

100 Stories to Share

Marketing Books by Young Authors to Teachers

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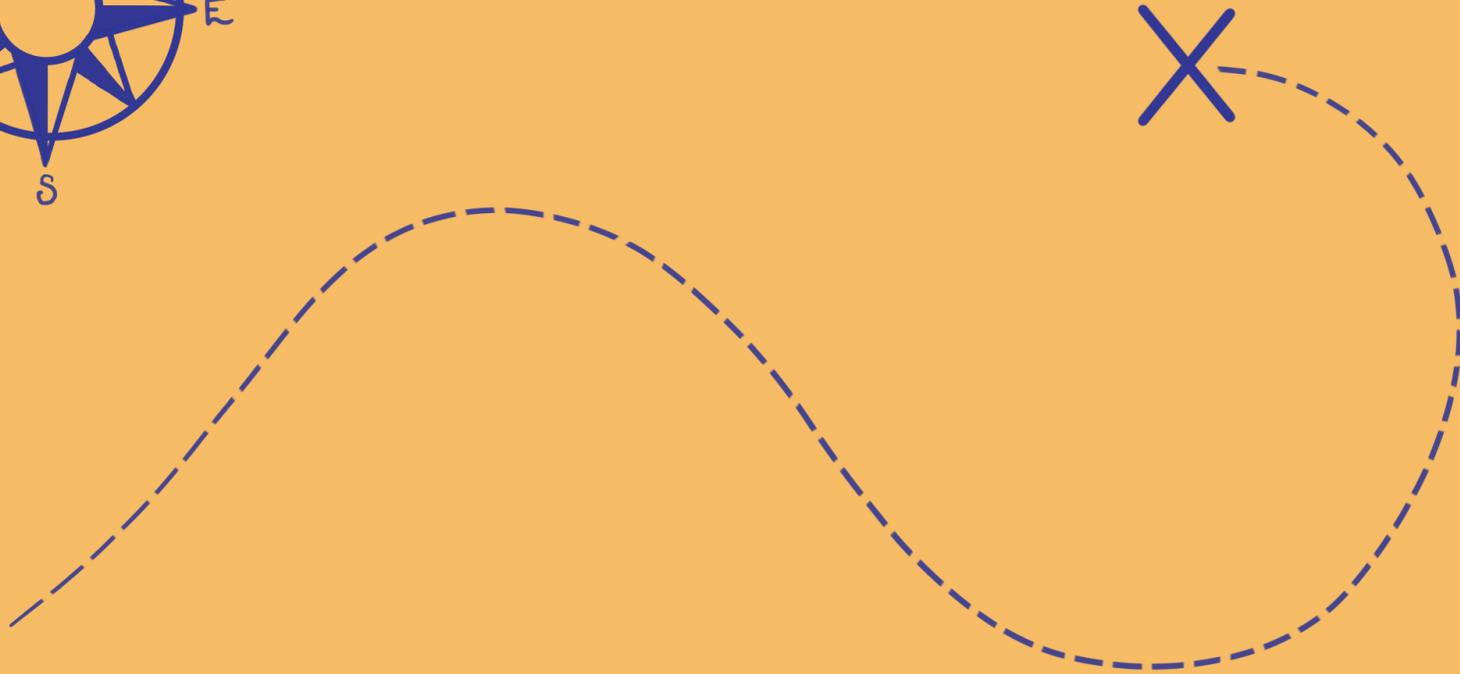
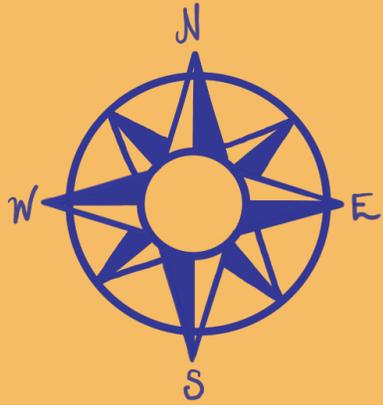
Abstract

100 Story Building, a not-for-profit organization in Victoria, Australia runs creativity and literacy programs for students, including those from disadvantaged schools. The funding for these programs stems in part from sales of books they produce. Our goal was to develop a novel marketing scheme and materials to help 100 Story Building market their annual student-authored books to teachers. We interviewed three marketing professors and two professionals, five teachers in the United States and Australia, an Australian book publisher, and an Australian librarian in order to better understand what this target teacher audience might want from a book like this, the best channels we could use to reach them, and how to create these materials. We learned that interactive media promotes customer loyalty and engagement; this information led us to develop a digital, promotional choose-your-own-adventure that 100 Story Building could employ at educational conferences to distinguish themselves from competing publications and draw in teachers. Marketing professionals taught us that social media is the key to building brands especially when marketing on a low budget, so we also crafted a yearly social media calendar that outlined a posting schedule across various media, along with sample messages and posts. Since we discovered that teachers heavily rely on book reviews and visit physical bookstores readily, we compiled a detailed database containing information on key bookstores, conferences, Facebook groups, blogs, and teacher mailing lists where 100 Story Building might market their publications. Furthermore, we aggregated the key features teachers look for when purchasing books into a cohesive message that 100 Story Building can use in the future.

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Introduction



100 Story Building (100SB), a not-for-profit organization based in Footscray, Victoria, is working on providing young people in marginalized communities with a safe place to experiment with their creativity and to build their literacy skills. Outlets for creative expression are important to a child's emotional, social, and academic growth. Research has shown that children who have outlets for creative expression let go of fears easier, rise up to challenges, and discover new opportunities faster (Virtual Lab School, 2020).

Despite the important role that creativity and creative writing play in a child's development, opportunities for creative expression decrease as children advance in their schooling (100SB). Anae, a contributor to the Australian Journal of Teacher Education (2014), asserts that some teachers do not have the resources and training they need to properly teach creative writing. When children don't have opportunities to develop writing skills, they can face deficiencies in their literacy development. Disadvantaged students in particular often fall behind in literacy scores.

Currently, 100 Story Building works to support these students by offering various creative story workshops at their Footscray site as well as in schools throughout Victoria (100SB). In 2019, 100 Story Building was able to provide roughly 56% of these programs free of charge to marginalized communities. The funding and support for these programs stems from generous contributions of time and money from various authors and volunteers as well as from book sales. 100 Story Building runs a young editor publication program known as Early Harvest, in which a panel of 15 young editors edit and design a publication composed of crea-



(100 Story Building, 2020)

tive short stories, poems, and other forms of creative writing. Because this organization is a social enterprise that provides a large portion of their programs free of charge, income from sales of the Early Harvest books helps to underwrite the cost of their programs.

100 Story Building was able to boost their sales of the Early Harvest publication in 2019 by partnering with Hardie Grant Egmont, an Australian children's book publisher. While 100 Story Building benefitted by implementing marketing suggestions given to them by Hardie Grant Egmont, the not-for-profit saw an opportunity to further expand their reach by exploring new marketing strategies for the book that are aimed at schools specifically. We were asked to explore marketing strategies that could get their books into the hands of more teachers and children. Purchasing and interacting with these books would not only raise additional funds that would be used to underwrite the cost of workshops but could also encourage these teachers to get their schools and students to participate in their various programs.

Our team sought to develop and recommend a novel marketing scheme tailored to the January 2021 Early Harvest publication, *Unboring Exploring*, to sell more books to teachers and schools. To develop an effective marketing strategy we set four objectives as detailed in Figure 1. After learning about the organization and its current marketing approach, we researched relevant marketing strategies, and conducted interviews with marketing professionals, teachers, and schools as part of a market analysis. Using this information, we developed a series of long and short term deliverables to help 100 Story Building sell more Early Harvest publications in 2020 and beyond.



(100 Story Building, 2020)



Figure 1: Methods and Objectives

Chapter 1:

The Importance of Creative Writing and 100 Story Building's Initiatives to Promote It



(Tremblay, 2020)

Our first objective was to understand 100 Story Building’s mission, the Early Harvest program, and the current marketing practices the organization employs. In order to grasp the importance of 100 Story Building’s work, we first needed to understand the importance of creativity in a child’s development, in regards to literacy and socio-emotional growth. Once we had gathered this information via literature review, we turned to the organization’s website and conversed with 100 Story Building’s co-founder to learn about how the organization addresses the issues that plague creative expression programs in schools with lower socioeconomic means. Following this, we talked with 100 Story Building’s marketing staff to understand more about the organization and the marketing practices they employ. We report our findings from our literature review and interviews here.

The Importance of Creative Writing and The Need to Support It

Elizabeth Shuey, a doctor of child study and human development, and Miloš Kankaraš, a policy analyst for the Organisation for Economic Co-operation and Development, assert that a child’s early learning experiences affect “general well-being, physical and mental health, educational attainment, and employment” (2018). Literacy and language skills are important components of these early learning experiences. Strong liter-

acy development in childhood allows students to succeed in many future areas of their life such as social interactions and self-betterment. While child literacy across Australia is on the rise, there are some communities that could use more support. According to a 2017 study by the Australian Institute of Health and Welfare, children of parents with lower levels of education or children who live in economically disadvantaged or remote areas are more likely to fall below the national minimum standard of reading and writing than other children, as shown in Figure 2. These children need the attention of programs like 100 Story Building to help increase their literacy levels.

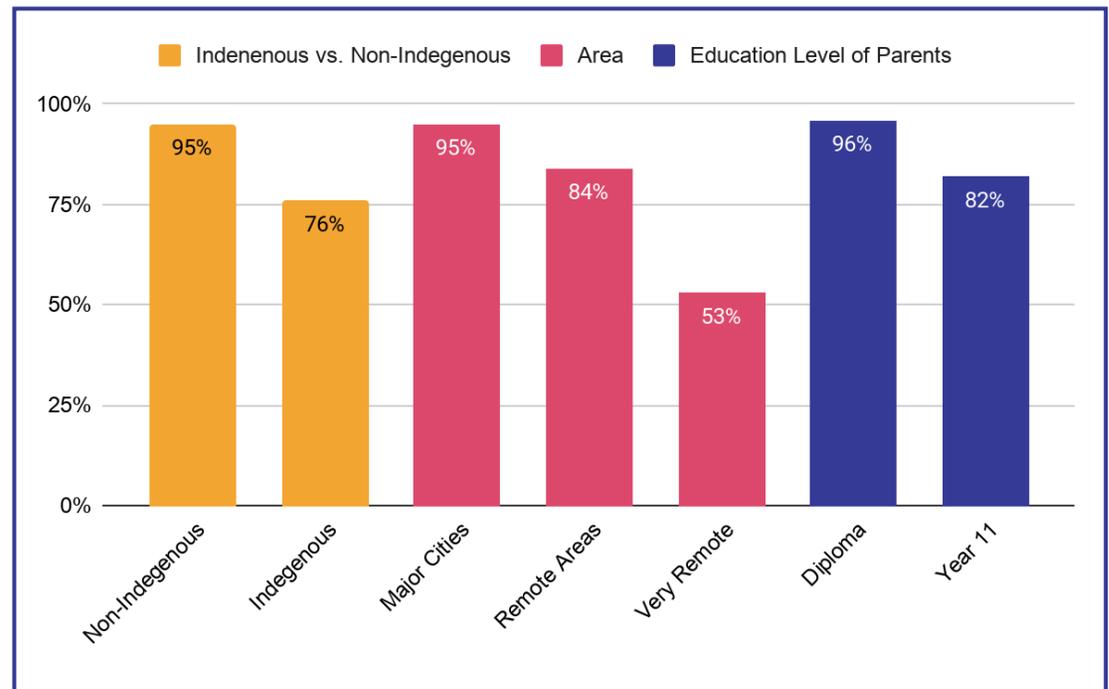


Figure 2: Percentage of Year 5 Students That Meet the National Minimum Standard of Reading in Australia in 2017 (Adapted from AIHW, 2017)

Teachers use creative storytelling, which is an important aspect of creative expression, to cultivate literacy in young children. In an article in the Atlantic (2012), Deborah Wallace-Segall (director of a non-profit creative writing lab), asserted that fiction writing is just as important as any other genre. She stated that teaching children creative writing allows the children to learn how to write with a myriad of high level technical abilities. This is due to the wide variety of grammatical and syntactical constructions as well as metaphors, similes, and complex story structures present in creative writing. After her organization's programs she noticed that the students showed a significant increase in all areas of writing as shown in Figure 3. She further stated that children across America should learn to write fiction before any other genre of writing. Since her students were able to express themselves through their writing, they

were much more motivated to continue reading and writing.

A 2011 program run by the Australian Literacy and Numeracy Foundation (ALNF) and the University of Western Sydney (UWS) also showed that creative writing has a great positive effect on literacy. This program was designed to provide educational opportunities to children in an Indigenous school in response to statistics showing that Indigenous students do not receive the same opportunities as non-Indigenous students, which results in much lower test scores (Naidoo, 2011). Volunteer teachers combined their creative writing and drama expertise by implementing drama forums and creative writing workshops to increase both the literacy of the children and their social skills. Not only did these programs lead to an increase in test scores, teachers saw that “once the Indigenous students felt safe and comfortable they could engage in [other] creative writing activities” (Naidoo, 2011). These activities became an important line of communication between the students and school officials, helping them find and fix problems within the school or community.

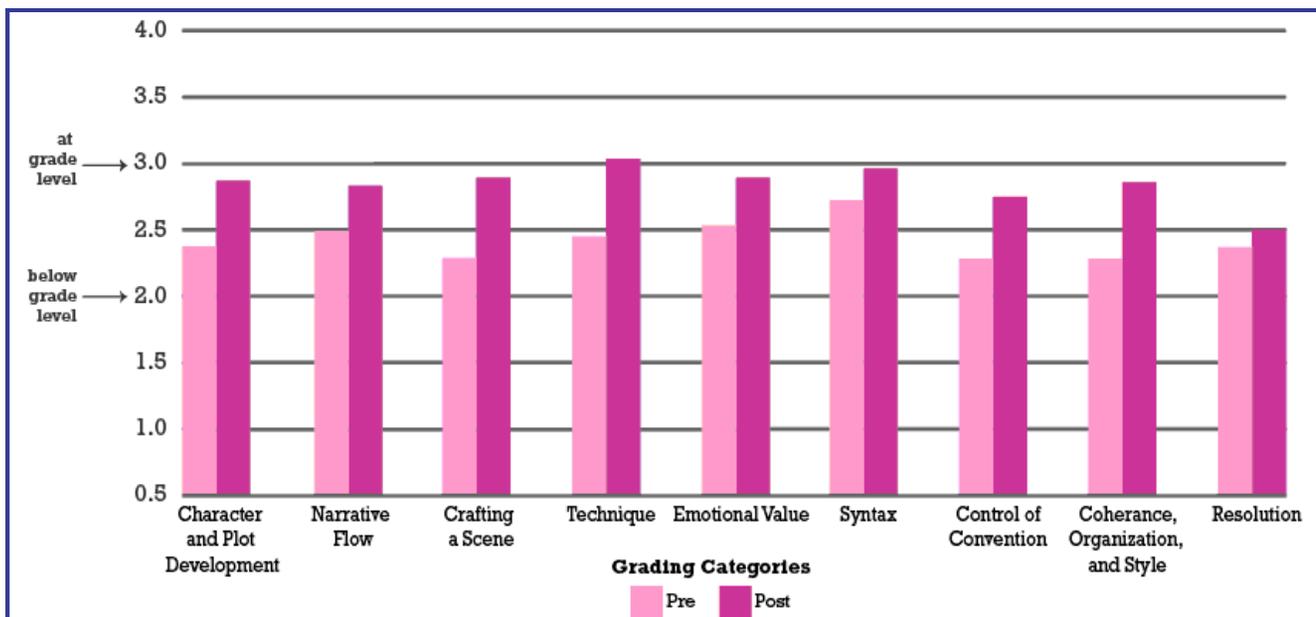


Figure 3: Comparison Across Literacy Categories Before and after Creative Writing Programs (Writopia Lab, 2019)

As well as being an important educational tool, creative writing helps foster self-expression and social skills. Children need an outlet for creative expression in order to grow emotionally, socially, and academically. Specifically, creativity helps children use and grow their imagination and makes children more receptive to unconventional challenges (Virtual Lab School, 2020). Creative writing is also important to brain development; reading and writing fiction stimulates important areas of the brain such as the sensory cortex, which increases perception of all five senses (Ashby, 2020). There have also been several studies linking the sensory cortex to memory, especially in young children (Muckli & Petro, 2017), indicating that reading and writing fiction can improve memory and sharpen perception. In the New York Times, Annie Paul referenced an article by Raymond Mar, a psychologist at York University, that found an overlap between the brain networks used to understand stories and the networks used to navigate social interactions (2012). Therefore, reading and writing fiction may prepare people to negotiate the real world. Creative writing and storytelling are important types of creative expression often integrated into early language arts instruction according to the Australian Journal of Teacher Education (Anae, 2014). Anae references several articles that refer to creative writing as one of the most important tools for self-expression and “understanding self” (2014).

