



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

This week, we're gonna be talking about how to... Whoops, I forgot to change the title slide. So the actual topic of...the actual title of today's webinars is that you are your non-fiction book's best marketer and that's what we're gonna be discussing today.

And the thing about your non-fiction book's marketing is that it's really connected to the market as in the people who will be the perfect readers for your book. We spoke about this in last week's webinar on knowing and finding your non-fiction book's market. And I'm just gonna recap a little bit of that today for those of you who weren't there. And just to kind of relay that groundwork for any of you guys who perhaps are, you know, watching them in sequence. Just to focus on what from our last webinar is gonna be built upon in the webinar that we're doing today. And so as I talk about that, I'm also gonna just go through again quickly the different sections of the non-fiction book proposal.

And you'll notice that there are several that we skipped in the webinars we've done already. And it's because these pieces build, they really build on each other once you know what else is out there, also known as your competitors, that shows you what should be done. That's what we did in the first webinar. And then once you know what you should be pursuing, then you can figure out who is the person that most needs that information? That's your market.

And then that very clearly, as you'll see as we get to the webinar, leads you into where to find those people and how to get in front of them. Which is really what your marketing plan is and so we'll talk about how exactly to get in front of your readers where they already are. And then also what you might think of as a more advanced topic but you shouldn't. It should be something that we all do want to focus on doing because it's the difference between a small book or a small author that becomes a big author. And a small author or small book that remains that and may or may not get to write another book again. So we're gonna talk about how to turn yourself, your book, your topic into news rather than just trying to figure out how to get into the news that's already happening.

Let's get right into it. We've got a lot to cover with this webinar and marketing is a big topic. And like I said, I'm really narrowing it down to a couple big takeaways that I want you guys to have. Both around getting in front of your readers where they already are as well as how to be the news rather than just try to be in the news. But first and foremost, I alluded to this earlier when I was talking about small authors who remained small authors or who ceased to be authors versus small authors who become big, big authors. And that is the difference comes down to understanding who your book helps and how to get your book in front of them.



# Dream of Travel Writing

## **You Are Your Non-Fiction Book's Best Marketer: How to Make it Work**

Now, when I say that, that sounds like such a, you know, fundamental thing. “Oh, yes, of course, like, you know, there are certain people who are the right readers for my book and I want them to have my book.” It seems like something that every author should think about, every author is thinking about, every author is naturally doing. And yet it is so easy and any of you who have blogs or have had a blog in the past will also find that this resonates with you. It is so easy to get sucked into all of these specific techniques, all of these specific practices, all sorts of things that you could or should be doing and lose sight of that goal which is that as an author, you want your words to affect, not just get in front of, but affect readers, I imagine, right?

Even if your book is about, as somebody who I'm coaching is working on. Even if your book is about how to use an index and statistical information to decide where to go next. You're looking to impact your readers very clearly. It's not all about that statistical information and then analyses and everything that you're writing up about each country. You want, the reason you're writing this book is that you desire your readers to be better informed about where they're going and you wanna impact their decisions. If, like somebody else who I know is joining us today, if you have a book about different things to explore in a certain place, you're writing that book because these are things that people don't already know about that they should be doing, that they might enjoy doing that you want them to know about and be able to incorporate into their trip.

If, for instance, as some other folks that I coach are doing, you're writing a guidebook, then you want people to be, again, you know, better informed about where they're gonna go, have guidance about choosing where they're gonna go. But you also want them to be able to move effectively, efficiently and happily and get the most out of their trip once they're there. And so you provide a lot of service information to that bent. If you're working on a book which is more narrative in nature, so you're telling a story, a story that already happened, that's where people often get, really, a lot of questions about this.

How are you trying to affect the reader? What transformation? Just like we talk about transformations with our feature articles. What transformation are you trying to affect here if you're writing a book?

There's a wonderful woman who I met who, she was from the South and her book isn't out yet so I don't wanna spiel too much about it, so I'm gonna keep it a little brief. But she was from the South and very traditionally raised and she, one day, her husband came home and basically said he had kind of squandered all their money. I think he had also been having some affairs and they were gonna lose their house. And she had to move up north to New



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

York, and get an apartment for herself for the first time. A big agency job was what she was looking for, she'd been working for a digital agency in her previous life. And she had to try to figure out how to create this new life for herself from scratch. And the first thing that she did was that as she was waiting to get into a course at a digital school here in New York, she started walking every square mile of Manhattan every day. And noting down her observations and putting them together on social media and on a website. And that grew into a platform and she then did the same thing in Paris. And she's since been invited to do it in other places like New Orleans.

And so she's written a book now but her book is not about exactly how to do it, what she just did. It's about what she learned along the way and how things have changed for her. And it's difficult sometimes when you're so close to material like that to say exactly what transformation you want to have in your reader. But in her case, I know because she's told me, she wants other people to see the things that they avoid seeing. That they avoid pointing out to themselves, that they don't know in their own lives and see where they can expand their horizons. And I think a lot of us need to do that with our travel work. So that's the transformation that she's looking for. So what that means then is her market is people who are open to that, who are looking for having their horizons expanded, right, but you might not just think about that. She might think, "Oh, okay, well, you know, I'm a woman of a certain age or, you know, I'm from the South and I really have a lot of these revelations. I should look at people with similar demographics."

