



# information pack

**WorkingType services**  
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

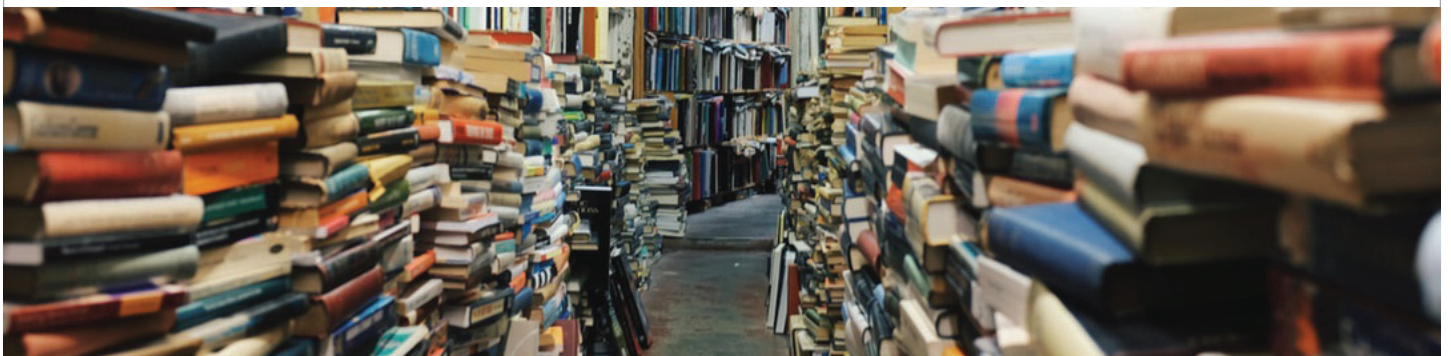
WorkingType Studio offers a simple, effective service designed to convert your manuscript into a professionally designed and attractive publication. We are committed to our clients and believe in supplying all the information necessary for them to make considered decisions.

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.

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## **WorkingType Services**

- Book cover design, ebook, print or audiobook
- Print book layout and typesetting
- Ebook conversion for any platform, from word doc or PDF
- Quality checking of existing ebook files
- Design of author promotional material, including banners, posters, invitations, website graphics
- Prepare books for print-on-demand services and assist with uploading and metadata
- Assist authors in uploading ebooks to online services, adding metadata
- Hosting of author books on IngramSpark and manage royalty figures and payments
- Print run orders from IngramSpark platform
- Print management for author titles, seeking quotes, paper and special treatment specifications, checking proofs in conjunction with authors

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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 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

