

“What can be done once a book is adapted for Netflix, or the television adaptation is added to Netflix, to effectively promote the book to this enlarged audience base?”

## Creating a Beneficial Relationship Between Books and Netflix

By: Elizabeth Nunes

In only a few short years, Netflix has changed the way we consume media. Since their addition of streaming capabilities in 2007—making it possible for viewers to watch television and movies on their computers—media culture has not been the same (About). This revolution of the visual media affected the way we watch television and movies, but Netflix’s streaming ability has influenced something else, as well—the book industry. When a book is adapted into a television series, it is given an opportunity. Presented to an entirely different audience base, one that may never have come across the title in any other setting, a book being adapted for television has a chance at a second life. However, rarely do titles whose shows are on Netflix see a spike in sales. This paper will investigate what can be done once a book has been adapted for—or the television adaptation is added to—Netflix to more effectively promote the book to this enlarged audience base.

### Why Netflix?

Television shows have been based upon books for decades; they are popular for adaptation because they “come with an existing fan base without the need to create an entirely new story from scratch” (Moore). This paper focuses exclusively on Netflix, rather than traditional television networks, because of the unique way Netflix functions. There is a change happening in television, a “shift from an appointment-based model of television viewing toward an engagement-based paradigm” (Jenkins, 116). The appointment-based model has been in effect since television’s

beginning: “committed viewers arrange their lives to be home at a certain time to watch their favorite programs”; those participating in this model are essentially viewers watching live television (Jenkins, 116). With the emergence of the DVR and streaming platforms such as Netflix, this behavior is falling by the wayside to make way for the engagement-based model where “audiences [are] willing to pursue content across multiple channels as viewers access television shows on their own schedules” (Jenkins, 116). With the growth in technology—namely smartphones—viewers are more and more conditioned to have what they want instantly at their fingertips the moment they want it; this includes both information and entertainment.

So while there is an advantage to having a book adapted for television, there is a bigger advantage to having that adaptation stream on Netflix. Though a show on traditional television can net millions of viewers a week, a show on Netflix offers something perhaps more valuable; it offers its viewers a show’s totality. Netflix houses over one thousand television shows, both those that have ended and those that have new episodes airing weekly on a traditional network. Through Netflix, users can watch a show’s whole series—they can start from the very beginning and watch it in its entirety or up to the most recent season, if it is still airing. This is something traditional networks cannot offer, though they have taken a step in that direction by adding certain shows On Demand. However, more and more people are turning their backs on traditional cable services and are instead “increasingly turning to online video services like Netflix” (Tuttle).

The benefit of Netflix’s overwhelming supply of programs is, unlike traditional television networks—limited by the number of slots available each season—Netflix has a virtually indefinite number of television shows it can stream, and different shows are being added every year. Books based on television can especially benefit from this treatment, as it can improve their long tail sales. At any time, Netflix subscribers may discover on this platform a television show that has been off the air for years. Older books are as likely to be discovered as newer on this leveled playing field.

Beginning in 2013, Netflix began producing its own shows—Netflix Original Series—and released these an entire season at a time, as well. A large percentage of Netflix Original Series are based on books (About). Many of these books are years past their original publication date, and being picked up by Netflix is a perfect opportunity to renew their hype.

The emergence of the engagement-based model of media consumption and the unique way Netflix creates a pool of viewers who have access to every season of thousands of television shows are the reasons this paper focuses specifically on the intersection of books and Netflix.

## Different Types of Book-TV Connections

There are three ways that books and television programs are connected. One is which, for all intents and purposes, the show is simply a television retelling of the book. The second is where the book and show are correlated, but they have different content. The third connection occurs less frequently but should still be mentioned: books where an author has both a show on Netflix and a book, but the two are completely unrelated.

### (Usually) Same Name, Same Story

These television shows are the most commonly seen, a simple case of book-to-television adaption. In these cases, the book and show often have the same name, though this is not always true. Television series like *A Series of Unfortunate Events*, *13 Reasons Why*, *House of Cards*, and *Orange is the New Black*—all Netflix Original Series—are shows that have been adapted from a book and given the same title, with a plot that more or less follows that of the book. Books like *Anne of Green Gables*, *The Adventures of Sherlock Holmes*, and *Washington's Spies: The Story of America's First Spy Ring* have correlating shows *Anne with an E* (set to air on Netflix in May of this year), *Sherlock*, and *Turn:*

*Washington's Spies* that also follow their book or series' general plot line, but the title has been changed—in cases like these, this is often done to shorten the program's title, as was the case for the latter two.