But the question, or the term actually to use here is more psychographics. So what motivates these people, what unites them psychologically. And that's people who are open to having these revelations about themselves having these different experiences. And if she narrows that to be her market, it becomes so much clearer where she can reach out to get in front of those people who will be naturally receptive to her book. But if she's not thinking about that, for instance, if an author isn't thinking about that if they're thinking, "Oh, I have to do a tour, I have to do social media, I have to do this." And you get drowned in tactics, then you've skipped the most important step which is seeing where and how to apply those tactics.

So I will get to talking to you guys about tactics. But I just wanna take a second to reiterate this stuff about who your market is because we all want our words to reach the most people possible. And if you want to get a book deal, then you need to show in your proposal that you are going to reach the most people possible in order to get that deal in the first place. Because publishers might wanna change lives, well, editors wanna change lives, but publishers are in it for the money, right? So we need to show publishers that we are going to touch as many lives as possible that will get them the money that they are looking for. And that's why we



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

have to be super clear in our book proposal that we know who our market is and we know who we're gonna reach and we know exactly how to reach them.

So we talked last week in the webinar about who your market is, about peeling back those different layers. And it was really interesting. I've mentioned to a few of you that over the weekend, I was at a conference for writers, a lot of authors, in fact. And there was this guy who talked about going four levels deep. And he talked about it from the viewpoint of... Let's take what I do, for instance. I don't just help freelancer travel... Sorry. I don't just help freelance writers, that's level one, or, you know, you can even say "writers." I don't just help writers, that's level one. I don't just help freelance writers, that's level two. And I don't just help freelance travel writers, level three. I help four levels down, freelance travel writers or aspiring freelance travel writers who want to earn a good living from what they do. And if I didn't go down that far, I'd be trying to serve people who had too many different needs.

We get a lot of people who reach out to us who are just looking to know where they should start or what they should do or something like that. And I've put together a whole book to help people with that but that's not where my interest lies, that's not what I wanna spend all day talking about. I wanna spend time talking about how people can really use techniques and tactics that I capture from all over the world to up their game. To build a business not only that they love in the realm of travel as a freelancer but that supports whatever financial dreams and goals they have. And because I know that, that really helps me know where to go and who to put our things in front of. And it also helps me know if people come to us and they have questions and I'm just like, "Oh, gosh, you're just, you seem like you don't get it." It helps me to see why. And it's the same thing with your book, the more people who are four levels deep, who are the very much right people that you put your book in front of, as a writer, as an author, the more super fans you're gonna have. And the more they will disseminate your message to more of the right people for you.

And so I just gave one example of what those four levels look like, but here's what we talked about last week. And we talked about this as spheres because of this idea that there's a target. And that fourth level deep like I was talking about is all the way in the middle. But there's the other spheres that go kind of... I realize I'm moving my mouse around these spheres but you don't see them. But there's that, where you see the little British flag bull's eye in the middle. And then around that, there's these other spheres which also have a certain number of points attached to them. But not as many points because they're not as valuable for you and your marketing is hitting the middle.



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

And so some ways to think about those spheres outside of what I was just talking about, about the four levels deep are, who needs this book? Who has a question or a need that this book answers? Who is already spending money to follow their interest in this book? Who is interested in this topic and joining groups, so showing sustained interest to pursue that interest? And who's already buying books about this topic? And then what we're gonna focus on today is also what other interests overlap with this topic out in the world? Because I'm gonna talk about places for you to start finding your correct readers, your right readers, your impassioned readers that already exist.

Before we get into that, I just wanna recap a little bit. I know I'm going through a lot of information quite fast here at the beginning but it's because I'm recapping some things we talked about in the prior webinar. So the sections of your non-fiction book proposal... I wanna see if I can make this work. Okay, there's a little whiteboard feature here that I don't usually use, but we're gonna give it a go today. So the sections that we have already looked at are, first, we talked about this concept of the comparative titles. I don't know if this is actually happening. I'm trying to make a circle here. I'm not sure if you can see it, wow, that looks horrible so let's not do that. Okay, so first we talked about this idea of the comparative titles. I hope you can see that.

And that was when we were talking about looking through Publishers Marketplace. Which is somewhere where you can see all of the different deals that are being done, as in what books agents are selling to publication houses, so which authors are getting a book deal. And you can see what books are already on their way to coming into fruition and what books have come into fruition. And how much those authors have received for those books as well. And so as you're doing that, you're seeing what is happening in the marketplace and where the marketplace is going. So we talked about that in the first webinar. And then last week, we talked about, again, hoping you can see this. We talked about this third one here, the idea of the target market or target audience, okay. And this week, we're talking about this idea of the marketing plan. Now, there's a couple other ones on here you'll notice that we skipped, notably the overview, we skipped. And we haven't yet gotten to author bio, table of contents and sample chapters, and we'll be covering all of those in the last webinar in this series which is next week. All right, so let me get out of this weird whiteboard view.

