

THE  
**EBOOK**  
EBOOK

HOW TO TURN YOUR EXPERTISE INTO  
**MAGNETIC MARKETING MATERIAL**

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# YOU HAVE SOMETHING YOUR CUSTOMERS DESPERATELY WANT...

And it's not yet another brochure.  
Nor is it an interrupting ad or irritating promotion.

It's your expertise. The insights, wisdom and plain, practical know-how you and your colleagues have accumulated in the course of doing business. As more and more customers and clients turn to the Web to research important purchasing decisions, they're looking for genuinely useful information that can help them plan, work and succeed.

If you're prepared to give it the them, they'll give you something in return: respect. You become the credible authority in your industry or area of business. And once you've captured a share of your prospects' minds, you're much better positioned to capture a share of their budgets as well.

## WHAT CAN AN EBOOK DO FOR YOU?

An ebook turns your invisible expertise into a tangible object you can place in your prospects' hands. Here's what it can accomplish:

**Lead generation:** An attractive, relevant ebook is a powerful incentive to respond that attracts *qualified* prospects. One of my clients turned an investment in the low five figures into an ebook campaign that drew 1,200 qualified leads which, in turn, led to more than \$1.2 million in new business.

**Positive press:** A great ebook gives the media something to talk about: you. ExpressPoint's *8 Ways to Save on Freight and Fuel* ebook was featured in an article on Retail Solutions Online that became one of its top ten news stories for 2008.

**Expert status:** An ebook tells your prospects that you're a credible player. When St. Jacques Marketing shifted its focus to franchises, its *St. Jacques Big Thirty Benchmark Report of Franchise Marketers* won praise from the leading franchise association—and positioned St. Jacques as *the* agency for franchisors and franchisees.

**Web and social media catalyst:** To date, David Meerman Scott's ebook, *The New Rules of PR*, has received more than a quarter of a million downloads. The subsequent print book, *The New Rules of Marketing and PR*, became one of 2007's biggest business book bestsellers and has been translated into 23 different languages.

**Pipeline accelerator:** An ebook can be the ideal push-over piece that moves fence-sitters into action—and into the close. After sharing the *9 Noble Truths of Customer Experience*, Gomez closed deals with a number of customers they had been pursuing for months.



## BUT YOU CAN'T GIVE 'EM THE SAME OLD, SAME OLD

A successful ebook is more collegial, reader-friendly and visually interesting than the traditional white paper. And it is utterly devoid of the overt self-promotion of ordinary brochures or sales sheets. Rather than communicating what you need to sell, it connects with customers by sharing *what they want to hear*: information, insights and answers they genuinely value.

Frankly, many organizations just aren't ready to write ebooks. They may not have anything to say that a customer would find worth reading. More often, they just don't have the imagination—or the courage—to try something new, especially something that's focused, not on themselves, but on their prospects and customers.

## YOU'RE SMARTER THAN THAT

In fact, you're probably smarter than you suspect. With ordinary writing skills and a hunger to reach new customers, you can turn your know-how into compelling content. This ebook will help you every step on the way, from identifying your subject to promoting your finished project. You'll learn how to dig for great ideas...tell captivating stories...organize your thoughts...and, most importantly, move readers into a deeper engagement with you and your organization.

Read, learn and enjoy. And if you have any questions or comments, please feel free to contact me directly at [jonkranz@kranzcom.com](mailto:jonkranz@kranzcom.com).

Good luck!



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# Who Should and Should Not Create ebooks

For many organizations, writing an ebook is a great business idea; for others, it's not so hot. No marketing tactic, no matter how powerful, is for everyone. Like any other business decision, the potential for meaningful gain should be weighed against expected (or at least suspected) costs.

## Ebooks are an excellent tool for companies or organizations that...

- ❖ Want to transform an “invisible” quality—such as “expertise” or “intellectual capital”—into a **tangible value**
- ❖ Need to **educate** suspects or prospects before they can possibly become customers
- ❖ **Manage long sales cycles** between initial contact and signed contracts
- ❖ Speak to multiple levels of **influencers** before convincing decision makers
- ❖ Can tap a deep well of **internal talent** and experience
- ❖ Have a product or service that demands **thoughtful consideration** (and even research) on the part of potential customers
- ❖ Work within an industry **hungry** for new and/or high-quality information
- ❖ Sit on a wealth of intriguing **customer success stories**
- ❖ Will eagerly **promote** the book via multiple channels: websites, email, blogs and other social media, media kits, etc.

## Ebooks may not be such a great idea for organizations that...

- ❖ Sell products or services that **DON'T require customer research** or deep thought
- ❖ **Compete primarily on price or convenience**, not on quality or innovation
- ❖ Depend on **impulse buys** or simple commodity sales
- ❖ **Lack ideas** or stories to tell
- ❖ Will not (or cannot) **promote** the finished ebook
- ❖ Cannot draw upon a wealth of **internal experience and expertise**



# WHAT WILL YOU WRITE ABOUT?

## IDENTIFYING GOOD CONTENT

What's the easiest way to bring a noisy ebook kickoff meeting to a silent, awkward halt? Ask, "So, what's the subject of our new book? What's it going to be about?"

Seems silly, but it's not. After establishing a *will* to write an ebook, many organizations stumble over the *way*—the substance itself. At this point, a speed bump is a damned good thing: it forces you and your colleagues to give careful consideration to your most important decision—what should go inside your book? Ask yourselves:

- ⊠ What do we know that's of real **value** to our prospects and customers?
- ⊠ Where are our areas of distinctive **expertise**?
- ⊠ How can we **show/demonstrate/illustrate** our best ideas?
- ⊠ **Who do we know** (internally or externally) that can provide the content/material for the ebook?
- ⊠ What **lasting impression** do we wish to make on readers?





## FINDING THE GOOD STUFF

Good news: The best content usually hides in plain site. Often, you're so close to your daily operations that you may fail to recognize the value of know-how you take for granted. Yet that "ordinary" knowledge is frequently the insight your prospects hunger for.

**Stuck for ideas? Try the following options:**

### Solve a problem

In many sales, especially in B2B, customers make purchases to solve problems. Can you take the sum of your experience and turn that into a pathway for overcoming a challenge that keeps your prospects awake at night? This approach often leads to titles such as:

**10 Ways to Slash IT Costs**

**Going Bullish in a Bear Market**

**7 Mistakes No Accountant Should Ever Make**

### Lead to success

Conversely, you can attract prospects eager to succeed. What have you learned from previous client successes that can be distilled into a guide for others? Think along the lines of.....

**8 Secrets to Accelerating Time to Market**

**The Step-by-Step Approach to Positive Cash Flow**

**Turn Sluggish Sales Teams into Star Performers**

### Share your research

New information is almost always newsworthy. Is there anything you have on hand from recent market or other research that you can package into an ebook? Consider:

**Web 2.0 by 2010: What IT Planners Need to Know**

**Rising Suns: Reaching High Net Worth Japanese Consumers**

**Buy, Rent or Lease? Best Commercial Real Estate Options in Atlanta**

### Leverage your surveys, forums, workshops, etc.

Many high-level executives spend a lot of time thinking about what *other* executives might be thinking. Any access to collective opinion—gathered from surveys, live workshops or even online forums—will be hungrily devoured by curious decision-makers. Can you tap your network of contacts for their opinions, then compile the results into a report?

**What's Up, Doc? What Physicians Really Think about Electronic Medical Records**

**Inventory Management Forum 2009: Conference Highlights**

**Who Tweeted? Technology Executives Speak Their Minds**

## Frame the Debate in Your Favor

Overt self-promotion is a no-no. But that doesn't mean you should maintain a neutral posture in your content. On the contrary, your mission is define the subject matter along lines favorable to your strengths.

