

Interview with Julianne Clancy

[00:00:09] **Kendra** Hello, I'm Kendra Winchester. And this is Reading Women, a podcast inviting you to reclaim half the bookshelf by discussing books written by or about women. Today, I'm talking to Julianne Clancy, who works in marketing at Knopf, an imprint of Penguin Random House. For a full transcript of this episode, check out the show notes on readingwomenpodcast.com. And make sure you're subscribed so you don't miss a single episode.

[00:00:37] **Kendra** I am so grateful to Julianne for talking to me today about Knopf and her work there as a woman working in publishing. She's the assistant director of marketing with Knopf, Pantheon, and Schocken. Prior to working with Knopf, she's held positions within the marketing, copywriting, and production departments of Berkley, NAL, and Penguin Young Readers, as well as working as a freelance copywriter for numerous other publishers. Outside of her publishing career, Julianne is an amateur chef, Tar Heel alumna, and Nintendo aficionado [respect], and distance runner, wife, mother, kitty mom, and certified master of horror, having received her M. Phil in popular literature from Trinity College, Dublin. She is a contributor in the recently published FROM BAYOU TO ABYSS: EXAMINING JOHN CONSTANTINE, HELLBLAZER from the Sequart Organization.

[00:01:37] **Kendra** So continuing our series of talking to women in publishing, I'm very excited to talk to Julianne Clancy and to learn more about her job at Knopf and what she does as a marketer. And she also answers a lot of common questions that I think a lot of people in the booknet have, like what are ARCs? How does that work? What are lead titles? What is a front list? What is a backlist? And all these basic Publishing 101 questions. Unfortunately, there isn't really a resource out there to have all of these questions answered in one place. And those of us who are on the booknet, and especially people I feel like on Bookstagram or BookTube who don't work in publishing, there's no way to learn these things except by experience and asking your friends. And so I wanted to be able to have a lot of these questions answered. So I talked to the co-hosts of Reading Women and a few other friends on the booknet. And I gathered together commonly asked questions. And I was so grateful to Julianne, who was up for answering all of these questions and talking about her experience working at Knopf and just what that looks like on a daily basis and what projects they are working on.

[00:02:53] **Kendra** Another thing that I think that we are frequently forgetting on the booknet is that, with the pandemic, publishing has completely changed. A lot of the work that marketing in particular has done to promote different books has gone by the wayside as marketing budgets are cut and layoffs happen and all of these different things. And so I was very grateful for Julianne for talking about that and talking about how we as readers can support the authors we love and, you know, support them through this time. For me, Reading Women is all about supporting authors. And so what Julianne has done is given us a better understanding of publishing and how we can better support those authors and their work. And so thanks again to Julianne for talking with me today on the podcast. All right, with further ado, here is my conversation with Julianne Clancy.

[00:04:00] **Kendra** All right. Well, welcome to the podcast, Julianne. I'm very excited to have you on.

[00:04:05] **Julianne** Thank you for having me. I'm excited to be joining you.

[00:04:08] **Kendra** So I'm very excited to talk about women in publishing and their various roles. And that's always a joy for me. Maybe I'm just a super publishing nerd. But I thought we could start by you just introducing yourself and who you work for and what you do and just stuff like that.

[00:04:25] **Julianne** Yeah. So I am an assistant director of marketing with Knopf, Pantheon, and Schocken. I work on marketing, advertising, and promotion for individual titles, as well as working on some more corporate or divisional projects such as convention teams or newsletters. So it's a combination of the two. And I've been at Penguin Random House for ten years now, which is really crazy to say. And I guess I'm aging myself. But yeah, so I've been around in publishing for a little while.

[00:04:59] **Kendra** For listeners who might not be as familiar with publishing, I guess what is marketing for a book? Like what does it entail? And what are some common misconceptions about what marketing isn't?

[00:05:12] **Julianne** Okay, this is a big question. So marketing. . . . The simple answer I usually give to authors to kind of just give a background—because I think most people see marketing and publicity as the same thing—you know, you have a book, and how does it get featured places that people can see it so they know to go buy it. And marketing is anything owned, and publicity is anything earned. That's the very simple, one-line answer I get give people. So publicists are getting reviews. They're pitching events. They're placing essays, that sort of thing. Marketing is booking advertising. We're working on social media. We're working on cross-promotions with various organizations, giveaways, making swag, that sort of thing.