So let's get into it now, so let's get into talking about this marketing plan. When you think about marketing plan, I wonder in terms of books, what exactly you're thinking about in terms of book marketing. Are you thinking about your, let's call it "owned," as in it belongs to your platform, which is the social media you already have, the blog that you already have? Are you thinking about things that you could create like a podcast you could create from



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

scratch that would go along with your book? Or a new blog that would go along with your book.

Or perhaps other things you could create like a new social media, like a new Instagram in line with your book. Or an event that would go along with your book. Or perhaps a speaking tour of some kind that would go along with your book. Or are you thinking about tapping into the things that are already out there? Or someone else has already done the hard work of marketing the bejesus out of that thing, which, you know, that's a lot of hard work, it takes years, to get a critical and hungry audience looking for information on a certain topic. Because it is such a better use of your time as an author to piggyback on those things than to build from scratch a brand new website, podcast, social media, whatever it is, specifically about your book.

Now, there are some publishing houses, some agents, I think, less so today but more so back in the day who don't get this. And who would basically tell people, "Oh, well, you know, as you're working on that, you got to start a blog about it right now, you got to start a blog on, you know, the science of happiness or whatever it is right now so by the time your book comes out, there's readers who are ready for it." But that's bollocks because starting a blog or starting a podcast and building up the audience for that is a whole job. It's an entire job which is completely separate from the writing of your books. And unless you have a passion for that that will not take away from working on your book, then it is something that you should not only leave to other people but realize it that in leaving it to other people, you're able to capitalize on many blogs and many podcasts rather than the one that you would build yourself.

Now, you'll notice there's a big disparity here between the number of blogs that exist and the number of podcasts that exist. So if we were to just say, quite superficially, what that means in terms of when, where you should spend your time, it seems like you're more likely to get ears in an exclusive type way by being on a podcast, quite superficially, right? And I would say that that's also true, podcasts also touch people very differently than blogs do.

Now, I won't say that you should neglect guest blogging or appearing on other blogs, however, I wanted to put this up here to show you guys about where you should spend your time. So if you think about putting together a plan for the marketing of your book, especially because so many of us come from these online media backgrounds, that focuses on you writing content specifically for other sites that will appear on other sites to promote your book, you'll see that there are so many places that you could do that but at the same time, the impact of your time can be a bit less in terms of how it hits people than appearing on



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

podcasts. Which probably will take you less time in the long run. So that means that as you're looking at your marketing plan, you don't wanna focus it on the things that are gonna take a ton of time from you. You wanna focus on high-value things and podcasts are among them.

But there's a lot of different things that you can do to appear in places that already exist. And I gave you kind of an example earlier about this woman with her book. Which is kind of in the form of a memoir about her walking around New York, and Paris and these different places and also just the transformation for her, of moving from the South, as someone being raised in the South up to New York, and how that opened her eyes. And we talked about how her audience would be people who are interested in having their horizons expanded as well. So let's think about how that would shake out in these different things.

So here are five different methods that you can use to get on platforms that already exist. And I'm gonna come back to this later on one of the later slides, but I wanna touch on it now as well just to kind of prepare the groundwork for that.

So what we're talking about today is the marketing plan for your book proposal. And right now I'm talking about kind of big-picture marketing what you could do. And, like I said, I'll circle back to this again at the end but I just wanna say how this ties into your book proposal, it's in several ways. So in your book proposal, if you are not already Kim Kardashian, then you do not have what publishers call, refer to as a platform. Now, is that necessarily gonna kill you? Not entirely but it's one of the really big things that people use as a way, both agents and publishing houses, editors to dismiss you out of hand. To say, "Well, that's a good idea but I don't know how we would market it, your platform isn't big enough and I don't have any ideas here."

So by thinking about these things and also researching these things, researching the different places where our book can be marketing... marketed and showing agents, editors and publishers where that marketing can happen and how many people are already present in those places where we plan to do our marketing helps allay that obstacle, helps allay that very common objection that agents and editors are gonna lobby at you. Which is that they don't know how they can get this book out in the world no matter how much they may or may not like that idea.

So that's why we wanna both think about this and research it and pull up numbers and names and specifics. And then put all of that in black and white in as much detail and information as we can gather into our marketing plan. Because if we do not do this, if we do not do that



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

work for them of showing what, not just the size of our market which we talked about last week. But of how specifically to reach and get in front of that large number of people to get them interested in buying our book. If we don't do that, it's way too easy for you to lose out on getting your book out in the world. So it may feel like isn't that someone else's job? Isn't the publisher's job? But today in this day and age, it's not, it's yours. And if you don't do that part of your job, then it's not shame on them for passing on your wonderful idea, its shame on you for not giving your idea its best chance, okay.

So let's look at these five different ways and then we'll also use this author as an example to talk about them. So, way number one, who do you already know that has a large following?

So let's say that your social media platform is of a certain size, but it's not the six-figure social media platform that a publisher might be looking for. Don't worry about it. I know you guys all know other writers, other bloggers, other people who are online. Go through the list of people who are your online friends and check all of their numbers. How many Instagram followers does this person have, that person have, that person, that person? How many Twitter followers?

