



# information pack

designing your publication  
producing your publication  
scheduling your publication  
printing options  
marketing ideas and resources  
copyright issues  
ISBN and cataloguing  
useful contacts and resources  
structuring your book  
author testimonials

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### Publishing Support Service

WorkingType Studio offers a simple, effective service designed to convert your manuscript into a professionally designed and attractive publication. We are committed to our clients and believe in supplying all the information necessary for them to make considered decisions.

We have extensive experience in designing and typesetting books, reports, newsletters, magazines and yearbooks, and in working with editors, proofreaders, indexers, authors and printers.

The information in this pack outlines the services offered by WorkingType Studio. It also provides useful contacts for prospective authors and supplies relevant copyright information. Lastly, a number of design samples have been included, along with feedback from our clients.

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With the advent of modern copy machines, digital printing and print-on-demand (and a highly competitive offset printing environment), publishing is in the throes of a revolution. Barriers to publication have fallen, and today individuals and organisations can realistically contemplate production of their work at a reasonable price. Often, all that is missing is the ability to take a manuscript and translate it into a professional and saleable end product. Our service fills that gap and does so efficiently and ethically.

Workflow is simple and streamlined. Our designer deals directly with our clients, implementing their instructions with care. All design work is centred around the Adobe Creative Suite of publishing software. WorkingType Studio is always ready to assist with any aspect of the process, and can also provide contacts to editors and other publishing professionals.

**When utilising WorkingType Studio's publishing support services, the process begins as set out below:**

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### **Initial meeting**

You will meet with the designer (or discuss by phone or email if you are interstate or overseas) to discuss your manuscript and directions regarding and design.

This meeting will cover topics such as:

- Font style
- Text size and spacing
- Illustrations, photography and artwork.
- Headings, subheadings and general structure
- Chapters and Parts

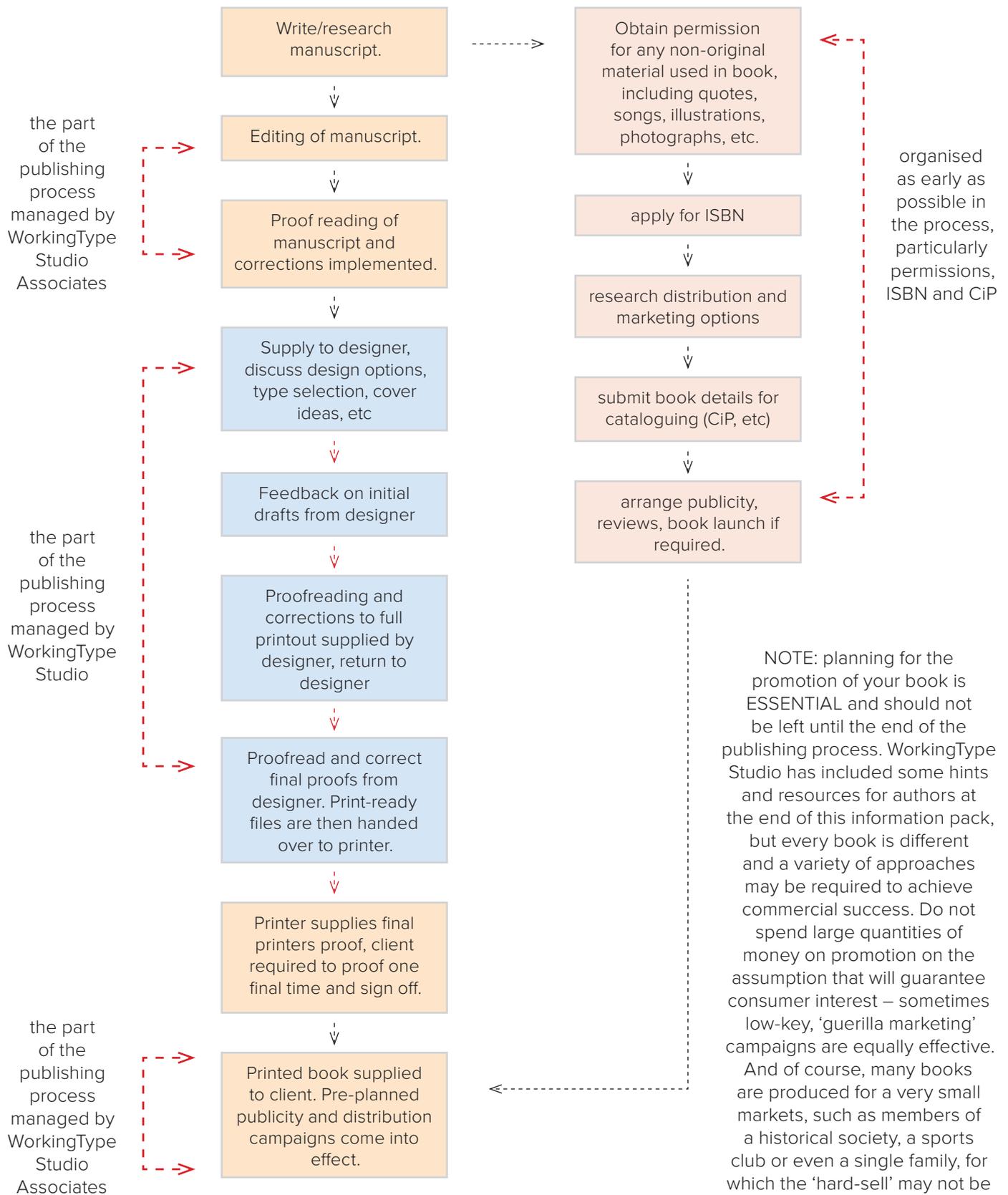
### **You will need to bring:**

- Your fully edited and proofread manuscript. Note: WorkingType Studio is able to supply the contact details for professional editors and proofreaders if your manuscript has not yet been subjected to professional scrutiny. If you wish to proceed without editing (which we advise against), please note that extensive corrections to content at the first proof stage are charged at our standard hourly rate.
- All graphics (photos, illustrations, artwork) related to your manuscript that are to be used on the cover and in the text. Please ensure that (where necessary) that permission has been obtained for the use of such items.

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When all of the above requirements are satisfied and agreed upon, the designer will proceed to typeset your manuscript and design the cover.

## producing your publication





### 1. Offset printing

The standard commercial printing technology used for most paper-based print jobs. The book is printed from metal or plastic plates, the image being 'offset' onto a rubber covered cylinder, from which the image is then transferred to paper. Setup costs are relatively high, but once the job is on the press, printing larger quantities results in a significant reduction in per-unit costs. Offset printing is usually cheaper than digital printing for amounts over 500 copies, but this can vary depending on the size of the book, the amount of colour used, the paper stock and a number of other variables.