Here I would like to introduce something of an outlier, a type of book-television show connection related to the focus of this paper, but not directly enough to merit more than a mention—books where the television show existed first. Television shows like *Psych*, *Castle*, *Supernatural*, *Blacklist*, *Monk*, and *The Originals* were all popular or interesting enough to spark an adapted book series.

## Definite Connection, Different Content

These types of books are important, though less common, because they have the potential to be better sellers than books whose shows tell the same story. These books are not retold through television; rather, the books are show-adjacent, so they often provide supplemental knowledge or behind-the-scenes information. While readers will likely pick up a book from the “same name same story” category only if interested in a show's origin, these supplemental books will attract readers who have seen all or almost all of a show's episodes and are eager to know more. They will be especially successful if their subject (the television show) has an especially enthusiastic audience. Books like Lauren Graham's *Talking As Fast As I Can*, Mark Frost's *The Secret History of Twin Peaks*, and David Thomson's *Breaking Bad: The Official Book* are all examples of this kind of relationship.

## Unrelated but not Irrelevant

More uncommon still are books written by an author who has a show streaming on Netflix, but their book and their show are completely unrelated. This is most often seen when an actor with

a show on Netflix writes a biography, as can be seen in the cases of Amy Poehler's *Yes Please*, which is unrelated to *Parks and Recreation*, starring Poehler and streaming on Netflix, and Amy Schumer's *The Girl With the Lower Back Tattoo*, which is unrelated to Schumer's stand-up *Amy Schumer: The Leather Special*, also streaming on Netflix.

## Correlation

Netflix is a great home for television shows adapted from books, and there are multiple types of book-television relationships. However, I've already mentioned that these types of books rarely see a spike in sales, so can a correlation between shows on Netflix and an increase in books sales exist?

## Data

I looked at a total of twenty-five titles on Nielsen that were connected to a television show on Netflix, six for reasons to be addressed later in this paper. Of the remaining nineteen, two have shows with an upcoming premiere date (*Mindhunter* and *Anne with an E*). I looked at seventeen titles for a spike in sales after their show was added to Netflix. Of those seventeen, five had reasons why there was either no spike or a spike would be unrepresented: *House of Cards* was published in the UK and sparked a British version of the show; in actuality, Netflix's *House of Cards* is based upon this. *Call the Midwife* was also originally published in the UK, making sales difficult to track. *Shadow Hunters*'s Netflix release excluded United States's region, and it is unclear at what point it was added. *Daredevil*—also *Jessica Jones* and *Luke Cage*—function differently because they are Marvel comics; there is not just one book or series, there is an entire world and many spinoffs featuring other characters and, while these shows likely benefit sales by increasing awareness in non-comic book

readers, it is impossible to track all these sales. *Friday Night Lights* was adapted into a movie before it was a show, making it difficult to know for certain how influential being added to Netflix was. Of the remaining twelve, there were three spikes and nine missed opportunities.