Write all of those in a list. Write their names, write their handles, write their number of followers. And then pull an aggregate number and say, "I plan to tap the power of my network to the tune of, you know, 1.2 million followers to promote this book." Because if you don't say that and they just look at your small platform, they just don't know. They don't know that you know so many other folks from online who can promote this book for you as well. They just don't know that if they just look at your follower account, they don't know the power of your network, okay. So use an aggregate number. Say, "The promotion of this book will reach these many people," okay.

Now, we talked before about guest posting and there are so many blogs, especially in travel, there are so many blogs out there. And the time that you wanna spend guest posting, like what I was saying about aggregate numbers, for the purposes of your book proposal, okay, it can change down the line. But for the purposes of your book proposal needs to be the biggest possible numbers. So who do you know that has a massive site that accepts guest posts? It can be people that you know in person, that you know online, that you know of. See who has huge numbers and accepts guest posts, okay, if you don't know their numbers, go on Alexa, go on BloggerBridge, go on any number of places and get those numbers and put those numbers in your proposal.

Now, outside of blogs, where are you going to pitch articles?





# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

To the places where people who are already interested in your topic go to learn. Now, there's two things here, if you don't already know where the people that you are interested in, your target market, if you don't even know where they go online to read about these things, then you wanna do that research first.

You wanna find somebody who is your ideal reader and just shoot them a quick e-mail and say, "Hey, Susan, could you let me know five websites where you're already going to read about this?" "Hey, Tom, could you let me know five websites you're already going to read about this?" "Hey, Alice, I don't know if you know, I'm working on a book around X. topic, I know that that's of interest to you. Could you let me know where you're already reading about this online? I wanna check out some websites." Okay, just shoot those e-mails out, get a list of websites, see how to contribute to them. Get their circulation numbers which you'll find on their advertising page and put that in your proposal. "I plan to pitch, you know, either excerpts from my book or topics in line with what is being published on blah, blah and blah websites to promote the book. The readership of these websites are da-da-da. Here's the total number of readers those articles will appear in front of." And don't just list all the individual names, give that aggregate number at the end, okay.

Podcasts, I touched on this before and even I was shocked that there are 550,000 podcasts out there. Because when I look at how many podcasts are going in travel, it often doesn't feel like a lot. And I'll talk about this when I go through the example with that memoir book that I was telling you about. But we wanna be thinking, when we think about podcasts, not just about where people are already going to learn about the information that you're gonna be putting out in your book. But about the types of things that people who are interested in your book, the types of things that they listen to about on podcasts because they're not always gonna be the same thing, right?

So if you have a book, for instance, a book just, or rather finally came out with somebody that I know who is in a mastermind group with some other friends of mine. And he has kind of been speaking for years and years and years but hasn't developed quite a business model yet. He finally had a book come out and it's being written up in a lot of places because he knows a lot of people. And his book is about habits, I believe it's called "Power Habits" or "Powerful Habits" or something like that. Now, do you think there's a lot of podcasts out there that are specifically on a regular basis about habits if that's the topic of the show?

I doubt it. I mean, just as terms of like such a singular focus. I'm sure there's tons of podcasts about productivity. I'm sure there's tons of podcasts about kind of like improving your life for the better, so like about change. I'm sure there's tons of podcasts that are sort of quick



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

tips. But I don't know that there's one specifically about habits. So how that would translate in our space, and, you know, I chatted with, I mentioned earlier that somebody that I coached has a book coming out about kind of a data-driven approach to deciding where to go next. So in the case of his book, for example, we discussed, okay, so these are people who travel a good deal, who have an interest in, you know, not just seeing the bucket list things that are happening in different places because they're looking for where to go next, they feel like they've already kind of seen a lot of things and they are interested and open to a data-driven approach to figuring that out.

So some subsets of people that might be like that, I think, would be people who perhaps are business people of a sort of analytical nature. So perhaps those Wall Street types or quants as they call them or brokers, different things like that. Perhaps also people in financial services or real estate. Perhaps also people who work in tech, especially executives who probably travel quite a lot. And then we started brainstorming what type of podcast those people are already listening to. So these might be podcasts for CEOs, right? In his case. This might be a place where he can get on a podcast for a CEO about how to plan your next family trip with the most minimal hassle to save you time, keep your family happy and have the best experience all around, right? So you wanna think with the podcasts more about going sideways, think about using podcasts to get in front of a different kind of audience than who you're already speaking to.

Now, this next one is a particular suggestion that I got from an author who had a very, very big book launch. And I believe she got herself on "Inc." or "Entrepreneur's" list of top 10 business books for the year or something like that. A lovely woman, the book is called "Captivate." So Vanessa Van Edwards was sharing about what was most impactful for her when her book came out, was, it wasn't doing partner webinars, it wasn't doing podcasts, it wasn't being featured on other people's sites and it wasn't even being featured in other people's newsletters. But it was doing a takeover of someone's newsletter where she was curating that person's newsletter. So basically she wasn't giving information about herself, she wasn't giving information about her book, but she was like the guest editor for someone else's newsletter for the week. And so it allowed her to kind of show herself and her personality to these people without being more direct about the marketing.