### 2. Digital printing

A non-plate based printing technology which links printing presses to computers and sometimes allows for the individualisation of each impression — eg. to place a different person's name on the title page of each copy of a book. Allows for faster turnaround times and lowered initial production costs. Frequently used for on-demand or short-run color printing. At the moment, running larger quantities through a digital printer does not result in a dramatic cut in per-unit costs, but this may change.

### 2b. Print on demand (Pod) Services

With the advent of digital printing and on-line book selling through services such as Amazon, print-on-demand publishing was born. Rather than printing and warehousing thousands of copies of a particular book and distributing them to booksellers, this publishing model waits for an order to come in from a consumer who has visited an online bookseller or ordered from an electronic catalogue at a bookstore. A copy of the book is then printed, bound and delivered to the customer. Warehousing and distribution costs are therefore greatly reduced and the overall author>publisher>printer>customer workflow dramatically simplified. Authors generally receive more generous royalties, in a more timely fashion.

Two major players dominate this field — Createspace, owned by Amazon, and Ingrams Spark (Lightning Source in Australia). The two services offer a very similar level of functionality, but there are differences in pricing, approach, assistance and sales channel availability.

Not all is perfect, however. Digitally printed books do not utilise the range of paper stocks and printing effects found in offset printed books. Choices of book sizes are often limited. Digitally printed book covers are sometimes lower in quality and binding is sometimes defective, tending to disintegrate fairly rapidly. However, this is a young industry and as more authors and publishers use the service, the range of options and the quality of product will hopefully increase.

#### Authors beware:

Caslon Analytics, an Australian internet research consultancy, warns that:

*"The dark side of POD is what might be termed 'publishing on demand' — new millennium versions of the traditional vanity press. They'll edit, lay-out, print and even distribute your novel or nonfiction ... for a fee. Since most authors aren't willing to stump up the cash for a major print run and the publishers won't invest in works that are unlikely to sell, they're increasingly using POD technology."*

### **Getting print-on-demand books into the marketplace**

While the entry costs for getting a book into print via this model are lower, there are disadvantages. Firstly, your book will not be physically present in any bookstores (unless you also organise a complementary short print run for traditional distribution), and this is still where most consumers buy their books. Booksellers tend not to order POD books for their stores, as they cannot return them if unsold. Secondly, your book will not necessarily enjoy any prominent position on the Internet either. It may appear on the catalogues of on-line bookstores, but there is absolutely no guarantee that those bookstores will feature your book, unless they have some kind of cash-for-editorial arrangement. Thirdly, the print-on-demand printers take a significant percentage of the cover price of your book when one of them is ordered.

All is not lost, however. It is possible to create online interest in your book in a number of ways, some of which are mentioned in the next section.

Sometimes it is difficult to get honest advice when publishing your own work. Many parties have a vested interest in shepherding you through the printing process without a great deal of detailed pre-planning or discussion. We urge potential authors to carefully consider all of the issues before proceeding to print. While we recognise that publication can be a very exciting and often emotional experience, it is important to be realistic and honest with yourself. One of the critical factors in this respect is marketing.

WorkingType Studio does not offer a marketing service (we feel that would potentially compromise the integrity of the service that we offer to our clients), but we have compiled a list of potentially useful resources. A brief venture on to the Internet would no doubt yield many more, along with reading Australia-specific books such as Euan Mitchell's *Self Publishing Made Simple* (mentioned in the useful contacts and resources section (08).

- As obvious as it may sound, a good place to start is in ensuring that your book is of the highest standard possible. This means researching, editing and proofreading your work until it is as close to perfection as you can make it. Use professionals where you can afford it, and remember that the more eyes that see your work, the more errors that will be detected and corrected. Of course, a professionally designed book is important in terms of readability, marketability and credibility.

The last thing you want is to produce book that is OBVIOUSLY self-published. No amount of promotional effort will help you in that case. Given that many in the book trade and among the book-buying public are prejudiced (fairly or unfairly) against self-published books, consider devising an 'imprint' for your book, and perhaps obtain a matching business name — e.g. Saltgrass Books or Seagull Publishing, etc.

- Take part in writing workshops and short courses. As well as refining your skills, these will also put you in contact with other people in the industry; writers as well as other professionals. Also writing competitions are a good entry point; often work is published in the particular publication, on-line and in print.
- The modern media is hydra-headed and ever changing, so always be alert for new angles for promoting your book. Perhaps you could note the promotional efforts being made on behalf of newly released books adapt them for your own purposes.
- Think medium-long term. Hopefully your book will be in print for quite a while, and building up sales momentum can take a long time.
- Carefully consider your potential market/s. Try to make a list of those professions, interest groups etc. who might be interested and why. Is your book's appeal gender or age specific? Where and how can you reach your target market?
- All good writers are readers. A detailed awareness of other work already published in your genre is vital.

### 1. Newspapers and magazines

Still an important way of bringing a book to the attention of readers. Having your book reviewed can be very hard, but if the topic is of interest, perhaps a potential article might be a good selling point. You could prepare a list of relevant points covered in the book and suggest possible angles. Do not push reviewers or journalists too hard (they tend to receive many, many submissions), and do not expect an instant response. Reviewers are often prejudiced (in many cases with some justification) against self-published work.

—National Publications    —Regional/City based newspapers    —Special interest publications

### 2. Radio and television

Radio can be very effective, but authors need to find a way to stand out, to demonstrate that their story will be of general interest to an audience. Also, radio stations tend to target quite specific audience demographics, so make sure your publication matches up with their audience.

—FM & AM commercial broadcasters    —ABC broadcasters    —Community radio

### 3. Internet and email

Internet promotional techniques are still evolving, but can include: starting a weblog (blog) devoted to your book/area of interest and persuading other websites to link to your site (and reciprocating with links to theirs), placing advertisements with websites that cover fields relevant to your book. If you sell a book directly from your website, the entire profit remains in your hands. Getting your book into the Amazon catalogue or that of other online booksellers is obviously a worthwhile step. This is relatively easy but then you still have to channel potential customers towards your work.

Note: if you are not connected to the internet or able to use email, you may be at a distinct disadvantage to authors that are.

### 4. Direct mail

If your publication is very specific in nature, it is feasible that you could reach a significant proportion of your potential readership by post or email. Make sure any material you send out has been properly proofed, is to the point and easy to read.