[00:05:58] **Kendra** Okay.

[00:05:58] **Julianne** The more complicated answer here is that every marketing team I know works at least a little bit differently. Knopf is. . . . We're a small team. We're very close knit. We work very closely with our design and ad teams. We work very closely with publicity. We have a lot of say in social media. We are touching almost every element of the marketing process, which is something I love about working with Knopf. It's really exciting to me. Other groups work differently in that their teams are split. They'll have a social media team. They'll have a separate ad team. They'll have a separate ad design team. So what every individual marketer does on their day to day can look so, so different. And even for me, every book is so different. Some books have a huge marketing and advertising budget, and I'll work that way. Other books. . . . It's just really getting down into grassroots and talking to people and getting that buzz building from the ground up. So what we do is just incredibly varied. And I love that no two days on my job are the same. No two campaigns are the same. It's just constantly changing. In the end, what marketing really does is find a way to match books to readers. So I see myself almost as a book matchmaker. My goal is to make sure that you find my books and that you fall in love with them as much as I am.

[00:07:21] **Kendra** I really love that. I love the idea of the bookish matchmaking. We talked to an editor at FSG last year, and she talked about acquiring a book and editing a book and what that process looked like. So for you in marketing, where do you come into play in the, I guess, grand publishing timeline of publishing a book? And if you can also talk a little bit about how long that timeline is—because I think some people are pretty shocked sometimes when they hear the whole process, I guess.

[00:07:53] **Julianne** Yeah. I think people definitely don't realize how long it takes to make a book. It takes a really long time. And I'm glad that you have the background of talking with an editor because obviously that's the first step is acquisition. And some people on my team will look at books at acquisition. I usually don't. It's usually my boss or the ad director might take a look at something before it's acquired and kind of give their take. So some people in marketing are involved from that very early step. But after a book is acquired, it might not be scheduled for a year or two years. And then I really come in once a book is scheduled. We have launch meetings. We call them launch. I think other people, other houses, might call them something different, but we call them our launch meetings. And that's when the entire publishing team—marketing, sales, publicity, editorial—we all get together in a room. And we just go through the list for an upcoming season and hear about all the titles and basically just get super excited about what we're going to do. And last week, our launch meeting was for summer 2021.

[00:08:57] **Kendra** Oh my goodness.

[00:08:57] **Julianne** So we're working a full year out when we're doing this. And that's really when I have my first touch. We'll go to the launch meeting. The marketers will put in some preferences of like, Oh, I'm really excited about that title. I've worked with that author before. And then we do just some preliminary work on the book. We drop some basic plans, get a rough idea of what budgets might be. Consolidate what kind of outlets we think would be great. Any opportunities, any promotion. Kind of get a handle on an author's social presence. Just that very high-level kind of look at a campaign. And then it often . . . often most titles, we will kind of push pause and start in again with the real work, I would say, three to four months out because we want to see . . . we want to have books and galleys in. We want the manuscript finished. We want to see where the publicity is lining up. Because we do work so closely with publicity, we want to make sure we're enhancing their efforts and also not doubling up effort.

[00:09:59] **Julianne** So about three months from publication, we're going to really start that main heavy work of building out the finals of the skeleton plan we have, all the little details coming in. But even that, sometimes bigger books will start earlier. Sometimes there will be a moment, like a convention or something, we want to hit earlier. So really, it's up at launch meeting when the book will be on my radar and in my brain for, "Okay, this is coming down the pike. Is there anything I want to slot in?" And then those last three months are just the heavy lifting of getting all those details in place.

[00:10:34] **Julianne** Oh, and I forgot. Of course, we always push, um, I'm thinking to publication. Then we push after publication because there are always opportunities at holidays and Father's Day, Mother's Day, Christmas, Thanksgiving, Black Friday shopping, even just random stuff that maybe there is a mention in a book about baseball. And it would be something to do on social media to have a really fun baseball moment with our baseball book. So we always kind of have books in our mind after publication too, of finding little moments where we can just make them pop again.

[00:11:07] **Kendra** And so when you. . . . You talked a little bit about how you do your launch and then you have your set books for that season. How do you decide, like, what is a lead title? And what—for listeners who may not know—what is a lead title? And how does that affect the way that you market certain books?

