

Marketing Campaign for *Profiles and Dragons* by Brian W. Foster

Goal:

The goal of the campaign is to capitalise on people who are interested in the niche the books fills, as well as appealing to the people who have heard about Dungeons and Dragons by one degree of separation. Many have heard about the game in one way or another, and this book may be a way for them to find out about the tabletop game they have heard a little about. This deals with customers in various age groups as well because, while many younger people are becoming more involved in the scene, there is an older demographic that can be attracted through a sense of nostalgia.

Curiosity Campaign:

It is loosely accepted that how the Wachowski brothers marketed *The Matrix* was well done. How denofgeek.com describes aspects of the campaign¹ is as: ‘mysterious posters in which Keanu Reeves, Lawrence Fishburne and Carrie Anne Moss scowled enigmatically from beneath funereally sexy, figure-hugging S+M attire.’ The article goes on to discuss that the trailers that followed were ambiguous and hinting at the scope of the film while it kept the premise under wraps. “What is the Matrix?” was one of the questions that they asked the public after their super bowl add of that year. This campaign worked well in intriguing the public, while not deterring prospective viewers, who might be disinterested in the niche content. Once they see the film it stands for itself.

Budget: \$15,000

Wide-spread Advertising:

- Poster Designer (\$800-\$1000) - Hiring a poster designer that can come up with posters that intrigue the viewer into buying the book. The posters need to be unique and use odd/intriguing lines from the book, which on their own. For example, “So that was when you were locked in the safe right?” “Was it before or after you had eaten the spiked blueberries?” There are a number of items in Dungeons and Dragons that imply what the content is, while being ambiguous. The author is well known and has agreed to use his likeness to market the book and has agreed to gather the required images, if necessary. These posters are designed to be simple, minimalist, and enigmatic alongside the title of the book. The simpleness could reduce the price. Inspiration on following page.

¹ <https://www.denofgeek.com/movies/looking-back-at-the-matrix/>



- Bus shelters (Sydney) (\$1500) –The minimum purchase is 10 panels for 2 weeks. At potentially \$150 per panel it is a good spread of advertisement for the time frame it is up for. Regardless, if this is inaccurate keep the budget for this area to this value, as possible.
- Posters (Melbourne) (<\$1500) – A single bus shelter for 4 weeks can be \$1500, which is not widespread, though good time. Street advertising in Melbourne can range from \$25-\$100 per poster with a \$4 installation per poster per week. The latter may be the most effective as it has the possibility to be more widespread. Ideally, at 25\$ (due to simple posters) go with 25 posters for 2 weeks. Including installation fee this should be \$1450. Worst case at \$100 go with 7 posters for 2 weeks. Including installation, that is \$1428.
- Radio advertising – On national radio network there are free add slots. The author has agreed to do a voice recording that can be used in these circumstances. He should have the necessary equipment to do one at good quality.
- Bookstores – This may be relative to the whole campaign. If there is an excess of funds by the end then pay independent book stores to prioritize the book in visible locations.

Budget Remaining: Ideal - \$11220

Digital Content:

