



Publishers Association of Los Angeles
EDUCATION • NETWORKING • RESOURCES

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Upcoming Meeting:

MEMBERS-ONLY BRAINSTORMING

7PM, Thursday, July 23, 2015

Want some feedback on potential titles for your next book? Need help with finding a distributor? Need an opinion about a potential cover design? Not sure if you should spend money on exhibiting at an upcoming trade show?

YOUR questions can be answered at the next PALA meeting. Our July meeting at a PALA member's home (near the San Diego Freeway and the Pico exit) will be a gigantic brainstorming session. Bring your books, cover design drafts, marketing ideas, requests for referrals, and anything else related to publishing and get answers from the other members in our group. Take advantage of the collective wisdom of your fellow publishers and publishing colleagues.

LOCATION: RSVP to Sharon Goldinger, pplspeak@att.net, 949-581-6190, by July 20 to receive meeting location and directions.

COST: Free (open to PALA members only)

President's Message:

PALA PLANNING, BRAINSTORMING, AND ELECTIONS

Dear PALA members:

Your Board and the Programming Committee are putting the finishing touches on the September through June schedule. It is not too late to join us by sending your meeting topic suggestions or personally joining the fun of programming enticing, energetic, and educational events for publishers. If you have ideas, please let me know.

I want to remind you that an election is coming up during our brainstorming meeting on Thursday, July 23. If you have any thoughts along those lines, especially if you cannot attend on Thursday, please send them to us by Monday, July 20.

I do hope to see you on July 23. These members-only meetings are always stimulating.

Have a great summer.

Gary Young
PALA President

PUBLISHERS ASSOCIATION OF LOS ANGELES (PALA)

<<http://www.pa-la.org>>

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Member News & Announcements:

BREAKING NEWS

We know our members are busy doing great things, and we want to hear about them! Share the details of your upcoming event, soon-to-be-published book, and more, and we'll get the word out to your fellow PALA members.

Please e-mail Sharon Goldinger, pplspeak@att.net, to get your news and announcements in the next PALA newsletter.

EASIER ACCESS TO INDEPENDENT ARTICLES

The IBPA recently made it much easier to access past articles from their *Independent* magazine. Starting with the May 2014 issue, 90 percent of the magazine's articles, which are filled with useful publishing information, are available to access online with no login.

You can get access to all these articles [here](#). We've highlighted two articles below that we think might be especially interesting to PALA members.

FIVE THINGS TO DO WHEN HIRING A PUBLICIST BY CRYSTAL PATRIARCHE

Hiring a publicity person or firm can be scary. It's expensive; there's no guarantee of results; and the situation often feels elusive and out of your control—as if there's some magic formula or secret, and you are not in on it.

To give your book its most promising shot, you should look for publicists with

a good mix of experience, personality, price, energy, intelligence, confidence, ambition, relevance (to you and to the market), and results.

See the full article [here](#).

BOOK COVER TRENDS BY CATHI STEVENSON

"There are books of which the backs and covers are by far the best parts," Mr. Brownlow observed in *Oliver Twist*. Back in *Oliver Twist*'s time, book cover content usually consisted of little more than the title and the author's name on a plain background. Since then, book covers have become an essential marketing tool, sometimes credited with making or breaking a book's success.

One of the most difficult aspects of designing a book cover is trying to predict what the public will like. Everyone has theories and ideas, but after years of studying cover designs, I've come to believe there are two good predictors.

See the full article [here](#).

PUBU AUDIO RECORDINGS

Missed Publishing University this year? Not a problem—Publishing University can come to you! You can purchase audio recordings (on CD or MP3) of most of the Publishing University 2015 sessions for \$10 each. Find more info [here](#).

PALA BLOGOSPHERE

Do you blog? Send us a link, title, and a one- or two-sentence description of your blog, and we'll share it with other members. E-mail Sharon Goldinger, pplspeak@att.net, with your info.

Soon, PALA will be launching its own blog, and you'll want to follow it for important news and insights from the publishing world, locally and beyond. Stay tuned for more details in the near future!

STAY CONNECTED

The PALA Listserv is a private group where PALA members and guests ask questions and share news, resources, and information. It's a great way to tap the knowledge and experience shared by our diverse group.

To sign up, go to <http://www.groups.yahoo.com>. If you're not already registered with Yahoo, you'll need to do that first (it's free). Then search for PA-LA (don't forget the hyphen). Follow the instructions for joining the list.

PA-LA.ORG

The redesigned [members-only page](#) of PALA's website is user friendly and bursting with useful information—from transcripts of past meetings to upcoming events you won't want to miss.

NEW FORMAT FOR MEETING TRANSCRIPTS

PALA's meeting transcripts are a great resource, whether you missed a meeting or attended but can't quite remember that one key point the speaker made. We know everyone loves to have access to the transcripts, but we also received feedback that an excerpt of the transcript in the newsletter and a link to the full transcript would be useful to some members.