[00:11:26] **Julianne** Lead titles are the titles on a list, which are getting a little extra focus for a season. But what that means can vary greatly depending on the list, again,

depending on the imprint. I speak from the Knopf point of view where we have a pretty big list, so we might have more lead titles than a much smaller imprint that might only have one or two because they're only publishing ten titles in a season.

[00:11:50] **Julianne** But it's basically a list of titles that are really our focuses for that season. And what that means is super varied. Because we have titles that if it's a best-selling author who hits the list every time, they're going to be a focus. But we also have ones that are debuts that we're just really passionate about and think we want to put all of our weight behind this. Publishers usually make the final call on what this is in conjunction with the heads of sales, the heads of marketing, the heads of publicity. But I've seen it be really ground roots sometimes of if a book just has a ton and ton of passion and momentum behind it from everyone reading it, it will become a focus or lead title.

[00:12:36] **Julianne** So it's kind of. . . . It's a little bit of a loose term too, at least at Knopf. We have titles that, you know, we'll have list circulates that say that this is a lead title or that this is a focus title. But things can kind of come on and off that list as the campaign grows and the book builds and we see what we have. And of course, I think, again, we're a smaller team, and we're a tight knit team. And we all have our darlings that we're going to push for extra hard. And we all love all our books. So we really. . . . You know, you're trying to give as much effort as you can to everyone, that's for sure.

[00:13:10] **Kendra** So would TRANSCENDANT KINGDOM by Yaa Gyasi be an example of a lead title for this fall?

[00:13:15] **Julianne** Yes, that is one of our big titles for this fall. And that one, I would say, is a combination. It's that perfect storm. She sold incredibly well. She's gotten a ton of acclaim and a ton of attention and a tons of awards. So she has that kind of like big best-selling author. And we all just adore the book and adore her and believe in it so, so much. So it's that perfect storm of every box we'd want to check of "Will this be a focus title?" She checks it.

[00:13:48] **Kendra** I mean, she is . . . she is pretty fabulous. So, I mean.

[00:13:51] **Julianne** Yeah, yeah, she's amazing.

[00:13:55] **Kendra** So you mentioned that you work with some conferences and some conventions. So typically—not when we have a global pandemic—how does that work? And what is the goal for these conventions and conferences? And what is the type of work that you do for those events?

[00:14:13] **Julianne** Yes, this is obviously very different this year. But I can actually speak to both sides of it. Knopf always goes to BookCon, and BEA (that's Book Expo America), San Diego Comic-Con, and New York Comic-Con. And in the past few years, we've been doing a few more, both corporately with PRH has been doing more. And we've been joining in on that. So last year we went to VoucherCon and the Marine Corps Marathon and Afropunk. This year we were supposed to go to Seattle's Emerald City Comic-Con, but that . . . plans changed there.

[00:14:47] **Julianne** The purpose of these is being able to reach readers directly in a way that you can't do even on social media. I am super passionate about Cons. How I got into working on them was really because I wanted to. I knew that our teams were doing this, and I just wanted to be a part of that because I love going. I love interacting directly with

readers. There's so much value in getting to actually talk to people about books. I mentioned my job as a matchmaker. So being able to do that live is just wonderful—to have someone come up and be like, "What should I read next?" And you can say, "Well, what did you love?" And you find what book they should pick up.

[00:15:30] **Julianne** The lead-up is a ton of work. In a normal time, you're looking at all of the logistical stuff: travels, shipping boxes, how many things you're sending, what you're sending, selling lists, arranging panels for authors. There's just a checklist of things you need to do. And then when you actually get there, it is the most intense and exhausting experience, even if it's wonderful. You are on your feet for twelve to fifteen hours, talking nonstop, running around, moving boxes, running to the other side of the floor to help an author with something. It's just intense. But I really, really do love doing it and think it's just such . . . it's such a valuable thing. Reading is a communal activity in a weird way. We all read alone. But what's the first thing you want to do after you read a book? You want to go talk to someone about it. So having those outlets where we can meet with the community face to face, one on one. I just think is so, so vital. And I'm really lucky. I work with an amazing, amazing squad of people at PRH and within Knopf and at PRH at large who just do an amazing job. The Con squad is the best, and our authors are absolute rock stars. So I get to do that.