- Ads on YouTube (\$2000) – It is difficult to predict this value. According to one article² the cost of reaching 100,000 viewers is \$2000 dollars. If a discount can be reached to make this localised instead of global then it may be slightly reduced. The budget will only be charged if someone watches the ad fully or clicks on it. This means they will be ‘good’ customers. People will be familiar with the author through YouTube, and the ads can be bundled in with the interview series he is going to record and post on YouTube. This can be very effective and is why this section has such a high cost.
- Interview Series (\$800-1200) – There is an interview series that will accompany the release or be released in the subsequent weeks. Studios that can accommodate the recording may go for \$400 per day. It may be possible to shrink the cost per day on studio space on what is available. It may be required to interview potential subjects of the book in a different city depending on how they get there. However, the only two cities where there will be subjects are Sydney and Melbourne.
- Editing (\$300) – If no one has any software, Adobe Premiere may be necessary or a cheaper version of this software. This cost also could be used to hire someone. This content can be used as both content for the interview series but also as a part of the YouTube ads.
 - Depending on availability, this may get done later. If the initial release is good then this may be an area to put more money into. The footage and content obtained can be used in a variety of ways.
- Podcast – The editing software can also be used to edit the audio into a podcast format, publishing this on itunes or Spotify is free.
- Better Read than Dead Podcast – They have a podcast, Talking Words, which looks at current books and authors. The author has agreed to do a number of talks. The people that go to this book store may be the people who are interested in this kind of a book, so appearing on this podcast may be beneficial.
- Publicity Interviews (\$500 or \$1000) – We are in talks with a number of different places to appear on a wide range of both popular and niche podcasts/interview programs. It would be beneficial to make good use of the author’s charisma and eloquence. If the initial release it good, then the value of this section can be doubled to get much more screen time and range of attention.

Remaining Budget: Ideal - \$7120

² <https://influencermarketinghub.com/how-much-do-youtube-ads-cost/>

Social Media:

- Twitter – The Author’s presence on twitter is solid at 142.7K followers. He is willing to advertise the book on his account. His fiancé, Ashley Johnson, (518K followers) is willing to advertise this book on her profile as well. It may be possible to advertise from these and other adjacent people with little to no cost. These people have an international presence. If that is the direction the book takes, it may cut down on future costs as well. These adjacent people are, typically, willing to share projects in between themselves on their profiles. I believe this should not be too much of an issue.
 - These are the adjacent people who have sizable platforms to advertise from. Matt Mercer (652K), Laura Bailey (560K), Liam O’Brian (376K), Sam Riegel (356K), Travis Willingham (392K), Talisen Jaffe (296K), Marisha Ray (363K)
 - They may ask for an additional cost to advertise on their profiles. They run and have an involvement with a couple of non for profits, so it may be possible to make a donation for them to agree to advertise the book. A couple of these organizations, are 826LA, The Critical Role Foundation, and Operation Supply Drop. A straight payment could work as well.
 - Bring up the possibility of donating to a local Australian charity involved with Dungeons and Dragons or imagination. Schools may work as well. This would make the contribution local and could be touted in advertising. Keep this limited to \$800. Subject to change if the book sells well.
 - There are additional celebrities that feature in the book, so even more people may be available. Joe Manganiello, Vin Diesel, Patrick Rothfuss and Junot Diaz. It may be possible to get their cooperation, though it may be less reliable.
- Facebook (\$900) - Ad boosting. It may be possible to use the similar posters from before. I believe the best way to go about this would be to start at ad boosting with a budget of \$300 per week. Start two weeks before the release in concert with the posters and go one week past it. If there was an additional fee on the twitter section then it may be possible to reduce this value as the audience will still be large.

Remaining Budget: Ideal - \$5920

Publicity Tour and Appearances:

- Oz Comic Con (\$400) - The author is someone who may be invited to Oz Comic Con Sydney, (March 6-7) which may occur soon after the release of the book. If he agrees to host a couple of panels, it may be possible to offset some of the costs associated with his travel and board while in Sydney. Discuss with the Oz Comic Con how possible this is. I believe that the \$400 option is also the best for setting up a book signing stand. The author’s name will draw attention to him and the additional features are superfluous.

Being the name that he is, the con themselves may use his name on promotional material anyway for free advertising.