For example, if the distinguishing characteristic of your ERP system is easy integration with other software systems, your ebook should emphasize the value and importance of integration. If it's scalability, talk about why it's important to be able to expand your systems easily and inexpensively. If it's the depth of service support, hammer on the significance of 24/7 support for mission-critical functions.

In the arena of public discourse, this is known as “framing the debate.” Arguments are not won by logic and evidence; they're conquered by the side that sets the context for the issue. An immigration debate, for example, is not about numbers; it's about convincing an audience that this is either a security issue, an economics problem, a legal concern or a matter of human rights.

Likewise, you want to use your ebook to frame the debate—the issue of value—in your favor. You need not (and should not) mention your products or services by name. But as you compose your content, you're always leading the reader to conclusions—to features and benefits—that play to your organization's strengths.



## Help, I can't think of anything!

Stuck for ideas? Try this: Instead of reaching for the panic button, reach for a colleague. Then take a sheet of paper and create two columns by folding the sheet in half or drawing a line in the middle.

One of you will take notes, the other will talk about a recent success story, something about how your company (or its products or services) helped a client achieve its goals and/or face its challenges. As the story-teller speaks, the note-taker will remain alert for every chunk of talent, ideas, expertise, know-how or experience the company applied that made the client a success. (If the agents of success were specific product features, those count, too). These nuggets should be listed in the left column.

Then swap roles and repeat the process. Now you should have a nice, long list on the left. Next, collaborate together on the right column: this is the list of things your customers want or need; the things they hope for and the things they fear; what they dream of and what keeps them up at night.

Once you've filled both columns, look for *connections*, those places where what-you-know intersects with what-clients-need. Every point of intersection represents gold—a potential topic or sub-topic for your ebook.

## THE FORBIDDEN ZONE

### Really bad ideas for ebooks

There's no shortage of excellent ideas for ebook content. But there are two truly bad ideas you should definitely avoid. An ebook is NOT:

- ❖ A thinly-veiled product brochure
- ❖ A place to overtly promote your brand, products or services

In fact, your products or services should not be featured at all. (Though they can be mentioned in passing.) Any copy that remotely *smells* like self-promotion undermines the purpose of your project: to establish credibility and develop trust that encourages prospects to seek out your company.



# SHOW YOUR “BUT”

## WHY YOU NEED CONFLICT AND HOW TO CREATE IT

An ebook is a long form document that has to hold your reader’s attention over many pages. Sustaining attention means creating dramatic tension. And the key to dramatic tension is...

### **Conflict. Trouble. Problems.**

Seems counterintuitive? For those of us trained in conventional marketing think in which we’re always encouraged to accentuate the positive, embracing the dark side feels downright dangerous.

Good. Because danger is what you need. Remember this formula: Desire plus danger equals drama. I call it “3D Storytelling.” Here’s how it works:





## STEP

**I STATE THE DESIRE**

Why did the chicken cross the road? Because it wanted something on the other side, be it shade, food or a rooster. Desire is the engine that drives a story, the force that gives the story its momentum. In order for a story to begin, someone has to want something.

Many of the best business stories feature customers—people your prospects can empathize with. So begin there; think of a recent success you’ve had with a client. What objective, goal or dream did they have? What did they want? And why did it matter?

**Here’s an example drawn from real life:**

*St. Jacques, an advertising, marketing and design agency in northern New Jersey, wanted to rise above a pack of similar service providers by finding a clear, distinctive focus. Its mission: to brand itself as THE resource for franchise marketing.*

## STEP

**2 ARTICULATE THE DANGER**

“Boy meets girl, boy gets girl” is not a story. “Boy meets girl, boy loses girl, boy goes through hell and high water, then boy gets girl” is a story. Danger—a risk, threat, impediment or obstacle—is the absolutely crucial next step in any story. Without it, there’s no friction, no emotion.

To create an effective story, you must articulate the challenges that stand between the hero of the story and the object of desire. In fact, the more intimidating those challenges are, the better.

**For St. Jacques, the danger looked like this:**

*But St. Jacques had almost no name recognition in the franchise industry and few franchise contacts. Worse, it faced entrenched competition from larger agencies who had been established in the franchise market for years. How could St. Jacques make itself a credible presence among skeptical insiders?*

**So, whatever happened to St. Jacques?**

Yes, St. Jacques is a real business. And as you’ve probably guessed, they created an ebook. Theirs was based on a survey of marketing and sales executives from the leading franchise brands. The resulting book, *The St. Jacques Big Thirty Benchmark Report of Franchise Marketers* proved to be the pivotal moment in their transformation into a leading franchise marketing agency. Here’s how it worked:

1. St. Jacques commissioned a survey of franchise executives to collect information that would help them position their agency. But the information they received was so rich it opened an unexpected opportunity: a chance to share newsworthy insights with their targeted prospects. In the words of one its founders, “The ebook would be a material representation of our expertise.”
2. The next step involved turning the raw material of the survey results into a compelling and readable report. That’s where I lent a hand. Together, we grouped the survey results into four major categories:

**Franchisee/Franchisor Communications****Brand Positioning: Consumers PLUS Franchisees****Expanding Into Areas With Little or No Brand Awareness****Marketing ROI**

For each category, we summarized the results, presented representative participant quotes, and—most importantly—added a brief essay offering constructive advice on how to address each issue.

## STEP

## 3 DEVELOP THE DRAMA

Once desire and danger have been established, you have a drama that sustains interest. Now all your tips, hints, secrets, suggestions, illustrations, expertise, customer quotes—all the stuff that makes up the body of your ebook—have a meaningful *context*: they're the insights readers need to overcome the danger and fulfill the desire.

### Just one word can make all of this so simple...

This need not be complicated. In fact, you can add conflict to your ebook simply by sticking in your “but” (or a “yet” or “however”)—a conjunction that indicates contradiction.

In the introduction to this ebook, for example, I established desire by articulating the potential benefits of writing ebooks: establishing authority, gathering leads, gaining favorable media, etc.

Then came the “but.” But if you treat the ebook as a sales piece, you'll fail. But if you overtly promote your business, you'll sacrifice credibility. But if you don't plan on promotions, you'll won't reach your prospects.

That's drama, which is nothing more or less than the tension between the thing desired and an outcome feared—in this case, between ebook success or failure. Readers will plow on to resolve the tension to find out how to achieve the success without succumbing to failure.

## St. Jacques (cont.)

St. Jacques aggressively promoted the book via the Web and other channels. Favorable media attention attracted, in turn, the interest of the leading professional association for franchisors; in fact, the agency was invited to become part of the group's “leadership table,” an honor that gave them intimate access to leading franchise executives. Within a matter of months, St. Jacques moved from obscurity to the top of the franchise marketing ladder.



St. Jacques established leadership, and won new business, through the creation and distribution of an impressive ebook.



Beware the temptation to remain one-sided, to emphasize success with no reference to failure. Should you do so, you'll fail to create the tension your ebook needs to sustain interest. It's like flying a kite; staying aloft depends on tension. Should you cut the kite string, the kite does not soar—it sinks rapidly to the ground.

Here are a few examples of the “But Principle” in action, drawn from client ebooks I've worked on:

- ⌘ The Internet can give you a world-wide presence, *but* if you can't measure site performance across the globe, you'll abandon customers you never knew about.
- ⌘ Social media shares informal intelligence across your enterprise, *but* if you don't have a formal process for capturing knowledge, that intelligence will be lost.
- ⌘ An advance exchange model will accelerate maintenance, *but* only if your repair partner has the right systems and resources in place.