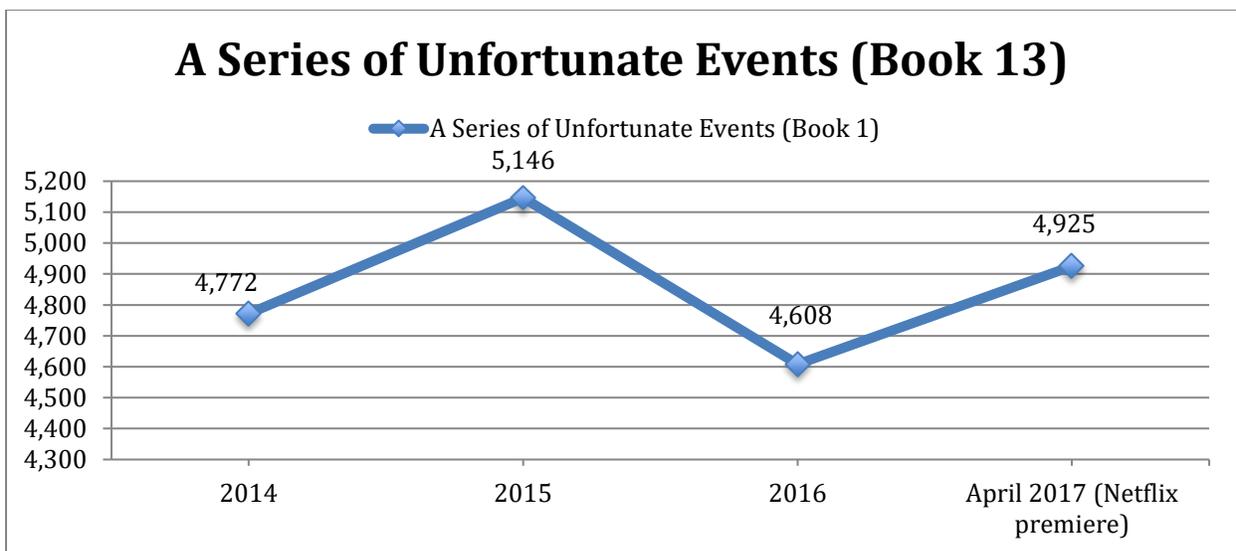
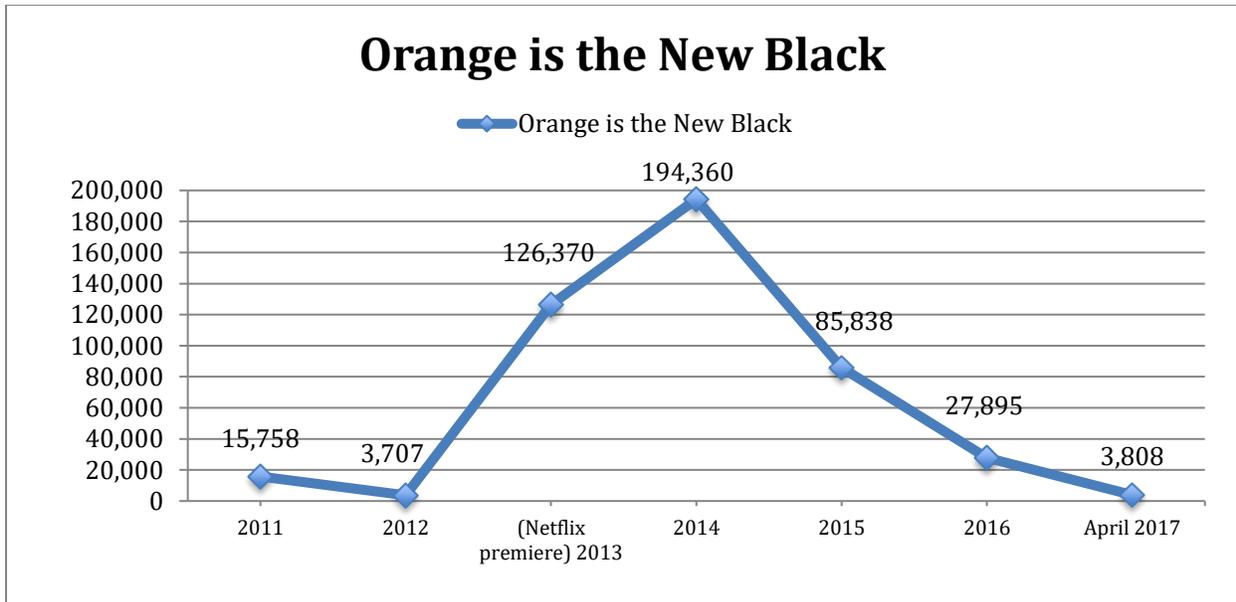
The twelve books I looked at for a spike in sales were *The Secret Circle*, *The Vampire Diaries*, *Heartland*, *Hemlock Grove*, *Girlboss*, *Orange is the New Black*, *Dexter*, *The 100*, *Longmire*, *Turn: Washington's Spies*, *A Series of Unfortunate Events*, and *Thirteen Reasons Why* (republished with the title *13 Reasons Why* after the show premiered).