- There is a con one week later, with the same company, in Brisbane (March 13-14). If there is a way to offset a cost of travel to Brisbane then some money could be invested in posters through some of Brisbane at the time. Table would cost (\$400)
- The cheapest and widespread option to do posters in Brisbane would be interior ads on buses. This is widespread and they last for 4 weeks. (Limit \$600)
- Book signing (Sydney) (\$1400) – Dymocks and Gleebooks, potentially, Better Read than Dead. Dymocks would be a good and central way to promote the book, though it is the most expensive. Gleebooks at \$400. [Better Read than Dead \$400.]
 - Dymocks would could be something that appeals to a number of people, both the general curious person and the niche buyer. Gleebooks is well attended by a variety of people. Better Read than Dead's appeal may be more to the niche buyer. However, they sell good quantities of Science-Fiction and Fantasy, so people may still be interested in the subject matter.
 - If the budget is tight, cut out the appearance at Dymocks and rely on the Oz Comic Con appearance and Gleebooks. May be possible to do Gleebooks and Better Read than Dead.
- Book signing (Melbourne) (\$500) – The Paperback Bookshop. This appears to be a centralized location and popular enough place appealing to those that are curious.
- Interviews – Is charismatic, so it is a good option to use that charisma. (See end of Digital Content section)

Budget Remaining: Ideal - \$2720; Potential (For Brisbane) - \$1720

Travel and Board:

- Sydney – Hopefully the costs of the author travelling to Australia may be taken up by Oz Comic Con. As such, these costs may be negligible. Though there may be a split in having to pay some costs. His fiancé will have an independent schedule, so there is no need to incorporate her into the following costs.
- Melbourne (\$580) – The author is not too fussed about traveling coach or rooming in a cheaper place. Flights to and from Melbourne can be \$120. Some of the cheaper options for accommodation can also be as low as \$100 per night. Rydges Melbourne looks like a good option, while not appearing “too cheap,” at \$120. Overall cost; 2 times flight, 2 times nights. He is fine taking public transport, but some additional funds have been added at \$100.
- Brisbane – (\$700) – This value is only incurred if the author has decided and he is accepted at Brisbane comic con. This accounts for flights to and from Sydney at \$150 and three nights of board for the con. As it is unexpected it may be possible to take a cheaper option; \$100 per night. Final \$100 is simply additional funds for the author.

- Additional information – Potential flights from Brisbane to Sydney would possibly increase the budget for this section by a small margin. Flight from Brisbane to Melbourne is approximately \$200.

Remaining budget: Ideal - \$2140; Potential (For Brisbane) - \$440

Promotional:

- Dice (What is possible) – It may be possible to sell a promotional copy of the book which includes a set of dice in order to generate a large amount of attention on the day of release from people who are interested in Dungeons and Dragons. This could apply to the first 500-1000 copies.
- Many people who are interested in Dungeons and Dragons will have many sets of die, yet this will not stop them from trying to obtain another set. This may also be a small barrier of entry for someone who is curious, as a dice set can pique the interest of someone who knows about Dungeons and Dragons. Dice sets can be cheap at approximately \$5 per set, or potentially lower. This promotion would be dependent on other factors to be possible. It may be possible to increase the cost and sell it as a limited-edition bundle to offset the costs involved. Though if there is a large enough budget remaining then the increase in cost may not be necessary.
 - An increased cost to the book, maybe \$34.99 for the limited-edition die may not deter people who are truly interested in the subject matter.
 - Examples of colour designs can be seen in the Widespread Advertising section.

Remaining Budget: Ideal – \$640-\$140; Potential (For Brisbane) - \$440-(-\$560)

Closing Thoughts and Saving Money:

- The Digital Campaign is expensive. In terms of saving money, I believe that it is possible to reduce the presence of Facebook advertising, and it may not hamper the overall numbers that the book reaches. The presence on YouTube and Twitter would be very strong all the same and more important. I believe the prospective audience uses YouTube a lot, and that will be where the interviews are held. A large portion of Facebook users also use Twitter as well as look at YouTube.
- It may be possible to remove to the Dymocks book signing all together and go with simply Gleebooks and Better Read than Dead. The market at both of these places may still be interested the book. This might save \$400.
- If there is a surplus in the budget. I believe it is a good idea to put that money into lengthening the posters that are up in Melbourne and Sydney or paying bookstores for visible priority.