[00:16:54] **Julianne** And I will throw in a little plug here. We can't do in-person Cons right now, obviously, but we're still working on Cons. San Diego Comic-Con moved online. I don't know if you saw that, but we had a virtual booth there as well as one of our authors, Charles Yu, the author of INTERIOR CHINATOWN, was on a panel. New York Comic-Con looks like it's going to have at least some online element, if not fully digital. And Penguin Random House is hosting our own virtual convention. It's our second one. We did one in April, kind of after everything just shut down. And now we're doing another one called Book Your Summer Live, which will be happening August 21st and 22nd. And we'll feature live and prerecorded panels, author readings, Reddit AMAs, and much more. So this is my little plug. Go to bookyoursummerlive.com. Check it out, register for some panels. I just recorded the graphic novel panel, and it was fabulous. And I can't wait to see the rest of them.

[00:17:48] **Kendra** Oh, that's really cool. I've been really enjoying all of the online content as someone who lives in a small town in South Carolina. I usually have to travel pretty far for any sort of convention or Con or different things. And so I feel like moving online has made it accessible for people all over the country, all over the world, which has been really nice. I'd say it also means that I've been to like five Carter Sickels events. But, you know, got to show up for your favorites.

[00:18:18] **Julianne** Of course! Of course. No. We've been loving it too. I honestly hope that, even when things go to normal, we do a combination because I still love that in-person experience, and I miss it. When San Diego Comic-Con rolled around, I was looking at all my pictures from past years and just getting super sad that I wasn't there. But I think the online experience . . . it's been great for our readers. It's been great for people to be able to join us from all over the country. And it's been great for authors. Some authors can't get to all these Cons or are not super comfortable going to these Cons. And now we have a place where they can do the same thing. They can have these panels. They can have these kind of more intimate experiences for their readers. And they can do it all online. So I think a future where we do both would be perfect.

[00:19:07] **Kendra** Definitely. I went to BEA for the first time in 2019, and it was really surreal because I've been working in publishing for several years, but I'd just never been. And so I got there, and I was just shocked with how like . . . it's . . . you're running like the entire . . . you're running the entire time. And I was just an attendee. And I was just, like, overwhelmed. And there were so many things. And every evening, a group of us would get together and mark out our plan for the next day. And it was just a very intense thing. And, you know, my friends who were working in publishing on the other side were just like, I'm so tired.

[00:19:45] **Julianne** Yeah, it's so intense. It's. . . . My husband always makes fun of me because I'll go to the Con. And I'll be so nervous leading up to it because I'm doing all the work of like, do we have all our boxes? Is everything set? Do we have our schedules set? Oh my god, is this going to be okay? And then I'll get there, and he'll talk to me every night. And I'll be like, I'm so tired. My feet hurt, and this, and complaining. And then I come home and I'm like, "I miss it." And he's like, "What? What happened? You seemed like you were unhappy." But it's just this crazy, intense moment. And there's nothing in the world like it. And it's just exhausting and hard, but also one of the best things ever. I just get such a rush.

[00:20:25] **Kendra** For me, there's nothing like running across the entire thing to grab an ARC of a book I really want, you know, and like elbowing people out of the way. And, you know, that's always an adventure.

[00:20:39] **Julianne** Yep, it's an adventure from the other side of the table too, trust me.

[00:20:43] **Kendra** So speaking of grabbing an ARC of favorite books, I wanted to talk to you a little bit about ARCs and what they are. And I feel like even, you know, I started working on the media side of things about four years ago. And even since then, ARCs and what they do and their purpose and just. . . . I don't know. So much has changed in such a short amount of time. So that we could chat about what are ARCs? Are ARCs and galleys the same thing? What's the role of them? And how has that changed with online websites like Netgalley and Edelweiss?

[00:21:18] **Julianne** ARCs and galleys pretty much are the same thing. You can use them interchangeably. Each house, I feel like, has a different way they define them. For some places, I know it's based on if something is offset print, which is printed in a big traditional printer where, you know, it goes through the whole big roller and assembly line. And ARCs will be ones that are offset print, and galleys will be digital print, which is more like a photocopier. These are very untechnical terms. Talk to someone in production for more technical terms about what offset versus digital printing means. But some people define it by that. Some people define it by whether it has a designed cover or not. Some people define it by whether it has effects or not. Some people just call their lead titles ARCs and everything else galleys. So they're really kind of interchangeable terms. I think as a consumer or a Bookstagrammer or a reviewer, if you ask someone for an ARC, and they say, "Sure, I'll send you a galley," like it's the same thing. It's just what that individual house calls them or what is in our brains at that moment when we're shooting you an email.