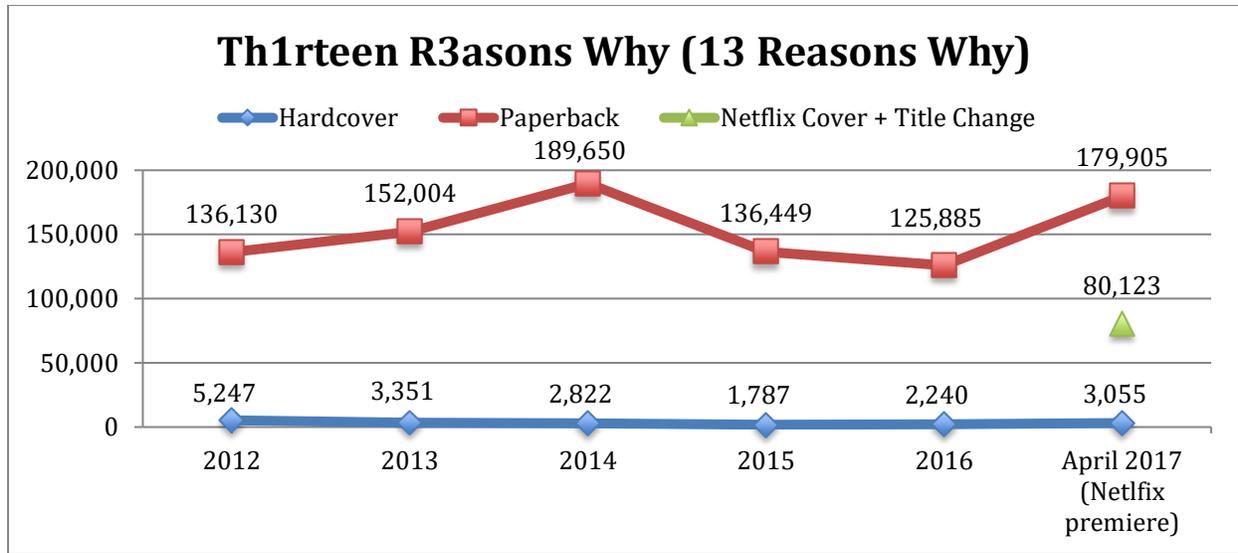
The three titles spiking in sales after their show streamed on Netflix were *Orange is the New Black*, *A Series of Unfortunate Events*, and *Thirteen Reasons Why*. *Orange is the New Black* was first published in 2010; its hardcover edition sold 16,563 copies in the first year. The hardcover copy's sales dropped after this in response to the paperback version coming out a year later; that edition sold 15,758 copies in 2011, but in 2012 sales had dropped to 3,707. After the show's premiere on Netflix in 2013, sales jumped to 126,370 and to an even higher 194,360 in 2014.

*A Series of Unfortunate Events: The End*, after a staggering 684,457 copies sold in 2006, saw numbers dropping steadily, and in 2016 there were a total of 4,608 copies sold; however, after the show's premiere on Netflix in January 2017, 4,925 copies were sold in the first four months of the year. This is higher than the total number of sales in 2016. It should be noted that this is sales numbers for only the last book in the series; the other twelve books likely saw a similar rise in sales—namely the first four, which were featured in the Netflix show.

*Thirteen Reasons Why*, whose Netflix adaption premiered at the end of March 2017, also saw a dramatic rise in sales. All three editions of the book had increased sales numbers in 2017; the hardcover edition rose from 2,249 copies sold in 2016 to 3,055 by April 2017, and the paperback edition rose from 125,885 in 2016 to 179,905 by April 2017. Most impressive, however, is the

newest edition, published March 2017, which has sold 80,123 copies in two months. This edition's cover features the actors in the Netflix show.





## Conclusions

This data shows that a correlation does exist, or more accurately, one *could* exist. The rise of the sales of these titles, the most recent of which was originally published in 2010, is undeniably tied to the release date. The other titles' failure to sell similarly well post-Netflix speaks to the conditional quality of this spike. For example, these three shows are all extremely popular on Netflix, but the success of a book's sales should not entirely rely on the success of the show. Factors such as the writing quality, the actor's skill, the production's budget, and much more play into how well a show is received. Another example is all of these books were adapted into Netflix Original Series; none were traditional television shows that were added to Netflix. However, this is not to say that books adapted for traditional television receive no sales boost; many such titles, including *Washington's Spies: The Story of America's First Spy Ring* (which became *Turn: Washington's Spies* on AMC) and *The Vampire Diaries* (The CW), had a significant increase in sales at the time of their television release.