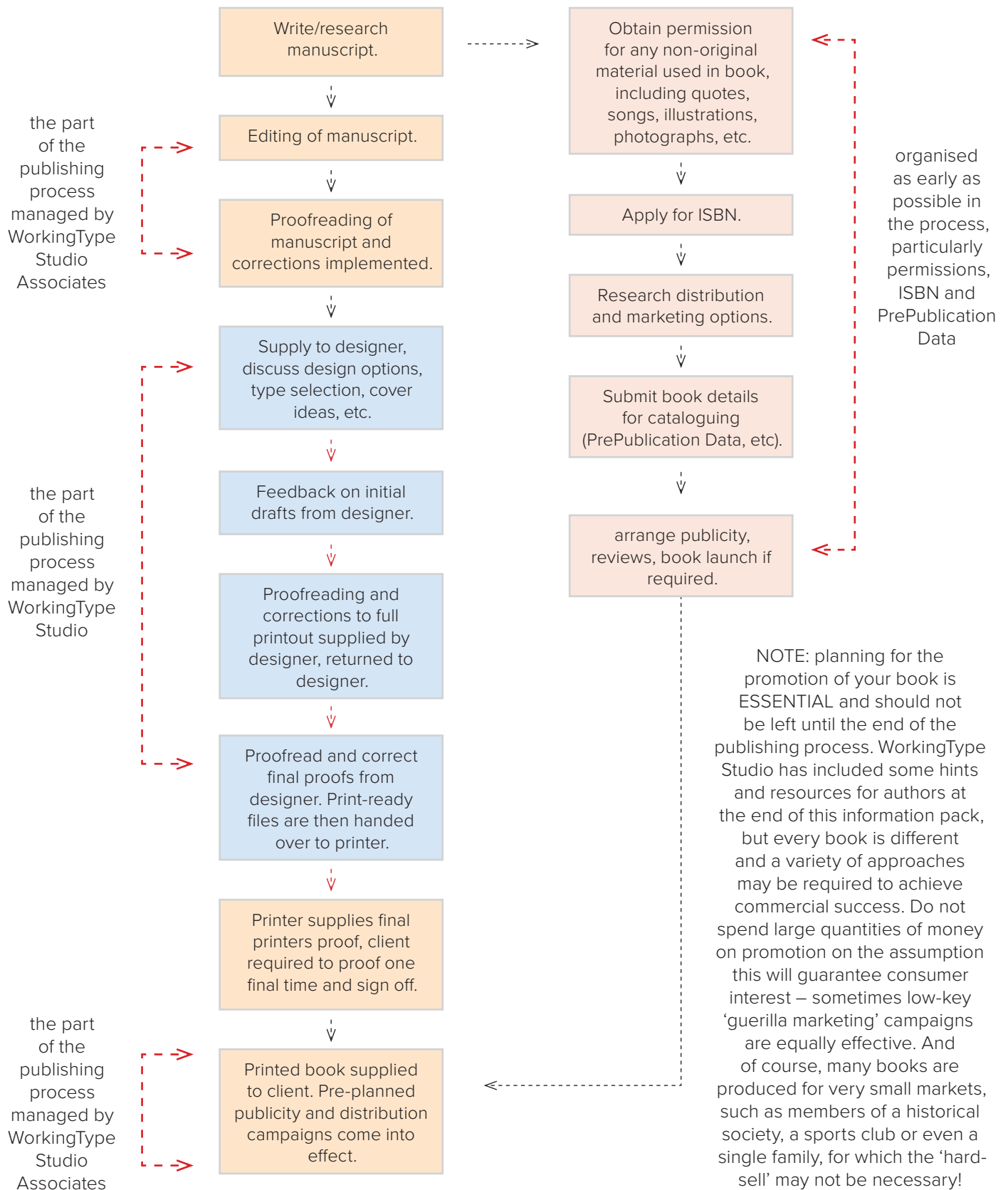
### **You will need to bring:**

- 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) 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





An eye-catching cover can attract the interest of book browsers who might be scanning dozens, if not hundreds, of titles. But once a reader has been enticed to open a book, then the text they sample has to deliver on a reader's expectations to seal the purchase.

If your book is non-fiction and readers find problems with grammar, spelling and punctuation on the first page, then don't blame them for jumping to conclusions and doubting the quality of your content. If your book is fiction and the first pages have the occasional typo, then don't blame the reader for thinking the writer is either lazy, inexperienced or both.

It would be nice if readers focused only on the 99% of words a writer got right, instead of the 1% they got wrong. But the market doesn't work that way. Readers have every right to expect professional editorial standards when they are shelling out their hard-earned money. Online comments often loudly and caustically reinforce this point.

If you think your spell-checker took care of all the editing, think again. Neither did your grammar-checker – yes, even the one you paid a subscription for. Sure, they will pick up *some* editorial problems, but not *all*.

Some writers believe near enough is good enough when pitching to publishers, because they know publishers will edit their manuscript anyway. True: publishers will edit before releasing a book to the world. But publishers want to spend as little money as possible on editing. That's what many aspiring authors fail to understand. In short: don't expect publishers to spend their money editing your work when you won't pay to edit your own manuscript properly in the first place.

That might be part of the reason why a writer receives rejection letters from publishers or literary agents. Therefore any writer who decides to self-publish should be very wary about *not* hiring an editor before releasing their work to readers. In other words, a good edit is usually the best way to add commercial value to a text.