The flexibility, interpersonal skills, and creativity fostered by creative writing are important to many employers when students later enter the workforce. According to a 2018 study done by the National Association of Colleges and Employers (NACE), 82% of employers look for candidates with strong written communication skills, 58% look for flexible candidates, 53% look for people with good interpersonal skills, and 23% look for creative candidates. Creativity also helps children learn to value their feelings, try new things, and be more curi-

ous about all aspects of life. The self-expression inherent in the creative process allows students to learn and grow. Creativity in the classroom is very important to children’s emotional development and interactions with others: “Creative activities help acknowledge and celebrate children’s uniqueness and diversity” (The Whole Child- For Early Care Providers- Creativity and Play, 2020). While there are a myriad of forms of creative expression, 100 Story Building’s focus is on creative writing.

If creative writing is so important why is it not a focus in some primary school writing curricula? Anae (2014) lists several reasons, including that new teachers usually do not have the necessary training to effectively integrate creative writing into their curriculum (2014). In both the United States and Australia teacher training focuses on how to teach reading instead of writing (Our Impact, 2019). Furthermore, the education that teachers received in their formative years shapes their opinions of writing and therefore their willingness to attempt to integrate it into their curriculum (Norman & Spencer, 2005). Anae believes that all teachers should be trained on how to properly integrate creative forms of literacy and self-expression into their curriculum which is where 100 Story Building can help (2014).

Creative activities help acknowledge and celebrate children’s uniqueness and diversity.

-The Whole Child for Early Care Providers

100 Story Building's Mission

100 Story Building's goal is to encourage young writers to enjoy reading and writing through various creative writing workshops and programs offered within their building as well as throughout the community and surrounding schools (100SB, 2020). Jenna Williams and Lachlann Carter developed the organization from a not-for-profit they created in 2009 known as Pigeons (Stefanoff, 2017). This program aimed to bolster the skills and creativity of students in inner-west Melbourne as well as to engage marginalized children who were at risk of falling behind in literary learning. Currently, 100 Story Building holds creative writing programs for children and workshops for teachers on how to incorporate creative writing into the classroom. During these creative writing programs, children collaborate with each other to create stories about monsters, mythical creatures and whatever else the children imagine. The co-founders are especially passionate about building confidence in children, as they see it as key for future success. The lack of resources available in socio-educationally disadvantaged communities and school systems that serve them exacerbates the need for programs like those that 100 Story Building offers (100SB, 2020).

One of 100 Story Building's main goals is to raise creative writing and the arts back to an equal footing with other school subjects, so that students from all backgrounds have the ability to explore their creative sides (100SB, 2020). 100 Story Building incorporates this goal by pretending with young children that their building, despite being only one material floor, contains various portals that can transport the children to extraordinary other levels populated by the childrens' imagi-

nation (Stefanoff, 2017). For example, the staff tell the children that a trapdoor in the corner actually leads to a different floor, which could be stationed in outer space or deep under the ocean surface. The young writers conceptualize short stories regarding the creatures and events taking place on the 99 stories below the trapdoor, allowing their imagination to flow freely. While the 100 Story Building is the home for young writers, the organization offers various programs to Victorian classrooms, libraries, and even festivals (100SB, 2020). In 2019 alone, 100 Story Building was able to reach 5,989 young people, 228 teachers, and 72 schools and create over 9,000 short stories with these programs. Additionally, to adapt to the "new normal" brought about by the COVID pandemic, the organization developed programs aligned with ACARA (Australian Curriculum Assessment and Reporting Authority) programs to aid teachers and schools with creative literature lessons that can be delivered either remotely or in the classroom. One of the largest of these programs is Early Harvest, which served as the focus for this project.



(100 Story Building, 2020)

Early Harvest

Early Harvest is a publishing program for Years 3-6 students initiated in 2014 and is composed of several components: First, a narrative unit delivered to students by their teachers in the classroom. Following this unit, students receive a chance to create their own short story to be submitted to the Early Harvest program. The final component is an editorial program offered to a panel of 15 select Years 5 and 6 students. This panel reviews the short story submissions and decides which stories will be featured in that year's Early Harvest Publication. Experienced publishers then guide this editorial board through the publishing process, and these young editors also receive the opportunity to work alongside well-known Australian authors, designers, and artists to make all of the creative decisions involved in creating the final product. Some of the famous authors that have contributed in the past include Andy Griffiths, Alice Pung, Maxine Beneba Clarke, Davina Bell, Shaun Tan, Andrew McDonald, George Ivanoff, and Morris Gleitzman. This year, the adventure-themed Early Harvest book features writing from Australian children's author Sally Morgan. Every year, the proceeds from the sales of the book go directly back into the organization so that the Early Harvest Program can continue to develop. Profit from Early Harvest publications along with the contributions of time and money from various volunteers, authors, and publishing professionals allow the organization to provide over 50% of their programs free of charge to schools in need. 100 Story Building's recent partnership with publisher Hardie Grant Egmont has allowed them to increase their sales. According to Lachlann Carter, CEO of 100 Story Building, these recommendations included marketing each publication as a book in its own right as opposed to marketing it as a magazine series as they had done in previous years. They also suggested giving the publication its own



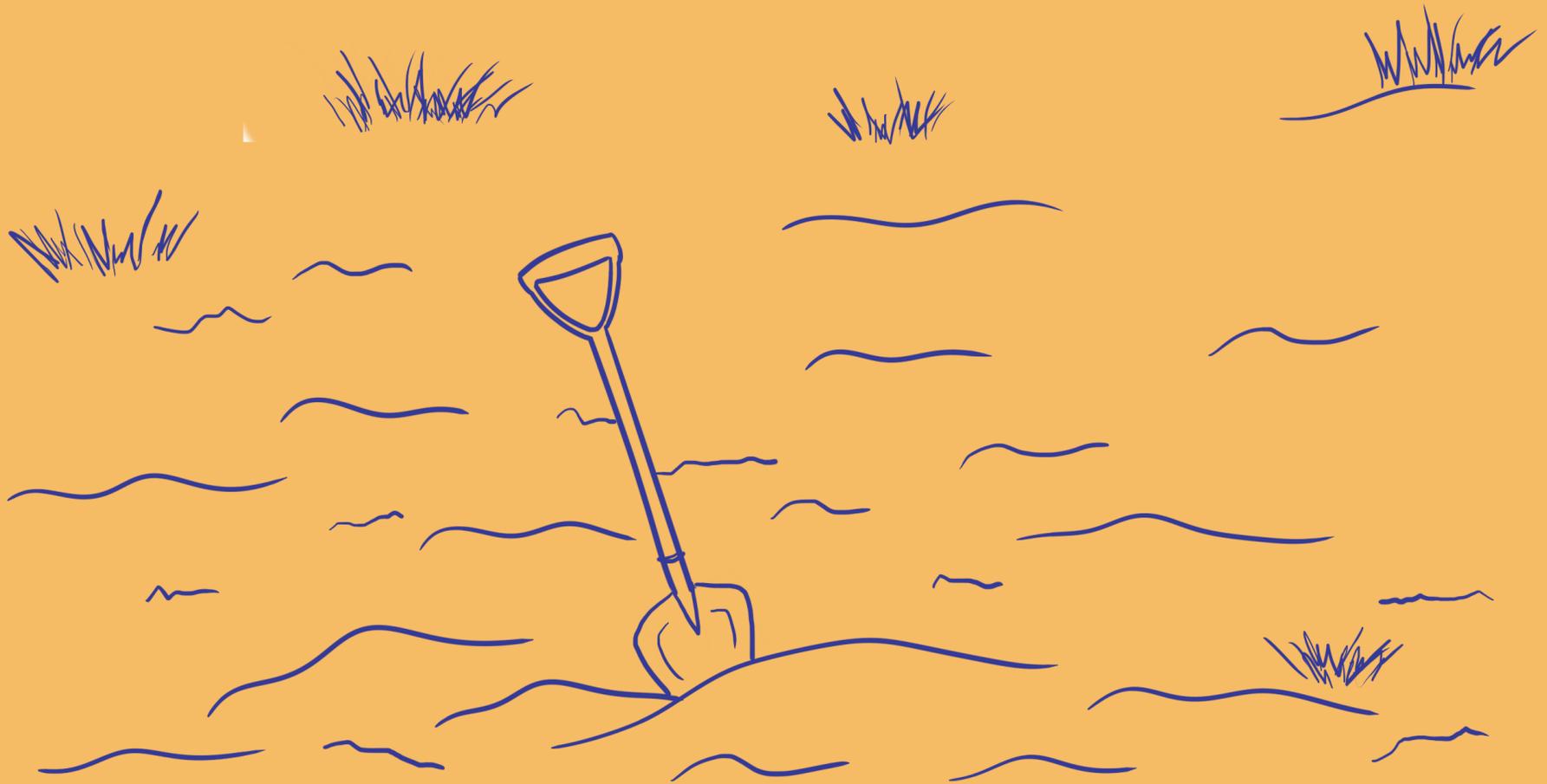
(100 Story Building, 2020)

name, as opposed to calling every book Early Harvest, as they had also done in previous years. According to Mr. Carter, Hardie Grant Egmont also helps 100 Story Building by publishing, warehousing, and distributing the first print run of 1,000 copies to bookstores across Australia. In addition, they made a deal with a local wholesaler known as Australian Standing Orders (ASO) to sell about 900 copies, but at a significantly reduced price. Since ASO was taking a large risk on the new, unproven book, they agreed to purchase the books at a 70% discount. Despite the significant reduction in price, 100 Story building was still able to turn a small profit on these books since the printing cost is only about \$2 per copy. In the future, 100 Story Building hopes to improve their reputation and sell their books on this scale without the significant discounts they had to accept to sell their books previously. However, the group is still in need of a marketing strategy targeted specifically for the education market.

The income drawn by the publications will help support the financial needs of the programs, and in addition if more teachers and schools use the book, more children can benefit from the Early Harvest program. Until 2019, 100 Story Building had not considered any formal marketing strategy. Thus, our project was to design a strategy from the ground up. In order to do so, we first researched the basics of marketing and some of the strategies used to market children's books, especially to schools and teachers. This information is discussed in the next chapter.

Chapter 2:

General Marketing Strategies



(Tremblay, 2020)

Our second objective was to understand general marketing strategies. Introductory marketing textbooks and peer-reviewed literature helped us do so, and our research is detailed in this chapter. To identify potential strategies useful for our project, we also conducted semi-structured interviews with two people who currently hold professional marketing positions, three marketing professors, and a children's book publisher. The transcripts for these interviews can be found in Supplementary Materials F.¹ We also incorporate the results of those interviews and focus groups in this chapter.

Prior to conducting any of these interviews, we sent the participants an appropriate variation of the preamble shown in Supplementary Materials A that outlined our project and why we were particularly interested in talking to them. During these interviews, we asked the marketing professionals, publishers, and professors a series of questions, shown in Figure 4. The information gathered from these interviews pointed us in the direction of additional basic marketing strategies detailed in this chapter and gave us more insight into marketing on a low budget and the process of developing a timeline for marketing materials.

1. Can you walk us through what you did to develop marketing materials for a specific book/product in the past?
 2. How did you identify your target audience?
 3. What was your message and how did you come up with it?
 4. How did you identify and choose which marketing channels you were going to use?
 5. Have you ever marketed a book/product to schools or teachers?
 - a. If so, explain that process. Was it different from marketing to other audiences? How?
 6. We are thinking about using some form of trans-media storytelling to engage the audience in a unique way while also promoting the book.
 - a. Have you ever tried anything like this?
 - b. What forms of trans-media would you suggest/have you seen work in the past?
 7. We are working with a very tight budget. Have you ever been in a similar position? What were some strategies that you found to be useful?
- FOR PUBLISHERS:
1. One aspect of our project is creating a timeline for 100 Story Building to use throughout the year. Can you talk to us about a successful marketing campaign you have done in the past? What kind of timeline did you follow? What were the steps? How did you test it? How did you measure the results?
- FOR MARKETING PROFESSORS/PROFESSIONALS:
1. Have you or anyone you know ever been involved with marketing physical products, or more importantly, books? If so, was it different from say marketing online products or services?
 2. Can you talk to us about a successful marketing campaign you have done in the past? How did you test it? How did you measure the results?

Figure 4: Interview Questions for Marketing Professionals, Professors, and Publishers

¹ Supplemental materials (SM) for this project may be found at wp.wpi.edu/Melbourne/projects/, using the search bar to locate project materials.

Marketing Basics

Marketing is an exchange between a seller and a customer where the customer wants something from the seller and the seller wants to make a profit from the customer (Iacobucci, 2017). The goal of marketing is to inform and attract potential customers and provide them with valuable information about available products (Kotler, 2020). For our project, we had to figure out what teachers and schools want in their storybooks, how we could satisfy those desires, and how we could convince them that our book is the best option for their needs.

Marketers often start developing a marketing plan by performing a situation analysis, which is a process that involves analyzing the 5C's of marketing shown in Figure 5: customer, company, context, collaborators, and competitors (Iacobucci, 2017). Marketers must determine who they want their audience to be and must characterize their customers' needs and wants. While this is typically a very important and lengthy process, our sponsor already identified our target audience as teachers and schools. Following this, our job was to understand the target audience's needs, desires, and buying habits. We detail this process in Chapter 3. The second C of the 5 C's stands for company: who is selling the product? What are our organization's strengths and weaknesses? and "what unique benefits can the organization provide?" The third C is context, which refers to the macro-environmental factors that marketers must consider. Marketers ask themselves about the economy that they will be entering and how the industry that they will be entering is currently doing. Some contextual factors important to our project are the buying habits of teachers and how the market changes based on the academic year. During our interview with the educational marketing coordinator at an Australian publishing company we learned that a large majority of schools in Australia are government schools. As a result, if you want to

reach them your product must be released before their funding dries up. According to this marketing professional, that time frame would be sometime before September as teachers likely don't have much of a budget left for the end of the school year. The fourth C is collaborators, which are the companies, people, or organizations that the seller works with or collaborates with to sell the book. Collaboration with other organizations is considered a business-to-business (B2B) partnership and oftentimes organizations try to analyze how they can meet the needs of their customer while maintaining and strengthening their B2B relationships. The fifth and final C is competitors, which are the companies, people, and organizations that produce products that the seller competes against. Marketers analyze which companies their competitors are, the features of their products, and how they may potentially act and react.