This suggests two options: either books with traditional television shows receive no benefit from that show being added to Netflix, or this title is not getting the attention from publishers that its show being added to Netflix deserves. Though a temptingly tidy solution, the first option falls

apart under scrutiny; Netflix puts shows in front of so many new eyeballs that initially networks “lined up to license their shows to Netflix” (Nocera). (Networks have since discovered the danger lurking behind Netflix and now proceed with more caution.) If shows airing on television resulted in a rise in book sales, getting added on Netflix should result in a similar, albeit smaller, rise. This bump in sales would be understandably smaller because the show would be getting released for the second time.

The conclusion is that there is potential for any book to see an increase in sales if they have a corresponding show on Netflix. Those that do not are simply failing to benefit from effective marketing targeted toward Netflix users.

## How Successful Books with TV Adaptions Have Been Marketed

To create a strategy for most successfully marketing books with a Netflix adaption or with a television adaption streaming on Netflix, it behooves us to look at the marketing for books with shows on Netflix that have done well. As was mentioned before, books with successful television adaptions can be considered more than just books that see a rise in sales following their emergence on Netflix. This is where the remaining six titles I looked at on Nielsen become relevant.

Those six titles are *Breaking Bad: The Official Book* by David Thomson, *Talking As Fast As I Can* by Lauren Graham, *The Secret History of Twin Peaks* by Mark Frost, *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle, *The Girl with the Lower Back Tattoo* by Amy Schumer, and *Yes Please* by Amy Poehler. The first three books fall under the “definite connection different content” category; they all include supplemental material to their related show. They were released in conjunction with the show, and therefore there will be no spike surrounding the show’s Netflix debut; instead these books were looked at for the marketing tactics used and their release-to-date sales numbers. The latter two are biographies, “unrelated but not irrelevant”; *The Girl with the Lower*

*Back Tattoo* has sold 282,753 hardcover copies since its 2016 release, and the audiobook has sold 5,901 copies. *Yes Please*, published in 2014, has sold 452,150 hardcover copies, 233,350 copies, and 14,175 copies of her audiobook. These audiobook sales are higher than average and are more relevant than with other books because Schumer and Poehler recorded the audiobooks themselves. When a celebrity records audio, fans will oftentimes buy both the physical and audiobook for the opportunity of hearing the celebrity read their book to them.

*The Adventures of Sherlock Holmes* falls under the “same title same content” category; however, there are a variety of reasons it should get treated differently. One, *The Adventures of Sherlock Holmes*’s original publication date is so long ago that any tracking of its cumulative sales is impossible. In addition to this, the original stories were published incrementally and not as one finished volume. Two, the popularity and longevity of Doyle’s stories means there are far too many existing editions to accurately gather sales numbers. Three, many of those editions—including the ones I intend to discuss in this paper—are UK editions and therefore cannot be tracked reliably through Nielsen.

## What Authors of Successful Books Did

### *Talking As Fast As I Can*

Published in 2016, Lauren Graham’s book *Talking As Fast As I Can* has sold 172,707 hardcover copies and 1,787 audiobooks to date. Her book of essays full of stories from Graham’s life, including what are essentially behind-the-scenes essays from *Gilmore Girls*—like the book’s tagline says: “From *Gilmore Girls* to *Gilmore Girls and Everything in Between*”; this book talks about both the original show *Gilmore Girls*, added to Netflix October 2014, and the *Gilmore Girls* reboot, *Gilmore Girls: A Year in the Life*, which is a Netflix Original Series.

Like Poehler and Schumer, Graham too recorded the audio for her audiobook herself, a well-chosen move considering her target audience: her already-existing fan base—*Gilmore Girls* fans.

*Gilmore Girls* is sticky, so Graham's book is sticky—a term meaning that there is “aggregat(ed) attention in centralized places”; in short, *Gilmore Girls* has a large, loyal, and passionate fan base that congregates online, and Graham was able to tap into that (Jenkins). Besides having a topic that is in itself sticky, *Talking As Fast As I Can* as a product is sticky simply because Graham wrote it. Fans will buy this book because owning it functions as a symbol of how dedicated of a fan they are.