That's a neat, not so often done thing. People probably aren't getting a lot of requests for that. Instagram takeovers are a little more common but newsletter takeovers are not something that I hear a lot of people talking about. So that could be a really cool way for you to get in front of some other people's audiences. Unlike doing guest posts that could be more impactful in the long-term, e-mail tends to be more impactful.



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

So, like I said, I wanna go through a sample book for these so that you guys can also see in our space how each of these would shake out. So, for instance, this woman that I was talking about with the memoir. She is in digital media, she has her own website, she's been online for a bit. And so she would just go through her list of followers and see who is already following her that has a big platform, particularly the people who are already following her who tend to retweet a lot of things she does or who she knows personally that would be amenable to her asking them for these kinds of things.

But also what you can do here, and we're gonna talk about this on one of the next slides, is that you can look at cultivating those relationships where they aren't already there. So I, for instance, met this woman at a literary conference that was here in New York. And she put herself out there with a group of folks to talk about what her book was about and it immediately resonated with a lot of people who were like, "Yes, I would love to help you get this project out into the world." So even if you don't feel like you are already connected to people with large followings, you can do things now to get connected to them. So that by the time you need their help with your book, they are ready.

Now, what about guest posting?

We talked about how her book touches on a lot of different things. New York, Paris, New Orleans. It talks about being from the South and moving to New York. It talks about coming in contact with things that she never experienced in her youth. You know, we could talk about not necessarily South or North but we could talk about culture shock in other places. And it talked about being a woman of a certain age who has to start her life over from scratch. It also goes into the concept of what happens when you are doing that not necessarily because of an unforeseen loss but because of something in your marital life that's gone off. So all of those different topics that I just mentioned, whether it's blogs run by Southerners who've moved to New York. Or not just New York but to other big cities, like I see this in London, there are some folks who do things like this, okay.

Whether it is people who want to better get to know any city or people who want to get to know New York, or people who want to get to know Paris. Whether it's women of a certain age who are going through a change, there are boatloads of blogs that already exist about each of these subjects. And it's a function of listing what those subjects are and then going through them one by one and finding the blogs that go underneath those, looking at that blog, checking it out and what is the best way for you to be featured on that site.



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

Is it to do a guest post? Is it to offer the author a book to do as a giveaway on that person's site? Is it simply to put an ad up on the site or a sponsor post or something of that nature? Is it to do a collaborative blog post? Is it to ask to be interviewed? Okay, so you wanna list with the blogs, you wanna list by topic, so by each of those different types of people who could really be served by your book, check out the appropriate blogs and then for each of those, figure out how best to get featured there. And poll the number of readers for that blog and incorporate all of that information into your book proposal.

Now, what about already developed...oh, sorry, the next one is where to pitch articles.

Now, in her case, she's already got her book written so she can start using excerpts of that as essays to pitch to quite a few different places. Now, again, it's gonna be similar here to what we were talking about in terms of blogs of where those articles can go. And in her case, there's a lot of opportunities for first-person features of this nature with women's magazines that are both well paying and very well distributed markets. So for her, that's a very easy one and she wants to not only say that she's going to pitch those but, again, we'll get to this more on the next slide. But she wants to start pitching those editors and start getting in with those editors now. So by the time she gets that book deal, she can say to the publisher, "Oh, yes, I do have a relationship with those people, I can get an excerpt in that book, that will be no problem."

Now, with the podcasts, the same titles that, or the same topics, rather, that we talked about that might work for her for a blog will maybe work for podcasts but not so much. I think it'll be a little different because, you know, she could go on a podcast which is specifically about Paris. But she was there a bit ago so it's a little harder for her to sort of talk about that. She could talk about how it's incorporated into her book, you know, what were her favorite things about it and things like that.

But she would probably be better served by getting herself on podcasts of that nature of women who are in transition, also of writers who are in transition. Or of people who have podcasts based on what sort of business or what sort of blog, or what sort of platform can you build with digital media today? Because that's something that she did when she came here and she built up this book of business for herself just by starting to walk each square mile of New York and talking about it. So podcasts serve people a bit differently than blogs and the way she would need to think about pitching herself to podcasts would be a little different as a result.



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

Now, in terms of whose newsletter or Instagram could she take over to highlight the topic of her book, there's a lot of really ripe and rich opportunities there, going back to those different types of audiences that we talked about, for the guest post and also a little bit for the podcast. So she can do location oriented ones, she can do takeovers not only of individual Instagrams, for instance, of people who are based in New York, but also perhaps of companies that are really New York-centric. She can even look at reaching out to NYC & Co., the tourism body...the tourism promotion body, rather, for the city of New York and see if that would make sense for them. So I hope that you kind of see how these five different things that I was talking about, how they shake out for an actual situation of an actual book. And I also mentioned the other gentleman's book along the way.

So something that you heard me mention that I'm gonna start to dig into a little bit now is this concept of doing the planning now, keeping in mind that critical thing of who is your four levels deep market? And where they are already going for this information? Where they are already existing in a group setting? Where are they already spending their time? And what are they already spending their money on to learn about this product or topic, rather? And getting in front of them where they already are. And how you're gonna make the plan as you're working on your book proposal.