### Placing Your “But”

The introduction, the first chapter or “pre”-chapter to your ebook, is your opportunity to establish the context for the content to come. That's why in most ebooks, as in this one, the introduction is the place to show your “but.” Whether you literally use the conjunction is irrelevant; what matters is that you articulate the desire and the danger at the outset.

# 3 ORGANIZING YOUR EBOOK

## PIECE BY PIECE

In an age of blogs, sound bites and Twitter, how do you make a looong document like an ebook palatable to readers?

First, keep in mind that people will read longer material—*if* it's relevant to them. If it's not, it can never be short enough.

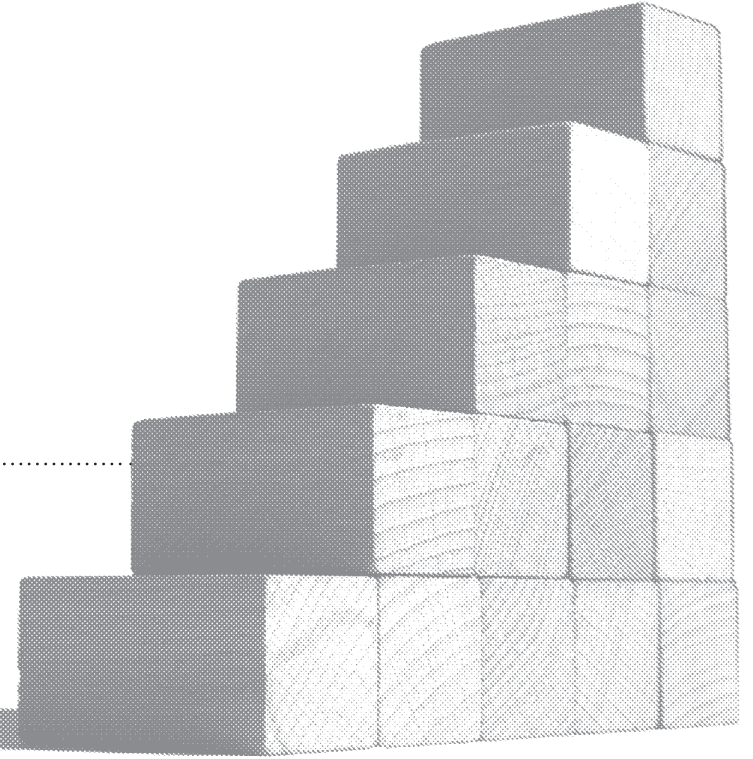
Second, you should break longer work into smaller sections. And within your sections, you can parse your content into even more digestible fragments. The advantages?

### **Short sections are less intimidating.**

Ever face a *New York Times* article on a blurry Sunday morning? Even if the subject intrigues you, the vast sea of gray text encourages procrastination. You'll get to it later in the week, you tell yourself—until you get sick of seeing the stack of papers in your kitchen and you finally chuck the whole thing into the recycling bin. Don't let that happen to your ebook.

**Small pieces reward scanners.** Busy readers are selective, so write on their terms. Little copy bites help readers scan for the information they want.

**It's easier to write.** Writing transitions from idea to idea can be difficult; lists simply eliminate the transitions without drawing attention to their absence.



## BIG-PICTURE BITES

After identifying the subject of your ebook, how will you organize its content? The answer shapes your high-level structure—the ebook equivalent of chapters in a conventional book.

Most ebooks have three fundamental sections:

1. An **introduction** that establishes *what* the book is about and *why* it is being written.
2. The **body**, the bulk of the book that delivers the content you promised in the introduction.
3. The **conclusion**, which is NOT merely a restatement of your big ideas, but serves as a *transition* to deeper engagement with your company/brand/organization/business.

I'll explain the introduction and conclusion later in the book. For now, let's focus on the body, the longest part of your ebook.

You know what you don't want: a lengthy, multipage body that flows, without relief, from beginning to end. Instead, you want to break the body into many short (often as brief as one page) sections or chapters that follow a consistent organizing principle. These chapters typically include:

- ⌘ A **headline** that identifies the subject of the chapter
- ⌘ The **body of content** itself further broken down by paragraphs and/or bulleted lists
- ⌘ **Callouts** or **sidebars** that are not part of the main content of the chapter, but offer reinforcing information of value. (I'll get to these later in this section.)

So how do you organize your content into chapters? It depends—structure is always determined by content. You want to present your material in the most logical way that's easiest for readers to absorb. While you are by no means limited to the following suggestions, these organizational approaches represent an organic fit for most types of commercial ebook material.



## THE NUMERICAL LIST

One of the most popular (and successful) approaches to ebook content, the numerical list, is also the simplest: you literally offer X number of ideas centered on a common theme or subject, such as:

- ⌘ The Top Ten Ways to Save Money on Perishable Inventory
- ⌘ Eight Things You Must Know About Probate
- ⌘ The 5 Most Common Mistakes Investors Make
- ⌘ Twelve Secrets to Mastering SEO

Readers love the numerical list because the promise is explicit; they know exactly what to expect and that the book will be easy to scan. But the numbered list is a big winner for writers as well. Transitions from idea to idea are often the most difficult things to write. With the list, you've leapfrogged the problem; there are no transitions to sweat. You write the content for number one, then move on to number two, and so on.

For example, these are the chapter headings for Gomez's ebook, *The 9 Noble Truths of Customer Experience: Website Wisdom for Everyone in the Organization*:

1. Bring Everyone Into the Process
2. Share Common Metrics
3. Establish a Baseline
4. Know Your Users
5. Focus on Non-Functional Design Criteria
6. Test Your Site in the Wild
7. Watch Your Partners and Channels
8. Build Maintainability Into the Code
9. Use Tools to Build a Performance Culture



### *Extra Credit*

#### NOTICE SOMETHING ABOUT GOMEZ'S CHAPTER HEADLINES?

Each begins with an *active verb*: “bring,” “share,” “establish,” etc. These verbs energize your headlines while telling your readers exactly what to expect in the content to come.



## CHRONOLOGICAL STEPS

A variation of the numerical list, chronological steps organize your content within a path that readers should follow. Again, transitions aren't necessary, but unlike the straight list—which can be assembled or read in any order—the chronological steps must proceed in a precise order. For example:

- ⌘ From Yawns to Yes: Moving Customers to the Close
- ⌘ The Step-by-Step Plan for Executive Search Success
- ⌘ Your Monthly Garden Planning Guide
- ⌘ How to Launch Your eCommerce Site from Idea to Execution

Your chapter headlines may or may not be numbered, as you wish, but should be organized in chronological order. The *Your Monthly Garden Planning Guide* might have chapters like this:

- ⌘ January: Design Your Garden
- ⌘ February: Place Your Orders
- ⌘ March: Start Your Seedlings
- ⌘ April: Prepare Your Soil
- ⌘ Etc.

## EXPANDED CASE STUDY

Case studies combine the narrative virtues of the story (a linear beginning, middle and end) with the real-life credibility of the testimonial. By focusing on a client's success, you can introduce your product or service as a viable means to an end your readers can sympathize with.

In most instances, a case study need not be longer than one or two pages. But there are times when a success story merits elaboration. Perhaps the methods or techniques involved are new or complicated and need extensive explanation. Or the story involves not one effort, but a series of related actions over time that should be detailed. Or the consequences of your efforts with the client were so great and multifarious that they require in-depth illustration. But the best reason for expanding a case study is that you've found a story that serves as the perfect example of a larger process or program you wish to explore.