In promoting her book, Graham was very active on Twitter, executing #FreeBookFridays, a giveaway contest where a fan received a free signed copy every Friday if they tweeted using the hashtag. (This is a phenomenon she began with her first book, *Someday, Someday, Maybe*, which falls into the third category, “unrelated but not irrelevant.” This book's paperback edition has sold a total of 71,144 copies; 22,431 in 2016 and 10,071 in the first four months of 2017, indicating a possible boost from the *Gilmore Girls* reboot.) This was a great way to spur hundreds or thousands of fans to tweet about her book. These grassroots intermediaries were creating good publicity, and they were essentially advertising for her; this type of behavior is known as a “reciprocal exchange,” or a give-and-take “of social worth within an ongoing relationship” between the author and fans (Jenkins, 73).

Lauren Graham also used Twitter to praise other authors and their books. This type of activity is effective in two ways: One, it resulted in these authors returning the favor, and Graham received favorable book reviews from comp authors. Two, it situated her more firmly in the book community which gave her legitimacy she may have been lacking as a celebrity author. Prior to the book's release, Graham had a call-to-action tweet pinned to the top of her timeline with a photo of the book's cover and a link to preorder. Alongside utilizing social media, Graham was also able to score exciting slots on shows such as *Ellen*, where she discussed her book.

The release date of *Gilmore Girls: A Year in the Life* and *Talking As Fast As I Can* were only days apart, and when Graham promoted the reboot, she was effectively promoting her book. To that effect, when Netflix hosted a promotional event to honor the 16th anniversary of *Gilmore Girls*'s

premiere date and to advertise the upcoming reboot—pop-up Luke’s Diners appeared nationwide—Graham interacted with fans tweeting about their experience at this very popular event.

### *Th1rteen R3asons Why*

Jay Asher, author of *Th1rteen R3asons Why*, also promotes both his book and the Netflix show on his social media accounts. He promotes both in his Twitter bio and, like Graham, Asher also responds to fans on Twitter and currently has a pinned tweet promoting four of his book covers and inviting readers to check out these other books they may not have heard of (four is the number of images one tweet will accommodate). The image he chose for his pinned tweet for *Th1rteen R3asons Why* was the edition with the Netflix cover. Asher also retweeted an *Entertainment Weekly* article promoting the second season of the show, and he shared this on his writer Facebook page, as well—both actions that, like Graham’s, help promote the show and, by default, the book.

### *Orange is the New Black*

Piper Kerman, author of *Orange is the New Black*, promotes her book in her Twitter bio, choosing to say that it is a *New York Times* bestseller rather than a Netflix Original Series. This could mean that she views herself primarily as an author, not a creator of a show, or that she personally prioritizes the book over the show. Kerman is very active on Twitter as an advocate for prisoner’s rights and safety, and in 2013 was very vocal about the show, retweeting reviewers and articles and sharing photos of herself on set with the actors. Her Facebook profile picture is of the book’s cover—the original cover, not the Netflix version. In 2013, Piper shared a *New York Times* post describing the artistic differences between the show and the book, videos of herself talking to the show’s star, Taylor Schilling, promoted her appearance on *Huffington Post Live*, and much more.

## What Publishers of Successful Books Did

### *The Adventures of Sherlock Holmes*

Out of the thousands of editions of *The Adventures of Sherlock Holmes* published over the years, I am focusing solely on the “BBC Books” editions published from 2011 to 2014. BBC Books is an imprint of Random House and publishes books connected to BBC programming—the channel on which *Sherlock* airs (BBC). Each of *Sherlock*’s episodes are based on an original Sherlock Holmes story, and those stories are reprinted with Benedict Cumberbatch and Martin Freeman, *Sherlock*’s Holmes and Watson, on the cover. What makes this cover treatment unique is each book has a different cover design, rather than each book having its own title but all depicting the show’s main image.

Where these editions of *The Adventures of Sherlock Holmes* really stand out is in their introductions. BBC Books approached actors Cumberbatch and Freeman to write introductions for *The Hounds of Baskervilles* and *The Sign of Four*, respectively. Showrunner, writer, and producer Steven Moffat wrote introductions for *A Study in Scarlet*, *The Memoirs of Sherlock Holmes*, and *His Last Bow*. Mark Gatiss, who both acts in and writes for *Sherlock*, has also written introductions for *The Return for Sherlock Holmes*, and the both Gatiss and Moffat both wrote an introduction for *The Essential Sir Arthur Conan Doyle Adventures*.