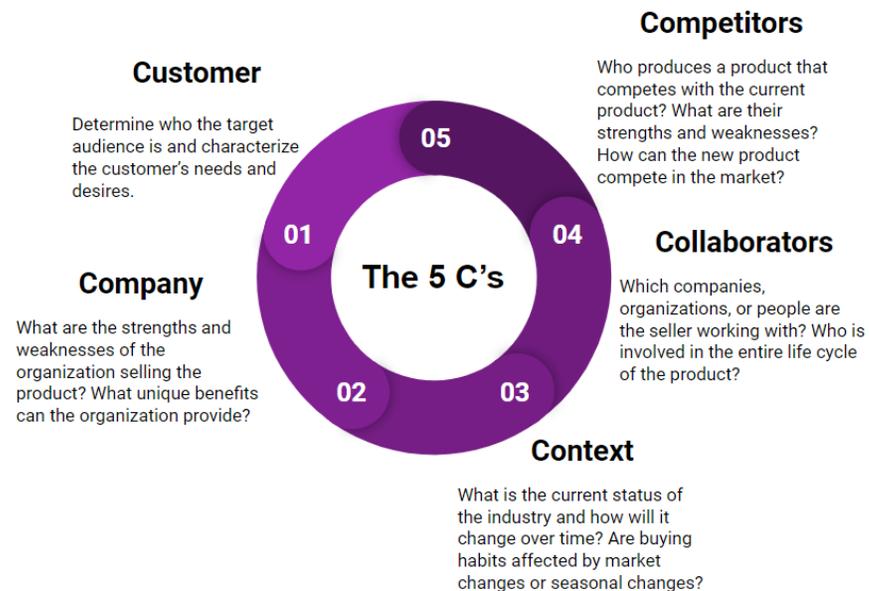
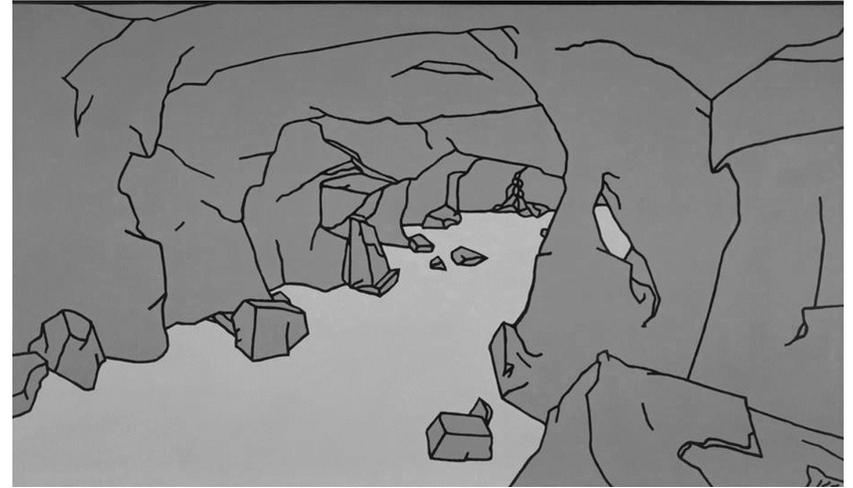


Figure 5: The "5 Cs" of Marketing
(Adapted from Iacobucci, 2017)

Marketers then take this information to make a strategic marketing plan using STP: segmentation, targeting, and positioning. Marketers use segmentation in situations where they determine that there are several unique types of customers for a product. The message and channel of communication may differ for each of these segments. One way that marketers can better understand their customer is by looking at psychographic data. These data are the psychological traits of customers, such as their attitudes and values. This information gives marketing managers an ability to communicate more persuasively with their audience. One method that is popular for segmenting is VALS (Values and Life-styles), which categorizes people into three motivations: ideas, achievement, and self expression. Those in the “ideals” segment are guided by knowledge and principles, those in the “achievement” segment are those who purchase products deemed successful by others, and those in the “self expression” segment are those who desire social or physical activity, variety, and risk.

Positioning refers to how organizations get their products in front of the intended target audience - the “channel” that can be used - and how they communicate the benefits of the product to their audience through a persuasive “message.” When interviewing a university marketing professor, we spoke about the importance of developing one clear message that can be sent out through various media and channels. This is known as integrated marketing communication, which ensures that there is a seamless experience across all forms of media and communication in order to unify the marketing material into one important message that the consumer can easily identify (Sellahvarzi, 2014). This ensures that the customer does not receive conflicting messages despite being exposed to different marketing communications.



(Caulfield, 1966)

Using a survey conducted by Smart Insights (2017), a well established marketing company, we were able to identify four potential marketing channels that were practical to employ for the Early Harvest books. A marketing channel is defined as the process used to deliver any type of marketing material to the public (Kotler, 2020). The first channel we identified is marketing automation, which uses software such as Hubspot to compile multiple types of marketing into a simple interface where users can automate repetitive marketing tasks (Hubspot, 2020). With a program like Hubspot, you can easily manage repetitive tasks such as social media posts, email marketing, and paid media advertising from a single place. In addition, you can even set schedules so that you can upload or submit all marketing material for an entire month ahead of time. Automating repetitive marketing tasks from a single platform has become one of the most convenient marketing channels as it allows the user to perform multiple marketing tasks all in the same interface.

The second potential marketing channel is content marketing. This channel involves the creation of media related to your product that you can share with your audience. Common forms of content media include videos, images, drawings, blog posts, and social media. The goal for this channel is to use these forms of media to promote the brand and stimulate interest in the product. During one of our interviews with a marketing professional, we discussed how digital marketing affects both the channels and messages used by aspiring modern marketers like 100 Story Building. The different types of social media reflect inherently different digital channels. For example, Facebook is better for longer, wordy posts at less frequent intervals. This divulges a lot of information, but also takes more work to make it interesting. Instagram posts are more artistic and simple with few words, but this media is also easier to engage customers with. Channels such as Instagram Stories or Twitter are faster, simpler posts with little direct impact, but they do serve to keep the brand fresh in the minds of the customers. Currently, 100 Story Building utilizes Instagram, Twitter, and Facebook, however, they do not utilize their LinkedIn page. During another interview with a marketing professional they made it abundantly clear that any company, especially a not-for-profit, should have a LinkedIn page. They mentioned that a LinkedIn is often the best way to grow a professional network. Since 100 Story Building tries to attract teachers and schools alike, growing a professional network may prove even more beneficial than traditional social media.

The next two marketing channels, conversion rate optimization and search engine optimization, usually come in a pair. Search engine optimization details how maximizing website content and keywords allow websites to rank higher on search en-



gine result pages. Keywords are very important to the optimization of the website, however, choosing oversaturated keywords such as “children’s books” would never produce any results, especially compared to the companies paying Google and other search engines directly to appear higher in searches. Picking appropriate keywords is done by narrowing down on niche keywords specific to our product such as “Early Harvest” or “Written by children” and tailoring many or all pages of the website to those keywords. Backlinks are another effective strategy to optimize searchability. Backlinks are any link from another website that leads to our own website. The more times our keywords are mentioned and the more backlinks from other sources that lead to the website means the site will appear higher in search results overall. This process is often done by rewording parts of the website and creating content that references our niche keywords to draw people searching for them to our site. By using social media to provide the backlinks, we can maximize the effectiveness of our search engine optimization and increase the number of people landing on the website. Once we have optimized the website for searchability, we must also optimize the conversion rate. To do so, we want to increase the number of people who actually buy the book when they visit the website. Currently, the conversion rate of Early Harvest publications is negligible, as it is less than 1%. By enhancing elements of the product page we hope to bring the conversion rate above 1%, meaning more than 1 out of 100 people who see the book on the website will actually buy it.

Each of these examples could help build a reputation for 100 Story Building and each individual 100 Story Building publication, as well as develop their existing brand. This step is extremely important as it will be the idea that people associate with the Early Harvest publication and 100 Story Building as a whole. Although these strategies are not directly correlated to sales, they do inform potential customers about the product and they begin to create a buzz around the book. Once people understand why the book is special and spread their excitement or reviews through word of mouth, the effectiveness of the marketing strategies significantly increases due to the exponentially increasing number of people hearing about the book.

When deciding on the positioning of a product marketers look to the 4P's shown in Figure 6: product, price, place, and promotion (Iacobucci, 2017). Marketers have to think about adapting the product and marketing it towards customer needs. They also have to consider what price customers would be willing to pay for their product and where customers might learn about the product as well as where they would purchase their product. There are many ways that marketers can determine a reasonable but profitable price for their product. 100 Story Building's former marketing director communicated that the organization had recently completed this research and had already decided on the book price. The final P is promotion: this is when the marketers have to consider how they can entice the customer to purchase the product. This is where the notion of upselling becomes important. Upselling is encouraging people to buy add-ons to a product (Kurian, 2013). 100 Story Building already has lots of ongoing programs with teachers and schools who hope to improve the writing and literacy skills of their students through creative writing so this is an opportunity to play to the needs of those teachers and encourage them to purchase the Early Harvest publication to continue the experience of the

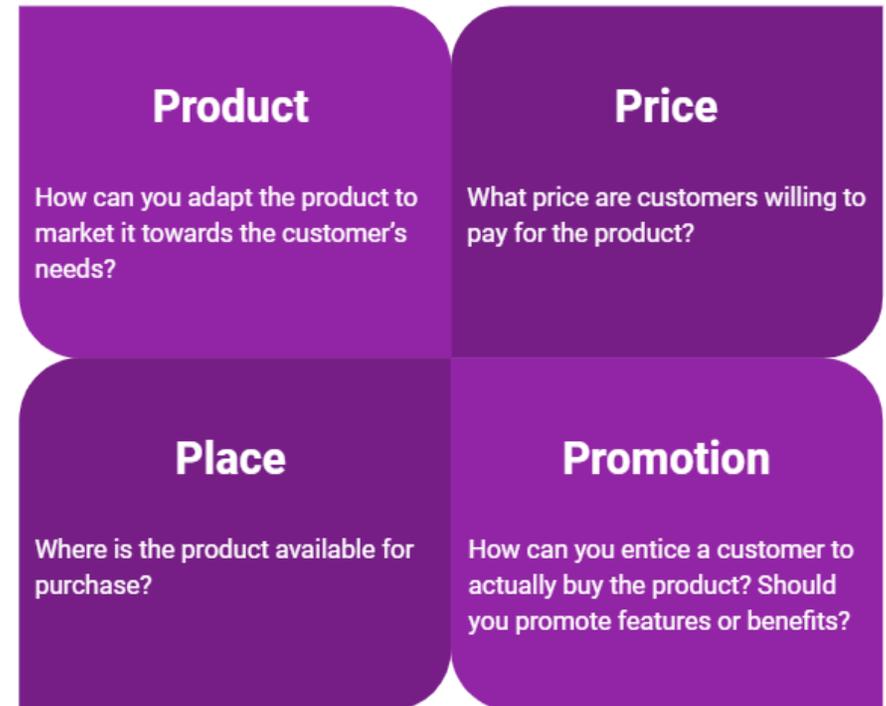


Figure 6: The “4 Ps” of Marketing
(Adapted from Iacobucci, 2017)

workshop in their classroom. One thing that is important to consider when promoting a product is the difference between the features and benefits of a product. According to Maribeth Kuzmeski (2010), “customers rarely make buying decisions based on a product or service’s features; yet that’s what most businesses promote over and over again.” The main difference between features and benefits is that features are properties of the product and benefits are the values that the customer would receive from the product. For example, the fact that children write the Early Harvest book is a feature but the idea that the publication is a good educational tool to be used in the classroom is a benefit.

In his book “The Complete Guide to Book Marketing,” David Cole emphasizes the importance of name recognition for books and publishers with regards to promotion, especially when these publishers sell books that cater to a niche market (2003). If the consumers recognize the name of a publisher or book series (and can relate those names to a specific niche), they are more likely to buy those books. This name recognition ties in tightly with the concept of branding. In our case, we wanted to build 100 Story Building’s brand by emphasizing the high-quality educational tools written and edited by children produced in the Early Harvest programs. David Cole asserts that branding “offers a wonderful competitive advantage” (2003). Publicity is also key, and being the go-to publisher for a certain type of book is incredibly valuable to sales and marketing. Cole intimates that becoming known as a leader of or key contributor to a certain field (in this case, specifically publications of stories written by kids for use in education) can provide the publishing company with a degree of fame and free marketing.

Familiarity also makes the publications more valuable, increases brand recognition, and may even expand the market. Since this niche area has few competitors, it may only take a few successful marketing campaigns geared towards building name recognition and appealing to producers and the media for the publisher to seize control of their individual market. Steve Weber’s book “Plug Your Book” reinforces this assertion that seizing a market can completely change an author or publisher’s reach. Weber anecdotally related the story of Jon Krakauer’s book “Into Thin Air,” which was successfully marketed by Harper Paperbacks and became a bestseller. As the publisher became synonymous with the book (lauded by mountaineers and the general public), consumers, especially online consumers, rushed to buy previously unnoticed books of the same genre published by Harper Paperbacks. Almost overnight, the

brand became synonymous with the Krakauer-esque nonfiction adventure novels that sold well to Amazon customers and bookstores alike. Our group sought to develop 100 Story Building’s brand and name recognition to the point that others consider them the go-to publisher for literary educational tools produced by children. We developed our own steps for market analysis in order to tailor the process to fit our criteria. These steps can be found in Figure 7.

Once we began to understand the essentials of marketing, we started thinking about the long term success of the marketing strategy. Philip Kotler mentions in his textbook *Principles of Marketing* that analytics are important to any business; understanding analytics such as the number of products sold and the time of year they are sold can significantly impact the optimal time or method to market a product (2020). We received information regarding book sales over the course of 2019 from 100 Story Building’s former marketing director, learning that they sold the bulk of their books close to the release date and mainly at bookstores. Continuous engagement is important because it keeps prospects and customers interested in the product and invested in its success (Kotler, 2020). Similarly, good public relations are key to maintaining a strong reputation and attracting new prospects to the product. Public relations are often maintained through conferences, blogs, and other press that improve the reputation of the product and the organization. Currently 100 Story Building has a very limited social media and digital presence as they only use Facebook and Instagram sparingly and their website is their only form of digital media.

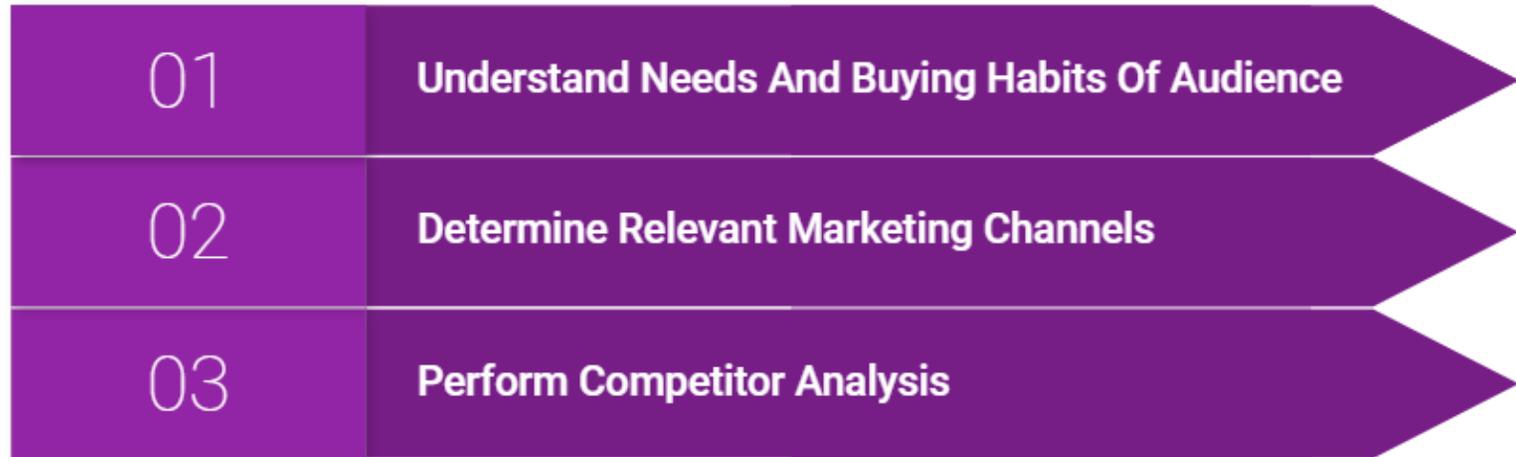


Figure 7: Market Analysis Steps

Digital marketing is a very broad category of marketing and involves anything from building a website or creating an app to writing blog posts or making a video. Damian Ryan (2014) detailed successful digital marketing concepts for books in *Understanding Digital Marketing*. These concepts include redesigning the organization's website by making it more appealing to their target audience, converting the book to an ebook, publishing testimonials across various forms of digital media, and engaging in communities such as bookstores, facebook groups, and teacher associations.

Trans-media marketing is another method that incorporates multiple forms of digital and or physical media to enhance the reputation of the main product. By

introducing media that supplements the product, the company is able to build a stronger brand that can be further enhanced through public relations and customer engagement. The brand is the long lasting idea that people will associate with the product and organization, so it is vital to represent this correctly. All of the concepts mentioned previously, including digital marketing, are effective ways to begin building a marketing scheme. For example, Sydney-based sister organization Story Factory has a website that emphasizes the beautifully illustrated covers of their publications, which attracts the eye and increases sales, according to a 2015 study by Abdallah and Jaleel.

Interactive marketing refers mainly to the recent use of digital and social media marketing to draw in and engage potential customers in ways other than purchasing. Interactive media marketing is also a type of trans-media marketing. Studies have shown that interactive marketing provides benefits over traditional marketing, as campaigns that feature interactivity and user-input-driven marketing result in greater customer loyalty and satisfaction (Jahanzaib et al., 2019).