Whatever the cause, the expanded case study is built on a core of three basic components:

### The Challenge

Here you establish the context—who your client is, where they are, what industry they are in—and the desire: what did your client want? To trim inventory? Save on taxes? Increase revenues? Improve profitability? Reduce transportation costs? Think of the challenge as the reason why your company was brought into the picture in the first place. And always explain the stakes, the “so what?” part of the challenge that explains why meeting or overcoming it meant something for the client.

### The Solution

What did you actually *do* for the client or customer? The key is specificity—you want to paint a word-picture so vivid readers can imagine themselves in your client's shoes. Don't skimp on meaningful details.

## Additional sections

The ample elbow-room of the ebook allows you to complement the core components of the case study with additional sections that may include (but are no means limited to):

- ❖ Research and statistics related to the core issues in the case
- ❖ Deep explanations of the tools/technologies/processes used in the case
- ❖ Real-life examples from other clients/customers facing similar issues
- ❖ A summary of trends or conditions within the client's industry

### The Results

What *happened* as a result of the client using your product or service? At this point, you should come full circle to the desire stated in the challenge, but now, this is a thing achieved, rather than merely hoped for. Hint: when possible, get a direct quote from the client articulating the value your company contributed.



## ANNOTATED RESEARCH RESULTS

Research, surveys and poll results often make newsworthy raw material for outstanding ebooks. But I caution against merely recycling the reports you get from your research vendors or internal teams; while these are often excellent, they're written to different standards and purposes than those required for a successful ebook. To make the transformation, concentrate on two key efforts:

### Cluster your questions

Organizing your ebook by specific questions or queries could become cumbersome. Instead of having ten, fifteen or twenty sections (to match the initial questions), cluster the results within categories of interest. Each section, then, would summarize the results of a small group of related questions. Within the sections, it's helpful to include both a statistical analysis and, if available, direct participant quotes from the open-ended questions.

### Offer your insights

Ebooks do not, and should not, meet the same standards of objectivity that we rightfully demand from scientific reports. There's no reason to expose "naked knowledge"; instead, you should complement each section of your ebook with your organization's subjective response to the issues raised and discussed in the research/survey/poll. What's your take on the issue(s)? How would you meet the challenges/concerns raised by the participants? What insights can you offer that would bring something fresh to the discussion?

As long as you make clear distinctions, within each section, between the "naked," objective results of your research and your subjective response to it, your reflections are entirely ethical—and usually welcome.

## LITTLE NIBBLES

Just as you break your ebook content into manageable sections, you can serve the sections themselves in bite-sized pieces. The judicious use of subheads, for example, can cut long stretches of body copy into more manageable chunks.

But you can also use other, visually distinctive features to enliven your layouts and make each section a more enticing read. (In fact, you'll notice a liberal use of all these elements throughout *The eBook eBook* itself!)

### Bulleted Lists

When you have lots of information nuggets that are difficult to jam into a coherent paragraph, don't bother; just list them as a series of bullet points. Tip: Work with your graphic designer to see if there's an attractive doohickey you can use, related to your visual theme, as your ebook's unique "bullet."

### Callouts

Callouts are little snippets of text that are visually segregated from the main body with graphical elements such as horizontal lines, boxes, shaded areas, font treatment—or any combination thereof. As you guessed by its name, callouts "call" special attention to the copy you've selected. Appropriate callout content types include:

- ⌘ **Customer quotes** that directly reflect or address the issue discussed in the main body
- ⌘ **Statistics** drawn from your research or publicly available material that quantify items relevant to your copy
- ⌘ **Pull quotes** that literally restate an important sentence within the body of text
- ⌘ **Hints, tips, secrets**—basically any supporting thought that can be offered as a tidbit
- ⌘ **Before/After scenarios** in which you illustrate the topic with short examples of situations before and after applying an idea, tool, service, etc. For instance:

**BEFORE:** Rely on press relations to distribute your ideas.

**AFTER:** Create ebooks that build buzz and recognition organically on the Web and beyond.

Note that this concept of parallels can be framed in a variety of ways, such as "Then" and "Now," or "Old" and "New." The parallel need not be chronological; you can apply dichotomies such as "Wasteful" and "Efficient," "Foolish" and "Fantastic," or "Dull" and "Sharp." The important point is to apply a principle of contrast that positions your idea in a favorable light.

### Sidebars

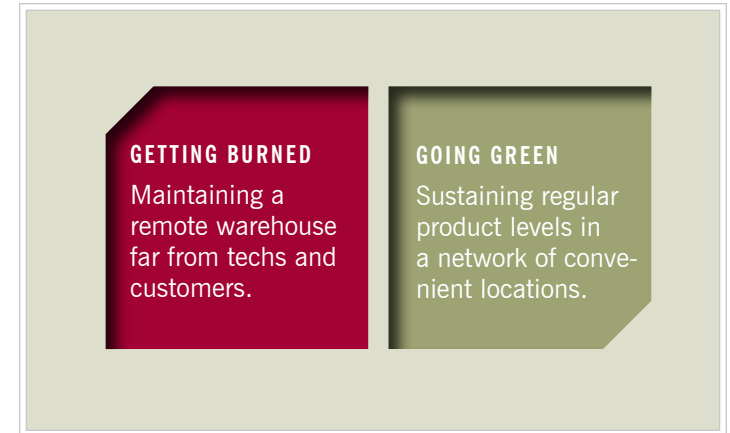
Like callouts, sidebars offer content that stands apart from, yet complements, the main body. These tend to be longer than callouts and are often placed parallel to the text on the side of the page. Good sidebar ideas include:

- ⌘ **Longer quotes, statistics, tips**—any of the previous callout ideas that require more room to explore or explain
- ⌘ **Mini case studies** or examples from real life that show your ideas in action
- ⌘ **Expert commentary**—reflections from parties, other than the bylined author, whose names add credence to your ebook. In effect, these are the printed equivalent of “guest speaker” appearances
- ⌘ **Technical explanations** of things addressed in the body that might need further clarification or definition

### Graphs, Charts, Illustrations, Pictures

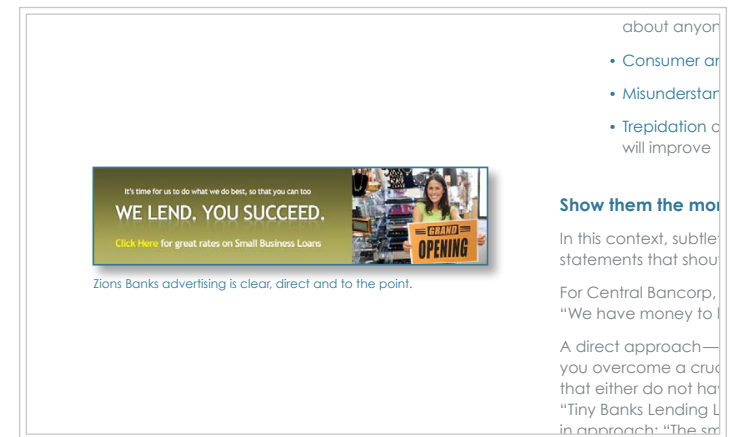
Any of these can make your content more memorable and easier to understand. The possibilities are nearly endless—but you should always apply this practice: write captions. Don’t assume that any given graphic item is self-explanatory. Instead, identify it and, more importantly, link it back to the ideas discussed in the text.

#### Example:



In *8 Ways to Save on Freight and Fuel*, ExpressPoint used a “Getting Burned” versus “Going Green” callout feature to emphasize its key ideas.