This is the fourth newsletter with the new transcript, and we hope you're enjoying it! As always, please share your feedback and ideas for improvement.



Meeting Transcript: March 16, 2014

“SECURING ADVERTISING” WITH DOMINICK RAUSCH

Here is a brief excerpt from guest speaker Dominick Rausch's talk on how to secure advertising.

Click [here](#) to read the full transcript, which includes lots of suggestions from Dominick, as well as audience questions like the following:

- Can you build your media kit in PowerPoint?
- What's the best way to find small, local advertisers?
- How do you deal with advertisers who want to see big numbers if you have a smaller, niche audience?
- What are some common mistakes that you see bloggers make?

Gary Young: I'm very, very happy to introduce Dominick Rausch. . . . He's a brand plus advertising expert at D for Discover Consulting, as well as the founder and CEO of United Motion Entertainment, a media development and production company focused on delivering a new level of digital experience and marketing for brands that range from film, music, and publishing to consumer products.

A leader in the field of branded entertainment, Dominick was a producer of online entertainment for Horizon Media, CJP Digital, and Mofilm com-

mercial spots. Dominick produced *Easy To Assemble*, sponsored by IKEA, which with over 15 million views worldwide was acclaimed as one of the most successful digital branded entertainment series to date. . . .

DR: As has already been said, this is kind of dense, and advertising is a broad field. I'll focus on the perspective of content creators and publishers, but it's important to understand both sides of the spectrum. I encourage everyone to do research from the advertising perspective, because looking from their side back onto content is just as interesting in understanding what they are thinking. . . .

We look at a lot of blogs and social channels and all that more as a promotional tool to promote something that we have online, such as a book or another website or any other product, but what a lot of people don't realize is that we can use all those channels with which we are already building audiences to monetize via advertising.

That's really the exciting part because what I think we all can agree on is that it's a lot of work to keep a blog, to do all your social channels. . . . But it helps to know that all this hard work is not in vain. It's not just to promote a product but also the promotion itself can be monetized. . . .

The question is why, besides making money, is advertising a good thing? Number one is credibility. If you do get sponsors for anything, your website, your live events, your whatnot, it adds credibility, because you have someone paying for it, so that already builds trust with your audience.

Obviously, there's also additional revenue to your other product sales, like your book sales, and it makes it worth your time in terms of blogging so that you get some money back from the time that you're investing into it.

Last but not least, and one of the most important things right now, is that the

opportunity for digital advertising has never been bigger than right now. Just to give you a couple of numbers, in 2011, Internet advertising revenue totaled \$36 billion for the whole industry. That's just the US. In comparison, cable television totaled \$32.5 billion.

So, the Internet in 2011 has officially surpassed cable television. That's insane—first in history. That shows you where the trend is going. . . .

I know we're all thinking, okay, great, all the big publishers like Huffington Post and whatnot are going to take those numbers and run with it. Really, what's important to understand is that with the market growing, the opportunity and the demand for it will grow too, so the advertisers will need space to sell their advertising into. Don't get discouraged by the big dogs. There's enough for everyone. The pie is getting bigger. . . .

Most important to understanding how to squeeze the most money out of the dynamics of advertising is, who are the key players? That is one thing that is simple but that a lot of people don't know. . . .

What's important to understand is, what is everyone's motivation?

There are many layers of motivation, but the ones that are important to us are that, as publishers, we want to make money, and we want to build an audience. The audience wants to be entertained or informed. The brand and the advertiser, most importantly, want to have access to an audience.

What's interesting is, even though it's a triangle, the publisher really holds the power because there wouldn't be an audience without the publisher, and there wouldn't be entertainment without the publisher. . . .

So as a publisher you're really balancing two big players, and you have to think about both. . . .

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“Advertising” (cont’d from page 3)

Now the most important thing you have to understand is, because you’re right in the middle of all of it, you’re providing the service to the audience and to the advertiser. And someone has to pay for that service. What happens is, in order for the advertiser to access the audience that you’re building, they’re going to pay.

In order for the audience to really enjoy the entertainment or the information that you’re providing for free, they accept that there’s going to be advertising as part of your product. . . .

So now we might ask, how do we make advertising revenue through the book sales or book product itself, since we’re all publishers here? That’s where the huge advantage of the new developments in digital media in the twenty-first century come in, because before the Internet existed, to get our books out there or to access any audience with any entertainment product, we needed publishers, or we needed record labels, film studios. Those representatives, the publishers, were holding the keys to access the audience, but that’s no more because of the Internet. . . . We are the publishers. . . .

The exciting thing about it is that you can own your audience, which means over a long period of time you can monetize it, and you can control that monetization. It allows you to control several revenue streams instead of just one. What I mean by that is, you are not just publishing your book and making money through your book sales, but you’re also publishing and putting out entertainment on your social channels, your website. . . .

All of a sudden, by you becoming the publisher, you’re becoming more like a mini-business that really is starting to control several revenue streams instead of just one.