Several of our interviews also lead us to look into cause related marketing as a potentially effective way of appealing to our target audience. This is a form of marketing that allows pro-social contribution to the community while promoting a business at the same time (Adkins, 2016). This is often done by guaranteeing that some percentage of the profits will be donated to a particular nonprofit or a campaign like the “one for one” approach from TOMS, where the company donates a pair of shoes to children in a developing country for every pair of shoes they sell (TOMS, 2020). Another familiar campaign is the “Box Tops for Education” initiative that has helped General Mills raise over \$800 million for schools across the country since 1996 (Forbes, 2017). These prosocial actions benefit the community and increase reputation, loyalty, and profits for the organization running the cause-related marketing campaign. A study conducted by Duke University's Fuqua School of Business showed that cause related marketing can increase sales up to 74% for certain consumer goods, and that consumers spend twice as long looking at cause related marketing material compared to their generic corporate counterparts (Marketing Charts, 2008). Additional benefits of cause related marketing include enhancing the reputation of the business, building stronger relationships, demonstrating the organization's values, and providing additional resources (Adkins, 2016).

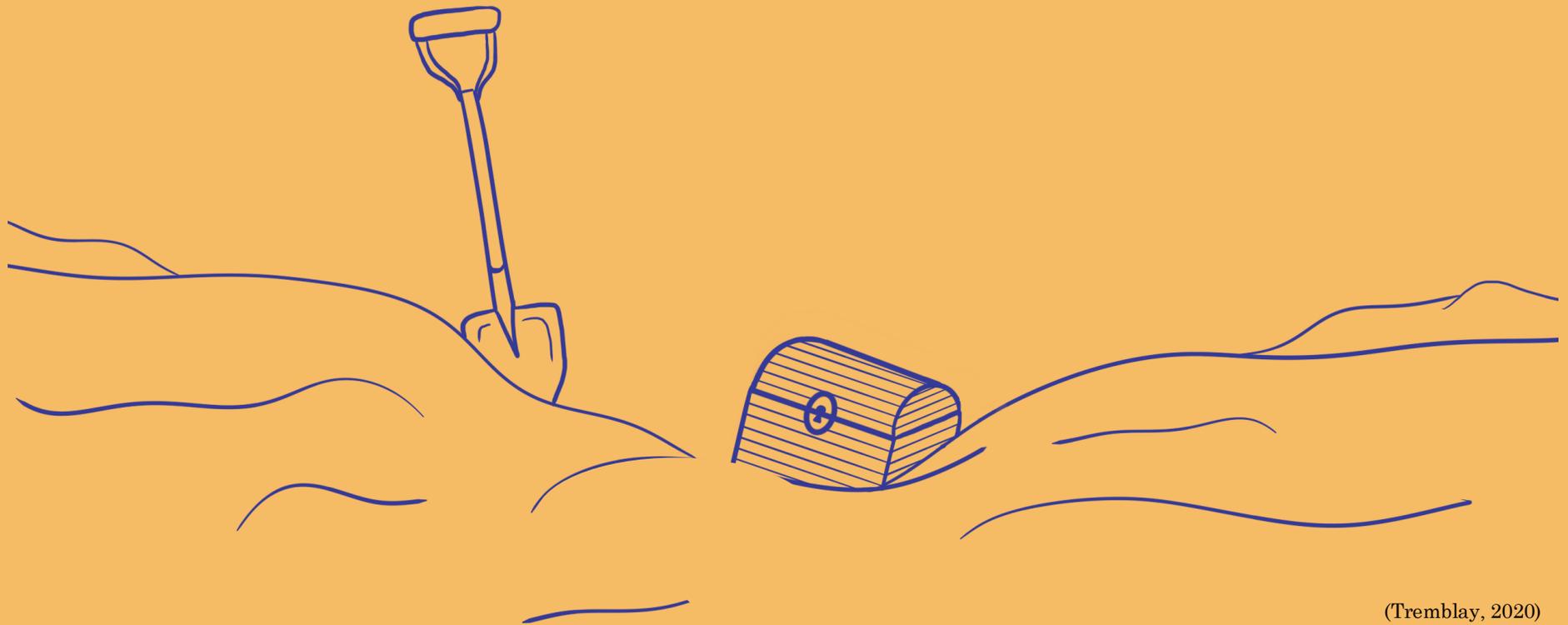
100 Story Building is already a social enterprise that focuses on providing students and teachers with the tools and knowledge to increase creativity and literacy across Australia. Thus, we considered this strategy when later developing our materials, and one of the marketing professors we interviewed suggested that explicitly stating how the profits from the book will be translated into free workshops might emotionally engage the consumers and further their interest in the book. She mentioned that we might clearly indicate to consumers how much profit was generated from the book and how many workshops that is equivalent to. This also has potential to be emphasized throughout the entire year because as more books are sold and more workshops are held, 100 Story Building can highlight these events on their social media or through email and keep their consumers engaged in the growing effect that they are responsible for. The concepts detailed in this chapter guided us as we conducted our own market analysis.



(100 Story Building, 2020)

Chapter 3:

Market Analysis for Early Harvest Books- Methods and Results



(Tremblay, 2020)

To reach our third objective, we first wanted to understand the target audience's needs and desires as well as their habits when purchasing children's books and where they learn about and find story books for school. We also wanted to understand competitor books and marketing strategies. To accomplish this objective we used a combination of desktop research and interviews with teachers, librarians, and publishers.

What Do Teachers and Schools Want from Classroom Storybooks?

We conducted a joint interview with two American teachers. This gave us the opportunity to gain some preliminary knowledge about potential books, authors, venues, and channels where teachers might hear about and buy books. Prior to all interviews the participants were sent the relevant version of the preamble shown in Supplementary Materials A. We adapted questions from our initial interview discussion and later used them for our interviews with Australian teachers; these can be found in Figure 8.

1. Could everyone introduce themselves, tell us a little bit about the years and subjects you are currently teaching, and your favorite children's story book.
2. Do you use fictional story books in your teaching? Which are your favorites?
3. Did you choose that book? How are books selected in your school?
 - a. (If the teacher chooses the book) How did you find that book?
 - i. Is that how it works for the rest of you? Is that typically how you find your books as well or does anyone find them a different way?
 - b. (If the teacher does not choose the book) Is that true for everyone else?
4. We are really interested in what you think makes a children's book good. In the google form, list up to 10 things you are thinking about when you think of your favorite storybooks. (display lists to stimulate conversation)
 - a. Why do you feel that's important? What books have you read with these attributes?
5. Do the books that you purchase for the classroom come with reading activities?
 - a. (If yes) Did you use these activities? What was that experience like? Which activities were the most appealing to your students? Did you prefer to stick to the materials given or make your own? Tell us about some of your favorite activities.
 - b. (If no) What kinds of activities do you use with your story books to engage your students? Tell us about some of your favorite activities.
6. (Bring out book cover, sample illustrations and sample poem)
 - a. What in this book appeals to you, if anything? What in this book seems unsuitable or not useful for your classroom?
7. Could you share a bit about your experiences with 100 Story Building?
8. Has anyone read an Early Harvest book personally or used one in their classroom?
 - a. (If yes) Which one? What was that experience like? If you used it in your classroom, explain any positives or benefits you experienced in working with this book. Explain aspects of the book that did not work well or that you would change.
 - b. (If no) Are there advantages to using Early Harvest books, which are written by children in comparison to more standard, adult authored storybooks?

Figure 8: Interview Questions for Teachers

100 Story Building provided us with contacts for teachers the organization works with and we conducted a joint interview with two Australian teachers who taught Years 2 and 3 as well as an interview with another Australian teacher who taught Years 5 and 6. During these interviews teachers were asked to discuss the importance of story books in the classroom and the factors they consider when choosing story books to purchase as educational tools. They were also asked to participate in an activity known as free listing to spur conversation and gather valuable information. Free listing is an information-gathering method where participants are asked to list all of the connotations and thoughts they have relating to a specific prompt (Hough, 2009). We asked the participants to each list a maximum of ten things that came to mind when they thought of their favorite children's book. They then submitted these lists to us via a google form that was linked in the Zoom chat. This form can be found in Supplementary Materials C. If this was a joint interview, these lists were then inserted into a world cloud generator (wordclouds.com) and the word cloud was displayed as a visual aid so that teachers could see the results and discuss their opinions. The words in the visual (see Figure 9) increased in size depending on the frequency in which they were used so that teachers could easily see the most common responses. If this was not a joint interview these answers were simply

discussed. After we met, we sent the participants a Google Form asking them to include contact information for additional participants. Additionally, we recorded and transcribed each of the interviews and conducted a thematic content analysis of each one, looking for common themes.

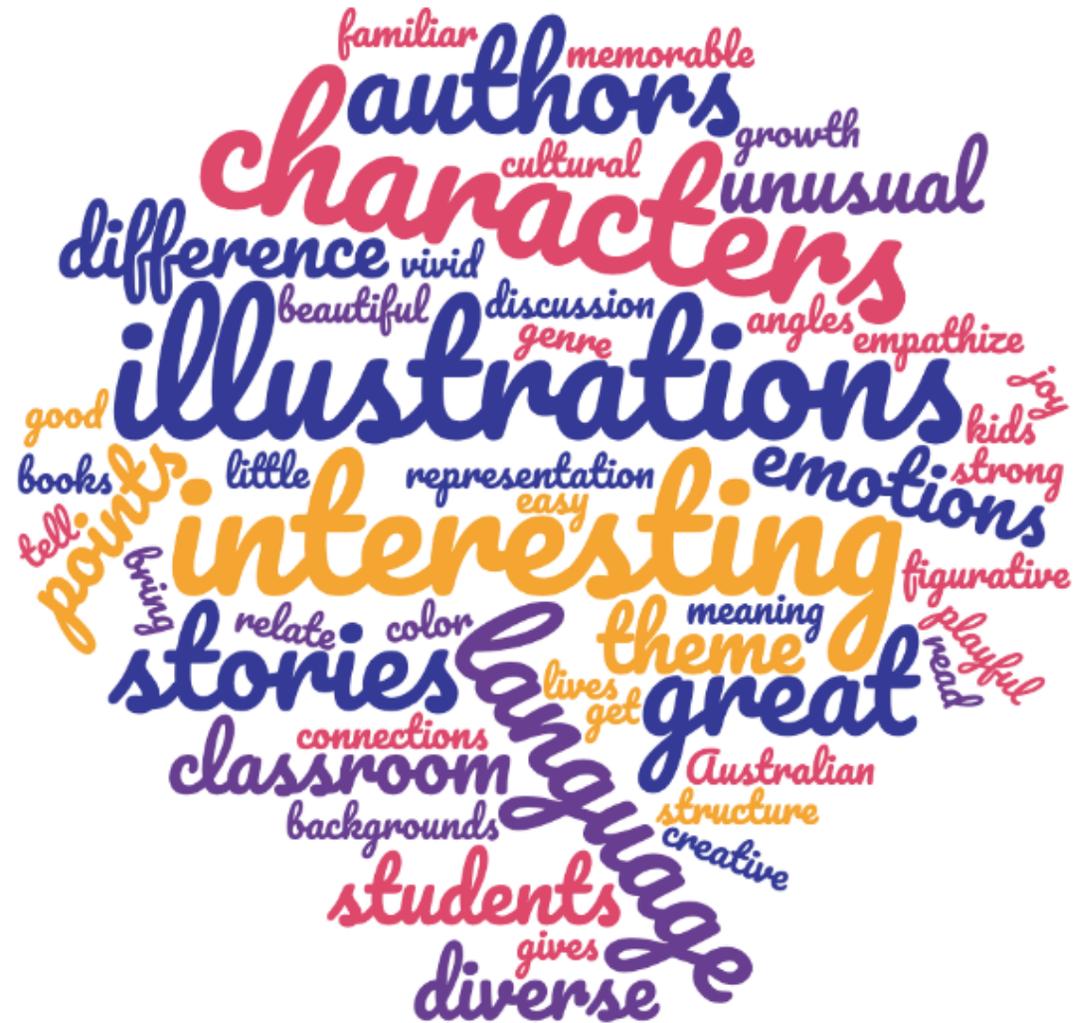


Figure 9: Free Listing Word Cloud

During these interviews with teachers we observed that when asked to list up to 10 things they think about when thinking of their favorite story books, many answered with the themes highlighted below, extracted from Figure 9 on the previous page.

◇ **Relatable, diverse characters**

◇ **Interesting story that can lead to discussion**

◇ **Good and interesting illustrations**

◇ **Age-appropriate language**

◇ **Australian authors**

These themes were also very apparent when we performed our thematic analysis of the criteria they look for when choosing books (see Figure 10). When asked to elaborate on these themes mentioned, each of the teachers stressed the importance of something the students can relate to. One teacher said “Often having a character that [students] can link with or see a little bit of their own lives in is really important. Having worked with a lot of children who had never seen a character who looks like themselves, and then when they saw one in a book they were just overwhelmed because they saw... a child with a head cap on or darker skin and... they haven’t had those sorts of books shown to them be-

fore. They didn’t realize there were books for them, so that kind of showed me how powerful it is.” In this case, this teacher stressed the importance of a character that children can relate to. Another teacher also expressed excitement about having authors that the children can relate to. This teacher was particularly interested in the fact that the stories were written by children as this would show her students that they too could become authors and have their work published. Additionally, she mentioned that she often uses story books as mentor texts and that having texts written by children and supervised by authors would be excellent for her classroom. Another theme that came up frequently with our thematic analysis was the popularity of books. They mentioned that they use different venues and channels, discussed later in this chapter, to find reviews from other readers, teachers, and professionals about potential books for their classroom.

Teachers also must consider the curriculum goals they have to meet, as per national standards. Australia has a national curriculum set by the Australian Curriculum, Assessment and Reporting Authority (ACARA, 2019) that clearly explains the learning expectations for students throughout Australia in each particular year level (2019). This curriculum is divided into eight learning areas (DESDE, 2020). For our project, understanding the learning experiences for English and the Arts for Years 3-6 was very beneficial as these are the years that the Early Harvest program works with.

The ACARA explains the study of English as “central to the learning and development of all young Australians” (2019). For each year, Foundation Year through Year 10, English learning revolves around three interrelated stands: literature, language, and literacy. This curriculum is set up so that Years 3 and 4 share virtually the same learning objectives, and Years 5 and 6 are grouped together as well (Table 1).

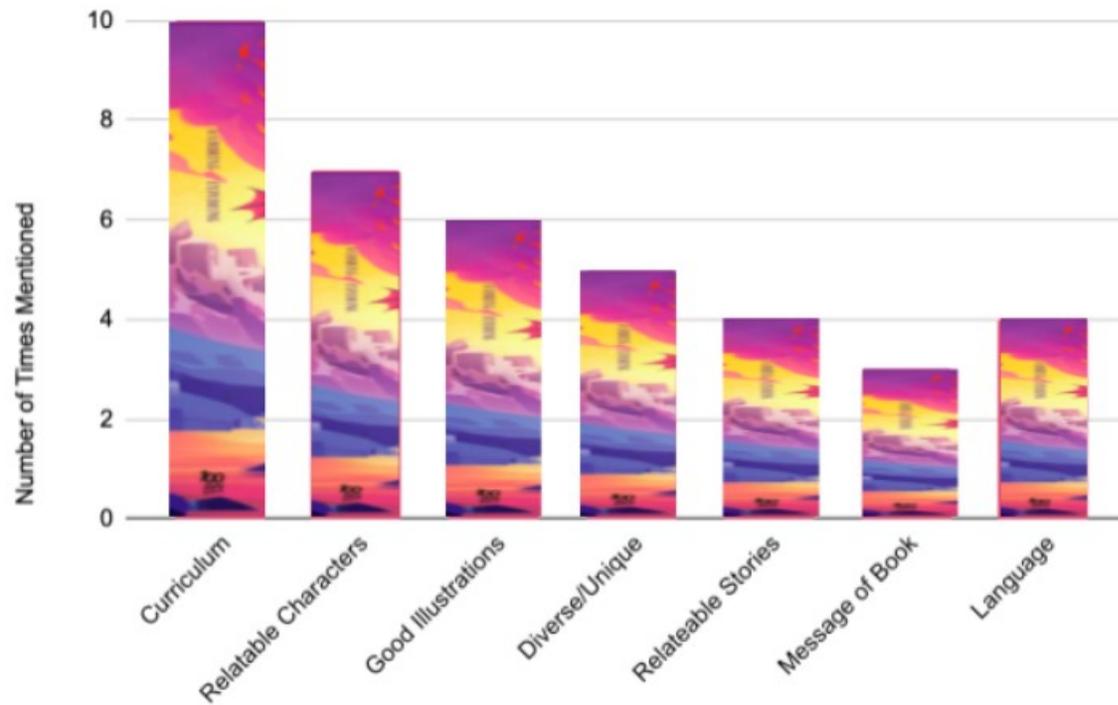


Figure 10: Thematic Analysis-Why Teachers Choose Books

Table 1:
ACARA Learning
Objectives for Years 3-6

(Adapted from ACARA,
2019)

Year Levels	Learning Objectives
Years 3 and 4	<ul style="list-style-type: none"> ✓ Read and write about topics familiar to students ✓ Engage with various texts for enjoyment <input type="checkbox"/> Begin to read and understand more challenging texts independently ✓ Create a range of texts
Years 5 and 6	<ul style="list-style-type: none"> <input type="checkbox"/> Develop appropriate communication with others depending on the setting <input type="checkbox"/> Engage with various texts for enjoyment <input type="checkbox"/> Express thoughts and opinions on complex texts ✓ Gain experience writing reviews, reports, and narratives

Additionally, each year level has an achievement standard set by the ACARA that is broken down into two different modes: receptive and productive. Receptive modes involve listening, reading, and viewing, and productive modes refer to speaking, writing, and creating (Table 2). Knowing these learning objectives and achievement standards was important in order to understand the needs of our target audience. After our interviews we learned that these teachers tend to focus on the learning objectives and standards checked off in Tables 1 and 2 when they use story books in their classrooms. For example, one of the teachers we interviewed likes to use storybooks to inspire her students' narratives by having them write alternate endings to stories or stories based on an illustration in the book. Another teacher we spoke to has her students write reviews of storybooks and thought that one written by children would be even better for this purpose, since the students would feel more comfortable critiquing other children rather than adult authors.