#### Example:



Trinity Communications made liberal use of real-life examples to illustrate key marketing ideas in its ebook, *A New Day is Here: Fresh Opportunities for Healthy Banks*.



# 4 WELCOME TO MY EBOOK

## WRITING INVITING INTRODUCTIONS

The introduction is more than a mere formality; it's a critical opportunity for you to initiate a relationship with your readers that sets expectations for the content to come. You want to stimulate an appetite that encourages readers to sink their metaphorical teeth into your work. To do so, you must provide answers to the questions you can anticipate from your readers:

### WHY THIS EBOOK?

Everyone's busy. Why, with a vast clutter of written materials available, should this ebook clamor for a reader's attention? What's its purpose? Why has it been written?

#### Example answers:

- ⌘ New developments in social media have changed the way we relate to customers. In this ebook...
- ⌘ In the current financial crisis, the familiar investing rules are no longer prudent. Today, we need new strategies...
- ⌘ Fuel costs are the wild card in every transportation budget deck. To ensure stability CFO's must be prepared to...

## WHO'S IT FOR?

Identify your readers by title, role, industry, region—any qualifier that defines the people for whom your subject matter is relevant. Doing so assures readers that you understand them—that you're a credible colleague sympathetic to their needs.

### Example answers:

- ⌘ When you're selling landscaping services to high-net-worth clients, you must be prepared to communicate on their terms...
- ⌘ For financial advisors promoting annuities, skepticism is the first hurdle that must be overcome...
- ⌘ If you're responsible for creating and monitoring your organization's fuel contracts, you're under a lot of pressure...

## WHAT'S IN IT FOR THE READER?

The crucial question! The all-important flip side to the “why this ebook has been written” question is, “why should you read it?” In common marketing parlance, what's in it for them? What's the benefit of reading this ebook? What will readers gain or get out of it?

### Example answers:

- ⌘ By applying the principles in this ebook, you'll be able to reach the qualified clients you want—at the exact moments when they're ready to buy...
- ⌘ Now's the time to introduce new investing ideas to your clients and prospects, ideas that attract new business and increase the volume of assets you manage with your current clients...
- ⌘ With proper planning, you can save thousands, tens of thousands—even millions—of dollars otherwise lost to fluctuating fuel costs...

## WHAT'S THE "BUT"?

A promised benefit establishes reader desire. But as you'll recall from our discussion about conflict (see page 12), you don't have drama until you add danger. Once you've given them a valid reason to read your book, you need to complement it with a reason why your book cannot be ignored; let them know that they ignore your ebook at their peril.

### Example answers:

- ⌘ But if you're ill-prepared for the new rules of social media, you run the risk of alienating the very people you want to attract...
- ⌘ The key to success, however, is credibility. Without a foundation of trust, it's impossible to build a sales structure that connects with customers...
- ⌘ Yet few companies are prepared to correct, or even uncover, the true root causes of runaway fuel expenses...

## WHAT'S AHEAD?

Once you've created drama, you can fulfill the traditional role of the introduction: provide a preview of the content to come. Remember, brevity works on your behalf; you don't want readers to linger in the doorway—you want to move them *into* the book itself.

### Example answers:

- ⌘ Inside this ebook, you'll discover ten easy and effective ways to leverage social media to your advantage...
- ⌘ Step-by-step, the following pages will lead you through a communications process that establishes your expertise, earns your customer's confidence, and positions your service as a strategic resource...
- ⌘ Packed with tips, practical advice and real-life examples, the Don't Be Fooled by Fuel Costs ebook will show you how to bring costs under control...

## Bass ackwards?

No, this isn't a mistake; I've deliberately placed the introduction section after the discussion about writing the main body. Though it violates the order in which your ebook will be read, it's consistent with the way it should be written.

Let me be explicit: write the introduction *after* you've finished the main body. You cannot introduce something until you know exactly what it is you're introducing. Further, writing the intro first confines your efforts; you'll feel forced to conform your body to the introduction, when in fact, the introduction, like tailored clothing, should be styled to fit your body.

## WHAT'S NEXT?

What should the reader do after finishing your ebook? While the conclusion (see page 30) is the place where you'll lead your readers to next steps, it's a good idea to set a precedent for further action right at the beginning, in your introduction.

### Example answers:

- ⌘ Read on, then join the conversation at the Greener Grass blog...
- ⌘ For further insights, consider our free webinar available now at...
- ⌘ Questions? You'll can always contact us for answers by calling...

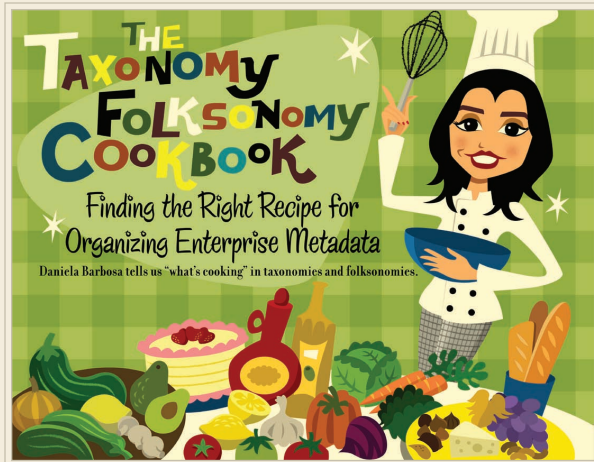
## SIGNING OFF

Many introductions can end with your “next step” statement. There are times, however, when you may want to treat your introduction as a more collegial conversation between the author (or putative author) and the reader. This is true when:

- ⌘ You're a sole proprietor (a consultant, for example) and you want to build your “personal brand”
- ⌘ The organization wishes to position someone within its ranks as a “thought leader”
- ⌘ The writer of the book already has name recognition that's a (or the leading) draw for the ebook

In these situations and others like them, it's entirely appropriate to write the introduction in the first-person (“I” or “we”) and to conclude with a signature line that identifies the author by name, title and organization. If you wish to encourage feedback (or leads) offer contact options such as a phone number and/or email address. If the author has a vibrant presence on the Web, you may also include links to his/her blog, LinkedIn profile, Twitter address, etc.





# Tapping an appetite for expertise:

Downloads of Dow Jones' *Taxonomy Folksonomy Cookbook*  
Triple Expectations

**CHALLENGE** Generate senior management interest in a techie issue

In addition to being a world-renowned publisher, Dow Jones is a leading provider of information management software and services. Although taxonomies—the high level “table of contents” for data—play a major role in the capture, creation and distribution of crucial business information, the subject is poorly understood by many key decision makers. Dow Jones needed to bridge the gap.

“We wanted to be the first to put a book out there,” says Kelly Minervini of the Dow Jones Enterprise Media Group. “Not another boring white paper. Something that would take a difficult subject and make it fun, easy to understand and interesting to read.”

**SOLUTION** A colorful ebook for a colorful expert

Dow Jones decided to feature one of their own, Daniela Barbosa, MLS, a highly regarded information management expert with a reputation for “telling-it-like-it-is” brilliance. To position her as a thought-leader, and articulate an innovative perspective on the social aspects of information organization, Dow Jones created an in-depth ebook rich with color and eye-catching illustrations: *The Taxonomy Folksonomy Cookbook: Finding the Right Recipe for Organizing Enterprise Metadata*.

The content of the book was inspired by successful live and webinar presentations that gave Daniela a significant following. Within the ample space of the ebook, Daniela was able to expand her ideas and supplement her advice with practical suggestions.

The tone was collegial and encouraging; the thinking—provocative and inspiring.

