  
Voice: 504-586-9517  
Fax: 504-586-9518  
[news@patronsaintpr.com](mailto:news@patronsaintpr.com)  
[www.patronsaintpr.com](http://www.patronsaintpr.com)



Patron Saint Productions, Inc.  
741 Saint Philip Street #241  
New Orleans, LA 70116 U.S.A.