### What are the most economical ways to edit?

Self-publishing companies like Lulu, BookBaby and Blurb offer editing packages at fixed prices per 1,000 words. This may involve proofreading, but not necessarily copyediting. *What? I thought proofreading and editing were the same thing. So what exactly is 'copyediting'?*

In professional book publishing there are three levels of editing, ideally performed by three different people:

1. **Structural editing:** fixes the overall structure and sequencing of content.
2. **Copyediting:** fixes grammar, spelling and punctuation directly into the electronic file.
3. **Proofreading:** checks printouts of each page to pick up careless errors left by even the best copyeditors.

When I moved from an independent Australian publisher to work as a senior editor for a multinational publisher, I was surprised to find 80% of our editors were not in our offices, but were freelancers working from home.

(continued overleaf)

You can hire many of these professional freelance editors via a not-for-profit organisation known as the Institute of Professional Editors, or IPEd for short. If you visit [www.iped-editors.org](http://www.iped-editors.org) you will discover their 'Find an Editor' facility, which allows you to browse (for free) hundreds of editors across all Australian states and territories. You will find each editor typically includes the genres in which they specialise and a list of specific titles they have edited.

You can discuss hourly rates but, before talking about an overall price, I always offer a free 1,500-word sample edit for works over 20,000 words, in advance of giving an estimate of my total fee for editing the whole manuscript. I recommend you initially ask for a sample edit from any editor you are considering hiring. This gives the writer a better understanding of what might need fixing. If the editor thinks that only a light edit is needed, then the overall estimate will reflect this. However, if a manuscript needs heavy editing, even some rewriting, then this can be discussed before the writer spends any money.

Once the editing is done properly, it is far less likely the writer will have to make paid corrections to the designer's work after their text has already been set into finished pages ready for printing.

In summary: quality editing not only helps writers earn money, but also saves them money.

**Dr Euan Mitchell** is an author, editor and publisher. His most recent title is *Your Book Publishing Options: How to Make and Market Ebooks and Print Books*.

**Contact:** [euan@euanmitchell.com](mailto:euan@euanmitchell.com)



### 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.

### 2a. Digital (bulk) printing

A non-plate based printing technology which links printing presses to computers and sometimes allows for the individualisation of each impression — e.g. to place a different person's name on the title page of each copy of a book. Allows for faster turnaround times and lower 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. Digital Print-on-demand (POD) services

With the advent of digital printing and online 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 — Amazon KDP, owned by Amazon and printed in the USA; and Ingram Spark (or its slightly more expensive POD service, Lightning Source), owned by Ingram and printed 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.

### An Important Note:

It is vital to distinguish between printing and publishing (printing is just one part of the overall publishing process — now optional, thanks to ebooks — but many people mistakenly use the terms interchangeably).

Vanity publishers tell authors they will sell thousands of copies, as opposed to a fee-for-service printing company like Ingrams.

By contrast, custom publishing services like WorkingType will not exaggerate likely sales figures in order to inflate a print run and add to their percentage mark-up. In addition, custom publishing services make their processes transparent at each stage, unlike vanity publishers who typically offer one-size-fits-all packages, often around \$10,000+.

### **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 Amazon KDP, Blurb and Lulu POD books for their stores, as they cannot return them if unsold. Ingram Spark and Lightning Source titles, however, can be returned. Secondly, your book will not necessarily enjoy any prominent position on the internet either. It may appear on the catalogues of online 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.

It's often said that everyone has at least one book in them. Good. A thriving culture is loaded with storytellers of both fact and fiction. You don't have to be a mega-seller to enrich yours and other people's lives with your writing. If you have written your first book, then what should you reasonably expect in terms of publication and success?