Table 2: ACARA Achievement Standards (Adapted from ACARA, 2019)

Year Level	Receptive Standards	Productive Standards	Other Expectations
Year 3	Understanding of... <ul style="list-style-type: none"> <input type="checkbox"/> Text structures and their desired purposes ✓ Language <input type="checkbox"/> Phonics <input type="checkbox"/> Context clues for vocabulary fluency <input type="checkbox"/> Sentence structures 	Understanding of... <ul style="list-style-type: none"> <input type="checkbox"/> Language to express emotion <input type="checkbox"/> Proper grammar choice <input type="checkbox"/> Vocabulary <input type="checkbox"/> Punctuation 	<ul style="list-style-type: none"> <input type="checkbox"/> Participation in group discussions Ability to ... <ul style="list-style-type: none"> <input type="checkbox"/> Ask questions about things that are not understood <input type="checkbox"/> Check work for proper vocabulary and punctuation
Year 6	<ul style="list-style-type: none"> <input type="checkbox"/> Understand the impact that text structures can have on the effects of the writing ✓ Explain how authors use images and vocabulary to represent ideas, characters, and events <input type="checkbox"/> Explain literal and implied meanings of complex text <input type="checkbox"/> Make responses using evidence pulled from text 	Understanding of... <ul style="list-style-type: none"> <input type="checkbox"/> How emphasis can be portrayed using a variety of different language patterns and features <input type="checkbox"/> How a point of view can be supported by specific details 	<ul style="list-style-type: none"> <input type="checkbox"/> Explain language features <input type="checkbox"/> Elaborate on key ideas ✓ Participate actively <input type="checkbox"/> Make executive grammar decision <input type="checkbox"/> Write with technical accuracy

In addition to our preliminary research and the information we gathered from interviews with teachers, we also interviewed an Australian librarian to understand how librarians perform collection development and to see if the Early Harvest book lined up with the criteria they use to evaluate content. The questions we used can be found in Supplementary Materials B. Through this interview we found that, similar to the teachers, librarians also look for children's books with quality illustrations and books with good reviews. This particular librarian even mentioned that she subscribes to various blogs where she may find information about upcoming, or even existing, books. Other things that she mentioned she looks for included:

- ◇ Durable books with high production value
- ◇ Books with attractive covers

Libraries have lots of people flipping through their products and they do not want to purchase a book that immediately shows wear and tear. She also mentioned that “if it's a really bad cover some books just won't get picked up” based on her experiences.

One concern that 100 Story Building expressed to us was that teachers are not always receptive to the fact that the stories are written by children; to some teachers, this indicates that the stories may not have quality writing. 100 Story Building strongly believes that this is not the case, but they were unsure of how they could communicate this to potential buyers. When we interviewed teachers we asked them how they felt about the book being written by children and found that the re-

sponse was overwhelmingly positive. One of the teachers even said that this would make the book more appealing to them. These teachers also mentioned that texts written by children would inspire their own students to write and to tap into their creativity when writing. However, we do understand that the teachers we spoke to all had great relationships with 100 Story Building and thus may have had a biased opinion. During one of our interviews, a marketing professor suggested that we highlight that the stories were written by children and supervised by famous authors and 100 Story Building staff to give the publication some credibility. Also, in our interview with the librarian, she offered the same advice that people may trust the publication more if they understand that the writing has been supervised by adults and writing professionals.

The teachers had positive comments when we shared the book's cover, saying, for example, that “it looks exciting and interesting” and “there's plenty of color and movement.” They also spoke positively about the novelty of the title *Unboring Exploring* and thought it would definitely interest their students. They had many positive comments about the sample poem from the book we showed them as well and shared ideas about how they might use it in the classroom to inspire their children's writing. One teacher explained that she would use the poem as a tool for visualizing by having the students draw things that were mentioned in it to show how the descriptive language in the poem leads to creative drawings. This ties in well to the post reading activities that 100 Story Building has begun to plan for the book which will include activities focused on the illustrations and writing style of the book. One of the teachers that we interviewed also mentioned that providing post reading activities, specifically from 100 Story Building, “would be a massive value add.” Once we understood what these teachers look for in books, we researched when and how we should market the book to them.

When are Teachers and Schools Looking for New Story Books?

The Australian school year consists of four roughly 10 week terms, the first of which starts in late January (State Government of Victoria, 2019). Upon the completion of each term, there is a two week school holiday. The final of these four terms ends roughly a week before Christmas and then students get the remainder of December and most of January off before returning to school for a new year (see Figure 11). As mentioned in the previous chapter, as school starts, teachers begin using up their budgets for that year which usually runs out a couple months before the end of the school year. According to a Year 5 and 6 teacher in Victoria, November and June are about the time that teachers put their orders in for the upcoming semester.

Teachers typically choose instructional materials and plan their lessons in late November and December.

Thus, marketing materials for the book need to reach teachers before these November or June deadlines so that they reach teachers while they are planning for the upcoming year or semester.

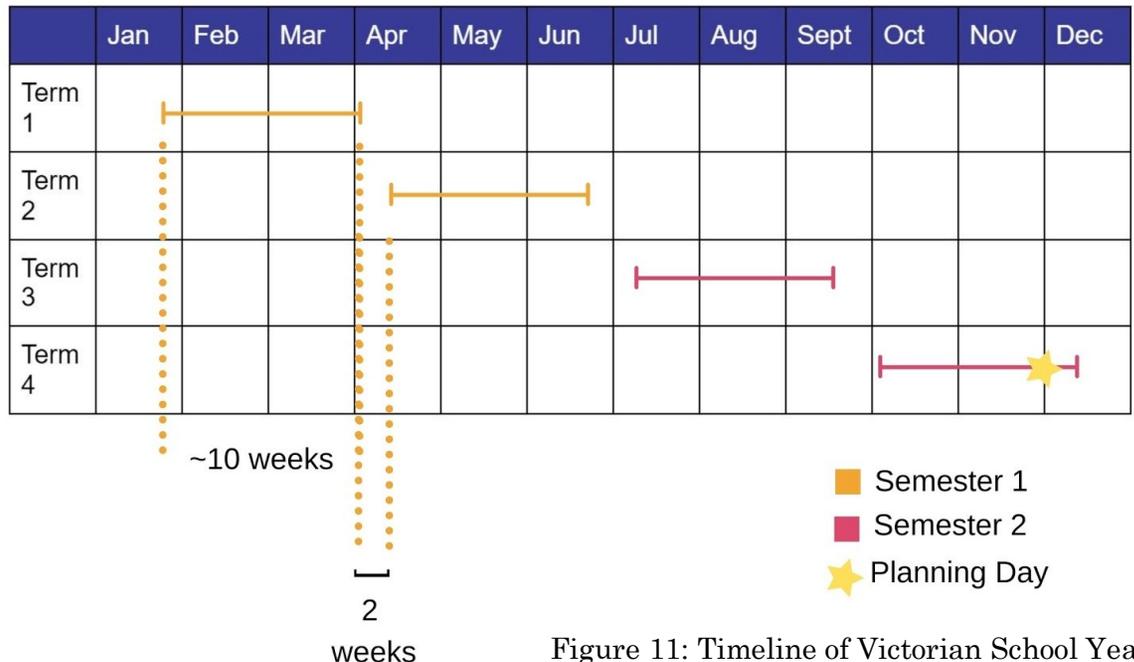


Figure 11: Timeline of Victorian School Year (Adapted from State Government of Victoria, 2019)

Channels and Venues Where Teachers and Schools Learn About and Purchase Books

During our preliminary research, we found that teachers often look to both school and local libraries to determine which story books they should buy for their classroom. This process of libraries expanding their system to match the needs of the customer is known as “collection development” (Libraries Tasmania, 2020). Libraries Tasmania (2020) states that libraries look for books that are relevant, suitable, accurate, and presentable. Relevant books relate to the taught curriculum, are engaging to children, and fit a budget. Suitable books are easy to read and well illustrated. Accurate books are books that are respectful to all people, have a focus on Australia, and are reputable. Presentable books are physically attractive, well illustrated, and well constructed. Libraries use a variety of journals, magazines, and websites when selecting books during collection development. The teacher-librarian or librarian technician is usually the one in charge of this process. They also encourage suggestions from community members, teachers, and students. These book suppliers that school libraries purchase from typically fall under three categories: retailers, publishers, and wholesalers/discounters. When school libraries purchase from retailers they are able to order popular publications locally and internationally. Purchasing from publishers typically also allow for local and international purchases, but these suppliers tend to sell more specialized selections such as textbooks and reading sets. The final category, wholesalers/discounters, can be a good resource for these libraries to purchase books at a reasonable price. The downside is they can only supply what they already have, so school libraries might not be able to purchase in bulk and the same selections might not always be available. When going through the purchasing process most libraries try to follow loosely set collection development goals that

work towards their vision and build on the objectives of each library or school.

Standing order programs such as Australian Standing Orders (ASO) and Lamont are wholesalers that have picked up the Early Harvest publication previously. Australian school libraries often obtain their books through these vendors. Standing order programs offer subscription programs tailored toward primary and secondary school libraries. Subscription packages include new books from Australian publishers as well as comprehensive teachers notes that provide ideas for discussions and activities in the classroom (Australian Standing Orders (ASO), 2020; Lamont Books, 2020). Standing order programs allow teachers and librarians to regularly receive new books. For example, each of Lamont's subscription packages include 9 packages delivered periodically throughout the year and include 2-12 books per package depending on the subscription. These subscription options save school libraries time because the titles are selected for them based on their needs. In addition, with the purchase of a subscription school libraries save approximately 25% off of the released retail price (RPR). Although the purchase of a subscription provides schools with a larger discount, if they do not want to commit to a subscription, they may order on a catalog-by-catalog basis. Australian Standing Orders allows Australian publishers to submit manuscripts up to six months before publication to be reviewed by ASO's editorial manager for literary merit. Belinda Bolliger, ASO's editorial manager, ultimately determines which titles they will include in their offerings. In recent conversation with 100 Story Building's former marketing director, Chetna Mahadik, we learned that 100 Story Building sold their publications to Lamont in 2019 at 70% of their normal rate or \$5.00 per book. While this is a very large discount, it was still above 100 Story Building's total costs of producing the book which are roughly \$2.00 per book.

The librarian we spoke with mentioned another standing order company she works with, DLS. DLS works as both a library supplier and specialist Publishers' Agent and Distributor and currently serves 16 Victorian municipal library services. (DLS Australia Pty Ltd, 2020). DLS is very similar to both ASO and Lamont; the major difference is that DLS brings ready to buy samples to librarians so librarians can buy them after they see them as opposed to having customers purchase on a catalog-by-catalog basis if they don't want to purchase a subscription. She mentioned that especially with children's books, she likes to physically flip through the books, see the illustrations, and understand what she is going to get before making a purchase. Other potential channels that we identified through our desktop research include brick and mortar stores, online retailers, and book conferences. A list of the brick and mortar stores that carry children's books in Victoria includes:

- ◇ Avenue Bookstore
- ◇ Belgrave Book Barn
- ◇ Brunswick Bound
- ◇ Brunswick Street Bookstore
- ◇ Coventry Bookstore
- ◇ Dymocks
- ◇ Eltham Bookshop
- ◇ Happy Valley
- ◇ Hill of Content Bookshop
- ◇ Mary Martin Bookshops
- ◇ Metropolis Bookshop
- ◇ Neighbourhood Books
- ◇ QBD The Bookshop
- ◇ Readings
- ◇ Robinson Books
- ◇ The Book Grocer
- ◇ The Grumpy Swimmer
- ◇ The Little Bookroom
- ◇ The Paperback Bookshop

A more detailed table of bookstores in Victoria, their specialties and their contact information can be found in Chapter 4. In addition to brick and mortar stores with online shops, various other online retailers worldwide offer effective ways for teachers to purchase books for their classroom. One well known option based in Sydney, Australia is Booktopia, a 100% Australian-owned, online-only retailer (Booktopia, 2020). Booktopia makes finding books on their website easy by categorizing books by subject, which is useful for teachers and schools.

In addition to brick and mortar stores and online retailers, conferences are another way that teachers and schools can be introduced to new books, authors, and publishers. A list of conferences in the Victoria area includes:

- ◇ **ALEA- Australian Literacy Educators' Association**
- ◇ **AATE- American Alliance for Theatre Education**
- ◇ **VATE- Victorian Association for the Teaching of English**
- ◇ **TES- The Education Show**
- ◇ **NFSF- National FutureSchools Festival**

We contacted these organizations to learn more about their plans for the upcoming year, but were unable to receive responses before the end of our project. We compiled all of the contact information we found, along with additional details for registering for the conferences in a table that can be found in Chapter 4.

As mentioned previously, during our interviews we learned that reviews are very important to teachers when choosing books for their classroom. Since content is a huge concern for teachers, they rely heavily on the recommendations of previous readers to determine if a book is appropriate as well as if it will fit into their curriculum. According to the educational marketing coordinator at an Australian publishing company in Sydney and the teachers we spoke to, some of the channels that teachers look to for these reviews include:

- ◇ **The Children's Book Council of Australia (CBCA)**
- ◇ **Readers**
- ◇ **Friends who are teachers**
- ◇ **Social media groups and blogs**

The CBCA was established in 1945 and is a not-for-profit, volunteer-run organization that works to engage the community more with literature for young Australians (CBCA, 2020). Each year, the CBCA presents Book of the Year awards to outstanding Australian children's literature. These awards are split into 6 categories: Older Readers, Younger Readers, Early Childhood, Picture Book of the Year, Eve Pownall award, and New Illustrator. The older readers category is for young people of the secondary school level between the ages of 13 and 18, younger readers is for those of the primary school level between the ages of 7 and 12, and early childhood is for preschool or infant level children ranging from 0 to 6 years of age. The Picture Book of the Year award recognizes outstanding books for any age range where the illustrations work together well with the text and enhance the themes of the books. The Eve Pownall award recognizes outstanding books for any age range that document factual material. And finally, the New Illustrator awards recognizes a book for any age range in which it is the illustrator's first illustrated book in which the illustrations play a significant part of the book's narrative. Each category has a winner and up to two honour books. The choices made by the judging panel are now considered the most influential and highly respected in Australia, as the judges look for "outstanding literary merit, ... cohesiveness in significant literary elements, language chosen for its appropriateness to the theme..., and consideration is given to the quality of illustrations, book design, editing, production, printing and binding" (CBCA, 2020). In order to be considered for a CBCA Book of the Year Award, organizations must complete an entry form, pay a \$99 entry fee for each book entered in each category, and submit the required number of copies of the book. Organizations get to choose which of the 6 categories they will be entered in and five copies of the book are required for each category entered.

Readings is an independent retailer of books with seven locations throughout Melbourne (Readings Pty Ltd, 2020)). On their website, users have access to blog posts and reviews of books of all genres and for all age levels, and even have the ability to purchase these publications. According to the teacher we interviewed, these reviews are credible for teachers as they are written by former teacher librarians, authors, and specialists. In addition, Readings has an entire calendar of events, which are now being held virtually. These events include "in conversation" with authors of new books and panels, which is a podcast-like conversation between Readings employees and the writers. When these events could be held in person they would also include author signings, special in-person performances and book launches.