But then even before you get an agent and even before that agent gets you a book deal, you're gonna start to put that plan in motion. Because you can put it in your proposal and feel to yourself like, well, I mean, I'm putting this here but, you know, "I don't really know an editor at 'O Magazine' and I know that's really hard to get into so I doubt I'm ever gonna have a story there." But if you sit there on Twitter and every day in your 15 minutes on Twitter or whatever it is, you chip away at tweeting regularly and usefully the editors of "O Magazine" all sorts of different things.

And every month you send them a pitch and two weeks after that you follow up on that pitch. And the next month you send them a new pitch. If you chip away at that, you will get yourself in "O." I've seen people with what seems like a low round of rejections, when you think about it, with just seven rounds of pitching get themselves into "The Economist," for God's sake. You can get yourself to appear anywhere if you are focused about how you go after it and you put in the time.

So you can make anything no matter how pie in the sky that you put in that book proposal happen. So don't sell yourself short as you put together this marketing plan in terms of what is gonna go into it. Don't tell yourself, "Oh, I mean, that person is never getting back to me." "Oh, I mean, I can't make that happen." Put it there, make the plan, and roll through getting it



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

done. Because I promise you, if this weekend, for instance, you start digging into this research and you start working on your marketing plan. And then you set up that Twitter list and you start, you know, pinging away at those people and you set up that list of places to pitch and you start pitching them every month. Even by the time you have an agent and your agent is reaching out to editors, these things will already have started coming true, okay.

So don't sell yourself short on what you're gonna put in there. Start building those relationships now and then they will not only be there when you need them, but they will even be there if your idea has changed along the way whether of your own volition or something that happened to you that causes things to change. If your editor wants to go with a different book idea you have, whatever. Those relationships will be there when you need them. And the thing is that those relationships will serve you, like I said, if things change. And those relationships will serve to help you...I've alluded to this earlier but they will help you to be the news rather than report on it, okay. And I wanna explain a little bit more about what I mean by that and how you can do it no matter what your book idea is.

So as all of us are working on whatever it is, our book or a project, even if it's of a narrative nature. But particularly if it's not, if it's more of a how-to kind of book or something more, they call it prescriptive in the publishing world. But if it's something more guide or informationally oriented, you are without realizing it gathering tons of information as you put that book together. And you aren't, however, though, putting this information in a spreadsheet in numeric forms. You aren't looking at how many cat cafes are there per city and how the demographics of the city affect the number of cat cafes there are, for instance. You're not thinking about that as you're writing that book, but you are just by virtue of writing that book up accumulating this data without realizing it.

Now, this is something that you can use along the way as you're building those relationships and that you can use as your book is coming out to help not only get excitement around your idea because you are telling something new that people haven't known about before because there wasn't this look at it. But this is also something that can get you separate press just based on the fact that you have done this investigation. For instance, there's a woman who has a new book out now, but her previous book was called "Primates of Park Avenue." And it was quite, in writing style, it was very first-person and it was very memoir-oriented. But she took the slant of incorporating herself into the Upper East Side neighborhood of New York with the lens of studying it like an anthropologist. And different chapters were about different habits of this new species that she was studying, okay. And that's a very different take and that drew a lot of interesting media attention, okay. And in part, because she was able to make these sort of almost statistical in nature judgments about women, you know, who work



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

from home or didn't work from home or who were onboards or who weren't onboards in their habits and things like that, okay.

Now, that's what happens if you have a book where you can kind of be pulling things from your book together in aggregate and then looking for patterns. Now, something that you can apply if that's the case and even, and especially if it is not, is something in the vein of a publicist stunt, which I hate that word. So let me kind of explain what I mean by that and I think I have another slide where I'm gonna mention this but I'll just mention it now. So there's somebody that I met recently, I met him at the TravelCon event actually and he worked on that book "Captivate" by Vanessa Van Edwards that I mentioned to you guys earlier as well. And he really specializes in author mark-...I can't say the word, author marketing. And particularly marketing for big authors who have great, big launches and are very successful.

And one of the ways that he goes about doing that is something that you might think of as a publicity stunt. And so what that means is that he will do something, like something he bought, right, and he did recently, which is buy a ghost town in the middle of nowhere with a group of investors. Or he will put up on Amazon, a book which is just a picture of the underside of his foot that I think says, it was called "Stomp It" or something, it's since been pulled down, just to show that you can put up a book of pictures of the underside of your foot and still hit the Best Seller list on Amazon if you do the right things. So he does these sort of stunts but the better way to think of them is that he does actions that are designed to catch the eye of the news. And to catch interest to draw attention to something else that he wants to talk about.

So I mentioned how his firm specializes in marketing authors. So he does this, you know, action stunt, if you will, of getting a book which is just pictures of the underside of his feet onto the Amazon Best Seller list in order to promote the fact that he knows how to do this. So how does this work for your book, right? Say you are this woman that I mentioned before who has this memoir about coming to New York and walking each square mile. She could organize a group of people who aren't just her but who, say it's 30, 40, 200 people who are gonna go out and do this every day for a month. And that's a whole month of publicity. She can be talking to local news stations, she can be talking to radio. She can get all sorts of different folks cover the fact that there's a pack of 30 to 200 people out there walking every square mile of Manhattan for a month. And it doesn't matter that she's already done in the past, it matters that she's doing something now which is newsworthy, which is interesting.