Because these books are UK editions, tracking them on Nielsen resulted in only a fraction of the true sales numbers, but that fraction says enough. These editions of *The Return of Sherlock Holmes* (published in 2014), *His Last Bow* (published in 2014), and *The Sign of Four* (published in 2012) all sold between 1,000 and 1,600 copies which, when one considers the fact that they first had to find their way to the United States, is not insignificant. *A Study in Scarlet* (published in 2011) has sold 3,803 copies; to put this in perspective, a 2015 American edition has sold 1,032. *The Hounds of Baskerville* (published in 2012) has sold 1,526 copies while a 2015 American edition has sold only

407. These sales numbers harken back to “definite connection different content” and the love passionate fans have for behind-the-scenes knowledge, because readers are interested in these editions for the potential Easter eggs (hidden messages) they may find in introductions written by those so close to the show.

### A Common Action

Not all publishers were as proactive as BBC Books, but the step they all seemed to agree on was to reprint an edition of the book with the cover featuring actors from the show. This action speaks to the publisher’s awareness of their target audience: readers who are also dedicated Netflix viewers. Because Netflix users are the main target audience for a book’s republication, it is necessary to analyze those viewers, their actions, and how Netflix markets their shows to them.

## How Netflix Shows are Marketed

To successfully market a book to a target audience of Netflix users, ascertaining how Netflix markets its product to its audience base is invaluable. Its game-changing decision to offer entire seasons of shows all at once to viewers in a drastic step away from television’s appointment-based model is indicative of Netflix’s marketing strategy: a focus on innovation. By “tapping into its audience’s already existing behaviors and finding new ways to deliver content,” Netflix created a system that “rewards hyper engaged viewers while fostering both short-term buzz and long-term connections” (Karhoff). Netflix changed the rules of television by challenging the norm.

Netflix is innovative, too, in the way it approaches advertising. While it would seem logical, with the rise of Hulu, Amazon Prime, and other similar platforms, to increase one’s advertising budget to compete for viewers, “according to the company’s shareholder letter, Netflix executives don’t view the new entrants as competitive threats,” but rather as “encouragement for consumers to

cut the cord on traditional pay TV” (Perlberg). Netflix is instead using its resources to focus overseas; they are broadening their reach and as of 2016, Netflix is available worldwide (About). Its advertising is unique in another notable way, as well. In a time where splashy billboards and a high quantity of commercials still reign supreme, Netflix engages in native advertising to “deliver content that is both contextual and adds value without ever seeming superfluous or overtly self-serving” (Karhoff). One *Orange of the New Black* advertisements for season two, for example, was tied with a moving *New York Times* piece about the increase of the women prison population and the problems they face (Deziel). The piece had incredible design aspects mirroring *Orange is the New Black* and featured an announcement about season two’s premiere.

## Creating a Marketing Strategy for a Book on Netflix

The first step in marketing any book is to identify a target audience. When a book is adapted for a television show on Netflix, that new target becomes Netflix users. This type of audience is largely made up of people who crave and respond to behind-the-scenes information and who long to be noticed, or have the hope of being noticed, by the author or publisher. To that end, both authors and publishers should craft a marketing strategy aimed at reaching grassroots intermediaries and engaging in a reciprocal exchange with consumers.

## What Authors Can Do

Authors have more time and freedom to dedicate to the promotion of their book than do their publishers, who are often handling anywhere from tens to thousands of titles a year, depending on the size and scope of the publishing house. This is one of the reasons marketing and promoting a book, and continuing that promotion several years post-publication, is a responsibility authors often

undertake. Another reason is that they, as celebrities, may have a bigger social media following than their publishers, and a majority of marketing is now done on social media.

Actors-turned-authors are at an advantage because they have a large, preexisting fan base they can rely on. They can use their social media to talk about their book and interact with fans as well as with other authors. Interacting with fans is important because it gives the perception that they are approachable; celebrities or authors who are unreachable struggle to incite the same passion and dedication in fans as those who interact. This interaction does not have to be with hundreds of fans, interacting with only a fraction of this number is sufficient to satiate them all. Interacting with and supporting other authors publicly via social media, especially those in their same genre and who can function as comp authors, is a key way celebrity authors can gain legitimacy as a writer. Giving shout-outs and praise to other authors is also an effective way to garner shout-outs and praise in return—free positive reviews from influential people. They are more likely to have articles written about their book than are traditional authors, because print media is already prone to documenting their lives. Authors should share all interviews and articles featuring them and their book; this is an incredibly simple and effectual action but one that is often overlooked.