### 5. Launches, signings and events

Launches are often expensive and generate disappointingly small book sales. Many publishers no longer bother with launches. However, if you believe a launch will result in significant sales and you have a free or inexpensive venue, go right ahead.

### 6. Promotional material

Such as posters, banners, bookmarks, stickers and so forth. Only consider this if you have a realistic plan for their distribution. Otherwise, you will waste money, and end up with boxes of unused printed matter.

If you are planning to sell your book at places other than bookstores, you might want to consider a portable display banner to attract attention. Lightweight, retractable banners are widely available and with designs printed in full colour at high resolution, they can be quite striking. Prices are low and preparation of artwork (a service offered by WorkingType) is usually similarly inexpensive.

### 7. Paid print advertising

In many cases, a waste of time and money unless you have some high-powered endorsements/reviews to trumpet. Works only for high-profile authors with an established name.

### 8. Publishers

If your publication begins to enjoy some success, it is not too late to have it published by a major publisher (if it is to your financial advantage, of course). By demonstrating that a market exists for your work, you may have removed some of the publisher's doubts about the commercial viability of your work.

It is vital to have a "publication quality manuscript" and to be aware of the "type" of publisher you are approaching. Sending your fiction manuscript to a publisher who only publishes textbooks is pointless and expensive. Read carefully publisher submission guidelines and seek legal advice before signing any contract. Note that many publishers do not accept unsolicited manuscripts. (See 10. publishing industry definitions.) If you feel your book is suitable for a particular publisher, by all means contact them.

### 9. Distributors

Several distributors in Australia accept self-published authors. They also take up to two thirds of the sale price of the book. Many bookstores will not take self-published books unless they come through a distributor. Many distributors will not take on self-published books unless they perceive they will have solid market. Warehousing charges may apply, and be prepared to do much of the promotional legwork yourself.

Major distributors include:

United Book Distributors: <http://www.unitedbookdistributors.com.au/>

Woodslane: <https://www.woodslane.com.au/>

Dennis Jones and Associates: <http://www.dennisjones.com.au/distribution.html>

Fontaine: <http://www.fontaine.com.au/distribute.html>

### 10. Public relations firms

We have dealt with authors who have hired PR people. Some were very pleased with the results, others emphatically not. Shop around extensively for someone who you feel is exactly right, and hopefully has book promotion experience. Remember, anyone can set themselves up as a PR person (just like graphic designers and publishers), and it is easy to waste money. On the plus side, media outlets are much more likely to take an author seriously if they have a committed and active publicist.

#### Reputable publicists include:

Scott Eathorne of Quikmark Media: [quikmarkmedia.com.au](http://quikmarkmedia.com.au)

Alan Davidson of Alan Davidson Publicity: <http://alandavidsonpublicity.homestead.com/>

Wendy McWilliams of WMC Public Relations: [wmcpr.com.au](http://wmcpr.com.au)

### 11. Bookstores

Some bookstores will take self-published books, but generally only on sale or return. That is, if your books don't sell, you get them back, sans any money. Chain bookstores will often insist that books come through a distributor rather than an individual, thus radically cutting your potential profits. If your book is region or city-specific, you may have a good chance of getting it into local independent bookstores. We have on occasion seen stores with a section dedicated to local authors, but this is not common.

### 12. Libraries

In aggregate, Australian public libraries represent a reasonably large book-buying market. They tend to buy through specialist library distributors. List here: <http://www.nla.gov.au/librariesaustralia/services/cataloguing/library-vendors/>

If your book is of regional interest, your local library corporation may wish to purchase some copies. Most libraries are very keen to host book talks and other events such as signings, and even to promote them in their newsletters.

### 13. Literary events

Take part in literary events and writers festivals. Attend as a reader. Again you will make contact with other writers as well as industry professionals. Recently an emerging writers festival has been staged in Victoria, and others may be set up in other states. These may provide good opportunities for unpublished writers.

### **If you build it, they might not necessarily come!!!**

Article by Jo Ettles: [www.joettles.com.au](http://www.joettles.com.au)

If it doesn't challenge you, it doesn't change you right? I had no idea when I wrote my first book in 2012 that it would be such a challenging experience in more ways than one. Ever the eternal optimist, I do believe self-belief is a huge part of achieving success BUT it also takes real work, determination, dedication and commitment to marketing yourself and your books continuously to make it in such a competitive world.

I have a strong background in marketing and it is second nature for me to recognise that you need to actively market yourself as an author and promote your work consistently. You know that old line from the movie — *Field of Dreams* — “If you build it, they will come”?

Well, it may have worked for Kevin Costner, but if you take that approach, your amazing book might never reach anyone.

I recently connected with some gifted authors who have released incredible books. Each and every one of them wanted to know how to improve their marketing and share their work. Here is some of the information that has helped me get both of my books out into the world.

#### **Author Profile**

I think everyone needs to have a professional headshot for their author profile. It is amazing how people respond to a professionally taken image as opposed to one that was just taken randomly at a party or family dinner! Present a professional image to the world and invest in a decent author photo.

When it comes to writing your bio, keep it short and sweet but always write from the heart. Readers want to really connect with you. Be uniquely you.

#### **Goodreads**

Goodreads is a phenomenal way to get your books seen all over the world. Create an author profile and list your books as soon as you can. Goodreads runs a giveaway competition for readers. I normally giveaway 3 signed copies of my books every few months and it generates a lot of interest in my work. I highly recommend it.

There is a section where readers can review your work and also give it a star rating. Try not to take it too personally if a review isn't as great as you had hoped. Not everyone will get your message or your writing but don't let that stop you from moving forward.

I recently had a review of one of my books and the reader said, that it had motivated her to clean up but I had rehashed a lot of self-help stuff that was already out there and generally, my book would only appeal to an Australian audience. At first, I got my back up! In my book “The Shed” I share a very personal story so it is definitely not rehashed. After a couple of wasted hours trying to make sense of her opinion, I just accepted that my work is not for everyone and if I was going to continue writing, I had to respect everyone's opinion and take it on board. The following day, I saw a post on the internet by an American man. He had recommended my book on a reader's forum saying it was full of good ideas and it was a very decent entry into the self- help genre. Balance restored!

### **Social media**

I love social media and it has worked well for me. There are so many options though, so my best advice is pick one or two social media platforms and then do them really well. I use Facebook and Twitter only.

Facebook – I have a personal Facebook account but I keep this for family and friends and a few colleagues that I have connected with. Off to the side of my personal account, I have a business/ author page which I post on daily. Because I write self- help books, I post quotes and tips, wellness information that I hope will encourage people to take action towards having a better day. To me, it is fantastic a way to instantly connect with people and it also reflects the way I write.