In addition to these specific channels, through our interviews it was also very clear that word of mouth is just as important. All of the teachers we spoke to mentioned that they will get recommendations from other teachers and social media groups. One of them mentioned a specific facebook group called "My Kid's Next Read" with a bunch Australian authors, teachers, and parents. On this page people can post what they are looking to teach and then other members can respond with their suggestions. We also learned that teachers use a lot of the venues that we found through our desktop research. Some of the venues that came up included:

- ◇ **Teacher Librarians**
- ◇ **Online Bookstores**
- ◇ **Books with attractive covers**

Sister Organizations and Competitors: Features and Marketing Strategies

100 Story Building is an offshoot of the multinational not-for-profit organization known as 826 National, with over 50 associated organizations worldwide. Although not a direct competitor, we looked into how these sister organizations market their books. We learned that a core group of nine 826 National stores have their own novelty retail store that they use to supplement their income and spread the world about their programs. 826 Valencia, the flagship store, runs the “Pirate Supply Shop,” where the organization sells clothes, gifts, novelty items, and perhaps most importantly, copies of the compilations of student writings that they have published (826 Valencia, 2020). This form of transmedia marketing serves multiple purposes; the shop not only helps underwrite some of the organization’s operating costs, but also draws in new customers, and appeals to a sense of local identity as the shop is well known by locals as “a very playful front for an amazing kids’ writing program” (J, 2018). A study from 2014 by Elizabeth le Roux showed the importance of locally-marketed sales, especially for books. Le Roux notes that marketing books to locals appeals to a sense of exclusivity and

“local identity” which in turn boosts word-of-mouth, paving the way to brand recognition and eventual market control (le Roux, 2014). 826 National stores take full advantage of this effect, and use it as a key marketing strategy to draw interest and income to their projects. Each of these stores appeal to the fantastical nature of the stories compiled in their programs in order to excite and intrigue younger kids in need of a creative outlet. These physical stores provide vast benefits to their programs, but they also require a lot of capital. Expanding 100 Story Building’s retail space may be worth discussion in the future. This type of transmedia marketing inspired our use of interactive digital media marketing at teacher conferences and on 100 Story Building’s website. We discuss the deliverables we developed based on this research in Chapter 4.

The websites of the sister organizations explain their programs, allow teachers and schools to contact the organizations, and most importantly sell publications digitally. These digital stores can be used to market the books and provide free samples of some publications or stories, to garner interest. Such strategies can be seen at play in Figure 12, which shows a snapshot of 826 Valencia’s digital store where the “We Are the Stars, Overlooking Everything” is offered as a free Ebook (826 Valencia, 2020).

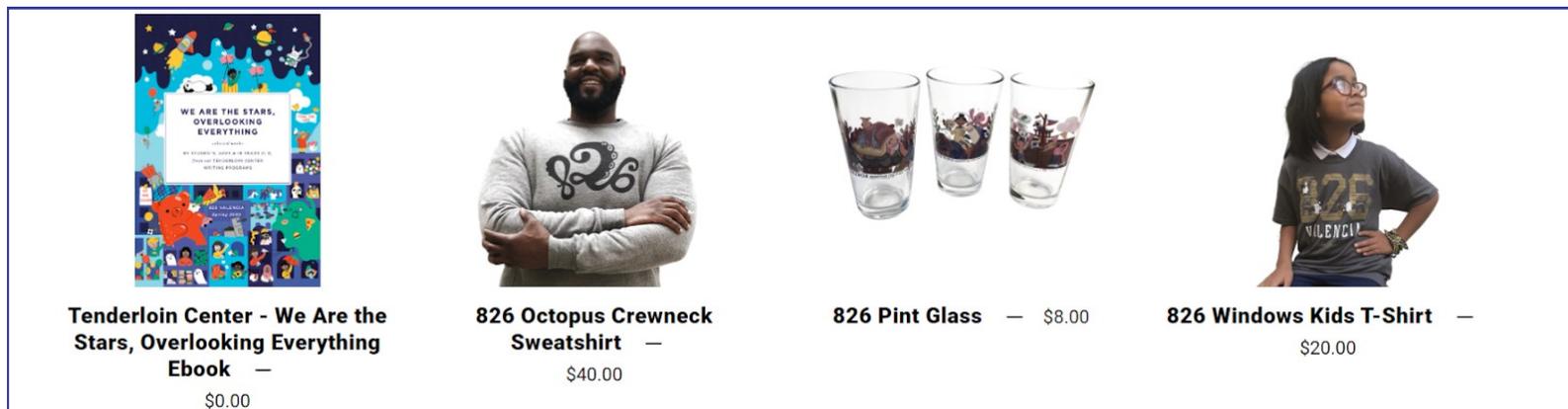


Figure 12: 826 Valencia’s Pirate Supply Store Digital Marketplace

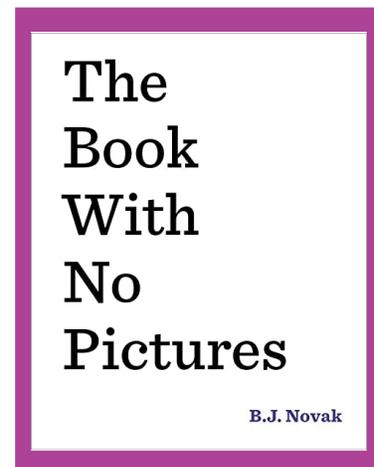
These free books and stories help market the other publications on sale by drawing in the reader and by providing an example of what the publications are. A 2012 article written by Doriana, Burtaverde, and Chraif states that free samples increase the likelihood a customer will purchase similar goods to those offered. In addition, other 826 National organizations like The London Ministry of Stories tailor their digital shops to reflect their most recent publications. This strategy can be used to great effect as a marketing tool. Abdallah and Jaleel (2015) discussed the importance of website appeal on marketing in online commerce, stating that websites that are “pleasing, engaging, and easy to navigate” play a large role in convincing the viewer to purchase the marketed material and websites with “engaging products and content” form a lasting impression on the customer (2015). Building a website that accurately portrays the organization it represents is critical, and 100 Story Building’s competitors have picked up on this fact. The only other Australian-based offshoot of 826 National, The Story Factory (located in Sydney, Australia) uses their website as an effective introduction to their mission and publications. The site offers periodical sales on publications, and showcases the beautifully illustrated books in multiple places across their site. 100 Story Building mimics this simple but elegant style; however, 100 Story Building could potentially make their site more interactive, which would deviate from other 826 National offshoots but would make the site unique. We explored how 100 Story Building’s website might engage kids and teachers through a digital choose-your-own adventure based on *Unboring Exploring*, detailed in Chapter 4.

Although publications written and published by children constitute a very niche market, we must also consider that the Early Harvest publications compete with other children’s story books for space on teachers’ shelves. Children’s story books are commonly utilized as

education tools, and due to the lack of a school board directing book purchasing decisions, teachers must choose their own classroom material to use. We analyzed how other publishers market their children’s books to teachers.

We asked teachers about their favorite storybooks for the classroom, and used these books to complete a comparative analysis of their features and how they are marketed compared to Early Harvest. We organized this comparison into a chart, shown in Table 3. Determining what these books have to offer and how we can differentiate and promote the Early Harvest publications was an important step in the marketing process. This helped us understand how we can establish control over this niche market.

One teacher mentioned a specific book that she likes to use: *The Book with No Pictures*. The creators of this book use several channels to effectively market it. First, the book has its own website (<https://thebookwithnopictures.com>) which includes pages for parents, kids, and teachers as well as appealing videos of the book being used and links to blog posts about the book. *The Book with No Pictures* was also #1 on the New York Times Bestseller list for 55 straight weeks, which is heavily advertised in all of their materials. Many famous news stations hosted the author B.J. Novak on their show and conducted interviews with him about the book. It is also highly acclaimed on many book review sites. Although it does not have any social media dedicated to it, the author promoted it on his own social media and there is a trending hashtag for the book with over 8,000 posts.



(Novak, 2020)

Another book that was mentioned is called *The Book of Hopes*. Similar to *Unboring Exploring*, this book offers a collection of short stories, poems, and illustrations written by children and professional authors. A free PDF of the book is available on the Literacy Trust website and the book is also featured on multiple book review sites. In addition to professional reviews, the book was shortlisted for Waterstones Book of the Year 2020. There is also a five minute teaser video on YouTube that features excerpts from the book read by their respective authors. Again, it does not have any dedicated social media, but there is a hashtag for the book with over 200 posts.

The last book, *Music For Tigers*, was not mentioned in teacher interviews; however, our team found it to be a book that will certainly compete with *Unboring Exploring*, and it is also only available for pre-order at the moment. Since the release date is in March 2021, just two months after *Unboring Exploring*, we wanted to compare the marketing material for a pre-order rather than only books that have already been released. *Music For Tigers* is a Governor General's Literacy Award Finalist and is featured in the Washington Post. In addition, it has already been reviewed by some professional book reviewers and multiple blog articles have also been written about the book. Although it is still very early, the book does have 25 posts that include the unique hashtag for the book. Many of these posts are other people showcasing the beautiful cover.

There are many things that 100 Story Building already does to market their book but after looking at the marketing materials of competitors, there are areas in which 100 Story Building can expand. At



the moment, *Unboring Exploring* has no social media presence. Through the use of a social media calendar as shown in our Marketing Materials, 100 Story Building can begin to leverage the engagement of social media posts.² Another similarity among the other books is that they are all reviewed and talked about on various websites across the internet. It will be important for 100 Story Building to reach out to any close contacts and try to arrange for this to happen for themselves. Once they gain enough popularity, the reviewers will come to them. 100 Story Building should also emphasize the awards they have received for their past publications to build credibility for the upcoming book. All of the other books received some form of award and it was posted on every website that mentioned the title of the book so it seems crucial for 100 Story Building to do the same. Lastly, it's important to keep in mind that 100 Story Building is able to market their upcoming book in tandem with their workshops and everything else they do which will allow for customers to come from multiple sources. Through their current email campaign, word of mouth, and a more in-depth social media campaign, 100

Story Building should be able to attract more customers and through a variety of channels. Overall, our marketing research helped guide our marketing materials development process, detailed in Chapter 4.

² Marketing Materials (MM) for this project may be found at wp.wpi.edu/Melbourne/projects/, using the search bar to locate project materials.

(Rundell, 2020)

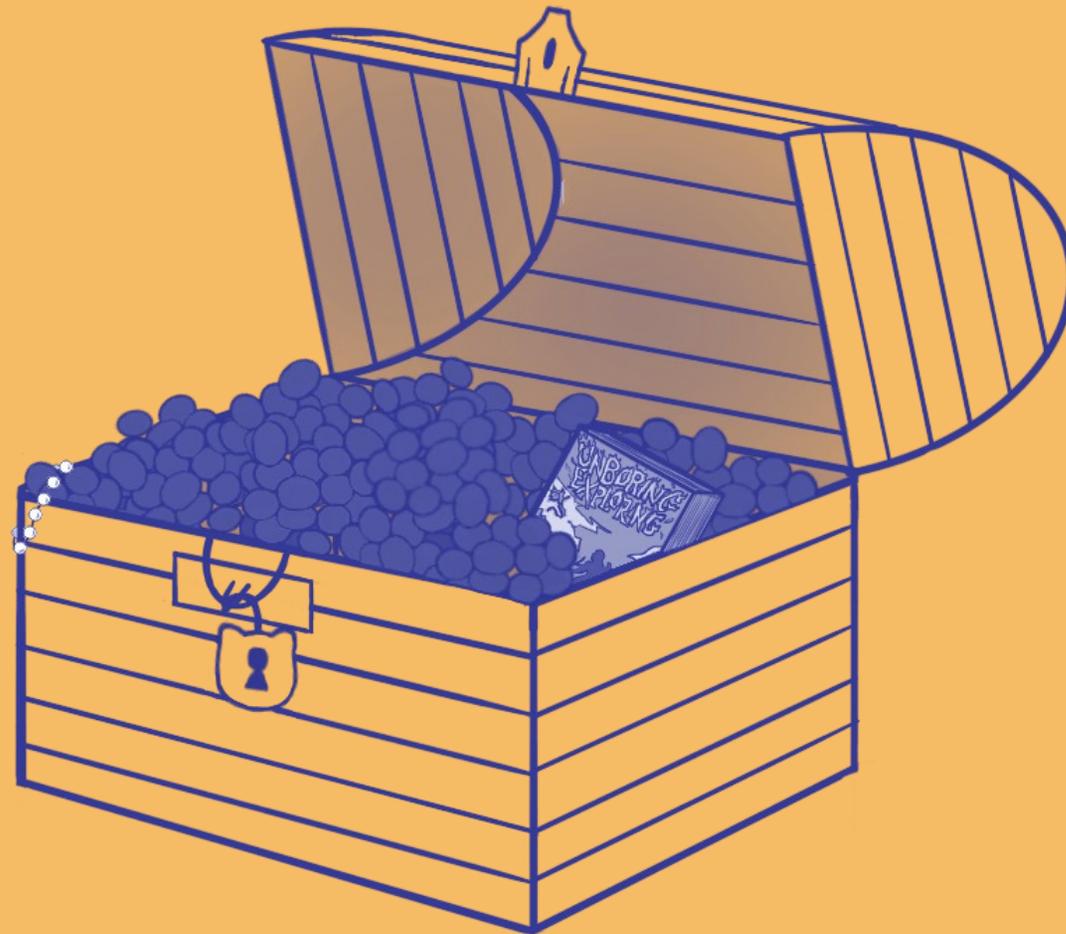
(Kadarusman, 2020)

Table 3: Comparative Analysis

Title	Unboring Exploring	The Book of Hopes	The Book with No Pictures	Music For Tigers
Number of Online Retailers	3	20+	30+	20+
Brick and Mortar Stores?	Yes	Yes	Yes	Yes
Amazon?	No	Yes	Yes	Yes
Ebook Available?	No	Yes	Yes	Yes
Current Marketing Material	<ul style="list-style-type: none"> Product page on 100 SB website, Boffins Books, and Hardie Grant's website Pitched during 100 SB workshops Featured on multiple 100 SB social media posts Early launch with children and parents to spread word of mouth Email newsletter "Champion" teachers at multiple schools (100 SB, 2020) 	<ul style="list-style-type: none"> Free PDF available on Literacy Trust website Featured on book review sites Shortlisted for book of the year awards Teaser video with excerpts read by the authors No dedicated social media but does have a hashtag with over 200 posts (Literacy Trust, 2020) 	<ul style="list-style-type: none"> Video samples of author reading book in front of live audience Website dedicated only to the book Featured on many book review sites A video contest for children to submit them reading the book Book reading tour NY Times best seller Recommended on NBC's Today Show Many interviews with author including NBC, CNN, Entertainment Weekly, The Boston Globe, and The Harvard Book Store No dedicated social media but does have a trending hashtag with over 8,000 posts (Novack 2020) 	<ul style="list-style-type: none"> Governor General's Literacy Award Finalist Featured on multiple book review sites Blog articles written about the book Featured in the Washington Post (Nolan, 2020)

Chapter 4:

Deliverables



(Tremblay, 2020, Adapted from 100 Story Building, 2020)

We created two sets of deliverables for 100 Story Building to market the Early Harvest publications and crafted a set of recommendations for them to consider in the future. We based all of these materials on a unified message that we created by aggregating the key findings of our teacher interviews. First, we created a digital choose-your-own-adventure as a short-term marketing material. Second, we created two long term deliverables that can be slightly altered and used for this and future publications: a social media calendar with sample posts and an informational database of conferences, bookstores, relevant Facebook groups, blogs, and teacher email lists.

Key Message for Unboring Exploring

We learned from our interviews with marketing professors and professionals that it is important for all of our marketing materials to focus on one key message. This unified message ensures that customers receive consistent information even when reached across multiple channels. These professors and professionals taught us that we needed to create the centralized message based on the aspects of the Early Harvest books that teachers focus on and based on our interviews those topics included:

- ◇ **A source of inspiration**
- ◇ **Written by children but SUPERVISED by professional authors and 100 Story Building's staff**
- ◇ **Written by Australian authors**
- ◇ **Includes diverse characters**
- ◇ **Includes characters and situations relevant and relatable to students' lives**

We made sure to include these points in our marketing materials through the use of slogans, such as the one shown below.

A collection of thrilling tales by young Australian authors mentored by Rebecca Lim and 100 Story Building. The perfect book to spur imagination and creativity in the classroom!

We recommend that 100 Story Building take this message and these desired characteristics into account when talking to teachers during their programs and at conferences.