[00:22:30] **Julianne** As for what they do, it all comes down to buzz building, especially for the marketing and publicity side. A lot of people use ARCs. Editors get ARCs. Authors get ARCs. Sales gets ARCs. Marketing does. Publicity does. Library marketing, academic marketing, international marketing. . . . A lot of people will claim quantities, and they'll use

them for different reasons. They'll use them for conventions. They'll use them to send to media partners. They'll use them to get reviews. They'll use them to send to friends and family because they're excited if you're the author. But it all kind of comes down to the buzz. That's where it all kind of lives. For me, it's mostly working with partners and organizations who might be interested in a topic, reaching out to influencers, bloggers, or Bookstagrammers, doing a galley drop . . . we mentioned at a convention . . . getting early reads and reviews on a platform like Goodreads. The book really dictates what method of using those makes the most sense, but it's all just getting more eyes on the book and getting people to talk about it.

[00:23:36] **Julianne** As you mentioned that the advent of Netgalley and Edelweiss have changed things. They've opened up opportunities to send galleys more broadly. With physical printed galleys, there are limitations. There is a physical quantity. There are shipping considerations. So forth. Netgalley and Edelweiss give us more options to interact in a digital space when physical spaces are limited, which is wonderful. And I think the biggest thing there is for the sales and library teams. They've just changed everything because it's allowed our sales reps and our librarians. . . . They work with . . . they work directly with so many people because they're working with all our library partners and all our independent booksellers and all our big booksellers. And it allows them to get more of those books into the hands of the people they need to get them in the hands of. Whereas I think probably previously. . . . Like, a librarian doesn't want to get every single ARC that's made for all of publishing in the United States, but they can download more files. So it has opened up a lot more opportunities of how we can get books to people in advance.

[00:24:43] **Kendra** And I've really appreciated the digital ARCs because there's, you know, it's more sustainable. I don't know. I'm always thinking green for the planet. It's more sustainable for that, but also for people. If you want to increase the font size. . . . Like you said, it can go different places around the world. So I feel like it's expanded the accessibility versus just a physical ARC, which is, I think, pretty fabulous. And so when I was reading more text, I used a lot more digital ARCs than print. And even though I know we all talk about pretty photos on the internet, especially on Bookstagram. But I just felt like they functioned a lot more for me personally. So it gives people a lot more options, which is great.

[00:25:31] **Julianne** That is wonderful to hear. Yeah, I think it definitely opens up accessibility, and it gives more options. I think there is . . . occasionally people do you talk about the "Oh, what about the pictures?" And I can understand that. But in the end, it's about the book, isn't it? We all love the package, and we love pretty books. I go crazy for pretty books too. But in the end, it's the story, and it's the read. And if we can get that to more people, that's really wonderful.

[00:25:55] **Kendra** There's a lot of discussion about how ARCs are made. And is it true that oftentimes they are more expensive to produce than the physical book, at least per unit?

[00:26:06] **Julianne** Yes. I am pretty sure about that. I'm not the expert here. So I want to give the caveat of if you really want to know, you should talk to someone in production. I would recommend that anyway. Their jobs are fascinating. I started in production when I was first in publishing, and I know a little bit from that. But they handle a side of the industry I think most people don't even consider. And it's so vital. Yeah, my job would be useless without production because they need to get me the books. But I do know basically that galleys are not cheap. So we are judicious in when and how we print them.

[00:26:43] **Kendra** I was just thinking of when I used to work at a small indie press, they had actually their own printing on site. And so we got a tour of the printer's department, and they explained the different printers and what they do. And it was just fascinating to see all of that entire process.

[00:27:02] **Julianne** They are so talented, and it is so fascinating. I was in young readers production, and especially picture book production—and honestly, in adult, the cover production—anything to do with color. . . . The way they get it to look exactly perfect so the designer's vision looks perfect on page. . . . It's fascinating. And major props to them right now, especially, because talk about a job that has troubles working remotely within publishing. Production is used to getting proofs and getting things physically in their hand. And they've had to do that out of their own homes, and they've just been killing it. So, yeah, production is super cool. And if you do. . . . If anyone does have an opportunity to go to a printing press or a paper factory or go visit a warehouse. . . . I haven't been able to tour our warehouse yet. They do tours occasionally for PRH employees. But I would love to do that as well because that's another team that . . . man, they do incredible work. The way they've been able to get books to our bookselling partners with everything going on and still keep the team safe and be socially distant and still just get our books out the door and to readers has just been amazing. They are absolute rock stars.