I have used Facebook adds as a way of selling books, and I have had good results. If you are not familiar with marketing using Facebook advertising, the guidelines are strict and you need to be mindful on how to do it well to make it work. It is trial and error and maybe that is another post down the track if anyone wants to know more about that as a way to market their books.

### **Twitter**

You can actually connect your Facebook page to Twitter and when you post on Facebook, it automatically reposts it on Twitter- killing 2 birds with one stone (no pun intended!!!). Twitter is a phenomenal way to connect with the world. I once connected with two amazing coaches in London via Twitter and I sent them a copy of my first book. When they received it, they took a photo of it and then shared the photo and some information about my book with all of their followers. It definitely generated interest in my work and resulted in an increase in sales.

Here is another way to look at Twitter. If you follow someone on Twitter, they automatically receive notification via email that you are following them. It is a perfect way to connect and introduce yourself to all sorts of amazing people who might want to follow you, connect with you and even share your work.

### **Review copies**

When my first book was released, I had a publicist that actually got me a few radio interviews and a couple of good reviews in magazines. For my latest book, I have no publicist. I am my own publicist!

I wrote my own press release and sent a copy of my latest book to a few media publications. So far, I have had a few radio interviews, a great full page write up in a newspaper magazine and it is early days. I have only just started doing this.

I don't have any real influential media connections so this method is a bit hit and miss for me, but I have nothing to lose. I think if you want to really get your work out there, be fearless. What is the worst thing that can happen? They don't respond? Take a chance. You may be pleasantly surprised.

Send review copies to journalists in your local paper or any papers and magazines for that matter.

There is a great website called Sourcebottle and it is a free online service that connects journalists with sources so if you sign up, you get daily emails of upcoming opportunities to quote or feature in stories. I have found a couple of great opportunities via this website to promote myself and my books.

### **Public speaking and networking**

I often speak at events both big and small. Some events are local and some of late have been interstate. This is an amazing way to get your books and your message out into the world. It takes a lot of energy to do this though so I tend to really only participate in events and networking opportunities where I know there will be genuine interest in my work. For obvious reasons, if you are asked to speak at an event to showcase your book, make sure it is a good fit!

### Website

Invest in a good website. Create a beautiful website or blog and sell signed copies of your books from it. My website is actually a Wordpress blog combined with website design. I am lucky my husband is trained in this area so I can add and subtract information at any time. I post articles to my blog, I sell my books from my blog, I recommend other authors books from my blog and I also obviously promote my other services.

Your book is important and your website/blog should capture the essence of your work as well as who you are so invest some time and energy into this platform.

### Keep going

Recently, my publisher went into receivership. This was a devastating blow for not only me but also around 200 other authors, editors and talented designers. It would have been very easy to just call it quits but I decided that quitting would have been too easy.

My thing is to write short, easy to read books that will inspire people to make positive life changes instantly. That desire has been so strong that I am now starting my third book. Imagine if I let my first publisher take that dream away from me through their miss management?

I was lucky enough to get picked up by another publisher recently and so the journey to get my work out into the world continues.

### Here is the thing though -

If you believe you can, you are halfway there. There are always going to be challenges, obstructions and hurdles that will set you back. If success was easy, well then everyone would be successful!

Henry Rollins said, "You must do what others don't to achieve what others won't". For that reason I am relentless when it comes to marketing my books. I make the time every-day to find a way to reach another reader, to connect with another person who may want to hear my message or share it with someone else.

If you have created a beautiful book that you are proud of, take steps every day to get it out into the world. Think outside the square, take action and be consistent. Don't wait for things to happen, make them happen.

Jo Ettles,  
Author

*The Shed & Underneath my clothes*

[www.joettles.com.au](http://www.joettles.com.au)

### Using Social Media to Promote Your Ebook

We asked successful ebook author Donna Usher (<http://donnajoyusher.com/>) for her thoughts on marketing ebooks online. She gives some extremely practical and achievable advice based on her own hard work and experimentation.

"When I published my first book I threw myself into social media as a means to market. I used twitter and facebook, and also lured people to my blog. In the first 11 months I sold 72 eBooks on Amazon and 1 on kobo. I also did a blog tour - paid \$200 for it - and sold 8 books that month. It was pretty disheartening. The thing I realise now is that most of the people I network with on social media are not my readers. A few of them would be but most of them are writers. So now I think that social media is an excellent way to market once you have the readers that are following you. The trick is to get those readers in the first place.

So how do we get them to find us when our book is sitting at #350999 on Amazon? John Locke very cleverly managed to get his blogs to go viral, and then had his books for sale at the end of the blog for only 99c. But he had a lot of books published by that time. Would it have been as successful if he only had one book published? Probably not. So firstly I think the more books we have available, the greater our exposure, and the more powerful any successful marketing we do will be.

After the 11 months of watching the sales trickle in, and trying twitter and facebook and goodreads, I took my book off Kobo and signed up for KDP select. I figured I had nothing to lose by making *The Seven Steps to Closure* free for 5 days. I was hoping for maybe 1000 downloads and expecting not to see any change in my sales for a while. In fact I was planning to release *Cocoa* and *Chanel* a few months later and was thinking perhaps some people might find it when I did.

I had about 42000 downloads in that 5 days and the sales took off immediately. I hadn't accounted for the exposure the book would have on the amazon site in the people-who-bought-this-book-also-bought-these section. Within an hour of the free days finishing I had more sales than I had the entire 11 months. Over the next two weeks it made itself up to #132 out of all books for sale on amazon. I sold over 1200 copies in the last 2 weeks of that month. It tapered off over the next two months so that I sold 300 copies in the month before I released *Cocoa* and *Chanel*. (By the way I put the success of my book's exposure largely down to my cover design. It's pretty and bright and not too fussy, and I've branded the two of them so they are obviously my covers!)

I made *Seven Steps* free again when I released *C and C*, this time for 2 days. I had another 12000 downloads and both book's sales took off. That month I sold 1786 copies of *C and C*, even though I didn't make it free at all. So the free days on *Seven Steps* was also selling *C and C*.

Since then I've played around with putting both books up for free and the number of days that I do it. *Seven Steps* is more effective than *C and C* as it is in a slightly different genre. It's women's fiction and romantic comedy. *C and C* is women's fiction and mystery/detective/female sleuth. So the genres that are more female/romance orientated get much better exposure.

This is backed up by two of my friends who each put their books free for 5 days. Kristy had about 5000 downloads for her YA horror and another girlfriend of mine only had 400 downloads for a thriller over the 5 days. It didn't affect her sales at all.