In terms of book sales . . . you’re thinking of the book more as a bigger business model rather than the book itself. So you really are creating more of a network around the book with social chan-

nels, with a website, with a blog, with YouTube channels . . . and you’re really thinking more about how you can create a strategy that drives audiences from platform to platform and have the book at the center of it.

Looking at it as a mini-business helps you to really appreciate and understand how many elements are involved in making it a success and also what it really means not just to publish your book on Amazon but really build a network around it to attract potential book buyers from millions of people on the Internet.

The great news is that by having the book, all of you are already one step ahead of everyone who’s launching a blog or a social media account because you already have a product with value that gives you credibility. . . . Writing a blog is not easy, but it’s certainly easier than writing a book with 200 or 300 pages. People take that as a credible selling point. That is not only the audience but also the advertisers. You’re positioning yourself as an expert. . . .

So now you might think, all that outside work, the marketing, the promotion, that’s so much dreadful additional work. But really the good news here is that all that additional work can be monetized via advertising. . . .

How can we make money from advertising?

Here are the self-publishing platforms that I would suggest . . . and I’ll also list the content formats on each of these platforms:

First and foremost, a website. On that you can have text, pictures, videos, and podcasts.

Then a blog. Sometimes a blog is a website, but you can also just set up your blog via Tumblr, so you don’t even have to do your own WordPress. That is just as valid because on that you can also use text, pictures, videos, and podcasts to include advertising.

You can build a YouTube channel. With YouTube, the advertising is controlled by YouTube, but because you’re creating video, you’re creating a platform for audiences to be attracted. . . .

Then live events are a big one. That’s one of the biggest platforms in terms of attracting advertisers, especially when you don’t have a big audience. When you do have a small audience that’s very niche, and you can put together a live event. . . . It can be a little workshop with 50 people, but if it’s 50 people that are all running business start-ups, and right around the corner you have someone who’s printing business cards, that could be an advertiser because he needs those 50 people. . . .

Last but not least, social media accounts. Text, pictures, and video. I’m mentioning this last. . . . It’s still there and if you have a really large audience, it works, but when you don’t have as big of an audience, I wouldn’t put such a big emphasis on that and would use social media more as a promotional tool. . . .

Then there are different forms of advertising on those platforms. . . .

So, for your website and blog, because they’re both reading and website-based, it’s the same formats, so we have the in-text links.

We have display. . . . Display means nothing else but banner ads and anything that you can see that’s not video or anything. . . .

Then prerolls, midrolls, and sometimes postrolls. Prerolls are really the most common, and they’re the same thing as a commercial spot, just 15–30 seconds. . . .

Then audio prerolls if you do have a podcast, that’s a great way, especially for smaller brands, to create a little 15- to 30-second audio commercial. . . .

A great way to make money especially with a smaller audience is endorse-

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“Advertising” (cont’d from page 4)

ments—text, video, and podcast endorsements. You can do it on your blog, on your video or YouTube. . . .

Endorsements, product placement is the next step. . . . You’re doing a video. Say you focus on tennis. . . . If you have a local brand with environmentally friendly clothing . . . you could wear those clothes. That would be considered product placement. You’re not really calling them out; it’s just there. You’re basically just getting paid for having it there. . . .

The next step up from there is product integration, which is product placement, but you’re also creating more content around what you’re actually wearing. So you’re making the audience aware of the product. You’re not just having it there and hoping the audience sees it, but you’re also talking about it. . . .

And then the most expensive category is branded entertainment. We’ll get to that more later, but that would be, again, the show we produced for IKEA, where it’s all about the brand. Basically you do research on what is the brand’s identity, history, where are they going from here, where did they come from, and you’re integrating all that identity into your characters and your story. . . .

Then there are live events. Think about sponsor packages, which is print ads on any written materials, and that could be putting together gift bags, back-of-the-room sales, verbal endorsements in your speeches, in your workshops.

I’m not sure if you’re familiar with back-of-room sales, but that’s actually interesting for publishers. Let’s say we have a workshop on how to do certain moves in tennis . . . and someone happens to have written a book about tennis shoes, and they want to sell that book. So, basically, for them to be able to sell that book after or before your panel . . . they have to pay you a fee for that. . . .

So how can advertising fit within your content? The most important thing to really understand and to think about . . . is

that content online, especially when it’s on promotional channels, social media channels, or your blog, even if it’s promoting a product, it still needs to be content. And there’s a phrase that’s kind of become a buzz phrase in the last couple years and that’s content marketing. All that means is that, rather than looking at the stuff that you put on Facebook and Twitter as just promotion, look at it as continuously entertaining the audience.

To read the full transcript, click [here](#).

RECORDINGS OF PAST MEETINGS

If you missed a meeting or need to hear the information again, we have recorded each of our meetings in MP3 format.

If you would like to receive a copy via e-mail, please contact Gary Young (artsy12@earthlink.net) with the subject line: PALA RECORDING.

Please indicate which *date* AND *program* in your e-mail. He will get back to you with the simple procedure.

PALA OFFICERS AND BOARD

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