[00:28:19] **Kendra** You've talked about the challenges that have been facing different departments like, you know, the warehouse and production. How has COVID changed your marketing?

[00:28:29] **Julianne** Yeah, COVID changed everything for everyone. Right? I mean, there are the challenges we're facing that everyone's facing: remote working, hours of virtual meetings, parenting while working, teaching while working if you have older kids. And with that, resources are changing. So we're really rethinking all of our campaigns. As I mentioned, our warehouse has been doing this amazing job of getting our books to consumers. But that means we're not shipping as many other materials either because we want them to prioritize the finished books getting out to people who want to read them and also the health and safety of our people. So what we're doing physically has changed a lot, which has been an interesting thing. We're not shipping as many ARCs as we used to. We're doing a lot more with Netgalley and Edelweiss.

[00:29:18] **Julianne** And our readers' needs and wants have changed. We're trying to meet those needs and make sure we're speaking to our readers in a way that's honest and appropriate and sensitive. It just feels like I've learned a whole new job in the past few months. It's just like everything we had on the table for this year kind of was blown up, and now we're starting from scratch to meet all of these changing needs. A lot of it's good, though, I think. It's hard, but it's good. I've seen incredible creativity from our colleagues across the board. You know, again, our production team is approving proofs from their apartments. Our editors are working on manuscripts while teaching our kids. Our field reps are holding meetings from afar instead of visiting stores. Our indie stores are hosting remote events and mastering the art of curbside pickup. Everyone's adapting, and it's just been really inspiring.

[00:30:08] **Kendra** It's been really interesting to see how strategies have changed. And, you know, you mentioned you work so far out, and you plan so far ahead. And I imagine all of those plans that you had done are just kind of blown to smithereens.

[00:30:19] **Julianne** Yeah.

[00:30:21] **Kendra** So it's like you're not only doing the work you would normally be doing right now, but you're also redoing work that you did a while back.

[00:30:28] **Julianne** Yes, that's definitely been happening. I think with my titles personally, I'd been working a little bit closer to publication this year because things are changing so fast. I want to make sure I not only know the landscape of the book, which I'm normally looking up, but as much as I can about the landscape of the world, which is very tricky right now. But things are changing so fast in our society, you want to make sure that you're talking about a book the right way and getting it to the right people and the people who will want it right now. So I feel like everything's just kind of been pushed a little bit closer to publication so that we are able to speak to the moment and give people what they need and get them the books that will help them or entertain them or distract them or whatever they're looking for. So, yeah, it's been everything, kind of like you said, everything got blown out. And we're rebuilding. And it's a new world. It is a fun time, though. It's just very creative to market books in this way, to market with people stuck at home and with us stuck at home. It's just a new way to think about how we're getting our books to people.

[00:31:39] **Kendra** It's a lot to process. Just hearing about it, let alone, I imagine, you know, working on it. I feel overwhelmed just listening to it. I used to be a project manager for book titles at an educational press. And I knew immediately what it would look like on the inside, like the frantic running around, only you're stuck in your house instead of actually at the office. And I have no other words other than, like, I feel very overwhelmed right now.

[00:32:10] **Julianne** It is a little overwhelming. It's been a lot. But, you know, on the bad days, you're like, oh my god, how am I going to do this? But on the good days, you're like, okay. So even when we're back—whatever the world is, when we can all see each other again—there is a lot we can take away from this that I think is going to be really fun and really creative . . . and new strategies we've come up with, social media, and new ways of talking with people remotely—I think there's . . . I think at the end of this, when we're all over the craziness and the exhaustion and the dealing with things on the fly, it's going to change things for the positive. That's what I think in the end.

[00:32:49] **Kendra** So I wanted to end on how listeners who—a lot of people listening to this do work on Bookstagram with their influencer-type posting, and they post reviews, and they spread the word about their favorite books. So I have a few questions that I've seen a lot of different people ask. So I thought we could talk about that and how people could best support the books that they're very excited about. So we've talked a little bit about ARCs already. So one of the things that I've seen people toss about online is what do you do with an ARC when you're finished with it because it's not a finished copy. You're not supposed to quote from it. You're supposed to check all these different things. So do you recycle it? What's the typical best practice for that when you're done reading a galley or an ARC like that?