First launched at the Special Libraries Association (SLA) Conference on June 15, 2008, the *Cookbook* became the center of a special campaign that included:

- ⌘ Postcard promotions that attracted over 600 downloads
- ⌘ Banner ad placements that resulted in another 600+ downloads
- ⌘ Prominent placement on various Dow Jones sites and in Dow Jones newsletters
- ⌘ Miscellaneous print ad placements
- ⌘ A 30-minute podcast/interview on ReadWrite.com
- ⌘ New webinars featuring Daniela

Result: 10,000+ page views, 1,600+ downloads,  
endless enthusiasm

According to Kelly, “We had hoped for 500 downloads” of the ebook. Instead, they got more than 1,600 leads that ultimately put more than 50 solid business opportunities in the sales pipeline.

“At the SLA Conference,” Kelly says, “people downloaded the ebook on their own time, then came back to the booth to talk to Daniela. They reached out to her directly to say how fantastic it was.”

Daniela confirms the enthusiasm. “People kept saying to me, ‘Finally, here’s something easy to understand that I can share with my colleagues and customers.’ They were able to use the book to start productive conversations.”

Kelly notes that “one of the opportunities we closed recently justified the entire expense of producing the ebook.” With many more such opportunities in the pipeline, Dow Jones has continued to expand the reach of the *Cookbook*, translating it into French and making plans for new editions in Spanish and Portuguese as well.

*The Taxonomy Folksonomy Cookbook* is featured in the “What About Business-to-Business Ebooks?” chapter of David Meerman Scott’s breakthrough business bestseller, *World Wide Rave*.

# IN CONCLUSION

## NEVER-ENDING ENDINGS

The last thing you want from your ebook is an “end.” In fact, you write one to create new beginnings—to initiate contact with new prospects, to move current contacts further along the sales pipeline, to help you close new sales.

That’s why it’s wise to think of your book’s conclusion less as an “end” and more as a transition toward an even deeper engagement with your organization. Doing this requires three things:

1. **Remind readers of the value you’ve provided.** You’ve just given them sizeable pieces of hard-won wisdom. No need to be bashful; you want to gently reinforce their appreciation for what they have received.
2. **Encourage them to apply your ideas to their businesses.** Ideas are abstractions. Before passive readers become active customers, they must be encouraged to apply your ideas to something concrete: the specific circumstances of their own businesses or organizations.
3. **Move them toward the next step.** Your ebook’s very reason for being is to initiate movement. It’s up to you to define the next step and encourage readers to take it. A direct sale is probably not it. But a consultation, a newsletter subscription, a blog feed or a webinar could be the trick. Whatever it is, be explicit about it.

**How is your repair partner helping you save money?**

As you've read in the previous pages, a strong repair partner can do so much more than maintain your equipment. Through innovative thinking and precise execution, your partner can help you save fuel costs, reduce shipping and transportation expenses, and improve your ability to meet and even exceed your own customers' expectations. That's why it's important to take a moment now to see if you're getting all the support you deserve.

**Does your repair partner....**

YES	NO	YES	NO
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If your repair partner cannot provide these services, it may be time to talk to an expert who can. Contact an ExpressPoint expert to get the answers you need by calling 1-866-437-7247 or writing to [tpickers@expresspoint.com](mailto:tpickers@expresspoint.com) today.

In the conclusion to its *8 Ways to Save on Freight and Fuel* ebook, ExpressPoint invites readers to evaluate their current repair partners through 18 cogent questions. “If your repair partner cannot provide these services,” the ebook says, “it may be time to talk to an expert who can.” That expert? ExpressPoint, of course.

## POP QUIZ!

Here's a technique that can help you fulfill all three of the above obligations: invite your readers to make an assessment of their own organization based on a list of following questions. The list, which typically runs from ten to twenty questions, is based on all the ideas you've promoted in the previous pages in the book.

This checklist doesn't introduce anything new, but does remind readers of the insights you've raised. Further, it challenges them to apply your thoughts to their circumstances via "do you...?" "have you...?" and "can you...?" questions.

Best of all, the list gives readers a reason to take the next step—to get further insights and answers for their company.

## ALL ABOUT YOU

Finally, after everything else, the very end of the ebook is the place to talk about your business and provide the standard contact info. Three kinds of boilerplate may apply here:

- ⌘ The standard copy you use to describe **your company**
- ⌘ If the book is attributed to a specific thought-leader, **a short author bio**
- ⌘ If you have a product or service that *specifically* addresses the issues raised in the ebook, **a brief product or service description**



# A MATTER (OR TWO) OF STYLE

## WHAT SHOULD YOUR EBOOK SOUND LIKE?

As a topic, “writing style” merits many books of its own—and indeed, many have been written. (Need one? Dust off your college copy of Strunk & White’s *The Elements of Style*.) But for our purposes, you need focus on just three things:

- 1. VOICE** This is the quality of writing that suggests something about you, the writer: who you are, what your personality is like. You are not Moses carrying the Ten Commandments down the mountain, so there is no need to adopt a distant, authoritative voice. Instead, you’re a trusted colleague or thoughtful acquaintance sharing your thoughts and experiences. Feel free to use the first person (“I” or “we,” as appropriate) and make liberal use of the second person (“you”). Think of the ebook voice as one friend talking to another.
- 2. TONE** Go for the collegial, the relaxed, the informal. Back in the bad old days, whitepaper authors were commanded to write in a “professional” tone—whatever that is. What it usually meant was dry, imperious writing that employed many loooong passive constructions (“the reassigning of post-production waste, as articulated in the waste management directive, has encouraged a policy transition from direct disposal toward redirection for additional implementations”) instead of simple, active language: “We recycle.” Don’t try to “impress” your readers with elevated language; let them look up to you for the clarity of your thinking, instead.
- 3. POINT OF VIEW** Have one. Your ebook is not a neutral document, but an act of persuasion rooted in passionate, yet well-reasoned opinion. If you don’t have the courage of your convictions, you can’t expect your readers to be convinced.

## WHAT SHOULD YOUR EBOOK LOOK LIKE?

So many possibilities! And none of them need look like the papers you submitted in school: forced marches through a desert of bare text. Good design reinforces the impact of your ebook by making it more...

1. **INVITING** The cover will probably become the graphic icon used to promote your ebook, so make it seductive. The best designs attract attention and whet reader appetite for the good content inside.
2. **READABLE** Good design helps readers move through the body of the text with helpful visual cues such as bullets, section breaks, callout boxes and more.
3. **MEMORABLE** Effective design doesn't compete with your copy, but *complements* it with compositions and graphic elements that emphasize your key points, making them easier to understand and remember.

## PATRICK CIANO'S BINDING BOOK DESIGN TIPS



Patrick designed *The eBook eBook* and has been honored by numerous organizations, such as Bookbuilders of Boston and the AIGA Boston BoNE Show—Best of New England Design, for outstanding book and collateral work. Drawing on more than 25 years of experience serving clients such as Baer Sterns, The Boston Conservatory, Harvard University, The MIT Press and Oxford University Press, Patrick offers the following advice for exciting, successful ebook design.

### 1. RELATE VISUAL THEME TO CONTENT AND AUDIENCE

Great design complements the written word. And just as the rhetorical tone mirrors the subject matter AND audience attitudes, your design should reflect your ebook's ideas and your readers' identities. Think visually: should your book look conservative or radical, corporate or entrepreneurial, bold or modest, youthful or experienced, professional or avant-garde? Let the book's ideas and intended readership guide your thematic choices.

### 2. CONSIDER YOUR BUDGET

You can create a beautiful book on just about any budget—but more money means more options. Can you afford a photo shoot or custom illustrations? Or are you limited to stock photography and graphics? Be sure you can execute your visual concept with the resources available to you.