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

You know, reporters with their little television cameras are gonna come out and say, “Why are you doing this, people? Like how come you decided to join this? Have you actually been doing this every day? How many days have you, how did you get off work to do this?” Reporters are gonna wanna ask people why they’re all doing this weird thing, okay. And she already did it in her book but by organizing action now, she is promoting her book in a novel way that is newsworthy.

So the thing is that it can be a little hard when I just tell you about these kinds of, you know, big stunts things that some other people did to think about what you can do that is newsworthy. So I pulled up actually... Let me switch over the tab for a second. I pulled up a couple examples, and I’m gonna drop them in the chat box as well, of how even something that seems really simple, that is, a book tour, can be something that becomes newsworthy. Now, let me see if I can... There we go, all right. Oops. My computer is in the shop, aka the Apple Store, so I’m using an unfamiliar computer here to do this for you guys.

So a book tour is something that we think of as, you know, very normal for an author to do. So how do you do something with a book tour that makes it so novel and so interesting that you get yourself and your book tour in “The New York Times”? That sounds like it would really take a lot. So I’ve shown you two different examples here. So I wanna start with the one that seems over the top and out of our league so that we can close with the one that seems closer to you. So that you can have some different ideas for options but leave this portion of the webinar not feeling like it’s something you can’t do.

But I’m gonna give you two different concepts.

One here is a book tour that seems like it is, I don’t even know, like a Beatles revival tour or something that seems like the music event of the millennium. And another one, also a “New York Times” article, which is about somebody who organized a DIY book tour that seems more couchsurfing than, you know, literati book circles at a bookstore, okay.

So this is a very recent piece. Michelle Obama has a book coming out and this details quite, with a lot of numbers and journalistic details we’ve been talking about in recent webinars, the level of commerciality and basically the size of splash that is going into her book tour. So we begin, “The fifth-row seat at the Barclays Center goes for \$1,256. A seat in the fifth-row, with a ‘meet & greet package’ thrown in... A seat in the front row, with a ‘meet & greet package’ thrown in, will cost you \$3,000.” And it says, “While other authors typically follow a circuit that may include podcast interviews and stops at the 92nd Street Y in New York and Powell’s Books in Portland, Mrs. Obama is set to embark on a 10-city tour put together by Live





# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

Nation, the world's largest concert producer." The venues will be 23,000 people, 19,000 people, whereas, for instance, Anthony Bourdain's last tour drew 2,000 or 3,000 and even Hillary's was 3,800 or 1,800, so... And this news is all about the size and the scale of Michelle Obama's book tour.

But this other piece that I've seen, and this is actually the first one that I dropped in, I believe, is about a book tour that was newsworthy in an entirely different way. So this gentleman is talking about how he's been promoting his book, "The Adderall Diaries" which I believe is a narrative non-fiction, first-person type piece. And he's talking about how he doesn't know what to expect. But he's early and he has arrived at a town which makes people's faces go sour. I'm gonna make sure you're still seeing it, yep. And 19 of the host's friends show up. The host is a nurse at a nearby hospital. She moved the furniture around and there wasn't very much so they just have 20 white folding chairs. And most of the people who showed up to this book stop worked at the hospital. One was a professional jujitsu fighter and personal trainer, another, a real estate agent.

And what interested him was that some of them had never been to a literary event. Some told him that they were big readers, reading at least a book a week. And this was part of his 33-city book tour that he organized himself after his publisher started planning a standard book tour for him at bookstores in five large coastal cities. And he then decided that because he's not famous that he wanted to do a bookstore that was more his speed. He said he didn't wanna...or sorry, not a bookstore, a book tour. He said he didn't wanna travel tens of thousands of miles to just read to 10 people, sell 4 books and spend the night in a cheap hotel before flying home.

So he decided to set up a lending library to allow anyone to receive a free review copy of his book on the condition that they forward it in one week to the next reader. And as he was doing that, he asked the people who were doing that if they would allow him to set up an event in their home. So he wasn't even going around and setting up events where he had to rent a venue, he had to figure out how to feed people, things like that. He simply reached out to people who were already reading his book and asked if they would like to have him come and do an event for their friends, family, whoever, in their home. And he would sleep on their couch, okay. And this became a "New York Times" piece about his book tour, okay.

So this is a really great piece I like in terms of the instructional nature of how to set up your own DIY book tour. But I wanted to give you those two polar opposite ways of looking at it to introduce the idea that events can be whatever you want them to be. People love in-person things. I can't even tell you, the author conference that I was just at this weekend, there were



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

several folks that got up that I've had their books on my Kindle for ages. And I hadn't read them yet and now that I've seen that author in person and heard their words, I can't wait to read their book next. It has a huge impact to see the author and get to know them. To then go and read the book and hear it in their voice because you know their voice and you know them and you can imagine them saying things just like this. So that's how you can put together own DIY book tour.