[00:33:47] **Julianne** You know, it's hard for me to dictate what people do with something I send them. I feel a little weird about saying what to do. I know a lot of people like to keep them as mementos. I've met people at Cons who want to be the first in line for a galley of the second book in a series because they had the first one, and they want the full set. They're going to get all of them. They're going to see us every year. You know, so there are people like that. I think that some local libraries will take them or, you know, local

community centers will sometimes take galleys. I have. . . . In my train station in my town, there's a free bookshelf that I've seen galleys pop up onto, I'm guessing from the library. Or maybe someone else in publishing lives in my town, and I don't know that. So you can do things like that.

[00:34:35] **Julianne** I would say the big thing to keep in mind is that anyone who reads from a galley is someone who won't or most likely won't be reading a finished book. So if you love a book or an author, consider supporting them by encouraging friends to buy their own copy or to go get it from the library instead of playing galley tag. That, I think, would be my big message. But beyond that, I think using your common sense of . . . its paper, you can recycle it. Giving it to, again, a free book area or a local library. Or just keeping . . . having a wonderful stack of galleys somewhere that, you know, you look at and go, "Man, I read all this stuff before anyone else did" is pretty fun, too.

[00:35:18] **Kendra** So what is FTC? And how should people comply with it on social media as a general practice?

[00:35:26] **Julianne** So the FTC is the Federal Trade Commission, I believe. Right? Basically, they make sure that companies don't abuse consumers. So if you're getting paid for a social media post, you have to disclose that. Where this kind of became very, very big in media is if you think of something like the Fyre Festival, which was a disaster and had all these people posting about it and not saying it was a paid promotion. And people just thought it was this naturally occurring thing and then got duped out of lots of money and were staying on a horrible island. That was very bad. So the FTC started really cracking down on social media usage and when people get paid to post things on social. And what they determined is a book is considered payment. It seems kind of silly to compare a book to the people who are making bank on a Fyre Festival post. But the FTC sees them all in one bucket. So because of that, if you get an ARC or a comp copy or a galley or whatever for free from the company in the hopes that you'll review it—not talking about a giveaway, not talking about when we post like, "Hey, we're going to give this whole backlist of this author. One to post and like." That's a giveaway. That's different. But if we send you a copy directly to post on your Bookstagram or to review, that is payment. So what we ask you to do is just share some language that says, "Thanks for the free book," tagging us. You know, "Thanks for the free book, @aaknopf!" And then you can go on and do your business. It's just a way to make sure that whoever is reading your social media, whoever is reading your blog—or on your podcast, you'd want to say it out loud—that they know that this is a "paid promotion," that you got this book directly from the company, and you didn't just pick it up on your own. So that's the basics of it. If you're ever confused about language, just reach out to whoever your contact is. And they'll happily provide you with a script. We all have the script saved in twenty-five places on our computer to send at a moment's notice.

[00:37:35] **Kendra** And that's sort of like their legal designation of payment.

[00:37:41] **Julianne** Exactly. Any object given counts as a payment. So they just applied the rules as a blanket across all of that. And an ARC, even though it's not a physical book, is still a payment.

[00:37:58] **Kendra** One of our team members is a lawyer. And so when she explained this, I was like, okay, that makes more sense to me if you were talking about legal definitions, and that was really helpful. Because I remember a few—was it last year—there was like a

lot of buzz about it and what you should do because I think either it changed, or people just finally realized it changed. So that was really helpful to see that.

[00:38:22] **Julianne** Yeah, it did get a lot of buzz, I think it was last year. And I think that happened actually was the FTC kind of targeted publishing specifically and was noticing that all these people were posting things and not having these statements in there. So they sent letters, I believe, to a bunch of influencers and authors basically saying you have to do this. And once the FTC sends you a letter, that then gets into all the legal stuff. Like, you don't want to go there. So we had a lot of meetings internally just making sure we were all aware because as you said, it's not a super logical thing to think that this would be on the same level. Like you think about it, and you're like, "Of course, if Kim Kardashian has an advertising contract with some major company, and this is half of her income, and she's posting about the skin care product—like, of course, she should tell you that. But I just got an ARC. That can't be the same. But as you said, it's the legal definition. It is the same. So we all have to play by the same rules.