### 3. CONCENTRATE ON YOUR COVER

It's the first thing people see. As the icon displayed on the Web, it will represent your book to the masses. And it may be the determining factor of whether or not potential readers will choose to download it. Be sure your cover design is legible in various sizes. And remember that the cover "look" signals the tone and quality of the content inside.

### 4. DELIVER CLARITY

Muddy design and confusing graphics sabotage readability. Use a hierarchy of type, font and color to telegraph the relative priorities of various messages: important items should stand out; subordinate ideas can be more discrete.

### 5. CREATE CLUES FOR THE READER

Use repeated icons and design elements to help readers immediately identify new sections, callouts, sidebars, etc. In this ebook, for example, oversized letter-press numerals indicate new chapters.

## 6. BUILD DRAMA

Each turn of the page should reveal something new. In addition to using a variety of colors and illustrations in your graphics arsenal, don't be afraid to break your own design grid for visual impact.

## 7. THINK METAPHORICALLY

Especially in your illustration choices. A great graphic need not be a literal representation of the issue of hand, but can be a symbolic reference to the subject matter. When we illustrated the idea of "forbidden" book topics, for instance, we turned to an unexpected object: an expired parking meter.

## 8. MIND THE MONITOR

Remember that many people will choose to read the ebook on their computer screens. Since you have no control over end-user screen types or sizes, you must be sure to make type and font choices that will work regardless of monitor.

## 9. MAKE IT WORK IN BLACK-AND-WHITE

Many other people will choose to print out your ebook, often through a B&W printer. Use a variety of type sizes and relative opacities/densities (bold print, for example) to create visual interest that doesn't depend on color.

## 10. BEWARE OF TRICKY DESIGN ISSUES

Some design techniques may prove problematic. Large areas of knock-out type (white type on black backgrounds, for instance) can be very difficult to read. And entire pages with solid color backgrounds may be difficult to print. Use these elements sparingly.



# GETTING THE WORD OUT

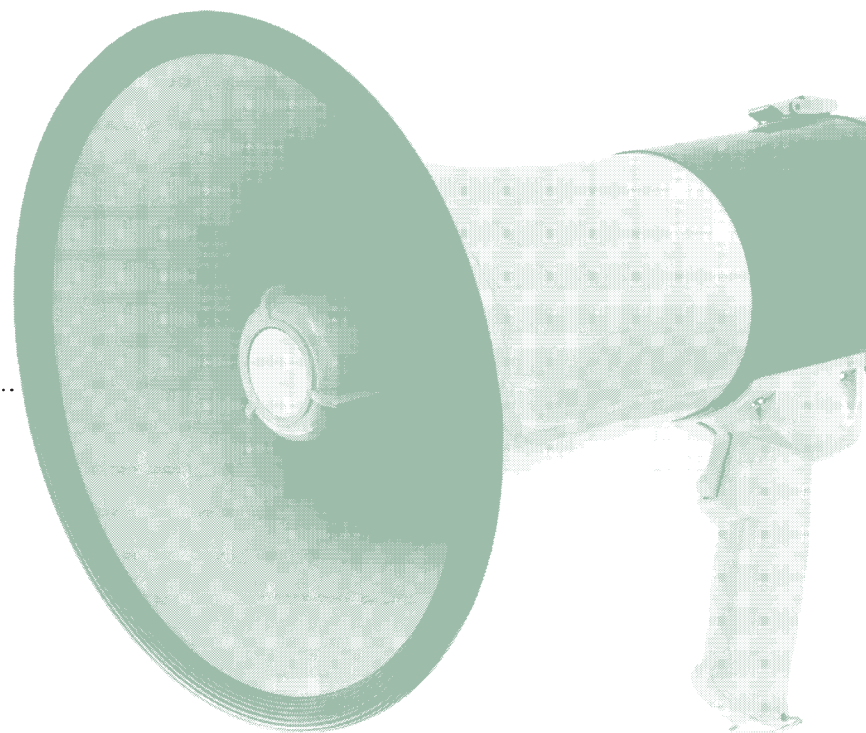
## A FEW THOUGHTS ON PROMOTING YOUR EBOOK

You've written and designed your ebook, so you're all done, right? Wrong. Now you have to do everything you can to put your ebook in as many of the right hands as possible. Here are a few things you should think about:

### OPEN THE GATES

One of the biggest marketing controversies surrounding ebooks revolves around the issue of "gating" your content: making would-be readers register (by completing an online form) before permitting them to download your ebook.

- ⌘ **Pros to gating:** By establishing registration forms, you gather contact information that can be incorporated into your lead generation efforts.
- ⌘ **Cons to gating:** Imposing registration forms results in a *sharp decline* in downloads. If you want your ebook to go viral (spread person by person, blog by blog, Tweet by Tweet, across the Web), gating is NOT the way to go.



In general, I prefer not to gate my content. Why? The most qualified prospects are those who, encouraged by the content I've created, voluntarily contact me to discuss their marketing issues. Instead of a "sales call," we can have a serious discussion about their needs. My goal, therefore, is to facilitate the open sharing of my ebook among as many likely candidates as possible.

## A MIDDLE GROUND: DOCMETRICS

Good news: you can get the best of both worlds. Docmetrics at <http://www.docmetrics.com> offers a simple, inexpensive way to imbed forms INSIDE your PDF documents. That way, distribution of your ebook isn't impeded by registration forms. Yet you can still collect valuable information from readers.

You don't need any coding expertise. It's easy: you upload your ebook PDF to Docmetrics, follow the prompts to create your form, then download your newly "formed" ebook for distribution as you wish. You select the questions; you set the rules (for mandatory versus optional questions—or for skipping the form altogether); and you can place the form anywhere in the document you like.

Docmetrics does the tracking and analytics. By opening your account page, you get a wealth of information that's neatly organized and ready for action.

## GIVE YOUR EBOOK TO THE PRESS

There are prominent print journals, Web news sources and blogs for just about every industry imaginable. Be sure the ones in your industry get a copy of your ebook. Remember, they're hungry for meaningful content to talk about, too. Precisely because your ebook contains valuable insights—and not mere self-promotion—your ebook stands an excellent chance of being featured or discussed by the media.

## FEED THE SOCIAL MEDIA MAW

One of the nice things about creating an ebook is that it gives you something meaningful to talk about on the Web; it's like showing up at a party with a bottle of wine or two. Wherever you're present on the Internet, be it Twitter or LinkedIn or Facebook or Plaxo or your blog, invite people to download your book. And encourage them to give you feedback. The more people are talking about your book, the more downloads you get—stimulating yet more conversation and downloads. It's a lovely little circle that puts *your* business in the center.

## DON'T SELL ANYTHING **BUT** YOUR EBOOK

If you choose to promote your ebook through direct mail, email, Web banner ads, print ads and other media, keep this one key point in mind: sell the ebook. And **NOTHING** else. Not your company. Not your brand. Not your products or services. Just the benefits of downloading and reading your ebook. Remember your goal: to motivate qualified prospects through credible content that establishes your authority and expertise. Ultimately, you're looking to close business. But to get there, you don't sell the destination, just the easy-to-take next step—downloading your ebook.



# 10

## PRACTICAL TIPS FOR SUCCESSFUL EBOOKS

Ever try to fix your car by following a mechanic's guide? Even if the book is excellent, you inevitably come across a problem that isn't in the book. A pro would know what to do, but you're stuck with a car you can't fix and a book you can't return because your greasy fingerprints are all over it.