### **I have a few theories on this.**

- More women own kindles than men.
- More adults own kindles than kids.
- There are far more romance readers than there are thriller.
- The majority of men who read read non-fiction as apposed to fiction.

So I feel that the books with a greater chance of getting noticed are those aimed at the romance section. Hence my thriller writing girlfriend is now writing a romantic thriller.

Regarding the number of days that I place my book free. I find if I only have it free for 1 day it doesn't really increase the sales rate at all. So that's about 4000 downloads for 7 steps. Tomorrow I start 3 free days so I will be looking at how it effects my daily sale figures.

I have also played around with the price of the books. I put them down to .99c for a while, then up to \$1.99, \$2.99 and I know have 7 steps at \$3.99. Funnily enough its ranking improved when I put it up to \$3.99. I read an article that said \$1.99 is a bad price point. At 99c people see it as a marketing price. Apparently they perceive \$1.99 as being the price of a poorer quality book.

The other good thing about the free days is that I get a huge jump in reviews on my site whenever I do it. And good reviews sell books.

### **So how do I use Social Media?**

Firstly I use it to set myself up as an expert. I interview authors and do author reviews on my site, which is a good way to lure potential readers onto your site. Random House has started using me to do book reviews on the books they are launching which is excellent as they allow me to link the review on their website back to my blog and the author interview I have also done. I write articles on writing and am publishing the How To book of Self-Publishing.

Whenever someone contacts me about my books I ask them if they would like to go onto an email list specifically to be used for letting them know when my books are released.

I believe that eBooks are the way of the future so am not terribly fussed about my print book sales at the moment. I will look at it in the future, but am actually hoping a big publishing company will approach me for the rights of the print books.

My aim is to get 2 eBooks published a year because the more I have out there the more effective my free days will be. Imagine if I had had 10 books available when 7 Steps had the 42000 downloads. If only 10% of those people had liked me and bought all my other books that would have been 37800 books I would have sold off that 5 free days. That's powerful!!

So at the moment I intend to stay with Amazon. It is the most popular e-reader and I find that if people don't have the device they have the kindle app.

**Abdi Aden**, author of *Shining* and *Yes I Can* is very canny at promoting his books. Here are a few suggestions from him based on his experiences:

My PR is very basic and low budget.

- Word of mouth anywhere you can, such as my kids' basketball. Take-away shops, public places.
- Schools I visit and speak at.
- Making t-shirts.
- Websites, also other book-sellers websites.
- Calling places saying "I have a book." Like example some writers festivals, Dymocks Camberwell also run a book night every November for self-publishers.
- Social media like Instagram, Facebook, Twitter and LinkedIn.
- Also learn when new social media come up like snapchat.
- Find small festivals, such as Clunes -- self publishers do well there. People attend from all over the world,

We also asked author **Roger Mendelson**, author of *Eliyahu's Mistress*, to jot down a few thoughts re. promoting his book in the age of social media:

"The days of publishers promoting novels are over, unless you are a high profile author. If you want to promote your book, you have to do it yourself. I am on this journey and despite my novel, *Eliyahu's Mistress* winning the IPPY 2018 Bronze Award for best Australian/NZ fiction, am finding it difficult to gain momentum. There is no magic bullet. If you believe in your novel, you require more persistence with promoting it than writing it. I say this as someone with considerable business experience, so I can only imagine the frustration most authors must feel.

Traditional media is fast dying, so if you have a very low budget, social media is really the only option. For this to be effective, you need to define who your readership is likely to be and target this group. It needs to be very specific. Eg middle-aged country people, single older women, retired couples, young single men. I am not an effective Facebook user but I can see that with a very low budget, this really has to be the major medium to use."

### Preparing Your Manuscript for ebook Conversion

A note regarding the preparation of your book manuscript for ebook conversion, from our preferred ebook converter, Warren Broom: [www.epubconversion.com.au/](http://www.epubconversion.com.au/)

#### What can be done in the ePub format:

Firstly, to convert to the epub format, we require a print ready PDF. This must be single page single column. If not, all of the sentences that form each column end up shuffled like a deck of cards. We will also need an ISBN and a description and subject to place into the meta-data that shows up on the retail site. Descriptions should be kept to 2 to 3 paragraphs.

#### Images:

We prefer to take the images from the pdf as many have captions that we include in the image so that they do not get separated from the image. We do all images in colour for those reading devices that support colour but, of course, they will render in greyscale in those that don't.

#### Tables:

We can only do tables that are two cells wide as any more and the words start to get squashed up at higher zoom levels. Tables with more than 2 columns are done as images. Sometimes when table cross "pages, some of the text can separate but this is not usually a problem.

#### Hyphens:

If the text is justified, some words break in two, utilising a hyphen. Once again, this is not really a problem but, if the author wants to avoid them, we can align the text to the left.

#### Table of contents:

eBook reading devices produce a digital TOC but we usually add hyperlinks to the TOC in the ePub for earlier reading devices that don't. We can also link sub heading to the TOC but they are not really necessary.

#### Indexes:

Redundant in ePubs as all reading devices have a search function. However, if the author really wants to include an index, it should only include single word references as multiple words will link to all references in each of each word included within the entry.

#### Footnotes:

We place all of the footnotes at the end of the chapter and can link the reference within the text to its' corresponding footnote. I can also add a return link back to the text the reference is in. It should be noted that footnotes are very time-consuming and can dramatically increase the price of the ePub.

#### Fonts:

Fonts can be embedded but, many reading devices have a default font that overrides the embedded fonts. A maximum of 2 fonts can be embedded. It is also possible to add audio and video to an ePub but, this is very complex and dramatically increases the file size and also, the cost. Our recommendation is that that a hyperlink to an external website be employed to view or listen to these forms of content.

### Other Promotional Opportunities

Books+Publishing are looking for books to review, originating in Australia or New Zealand. Please send your printed proofs by Tuesday 1 March directly to the following address:

#### Books+Publishing

PO Box 6509

St Kilda Road Central VIC 8008

As well as appearing online at [www.booksandpublishing.com.au](http://www.booksandpublishing.com.au), these reviews will feature in their monthly Books+Publishing Reviews and Junior newsletters. Of course, there are no guarantees that a particular title will be reviewed!

and also:

#### Children's Book Council Reviews

February 3, 2016

Best known as the organisers of the CBCA awards, the Children's Book Council of Australia also offers (but does not guarantee) to review childrens and YA books sent to them at this address:

#### Reading Time Online

PO Box 216

Kallangur LPO QLD 4503

The reviews are published at [readingtime.com.au](http://readingtime.com.au)

The overwhelming majority of reviews are of books published by mainstream publishers, but independent authors should still give it a go. The criteria for inclusion genuinely seems to be quality rather than origin.