Choose Your Own Adventure

Our short-term deliverable was a digital choose-your-own-adventure (CYOA) based on the stories in *Unboring Exploring*, designed to be used at conferences and on 100 Story Building's website to attract teachers and distinguish 100 Story Building from their competitors. We utilized interactive media marketing for this deliverable for two reasons: first, this type of marketing results in greater customer loyalty and satisfaction, as discussed in Chapter 2 (Jahanzaib et al., 2019); and second, the interactive adventure we designed fits in well with the theme of *Unboring Exploring*. Ideally, this deliverable will entice teachers with its content and presentation, and the interactivity of the adventure will ensure that they remember 100 Story Building after the conference.

We built the adventure using Twine, an online tool that allows you to create your own “non-linear story” and publish it as an HTML file, which can be run as a web application. The 100 Story Building digital team has already integrated Twine into their website, so that CYOAs can be played directly on the site. Thus, 100 Story Building can add our CYOA to their website easily, in order to draw in students and teachers.

Our CYOA had eight main “branches” that led into or were based on eight stories from *Unboring Exploring*. The CYOA had an overarching story- on a walk in the woods, the playable character comes across four doors. Each choice of door leads to a choice between two paths, which in turn lead into one of the eight stories. We also incorporated illustrations from the *Unboring Exploring* book in each of the relevant story branches. Each branch of the adventure culminates in an end card characterizing the story the branch was based on, the author of the story, and the potential educational importance of each story. We also included a quick excerpt of the story in each end card, so that participants could see what the actual writing is like. In addition, we provided links to a discount that the teachers could use to purchase the book after finishing the branch of the CYOA, as an incentive. We also linked 100 Story Building's website and social media (see Figure 13).

It is a lovely day in Fall, and you are walking through the dappled woods when you notice a worn dirt path you've never seen before. Curious, you venture forth, listening to birdsong, when a clearing opens up before you. As you squint into the bright sunshine, you see before you four enormous doors rising up out of the grassy meadow, each with its own inscription. One has a photo of the moon carved deeply into its alabaster surface, labeled with the words "What Lies Beyond". Another has a drawing of a tree carved into its wooden face, with "The Woods" written below it. The third door has a cactus carved into rough stone, above it the words "The Desert," and the last iron door has a picture of a heavy barbell handle with "Heroes" imprinted on it. You feel the thrill of adventure- which door do you want to go through?

What Lies Beyond

The Woods

The Desert

Heroes

100 Story Building is a not-for-profit organization that seeks to help kids express themselves creatively.

The initial “starting” card allows the player to choose one of four paths. Each of these four paths eventually splits into two others, each of which relates to a story from *Unboring Exploring*. Due to the complexity of this first choice, the lead-in to the choices is longer than other “pages.”

The second page initiates the choice that separates the two stories. Each total branch of our choose-your-own-adventure only has about four pages, including the introduction page and the end card.

You step through the magical door, and the ground transforms into a sandy slide! Soon after, you tumble out and find yourself at the top of a golden sand dune. To your left, through waves of heat distortion, you see large pyramids, and to your right, you can barely make out the outlines of a rocky city with things flying in the air- are those spaceships?

To the pyramids

To the city

The Early Harvest program guides children through the process of writing and publishing stories of their own making, improving their literacy skills while having tons of fun. 100 Story Building stimulates and inspires students of all backgrounds through their statewide school incursions and creative workshops in Footscray, Victoria.

As you approach the pyramids, slipping and sliding in the hot golden sand, you notice a conspicuous Greek temple amongst the ancient Egyptian architecture, its stately white marble columns contrasting against the stark browns and golds of the desert. Did you go back in time? You enter the shade of the white marble arch, where women buying fruit from vendors whisper in the market: "Did you hear about the prince? Gone missing!" Another pipes up, "We should go look for him! You in?" one says, looking straight at you.

Look for the Prince

With their programs, 100 Story Building has inspired 6000 young students across 72 schools

Each page has a snippet of information on 100 Story Building and their Early Harvest program. The snippets are there to provide context for 100 Story Building's work and impact, and were added to help reinforce the connection between the adventure and 100 Story Building.

The end card, as explained previously, contains a lead-in for the story we based the adventure branch off of. The end cards also talk about the educational merits of the story so that teachers know that they can incorporate *Unboring Exploring* into their curricula. Finally, the end card links to the incentivizing discount, as well as 100 Story Building's website and social media.

The group of you set off across the barren desert in the heat of the midafternoon sun. As you crest the next dune, you see a lone, wavering silhouette, far off in the distance. A royal in need of saving, or just another desert mirage?

Discover the roots of an "Egyptian Betrayal" in *Unboring Exploring*, the newest publication by the kids of 100 Story Building. This comedic story craftily employs advanced writing techniques like metaphors and is a great teaching resource.

Thank you for completing our mini-adventure. As thanks, would like to offer you a discount for *Unboring Exploring* [here](#). Be sure to check out our programs for schools on our [website](#), [Facebook](#), or [Instagram](#)!

Figure 13: Annotated Branch of Our Choose-Your-Own-Adventure

Database

We also developed two long-term deliverables that can be adapted for all future publications. During our teacher interviews, we determined that teachers tend to buy books at bookstores and look to Facebook groups and blogs for reviews before purchasing storybooks for their classroom. Book expos at educational conferences are also an important resource for teachers. Booksellers can rent stalls and provide order forms for teachers to take back to their schools. Based on this information, we created an excel sheet that lists key information on different tabs for conferences, bookstores, children's book Facebook groups and review blogs throughout Australia, as well as sites where 100 Story Building can purchase teacher mailing lists. While a lot of this information is not new to 100 Story Building, this deliverable is intended to keep all of the information organized and in one place. The first tab includes information for conferences such as, relevant contacts, registration information, and dates for the conferences as shown in Table 4. For the second tab, bookstores, we include contact information, location, and other relevant information about events and types of books carried as shown in Table 5. The third tab, Facebook groups and book review sites, includes information on the rules of each group and if they had any specific focus and/or intended audience. A representative sample of this information can be seen in Table 6. While unsolicited emails were not a source that teachers said they used to buy books, mailing lists are regularly updated and it might be worth reaching out this way. 100 Story Building can contact teachers via these emails to promote their programs as well as the Early Harvest book. In the third tab, we include the cost of each list as well as the number of people the list contains. This list can be found in our Marketing Materials. In addition to the information we listed for each of the organizations, we included links to their websites to point 100 Story Building in the right direction in case any of the information changes over time.



(Davidson, 2020)

Table 4: Database of Relevant Conferences

Conference	Dates (2020/2021)	Online vs. In-	Website	Contact
AATE- American Alliance for Theatre Education	7-9 July 2021	Online (?)	https://www.aate.org.au/conference/conference-theme/conference-theme	Unknown
ALEA- Australian Literacy Educators' Association	7-9 July 2021	Online (?)	https://www.alea.edu.au/professionallearning/2021-national-conference-brisbane	Judy Garner
NFSF- National FutureSchools Festival	22-23 March 2021	Undecided	https://www.terrapinn.com/exhibition/national-future-schools/agenda.stm	Event Manager
TES- The Education Show	23-24 July 2021	In-Person	https://www.theeducationshow.com.au/visiting	Unknown Name
VATE- Victorian Association for the Teaching of English	3-4 October 2020	Online	https://www.vate.org.au/2020-state-conference-online-3-and-4-october	Unknown Name
Note: The ALEA and AATE conferences are one conjoined conference but they typically hold separate conferences as well				

Conference	Email	Registration Details	Notes
AATE- American Alliance for Theatre Education	Unknown		Details from AATE Website
ALEA- Australian Literacy Educators' Association	garner.judy.j@edumail.vic.gov.au	Not available yet	Details from ALEA Website
NFSF- National FutureSchools Festival	adminau@terrapinn.com	Complete form or contact event manager Ph: +61 2 8908 8555	Details from NFSF Website
TES- The Education Show	educationsales@iecgroup.com.au	Email educationsales@iecgroup.com.au or call Ph:03 9596 9205	Details from TES Website
VATE- Victorian Association for the Teaching of English	education@vate.org.au	Complete an Expression of Interest form	Details from VATE Website
Note: The ALEA and AATE conferences are one conjoined conference but they typically hold separate conferences as well			

Table 5: Database of Local Bookstores

Bookstore Name	Status	Online Website	Online Shop?	Location	Phone	Email	Notes
Avenue Bookstore	Open	https://www.avenuebookstore.com.au/	https://www.avenuebookstore.com.au/c/childrens_228	see locations	per location	per location	Additional Details
Belgrave Book Barn	Open	https://www.belgravebookbarn.com.au/	"Website is a work in progress, call if you can't find what you need"	1630 Burwood Hwy, Belgrave VIC 3160	+61 (03) 9752 5404	info@belgravebookbarn.com.au	Website currently being retooled-- keep an eye on Facebook and Instagram for updates on when new update is up and running
Brunswick Bound	Open	http://www.brunswickbound.com.au/	https://shop.brunswickbound.com.au/	361 Sydney Rd, Brunswick, Melbourne	(03) 9381 4019	info@brunswickbound.com.au	Additional Details
Brunswick Street Bookstore	Open	https://brunswickst.circlesoft.net/pages/3687-ABOUTUS	https://mylocalbookshop.circlesoft.net/	305 Brunswick St, Fitzroy VIC 3065	(03) 9416 1030	books@brunswickstreetbookstore.com.au	Additional Details
Coventry Bookstore	?	www.coventrybookstore.com.au	not sure-- cannot access website	265 Coventry St, South Melbourne VIC 3205	+61 (03) 9686 8200	Not sure-- cannot access website	Not sure-- cannot access website
Dymocks	Open	https://www.dymocks.com.au/	https://www.dymocks.com.au/books/	see locations	per location	per location	Additional Details
Eltham Bookshop	Open	https://www.elthambookshop.com.au/	https://www.elthambookshop.com.au/c/children_1116	970 Main Rd, Eltham VIC 3095	+61 (03) 9439 8700	books@elthambookshop.com.au	Additional Details
Happy Valley	Open	https://happyvalleyshop.com/	https://happyvalleyshop.com/collections/new-releases-created-desc	294 Smith St, Collingwood VIC 3066	+61 (03) 9077 8509	info@happyvalleyshop.com	Additional Details
Hill of Content Bookshop	Open	https://hillofcontentbookshop.com/pages/3379-ABOUT	https://hillofcontentbookshop.com/pages/3379-ABOUT	86 Bourke St, Melbourne VIC 3000	+61 (03) 9662 9472	melbourne@hillofcontentbookshop.com.au	Additional Details
Mary Martin Bookshops	Open	https://www.marymartinbooks.com.au/	https://shop.marymartinbooks.com.au/	see locations	per location	N/A	Additional Details
Metropolis Bookshop	Open	https://metropolisbookshop.com.au/	https://metropolisbookshop.com.au/	Level 3, Curtin House, Level 3/252 Swanston St, Melbourne VIC 3000	+61 (03) 9663 2015	books@metropolisbookshop.com.au	Additional Details
Neighbourhood Books	Open	https://www.neighbourhoodbooks.com/	https://www.neighbourhoodbooks.com/c/kids_71	55 High St, Northcote VIC 3070	+61 (03) 8679 6777	neighbourhoodbks@gmail.com	Additional Details
QBD The Bookshop	Open	https://www.qbd.com.au/	https://www.qbd.com.au/	see locations	per location	per location	Additional Details
Readings	Open	https://www.readings.com.au/	https://www.readings.com.au/kids	309 Lygon St, Carlton VIC 3053	+61 (03) 9347 6633	see staff directory	Additional Details
Robinson Books	Open	http://www.robinsonbooks.com.au/robinsonbooks-v02.php	http://www.robinsonbooks.com.au/robinsonbooks-v02.php	see locations	per location	per location	Additional Details
The Book Grocer	Open	https://www.bookgrocer.com/	https://bookgrocer.com/c/the-arts--2?all_cats=true&title=show+all+categories	see locations	per location	per location	Additional Details
The Grumpy Swimmer	Due to COVID-trading hours are a little unpredictable, please do not hesitate to call us	https://thegrumpyswimmer.com.au/	https://thegrumpyswimmer.com.au/collections/books	110 Ormond Rd, Elwood VIC 3184	+61 (03) 9525 7488	info@thegrumpyswimmer.com.au	Additional Details
The Little Bookroom	Open	https://www.littlebookroom.com.au/	https://shop.littlebookroom.com.au/	759 Nicholson St, Carlton North VIC 3054	+61 (03) 9387 9837	orders@littlebookroom.com.au	Additional Details

Table 6: Database of Relevant Facebook Groups

Facebook Group	Link	Intended Audience	Notes
All Things Children's Books	https://www.facebook.com/groups/284127989121989/about	Self Published Authors and Illustrators	Additional Details
Amazon Children's Book Reviewers	https://www.facebook.com/groups/533654610335828	For those who love children's books and those who are currently in the self publishing business.	Additional Details
Author/Publisher/Editor/Book Readers	https://www.facebook.com/groups/1419400298292728	Authors, publishers, editors, and book readers	Additional Details
Books with 20 Reviews or Less Promote	https://www.facebook.com/groups/893273387684494/about	Authors	Additional Details
Children's Books and Illustrators	https://www.facebook.com/groups/312032178944862/about	Children's authors and writers that want to share their websites and book links and stores and all the fans that are looking for great children's books	Additional Details
Everything Book Related-Authors/Bloggers/Reviewers	https://www.facebook.com/groups/bookchat13	Authors, readers, bloggers, reviewers	Additional Details
Parents, Find Children's Books and Authors here	https://www.facebook.com/groups/1653953491378698/about	Those who love children's books	Additional Details
The KidLit Club	https://www.facebook.com/groups/TheKidLitClub	Parents, teachers, authors, book industry types... anyone!	Additional Details
Virtual Book Group	https://www.facebook.com/groups/530827777103827	Literary minded friends	Additional Details
Welcome Children	https://www.facebook.com/groups/788817967869536/about	Teachers and parents	Additional Details
Your Kids Next Read	https://www.facebook.com/groups/276634156006126	Those who want to grow readers and writers: parents, teachers, authors, librarians, booksellers, blogger, publishers and other interested parties, all ready to help you find just the right book for the young reader in your life	Additional Details

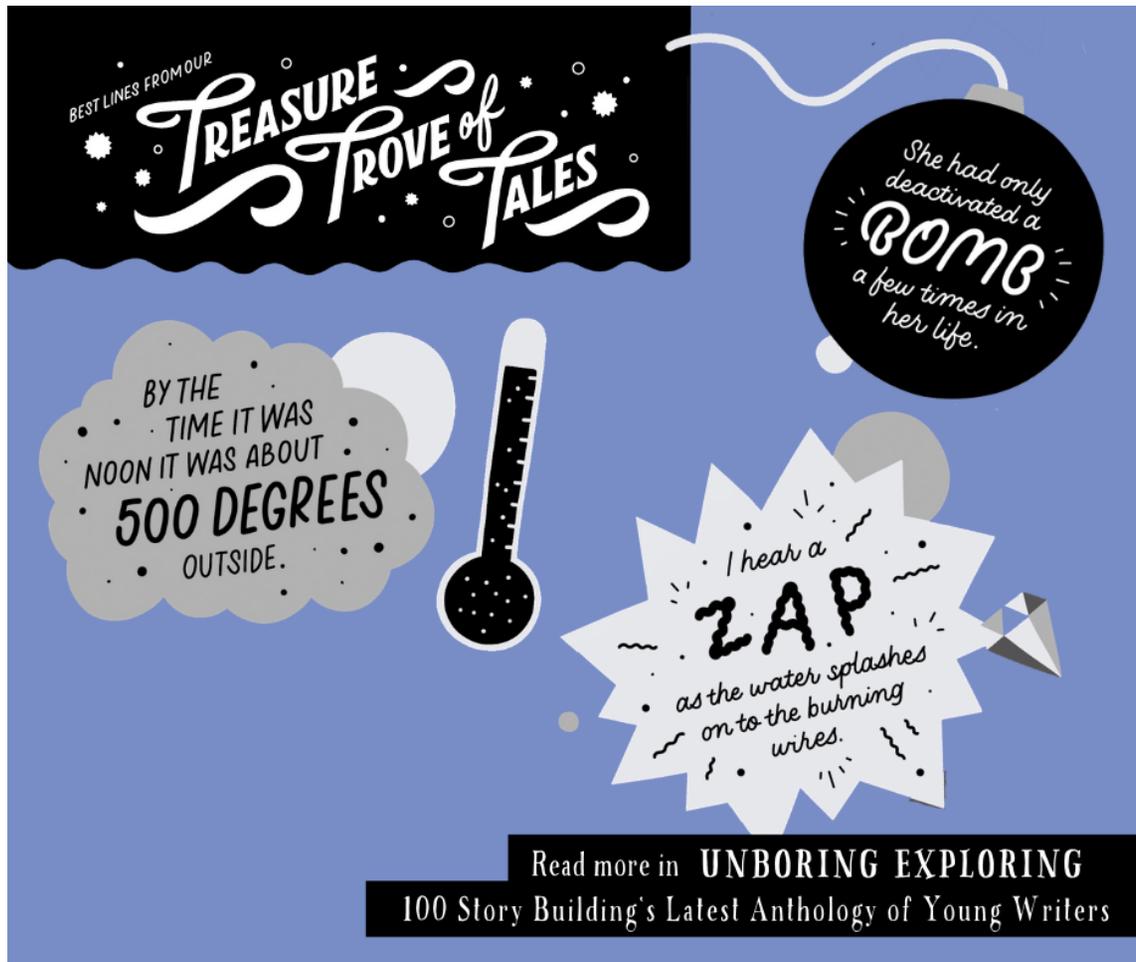
Social Media Calendars

Our second long term deliverable was three social media calendars that outline posting schedules applicable to *UnBORing Exploring* and all future Early Harvest publications. Marketing professionals stressed the importance of this type of calendar; they allow organizations to plan out social media strategies, ensure that posts are not repetitive, and that the posts always re-

volve around the central message. We created one calendar for Facebook and Instagram since these platforms are very similar in terms of recommended posting schedule, and a second for LinkedIn - a social media platform Mr. Carter specifically asked us to look into. Figures 14 and 15 are screenshots of the standard calendar and the LinkedIn calendar respectively. Each day of the week has a specific theme and type of post so that followers are not overloaded with the same information. The

LinkedIn posts also have a more professional cadence and focus less on selling the book and more on the professional development aspects of 100 Story Building's programs as that is the main purpose of LinkedIn.