I can't anticipate every issue or anxiety, but after many bruising battles with that beast we call "experience," I can suggest a few things that might help you:

## 1 Establish buy-in on the ebook concept.

I don't mean the subject or topic of your book (though you need buy-in for that, too). I mean consensus on the very idea of producing an ebook itself: creating useful content of value to prospects that DOES NOT overtly promote products, services, brand or company. Frankly, some people just cannot wrap their heads around this idea and will *insist* that you link every ebook section or idea to a product or service feature that addresses the topic at hand.

That won't work. Anything that smells of direct promotion undermines your credibility and, therefore, the whole point of writing the ebook. If the powers that be can't be persuaded, abandon ship. Give up the ebook and try something else.

## 2 Get approval on the outline before writing the first draft.

After you've lined up your subject matter experts and completed your research, don't move directly into a first draft. Instead, create an annotated outline that lists your key ideas, each with three or four bullet points that demonstrate how you'll support them. Share this document with your team for feedback. The outline makes it easier for everyone to find the holes or weak spots in your approach—or to think of new ideas that may be missing. At this point, it's much simpler to make changes in course or content, rather than after you've invested time and energy writing an entire draft.

## 3 Bring your PR team onboard from the start.

If they're good, they don't just relate to the media, but have *relationships* with crucial media players. You'll want to get their perspectives on any ebook ideas you'd like to pursue. And you need to give them lead time for developing a campaign so that when the publication date arrives, there's already a process in place for distribution and promotions. Heck, you may even get an article or interview (or two).



## 4 Break your brand standards.

Do I mean the very same brand standards your company spent five or six figures developing? The same brand standards entombed in massive three-ring binders on every designer/copywriter/marketing manager's desk?

Indeed I do. If you design your ebook in conformance to brand standards, you're telling the world that it's more of the S.O.S. ("same old...stuff"). But you *want* your ebook to stand apart as something different, something fresh, something out of the ordinary. To do so, break your standards (even if it means breaking the marketing director's heart).

## 5 Invite guest contributors.

You need not write all the content in your ebook to ensure credibility. In fact, it may be advantageous to include a section or two bylined (written with appropriate attribution) by guest contributors recognized in their respective fields. In *The eBook eBook*, for example, Patrick Ciano is my expert guest contributor on graphic design; he knows more about design than I do and is far better qualified to write about it.

Another advantage: with skin in the game, your guests will be inclined to promote your ebook in their blogs, Tweets and other outpourings. Let them be your co-conspirators in your ebook's promotion.

## 6 Consider multimedia elements.

Why not? You're distributing your ebook electronically, so feel free to add elements that print cannot offer, such as hyperlinks, Flash sequences, embedded audio and/or embedded video. The real limits here are the additional time and money required to create these elements. It's up to you to decide whether the added punch merits the added costs.

## 7 Print some copies.

If multimedia does not play a crucial role in your ebook and you've invested in great design, give serious thought to printing (as in offset or digital printing on quality stock) a few hundred copies. Why? Because a beautifully produced, tangible book makes a terrific handout at conferences...a great leave-behind at important sales calls...and a memorable calling card with new prospects you'd like to impress. Overall, your ebook is an imposing statement about your commitment to ideas AND execution. (Note: A number of my clients have said their ebooks were key to pushing fence-sitters into the close!)



## 8 Don't neglect direct.

Yeah, I'm talking about the fat, balding uncle of the marketing world—direct mail. He's not hip; he's not sexy; but in the clutch situation, he's the one who always pulls through. If you're serious about promoting your ebook and have the budget, make direct mail part of your plan. With the right list, a cogent direct mail offer can draw responses other mediums (email, telemarketing, print ads—even the Web) can't match. This is especially true when your target audience isn't particularly Internet savvy.

## 9 Plan your follow-ups.

You've created your ebook—congratulations! Now what? Even as you create your ebook, start working on ways you can take advantage of the attention, credibility and good will your book can generate. Build on your themes with articles, webinars or speaking engagements. Consider launching a blog focused on the issues raised in your ebook. Shake down conferences at which you should be a featured speaker. The possibilities are broad, but they all require your commitment to pursuing next steps.

## 10 Work with the pros.

I've written *The eBook eBook* with the firm conviction that regular people with ordinary talent can turn great ideas into extraordinary marketing materials. I still believe that. But I also know that reality throws curve balls. The best laid plans get laid aside; under assault from other pressures, that great ebook idea gets buried under the sediment of daily deadlines that absorb all of your attention. Then one day your inspiration becomes a source of regret (“I wish we had done that...”) rather than a source of pride (“Look at what we accomplished!”).

Truth is, the pros may or may not do a better job than you would. (Though, in fact, with the benefit of experience, they often do.) But they will certainly get the job DONE. And getting it done is the single, most important key to ebook success.

## YOUR EBOOK CHECKLIST

Let me tell you something: there's nothing like the feeling you'll get when a customer voluntarily contacts you to share his or her appreciation for your ebook. (Well, getting the sale feels pretty darn good, too.) Be prepared to be thanked, to be praised, to be esteemed. No other marketing piece will ever generate the same kind of enthusiasm!

But as the old lottery commercials used to say, "you gotta' to be in it, to win it."  
Use this checklist as a step by step reminder of what you want to do to succeed:

- Find** an exciting subject that really means something to your customers
- Identify** subject matter experts and other sources of precious information
- Frame** the subject on terms favorable to your business
- Use** conflict to create dramatic interest
- Organize** your content for easier writing and reading
- Pick** the best approach for packaging your expertise
- Create** callouts and sidebars that stimulate interest
- Craft** an inviting introduction that lures readers inside
- Lead** readers to the next step of engagement with your business
- Design** your ebook to complement your ideas
- Plan to** promote your ebook for maximum market impact

That's a lot to do. But you can always find help. If you have any questions, comments or concerns, contact me at [jonkranz@kranzcom.com](mailto:jonkranz@kranzcom.com), visit my website at [www.kranzcom.com](http://www.kranzcom.com)— or call me directly at (781) 620-1154. I look forward to hearing from you!

## BIOS

### ABOUT JONATHAN KRANZ

In addition to writing all the ebooks referenced in *The eBook eBook* (for Dow Jones, Gomez, ExpressPoint, St. Jacques, Trinity Communications), Jonathan has created a treasure-trove of meaningful content for clients ranging from Harvard Business School, Liberty Mutual and Fidelity Ventures to Intuit, IBM and Cisco.

He is the author of *Writing Copy for Dummies* and a six-time contributing essayist to National Public Radio's All Things Considered. In a motley career that spans more years than he cares to admit, Jonathan has been a paralegal, a follow-spot operator for a regional theater, and a park ranger for the Boston Harbor Islands.

Jonathan welcomes your correspondence and can be reached a variety of ways, including:

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### ABOUT PATRICK CIANO

Patrick established Ciano Design in 1994 after working for ten years in design firms and agencies in the Boston area. With expertise in publishing, education and retail marketing, he has provided a variety of design services to clients such as Beacon Companies, Harvard University Press, Lesley University, Massachusetts Department of Public Health, Little, Brown and Company, and many, many others.

Ciano Design has been recognized by leading regional and national design publications, competitions and exhibitions, including: Communication Arts, AIGA 50 Books/50 Covers, AIGA Boston BoNE Show-Best of New England Design, BookBuilders of Boston - New England Book Show, (AAUP) American Association of University Presses, and Print Magazine.

In addition to running a busy studio, Patrick is currently on the faculty of Massachusetts College of Art and Design where he is a student advisor and senior instructor in graphic design and portfolio preparation.

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