#### Kids Book Reviews

Kids Book Review is an attractive and frequently updated Australian book review blog. Apart from thoughtful reviews, the site also features interviews with illustrators and authors. Due to the sheer volume of review requests, the volunteers who run the site will not review self-published work. The site also has an excellent list of writing awards and events, plus links to related blogs and services.

<http://www.kids-bookreview.com/>

### **In Praise of Book Launches — An Account**

Author Natalie Gretton recovered from the recent bankruptcy of her publisher by holding a very successful book launch. Here is her account of the event:

My young adult medieval adventure novel was due for release five weeks after the publisher went into liquidation. After negotiation with the printers, I purchased the 1500 copies of *The Healer of Marchmont*. Neither my husband Mike or I had much idea of how to market the book so I listened to anyone who had advice for us.

I was offered our local Neighbourhood Centre to have a book launch and chose a date some weeks from that. Flyers went out to the whole town and outlying areas of Trentham through the postal service advertising the launch using the cover of the book, part of the blurb and a little about me. I also placed books in the local Trentham bookstore, Aesop's Attic in Kyneton, New Leaves bookshop in Woodend, Stoneman's Bookroom in Castlemaine and Paradise Books in Daylesford. These are on a commission basis. Friends were contacted by email, on Facebook, through my new website set up by my IT guru son, and word of mouth. A visit by friends who live in Canberra was good, because they took a box of 64 books back with them to sell for me. At present there are 5 books in Harry Hartog book shop in Woden, Canberra and more are being advertised by the friends. Other people took 10 books and sold those as well.

The book launch went very well. The day was lovely, sunny, still and warm. People came from many different places and were old and new friends we have known for short times and long times. We had some local people attend as well. Fifty people were here altogether. Some people had bought the book earlier and came to give comments about it or to get it signed for their children and grandchildren. Diane Parsons, a local retired secondary school teacher launched the book for me and after that, a critique was given by Charlie Wells. Charlie's mother is the manager at the Trentham Neighbourhood Centre and had asked Charlie to read the book. His comments were very interesting and insightful for a ten year old young man. All the comments we had on the day and in emails since have been very positive. The day of the launch we sold \$500 worth of books which did not include more that were sold prior to the launch.

There are still very many books to sell but at least I have more than some other writers who were left in the lurch. I think I was more fortunate than some other writers as I now have my book in print. Others were left with nothing to show for all their hard work and will now have to negotiate with another publisher.

So with a bit of advice and some energetic emailing, phoning, flyer producing and a launch with a good afternoon, good friends, some lovely snacks and a few drinks, one can recover from what could have been a total disaster.

I must say here that Julie Athanasiou, my editor and Luke Harris, my designer, have been most helpful. Luke has been in contact regularly and is most supportive of everything I have done. Thank you, Luke.

Natalie's website: <http://nataliegrettonauth.wix.com/author-blog>

### 1. Copyright issues

We urge our clients to pay close attention to copyright. The author must take care not to infringe the copyright of other writers or publishers by including material without permission/attribution. Similarly, illustrations, maps, diagrams, photographs and clipart must only be used with the creator/owner's permission (where relevant). See below for more detail.

### 2. Why copyright matters

Copyright law is designed to protect creative expression by giving the creator – author, photographer, artist – exclusive legal rights. The main right is the traditional 'copy right' which prevents unauthorised reproduction or copying.

Books and artistic works are now automatically protected by copyright when they are first written or published. In Australia, you do not need to apply for copyright – the protection is free and automatic.

Copyright does not protect ideas, concepts, styles, techniques or information.

Permissions must be obtained for the reproduction of material when a book uses artwork drawn from many sources (such as photo libraries, art galleries and museums), or where it quotes from copyright material.

For further information about copyright and other intellectual property issues, refer to Contacts section. The Arts Law Centre in particular is recommended.

### 3. Copyright provisions in our terms of trade

Ownership of Drawings, Designs, Photographs, etc

Preliminary sketches, dummies and designs submitted by WorkingType Studio to the client shall remain the property of WorkingType Studio. They will be used for no other purpose than that nominated by WorkingType Studio, and no ideas obtained therefrom may be used without consent of WorkingType Studio. WorkingType Studio shall be entitled to compensation from the client for any unauthorised use of such preliminary designs.

#### Allowable Use of Designs

Designs produced by WorkingType Studio shall only be used for the purpose specified in the original quotation, and shall not be adapted for other purposes unless agreed to by WorkingType Studio.

#### Ownership of Designs

Ownership of any designs produced by WorkingType Studio is only transferred when payment in full is received by WorkingType Studio.

The 'native' typeset InDesign book files used by WorkingType Studio to produce the finalised PDF remain the property of WorkingType Studio unless otherwise agreed.

Note: If you plan to personally modify your book for future editions, please let us know at the outset. WorkingType Studio is always happy to make modifications -- to archived book files for future editions -- the cost for such modifications are usually minimal and means authors are not forced to buy expensive layout programs.

### 1. ISBNs

All books published in Australia and elsewhere should have an ISBN (international standard book number). This number also permits the creation of the book's barcode in the EAN 13 format. The production of the barcode for the book cover is included in the service provided by WorkingType Studio.

Thorpe-Bowker holds the Australian agency for the distribution of ISBN numbers. As stated on their website (<https://www.myidentifiers.com.au/>) "the ISBN is a 13-digit number that uniquely identifies books and book-like products published internationally. Each number identifies a unique edition of a publication, from one specific publisher, allowing for more efficient marketing of products by booksellers, libraries, universities, wholesalers and distributors"

In applying for an ISBN, your book will in due course appear in Books in Print:

"Books In Print® combines the most trusted and authoritative source of bibliographic information with powerful search, discovery and collection development tools designed specifically to streamline the book discovery and acquisition process. Libraries worldwide consult Books In Print to find titles, create lists and decide from Books In Print's vast inventory files which vendor, eBook platform or online retailer to source the title. Books In Print is available in two subscription levels:

- United States Edition- contains US publications.
- Global Edition- Offers global coverage including U.S, Canadian,
- European, New Zealand and Australian publications."

You do not have to be publisher or organisation to obtain an ISBN number allocation. Self-publishers are known as "self-allocators".

At the time of compilation of this resource, Thorpe-Bowker was charging \$42 for an individual ISBN and \$84.00 for a block of ten ISBNs. Purchasing the barcode itself from Thorpe is not necessary, as WorkingType Studio will generate it from the ISBN number at no additional charge.