[00:39:19] **Kendra** And I really appreciate how oftentimes, when I receive a book from Knopf, there will be like a little bookmark in there.

[00:39:25] **Julianne** I miss my bookmarks. I don't have them.

[00:39:30] **Kendra** Another COVID change.

[00:39:32] **Julianne** Another COVID change!

[00:39:32] **Kendra** RIP, bookmarks.

[00:39:36] **Kendra** So if people want to see Knopf's entire catalog—since normally we ask, you know, what books would you recommend—I feel like going to your catalog would be a great place to check that out. Where is Knopf's catalog where people can find it? And of course, we'll link it in the show notes, but also for future catalogs as well.

[00:39:56] **Julianne** Of course! If you go to knopfdoubleday.com, that is our publishing website. And our catalogs are listed there. You can always find them there. It's the easiest way if you want to get directly to what we're publishing.

[00:40:11] **Kendra** Always a fan. I actually . . . I organize my books by publishing imprint because it's really great to be able to look at that and see the history of, you know, my purchases from different imprints. And you have such a wide range of titles, and I always enjoy your titles. So before I let you go, one last question. As we've been talking to you as a woman working in publishing, are there other women who work in publishing that you greatly admire the work that they do that you'd like to mention for listeners?

[00:40:42] **Julianne** Yeah, there are a ton. I want to give a big shout out to my team. I work with just such an incredible team. My boss, Chris Gillespie, is just so insightful. I feel like I'm one of those people who can kind of get lost in all of my thoughts. And I'll go and have a single conversation with her and be bouncing all over the place. And she'll just be like, "Okay, no, just do this." And I'll be like, "Oh, okay. This thing I was losing my mind over you just saw straight through to it," which is amazing. Katie Burns, our ad and creative director, has the most fabulous ideas. My brainstorm sessions with her are just one of my favorite things. But she's also very practical too and is very good at being like, "Julianne. No. That is not happening" when I have a crazy idea. And then just my whole

team, Sara Eagle, Emily Wilkerson, Emily Murphy, Morgan Fenton, and Matthew Sciarappa—who is not a woman in publishing but is awesome—they're just all really brilliant. And then Beth Meister and Tyler Goodson straddle the line between marketing and sales and kind of keep both of our ships on course in a way that I wish I were a quarter as organized as they are. They just are so on top of everything. So my team is awesome.

[00:41:54] **Julianne** And then I'm also very much in awe of Sanyu Dillon, who heads up our corporate marketing team at PRH. She is just incredibly forward thinking. She's creative. She's analytical. She really . . . I love when marketing . . . one of the things I love about marketing personally is that you straddle this line between creativity and analytics. So you get to do these crazy creative things. But then we always want to come back to "Do the numbers support it?. Did we actually sell books? Was this worth it?" And I am a very mixed left and right brain person. So that's one of my favorite places to be within marketing is when you're straddling that line. And I think she does an amazing job of that. She just has so many incredible creative ideas, but then also is so good at working with data and analytics. So I just admire her so much for that. And every time I've interacted with her, she's curious. She's open to new ideas. She's respectful. She's empowering. So I've been very grateful that, you know, she's on the PRH team and that I've been able to directly work with her as well. That's been awesome.

[00:42:56] **Kendra** Well, that's great. I really love how so many women are really driving a lot of the publishing teams that I have talked to, and seeing that is really fabulous. I mean, in this case, plus Matthew.

[00:43:09] **Julianne** Matthew and Tyler too!

[00:43:10] **Kendra** Bless'em.

[00:43:11] **Julianne** We love them too.

[00:43:16] **Kendra** Yeah! Well, thank you so much for talking about marketing with me today. And, you know, just nerding out about all of these things. It's been a great time.

[00:43:23] **Julianne** Yeah. Thank you so much. I've really enjoyed talking with you. And this was really fun.

[00:43:30] **Kendra** I like to thank Julianne Clancy for talking with me today on the podcast about her job as assistant marketing director at Knopf, Pantheon, and Schocken. I will link information below to Knopf's catalog, where you can check out other resources and projects that Julianne is working on. And any other information will be linked, of course, in our show notes. I'd like to say a special thank you to our patrons, whose support makes this podcast possible. You can find Reading Women at readingwomenpodcast.com and on Instagram and Twitter (@thereadingwomen). You can find me (@kdwinchester). And of course, thanks so much for listening.