Another variation of this is to go clubbing, book clubbing, that is, where you look at book clubs that already exist that are on different topics and figure out who to e-mail, how to e-mail, what to say to get your book featured for that book club. And there are an astounding number of book clubs. I think that there are even more now that the internet has flourished even though people say that books are dead. There are so many ways for people to find book clubs. People can have book clubs all on Zoom that there's great ways for you to get involved with book clubs even without having to travel.

Now, I joked about "go clubbing," and I meant "go book clubbing." But depending on what your book is about, you can actually look at parties that are currently going, that already exist. And when I say "parties," I mean parties, I mean events where there are schwag bags, okay. And there are way more of these than you would expect, for instance, the big schwag bag at the Oscars is famous for having free giveaways of cruises and hotel nights and all sorts of things in there. See what party planners you can find online and get in touch with and ask them what events they've got coming up that might make sense to include your book in the schwag bag, okay.

There's, if you are interested in speaking, some of you are not, I totally get that. A sort of more, perhaps stress-inducing area is conferences that you can look at. But perhaps less so is this idea of what classes that are happening, whether at a university or just at some sort of adult continuing education institute near you, where the class could benefit from hearing you talk even just for half an hour about your area of expertise. Because when you do something like that, whether it's a conference or you're speaking at an institution, you are not just kind of getting in front of people, getting an opportunity to practice speaking about your topic, maybe sign some books. But you are also getting your name and a backlink to you and your book on the website of a prestigious institution, okay.

So I talked a little bit about getting your book into schwag bags. But you can also look at places where a non-profit is having an event where your book could be included in the ticket price, where your book can be a giveaway item. There's all sort of different things that you



# Dream of Travel Writing

## You Are Your Non-Fiction Book's Best Marketer: How to Make it Work

can incorporate once you start going down that giveaway route which we also talked about with book clubs as well.

And then we also wanna look at, as we talked about with the podcast, in particular, this idea of where the topic of your book coalesces with other interests of your readers in cool ways. Now, this is not quite exactly a book-related example, it's somewhere between publicity stunt and book. But there is a multiple "New York Times" bestselling author that I know, Chris Guillebeau, who runs the World Domination Summit. And the World Domination Summit itself is an event that kind of centers around other interests of people who read Chris's books or are involved in Chris's community. But he found a really cool thing that's another interest to those people that I wanted to put this bug in your ear to get this out there.

So for many past years at this event, the day before the event, for anyone who's interested, local or attending the event, they offer an opportunity to participate in breaking a world record. And they fly in observers from the "Guinness Book of World Records," they do all the things that they need to do. And afterwards, you get the certificate that you have been involved in breaking a world record. Now, what a neat, novel thing is that to do as an event that touches on some other interest that those people have, but that isn't really explicitly about his books.

Something similar that I've seen is that somebody that I know has a business which is around Bollywood dancing. And in terms of Bollywood dancing, he teaches classes and he also does weddings and parties. And he can just DJ but he can also do songs and kind of, you know, show the dance moves to the audience. And get everybody doing Bollywood dancing who didn't think that they could do it. But he also has his own nights at different clubs in San Francisco and Portland and Seattle where he just kind of plays music and has different stuff.

But he partners with people. So he's already running these events, he's already doing them, he's already putting up the money, all these things. And then he partners with people to come in and do other interesting things. So he partners with tarot card readers. He partners with people who do henna on people's hands or people who do makeup or do people's hair.

So there's also opportunities to find people who are already doing a cool event and suggest to be the one that brings in that other interest to them as well. So the key here is not just to do any of these individual things, whether it's the research or being the news rather than trying to get into the news. It's to look at each individual marketing opportunity that you outline in your proposal and how you can level that up into something else. And that's really the crux of this being the news is that you do one thing and then as a result of doing that thing, how



# Dream of Travel Writing

## **You Are Your Non-Fiction Book's Best Marketer: How to Make it Work**

many other places can you pitch, can you get in front of to have them talk about that you did this thing? And then you can tell a bigger outlet that this smaller wrote about it and don't they also wanna write about it and do an exclusive interview with you.

So we've gone full circle from starting out feeling like you don't know what you can possibly put in that book proposal to figuring out who are the people that you wanna get in front of? Where exactly are they already in all sorts of different dimensions, whether it's podcasts or blog posts or what they're reading or newsletters they're reading.

Thinking about what you can do, what sort of, whether it's an action, something you can write to get yourself there, to get yourself in front of those opportunities, to start building those relationships now. And then the final step is but once you're doing those things, you're gonna level those up and you're gonna pitch the fact that you have this publicity. The fact that you have done this cool party partnering with somebody, you know, who has a DJ night that's all devoted to Japanese anime, whatever it is, that you're then going to pitch those on to bigger and better and more mainstream news outlets. So that's like the icing on the cake or the cherry on top of the sundae of what you put in that marketing plan.

So as you're writing these things up in your marketing plan, make sure that you are being specific about exactly where, with the name and the audience numbers, you see these things taking place, exactly what you plan on doing with them. And start now in terms of reaching out and building those relationships.

So that's what I've got for you today. So thank you, guys, so much for joining me today, I was really excited to talk about this with you guys. And I hope you got a lot of ideas and we'll talk about the last stage in finishing your book proposal next week.