Telephone: +61-3-8517-8349

Email: [isbn@thorpe.com.au](mailto:isbn@thorpe.com.au)

### 2. Legal requirements

Self-published authors may be unaware that they are obliged to supply one copy of their book to the National Library of Australia: <http://www.nla.gov.au/legal-deposit>. One imagines a vast warehouse somewhere in Canberra containing the literary effusions of an entire nation. Besides an author's Federal obligations, each state usually has its own Legal Deposit scheme: <http://www.nla.gov.au/legal-deposit/requirements-australia-wide>. Public-spirited authors will therefore need to save for two lots of postage stamps. See also information on the following page regarding Cataloguing in Publication (CiP)

### 3. Public Lending Rights

A payment scheme devised to compensate authors for income lost through free lending of their books at libraries. Register here: <https://lendingrights.arts.gov.au/lendingrights/>

### 4. Cataloguing In Publication (CiP)

Cataloguing in Publication (CiP) is a free service offered to publishers by the National Library of Australia to provide a bibliographic record for a book before it is published. When the book is published the CiP data is usually printed on the reverse side of the title page. The CiP data is also included in the National Bibliographic Database (NBD) available on Kinetica, Australia's Library Network. Visit [www.nla.gov.au/services/CiP.html](http://www.nla.gov.au/services/CiP.html) for further information.

### WorkingType Studio

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Designer  
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PLEASE NOTE that the list below is by no means comprehensive. Writers Centres in most states are able to supply additional information, online or by subscribing to their newsletters.

#### EDITORS/PROOFREADERS

Editors Victoria  
Website: <http://www.editorsvictoria.org/>

#### ILLUSTRATORS

Books Illustrated/  
The Society of Book Illustrators  
E-mail: [info@booksillustrated.com.au](mailto:info@booksillustrated.com.au)  
Website: [www.booksillustrated.com.au](http://www.booksillustrated.com.au)

The Illustrators Association of Australia  
Website: [www.illustratorsaustralia.com](http://www.illustratorsaustralia.com)

#### PUBLISHING ORGANISATIONS

Australian Publishers Association  
E-mail: [apa@publishers.asn.au](mailto:apa@publishers.asn.au)  
Website: [www.publishers.asn.au](http://www.publishers.asn.au)

#### AUTHOR/WRITING ASSOCIATIONS

Australian Society of Authors  
E-mail: [asa@asauthors.org](mailto:asa@asauthors.org)  
Website: [www.asauthors.org](http://www.asauthors.org)

Australian Writers Guild  
E-mail: [admin@awg.com.au](mailto:admin@awg.com.au)  
Website: [www.awg.com.au](http://www.awg.com.au)

Writers Victoria  
Website: <https://writersvictoria.org.au>

Fellowship of Australian Writers  
Website: [www.writers.asn.au](http://www.writers.asn.au)

#### PRINT-ON-DEMAND

The two big players in the print-on-demand field...

##### Lightning Source

(a subsidiary of Ingram Industries Inc). Operates out of Tennessee in the USA, representatives and a printery in Australia. "Lightning Source is the global leader in print on demand and distribution services."  
<https://www.lightningsource.com/international/index.aspx?loc=en-au>

##### Createspace

(an Amazon.com company) Operates out of Charleston, South Carolina, representatives in Australia. "Tools and Services that help you complete your book and make it available to millions of potential readers"  
<http://createspace.com/>

#### OTHER RELEVANT ASSOCIATIONS:

Australian Copyright Council  
E-mail: [info@copyright.org.au](mailto:info@copyright.org.au)  
Website: [www.copyright.org.au](http://www.copyright.org.au)

Arts Law Centre of Australia  
E-mail: [artslaw@artslaw.com.au](mailto:artslaw@artslaw.com.au)  
Website: [www.artslaw.com.au](http://www.artslaw.com.au)

#### USEFUL PUBLICATIONS:

Check the list of booklets put out by the Australian Society of Authors. Many are of direct relevance to self publishers.

<https://www.asauthors.org/resources>

Euan Mitchell's *Self Publishing Made Simple* is also a useful trove of information for people intending to self publish in Australia. The book draws heavily upon the author's experience in writing and selling his own work of fiction. Those fond of irony will note that this book was published under the imprint of a major publishing house (Hardie Grant).

Half title (optional)

blank

Title

- title
- author
- publisher

Copyright

- previous publications (optional)
- Cataloguing in publication (CiP) information
- ISBN
- copyright notice
- name and address of publishing company

Acknowledgements

- permissions to quote
- previous appearances of material
- personal acknowledgements

blank

Dedication

- to person or persons, often in italics

blank

Epigraph

- quotation that sets tone

blank. .

Table Of Contents

- subject, chapter or poem title

blank

Foreward

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Preface

—personal acknowledgements

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Text: must begin on right-hand page. Individual chapters also begin on a fresh right-hand page. Poems start on a new page.

Not all these introductory pages are necessary and some can be omitted if necessary.

At the back of book:

- Appendices
- Glossary
- Index
- Advertisements

Working Type did a fantastic design job for my cookbook, “Enjoying Food Again”. Luke had good ideas particularly for the section pages and typography but he was also happy to listen to what I wanted the book to look like. He was easy to work with and it all came together fairly quickly in spite of its size. I would be happy to use him again but at this stage haven’t planned Volume 2.

**Rhonda Allen**

Thanks Luke, and I would like to recommend that you are one of the most polite designers and typesetters that I have worked with. Nothing is too much for you and you never reject any comments or suggestions and never refuse to take on work.

**Marie Pietersz, Editor**

“Everybody has commented on the wonderful cover and the layout of the text! The cover is atmospheric and brooding, specially with the horseman in the background. And the other thing that was very impressive is the use of the herbs at the beginning of the chapters and also within them. So I am so pleased that your work has been appreciated by so many other people.”

**Natalie Gretton, author of The Healer of Marchmont**

Again, thank you again for all your work. People always say to me how beautiful the covers are on both books.

**Jo Ettles, author of The Shed and Underneath My Clothes**

“Just letting you know that I love the cover.”

**Michelle Ryan, author of “After Dusk”**

“I simply do not have the words... Absolutely Spectacular Work !! I’ve really connected with it.”

**Ari Stathopoulos, author of two volume series ‘Always’ and ‘Forever’**

It looks fab. Wow you’ve taken it up a notch or twenty! Many thanks for your splendid work.

**Peter Butt, author of “The Merchants of Menace”**

“I would strongly recommend you to anyone requiring this kind of service. I absolutely love it. Thank you so much. You are a genius.