Celebrity authors are also at an advantage outside of social media. They have the power to be featured on talk shows such as *Ellen*, *Good Morning America*, *The Talk*, *The View*—all direct avenues to the public and all influential to the nation's pop-culture preferences. These are options that should not necessarily be ignored by traditional authors, but these are doors far more difficult to open for them than for actors.

If an author is not an actor, they should use their connection to the actors and the show to their advantage, as Piper Kerman did. The reason their book is getting a second life is because of the passionate fans attracted by Netflix; yes, they may love reading, but they also love television, insider

information, and getting behind-the-scenes looks at how their favorite stories are made. Giving the fans what they want is the best way to foster their devotion.

Both actors and non-actors can do things like enter into a reciprocal exchange with readers by doing book giveaways on social media, which instigate a huge fan response—this is an exchange beneficial to both the fans, who can receive a free signed book, and the author and publisher, who get the book out there and in a very public, attention-grabbing way. Authors can also offer behind-the-scenes stories and share personal photos or videos or invite a fan or group of fans to hang out with them personally—either on set (if they have that authority) or backstage of a book signing or press event. *All* shows, even those who have been off the air for years, have an active fan base somewhere online. Locating these grassroots intermediaries and utilizing them is key.

An author's strongest card is going to be the relationship they have with their fans; fans do more than passively absorb information—they engage with it and share it, talk about it and hype it up. An author promoting a book with a show on Netflix should keep in mind they are not just marketing to the book market, as they may have done when the book was originally published. They are marketing to television junkies, as well. Promoting the show is promoting the book.

## What Publishers Can Do

Larger publishers have money to spend on marketing, and they have the freedom to try and negotiate with Netflix; they should strive to put on an event like Luke's Diner pop-ups. Put on by Netflix to push the reboot, it no doubt provided Graham with a wonderful opportunity and *Talking As Fast As I Can* benefited from this windfall. Publishers should not sit back and assume Netflix has domination over advertising—it is their show but it came from their book. Rather, they should spring forward and engage Netflix in an advertising partnership. Netflix has already proven to be open to innovative and interesting marketing techniques.

Working with Netflix to host promotional events gives the publishers the opportunity to sell books, either to Netflix who may give them away as part of the event or to directly to consumers at the event. Publishers can also choose to give away free copies at the event, good for boosting circulation of the title and creating around it good buzz. Publishers can begin talks with Netflix to promote the book on their platform; when viewers choose to watch the book's show, there can be a button or link to take you to the publisher's site to buy the book. Publishers can coordinate with Netflix to offer deals such as buying select editions of the book (those with Netflix's cover) will get you bonus features on Netflix or a code for a discounted month of streaming.

As can be seen with their adoption of Jenkins's "engagement-based paradigm," Netflix understands the importance of being available to its users at the touch of a finger, that "being able to deliver the content no matter where you are located, what device you are using, and what time of day you need it is a value that few would argue against" (Sargen). Publishers should take this motto and apply it to eBooks, but with possible collaboration with Netflix take them a step farther. With Netflix's creative assistance, innovative special effects could be added to eBooks, then these eBooks can be offered through Netflix in a model similar to the *Harry Potter* eBooks and Pottermore.

There are actions publishers can take independently of Netflix, as well. They can follow the example of BBC Books and, if the books in the series and individual episodes line up, order small print runs with individual covers to match the episodes. Publishers should also reach out to big names such as a show's creators, writers, showrunners, or actors to write bonus material for the new editions. This would create content for the forensic fandom, viewers who "dig deeper, probing beneath the surface to understand the complexity of a story and its telling" (Jenkins, 135).

A publisher's strongest card is going to be their marketing budget and the authority they have to implement decisions. Publishers need to take advantage of the opportunity their book being picked up by Netflix brings them, and think outside the box to market in new ways to this new

audience. Like authors, publishers should keep in mind that their marketing strategy for a reprint differs from a marketing strategy for a book's initial release, and that a strategy for a reprint brought on by a Netflix show should be treated especially differently.

By targeting the correct audience and implementing an innovative marketing plan geared toward them, both authors and publishers can create a strategy that will boost sales numbers.

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