We also created calendars with an alternative launch date in June since 100 Story Building is considering changing their official launch date. They determined the January launch date somewhat arbitrarily, but they mentioned that they were open to finding another launch date that would be more successful. During an interview with one of the Australian teachers, we learned that although the typical instructional planning day is in November or December, some teachers start planning and considering books for the year as early as June. Thus, we created another social media calendar based on this alternative launch date. Our full calendars can be found in our Marketing Materials.



(100 Story Building, 2020)

2021		October				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
27	28	29	30	01 "Our 15 young authors have been selected"	02	03
04 Meet the Children	05	06 What should the title of our next book be? (Poll)	07	08 Child Author Quote	09	10
11 Meet the Children	12	13 What kind of characters / animals do you want to see?	14	15 Link to an interview with a few of the children	16	17
18 Meet the Children	19	20 Announce Title!	21	22 Review a recent workshop with images / teacher comments	23	24
25 Meet the Children	26	27 Art piece related to the title (sketch / image)	28	29 Child Author Quote	30	31
01	02	<p>Notes:</p> <p>For any "Meet the ..." It should be a picture of the adult and a short bio (preferably of what their role for the book will be otherwise a summary of their work so far at 100 SB). Wednesday posts can be an image with few words and then a description if needed. Can be in the form of a poll/quiz, or a simple announcement. Friday should be testimonials, reviews, upcoming events, recap of a recent workshop, etc...</p>				

Figure 14: Standard Calendar, October

2021		November				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
01 Teacher reviews of 100 SB workhops	02	03	04 Share an educational article	05	06	07
08 Planning day is coming up. Are you ready? (maybe something about	09	10	11 Picture of 100 SB working with children to create the book	12	13	14
15 Highlight the contents of workshop #1	16	17	18 Link to a blog post	19	20	21
22 Highlight the contents of workshop #2	23	24	25 Interview with child about the process of Early Harvest	26	27	28
29 Highlight the contents of workshop #3	30	01	02	03	04	05
06	07	Notes:				

Figure 15: LinkedIn Calendar, November

Along with these calendars we provided sample posts for Facebook, Instagram, and LinkedIn that 100 Story Building could use or modify when creating their own content. This is because we learned from our marketing interviews that there are different methods for posting to each of these platforms as detailed in Chapter 2. We also found that teachers take into account the book's illustrations and cover as well as recommendations from other teachers and librarians when looking for books, so we included them in our sample posts. Throughout our marketing materials we tagged people or events that already have a lot of followers in order to draw their followers to 100 Story Building's social media. In these posts we tagged famous authors that mentored the student writers of the book, authors like Rebecca Lim, popular conferences, and local bookstores that carry the book in order to draw in their followers. For Instagram we created a sample story including the cover of the book since teachers were very attracted to it, a short positive review, and a moving graphic to draw the eye as shown in Figure 16. If the person who gave the review is comfortable being named we also recommend tagging them somewhere on the story.

It's the perfect book to bring
writing alive in the classroom!

-Year 4 Teacher



Figure 16: Sample Instagram Story with Review

We also created a sample Instagram post which tags Rebecca Lim and includes several relevant hashtags. Marketing professionals we interviewed stressed the importance of using hashtags as marketing tools. This post also showcases the illustrations and cover of the book as well as a short, snappy caption; our interviews revealed that Instagram posts should focus more on the pictures, as shown in Figure 17.

Our sample Facebook posts include longer captions and also tag the famous author or conferences to attract their followers. The post shown in Figure 18 showcases the content and illustrations of *Unboring Exploring* to attract readers.



Figure 17: Sample Instagram Post with Illustration

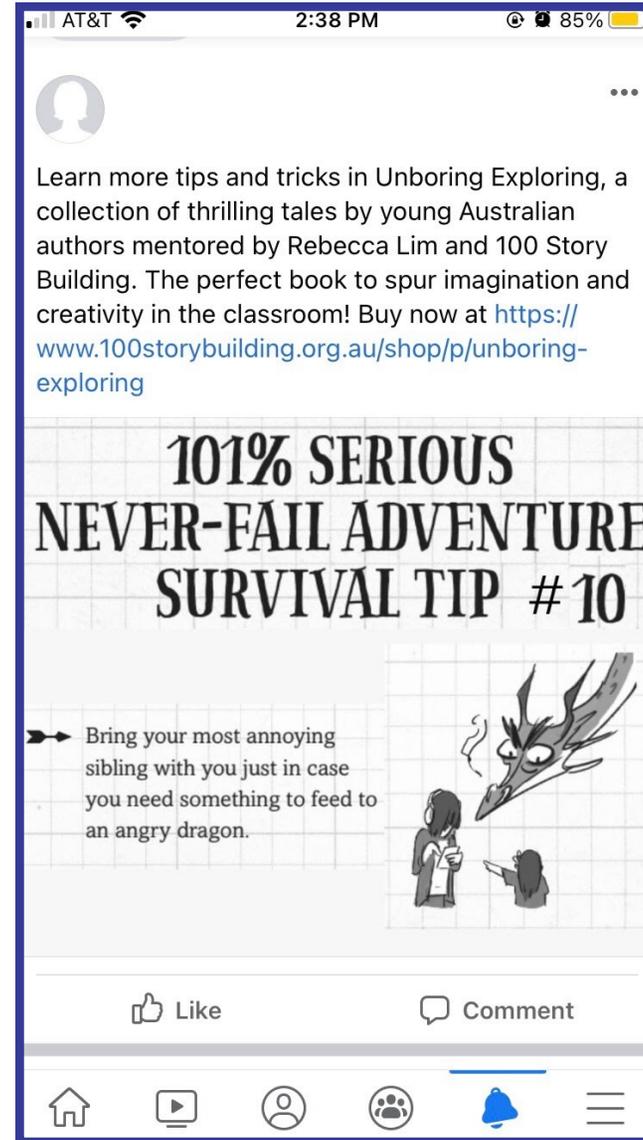


Figure 18: Sample Facebook Post with Adventure Survival Tip

Finally, our LinkedIn posts also use hashtags and include longer informative captions, including creative writing tips and tricks for parents and teachers. These professional development tips will help attract teachers and keep them interested in 100 Story Building's programs so that when the book is released, they will be more inclined to purchase it. The post shown in Figure 19 uses a tip that 100 Story Building had already posted on Facebook that we believe would attract teachers to their organization. All deliverable materials, including the choose-your-own-adventure, datasheet, calendars, and all sample posts can be found in our Marketing Materials.

now • 🌐

What does your inner critic say?

Encouraging young writers to talk to themselves through the creative process helps them understand that everyone experiences uncertainty when writing.

Our [#100SBCreativeHacks](#) series shares handy [#ParentTips](#) and [#TeacherTips](#) on how to nurture children's imagination and creativity.

Visit our website for more writing activities, tips and learning at home resources: <https://zcu.io/82k7>

CREATIVITY HACKS
FOR PARENTS AND
TEACHERS

Talk to Yourself
(no, really!)

Sharing your own inner critic shows children that everyone experiences uncertainty around creativity. This helps your child build confidence and resilience in their own creativity.

When feeling vulnerable around creativity, share your inner thoughts with your child to model to them that everyone has inner critics that might try to derail their creativity.

"Hmm I wrote this, but the voice in my head is telling me it's not good. So I'm going to tell the voice in my head to go away! This is just a first draft so of course it's going to need work - I'm still figuring out my story!"

100 Story Building

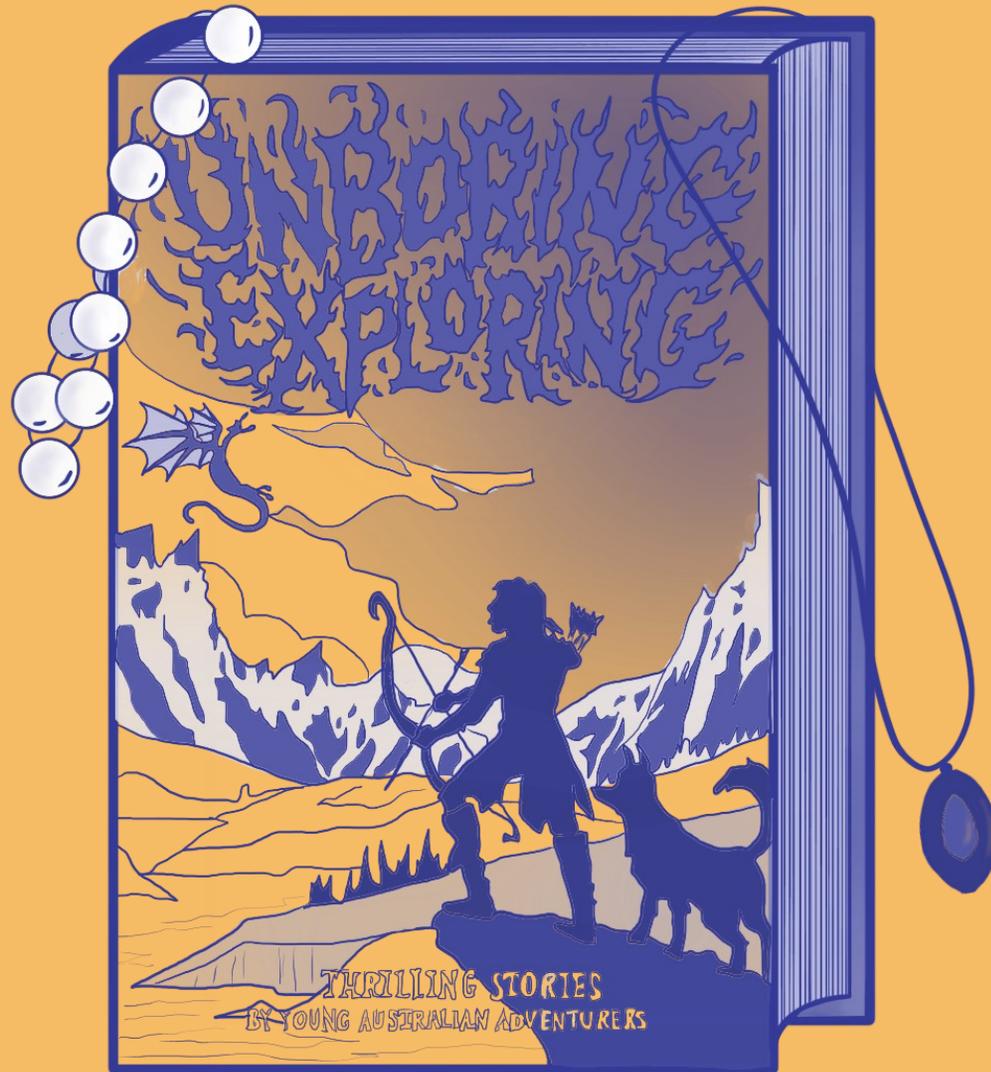
100 Story Building

100 Story Building

Figure 19: Sample LinkedIn Post (100 Story Building, 2020)

Chapter 5:

Conclusions & Recommendations



(Tremblay, 2020, Adapted from
100 Story Building, 2020)

Recommendations and Conclusions

Along with these deliverables we created a list of recommendations for 100 Story Building. Some of these were not entirely within the scope of our project and some were too minor for us to turn into deliverables. Our recommendations were to:

- ◇ **Make social media links on website more easily accessible**
- ◇ **Allow reviews of the Early Harvest books on their website**
- ◇ **Create programs based on the Early Harvest book and include a package of books that accompany them**
- ◇ **Put books on Amazon**
- ◇ **On website sale page, provide a sample story/chapter buyers can view**
- ◇ **Start collecting data for cause-related marketing**
- ◇ **Create a live money counter for fundraisers**
- ◇ **Use the teacher questionnaire we developed (see Supplementary Materials E) to collect more information on what teachers might want from this book**

Linking the social media to the website will allow people to more easily access 100 Story Building's social media pages. If the links are easily seen and more appealing to click on, more people will be drawn to the social media pages. This will increase the number of people within the 100 Story Building community and generate both credibility and more customers.

Since teachers read reviews of books before they buy them it would be helpful if 100 Story Building allowed people to review the Early Harvest books directly on their website. Along those lines, Amazon is a huge retailer for children's books so 100 Story Building should work to get the Early Harvest books onto the site. Every competitor that we looked at in our comparative analysis had their book available on Amazon. It seems crucial to be in this space to compete in the children's book market.

We also suggest that 100 Story Building develop or adapt programs to focus on the material of an Early Harvest book, and include the price of a set of books in the program cost. This program could encourage teachers to use the book in their classroom, especially if they enjoy the program and learn creative ways to incorporate the book into their curriculum. Our research also showed that people like to read a sample of books before purchasing them, so if 100 Story Building provided a sample chapter or story on their website people may be more likely to buy the book.

Lastly, we found that cause-related marketing appeals to customers' emotions. Profits from the Early Harvest publication support some of the cost of programs for disadvantaged students. But cause-related marketing requires transparency about what percent of book profit is used for that purpose and how many schools or children benefit as a result. We recommend that 100 Story Building start collecting the data they need to integrate cause-related marketing in their campaigns. For example, with this information they could create a slogan such as:

For every X number of copies sold, we
provide Y free workshops to students
(or schools) in need.

A secondary tool we suggest for the website is a live counter indicating the amounts raised during fundraisers so donors can see their impact.

Finally, we created a survey for teachers who did not have time to interview with us. 100 Story Building can use it to collect more data in the future. This questionnaire, which will help obtain more information on what teachers look for in storybooks for their classroom, can be found in Supplementary Materials E.

The goal of our project was to develop and recommend a novel marketing scheme to help 100 Story Building further develop their brand and increase sales of the Early Harvest books. We interviewed marketing professors and professionals, librarians, teachers, and publishers and were able to:

- ◇ **Develop a cohesive message that aggregates key features teachers look for when purchasing storybooks**
- ◇ **Develop a digital, promotional choose-your-own-adventure**
- ◇ **Craft a yearly social media calendar that outlined posting dates across various media, along with sample posts**
- ◇ **Compile a detailed database of key bookstores, conferences, Facebook groups, blogs, and teacher mailing lists**

We hope these marketing materials will help promote 100 Story Building's brand and sales of the Early Harvest publication.

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Author Bios



(Tremblay, 2020)

Our full authorship page and a full list of our contributions can be found in Supplemental Materials I.

Author Bios

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“I’m Mike, and I am from Weston, Connecticut. At WPI, I major in Industrial Engineering with a minor in Business. I enjoyed this project because it allowed me to collaborate with people across the world and help each other learn about an unfamiliar topic.”

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