**Janet Doyle, author of When Guido Fell.**

“please reinforce to Luke how seamless and layback it has been working on this project with him. I greatly appreciate his efforts and acknowledge the talent he has.”

**Stan Goldyn, The Cavalier Club**

“I really appreciate all that you have done, and your ability to work with this old dude. You are remarkable and am happy to recommend you to anyone who is looking for services such as yours.”

**Christopher Creek, author of A Rich Vein**

Got to say we were all swept away with the strength of the jacket design!

**Dennis Jones from Dennis Jones Distributors, re. The Gilded Crown**

“Thanks for doing such a great job on the cover, everyone I have shown it to is very impressed.”

**Ann Gillespie, author of Bel Endroit**

I am very happy with the cover. I have a peek from time to time. Such a fine piece of work again. I feel privileged to have had you create it for the book – and me!

**Carl Hancock, author of Marlborough Blues**

Thanks for the update. Dad was very pleased overall with the book and I must say...I can’t wait to see the hard copy myself! It’s been a pleasure to work with you and we appreciate all your time and effort in fulfilling our needs and for the great art work you’ve created in bringing his book to life.

**Christina Stavrou, A Migrant’s Hopeful Journey**

And, the new cover is great. LOVE it.

**Soozey Johnstone, Author of "I am the Problem"**

The first proof has come back from Griffin Press and I have to say it looks amazing. Griffin press are also very complimentary and say it's a beautiful book.

**Rhonda Allen, author of "Enjoying Food Again"**

"The client loved the fatigue brochure. Many thanks for all your help."

**Jacqueline Adeney, Fatigue Management**

"Books look great, thank you."

**Col Elliott, Comedian and Author**

I really appreciate your work and patience with me on final design

**Gemma Cooper, of Cooking Gems**

"Author thrilled with cover."

**Michelle Anderson Publishing**

"Better than I imagined it would turn out - you are truly artistic...thanks."

**John Hickman, author of "Tripping Over"**

We are getting plenty of press coverage in Australia and Indonesia – and I have had so many comments about the cover. People just love it! And so do I: it really does stand out on the shelves and is a superb image on so many levels.

**Mark Heyward, author of "Crazy Little Heaven"**

Talon cover looks INCREDIBLE!!! You have done a fantastic job, I am so pleased with it. Thank you!

**Linda Lycett, Aurora House Publishing**

Your cover is a success. Impressive is the feedback

**Linda Lycett, Aurora House Publishing**

Thanks so much. I've shown a few people the cover and they really love it. And also, Reckless is getting lots of positive comments about the attractiveness and boldness of the cover

**Danielle Weiler, author of Assembly of Shapes**

The Author and I absolutely love the first cover thought it wasn't any easy choice. If this could be it please. It really makes you feel good just by looking at it!

**Michelle Anderson, Michelle Anderson Publishing**

"When showing a friend the looseleafed proof copy (all I've got to show my friends and fans for my outlay so far), he was blown away by the cover and general appearance. Have also had positive comments on the font etc."

**Cleo Lynch, author of "Careering into Corrections"**

Thank you for all your detailed work and advice on the text. You have both been incredibly professional and patient.

**Moira McCarthy, author of 'Paris Light'**

"Congratulations on the cover design for Ends By Any Means and the back cover and spine arrangement. I agree with everything. Thanks again."

**Ian Ingleby, author of "Ends by Any Means"**

"All good. Grant (the author) was thrilled. I think it has everything we need."

**Michael Foster, Publisher, Dragonfall Press**

"The final viscomm textbook looks really really nice. The manager here even said it's one of the best looking books we've done, and that is in no small part due to your cover and text design, so thanks again for your impressive work and help on that."

**Mark Cleary, Editor, Cambridge University Press**

Love your work! It looks so good! Wait till you see the video I put together to promote it!

**Rhondalynn Korolak, author of "Sales Seduction"**

"The pop up banners arrived today and they look fantastic. Please find attached a picture as you requested. Really impressive work by all parties involved."

**Kim Moran, Gradient Automotive Systems**

"Thank you for being so professional and doing a fabulous job with my book as always. You're a credit to the industry."

**Kristy Berridge, author of "The Hunted" and "The Damned"**

thanks very much for all your work Luke. I am very happy with the design. Looks wonderful.

**Mark Heyward, author of 'Crazy Little Paradise'**

Wow! The universal opinion here in the office is "It looks great." Thanks for your excellent work so far.

**Ben Fenwick, Gradient**

I love it don't change a thing. That woman is Amanda and I love the way you have captured her exactly, how did you know?

**Trish George, author of 'Family Lies and Betrayals'**

I LOVE IT, it's fabulous!!! Thank you. I love the arrows, colour, notes, flower. It's PERFECT. Many regards and thanks for brilliant design work Luke

**Marla Swift, author of "Finding the Rhythm"**

My folk think your cover is fabulous.

**Dr. John Wright, author of "Children at War"**

Just wanted to let you know I received the first 100 copies of Akilina, and they look absolutely fantastic! Thank you so much for your work -- I have had many comments about how professional they look, and have sold my first 10 already.

**Dr Patricia Bowmer**

one of the reviewers, told me he thought the layout, presentation and design were fantastic. He said if he opens a book that's hard to read, he doesn't continue. So thanks again.

**Amanda Stuart, author of Finding the True Self**

Thanks for all your hard work in recent days. The report looks fantastic. You did a brilliant job.

**Victorian Parliament**

Many thanks, I've had nothing but praise for the cover from the people I've shown it to.

**Christine McCaffrie, author of "In Pursuit of Happiness"**

"The cover is just great. Please pass my congratulations on to the designer. It really tells a story."

**Shirley Eldridge, author of "Georgie Girl"**

The cover looks fantastic - congratulations! You have my blessing to reproduce my art for both the hard cover and paper back versions. Love the use of the purple to compliment the yellow sunflowers. The design is great and sure looks appealing.

**Tracey Creighton, artist**

"Incidentally, the comments on your book cover have been extremely positive and commendatory. Perhaps you should frame it and sell it off at Sotherby's. Someone even observed they would buy the book for the cover alone!!"

**Ruth Carson, author of "An Unquiet State"**

Books arrived and thank you for the impressive production and the care you have taken in the process. It is greatly appreciated.

**Joe Reich, author of I Know Precious Little**

"Love the cover. Colours are so vibrant as well as aspects of St kilda, scenic railway, the astor theatre. Will keep seeing more each time I look."

**Jan Gross, author of "Jam Dreaming"**