The biggest myth to bust is that your book will sell itself. Yes, your words might be captivating; yes, you might have a stunning cover; yes, you are wrung out from the many months or years of effort to create a retail-ready book; but – and it is an important but – are you genuinely ready to promote your book? Promotion is a whole other game, which requires planning, strategy and many hours of intense work. Just when you thought you could sit back, relax and wait for the phone to ring!

Creating a print book, ebook or audiobook for a global readership has never been easier. That's the good news. However, this also means there are millions more first-time authors around the planet competing for the attention of readers. It is often said in the book publishing industry that 95% of new titles will sell fewer than 100 copies. This includes traditionally published as well as self-published titles. A sobering statistic.

In Australia, ABC Radio is the most accessible and effective network for publicising new books. Yes, TV would be even better, but good luck getting that level of exposure unless you are already a celebrity or well-connected with TV insiders. Perhaps you think a good review in a newspaper, magazine or journal should sell truckloads. Not really. Even though a review is typically more objective than listening to a radio interview of an author spruiking the wonders of their latest title, potential readers usually find the subjectivity of the author more engaging. And what about commercial radio? Yes, this can work, but more book buyers listen to the ABC.

But before you pick up the phone to dial your local ABC Radio station, you need to know that, as a rough average, they will be able to publicise only about 1 in 20 of the books they receive. And every day a particular show at a metropolitan station, like 774 (Melbourne) or 702 (Sydney), might receive 20, 30 or more books seeking an interview for their author. This includes traditionally published authors.

Believe it or not, you can beat these odds, like I did, and score interviews with ABC Radio stations in capital cities, if you write an engaging one-page media release with a headline that hooks your potential interviewer. You will need to post a copy of your book along with your media release addressed to a particular announcer or their producer, who you've researched online. You might even go that extra metre with a follow-up phone call a few days later to see if they received your 'media kit'.

If this all sounds like too much hard work, then why not Google freelance book publicists? Yes, you can do this, but don't be surprised if a professional's publicity campaign costs \$5,000 or even \$10,000 with no guarantee of success. Yes, really. Unfortunately, even that amount of money cannot guarantee high-profile announcers at key radio stations will choose you and your book. You might receive some incidental publicity opportunities, such as a community radio interview, but these will be lucky to translate into significant sales.

The above is an outline of how to pitch your print book to the traditional media: radio, print, TV. Of course, you can also promote your book on social media. If you have only an ebook version of your title, then you can forget about traditional media (who expect your book is important enough to warrant a print edition to be worthy of broadcast time) and focus all your promotional efforts online. The best material I have found on how to promote your ebook is a free downloadable guide titled *Let's Get Digital* by David Gaughran, an Irish writer living in Portugal. Google him and also sign up for his regular and very helpful emails.

Then there are paid-for ebook marketing services, such as BookBub and similar companies like Book Gorilla, The Fussy Librarian, Freebooksy and Booksends. They all have various terms and conditions that may or may not suit you and your budget. Or Google the website of Alessandra Torre Ink and check out her resources and courses that show authors how to use Goodreads to attract and retain readers. There are numerous other ways to promote your ebook and/or print book, but you get the idea: marketing know-how is crucial if you want to compete successfully.

The above suggestions all point to one difficult-to-escape conclusion: first-time authors need a solid marketing plan to compete in the marketplace. Yes, your launch might sell 40 or 50 copies of your book to family and friends, but how do you become one of the 5% of authors who sell more than 100 copies? A good marketing plan can take a year or more to create.

That said, how do you measure success? Is it only through the quantity of public sales of your book? In 1998 I had a self-published bestseller that was short-listed for a readers' choice award and the screen rights were licensed by a film company (even though the movie didn't go into production). However, now all the glitter from publicity and sales has well and truly settled, I can offer you another perspective on what success means. I've long since spent all the money I earned from that bestseller – a healthy five-figure sum – but when I calculated the total number of hours I put into writing and promoting that book, approximately one thousand, my hourly rate wasn't much more than the minimum wage. Another sobering statistic.

With the advantage of more than two decades of hindsight, there are three enduring measures of success from my self-published bestseller experience – and it wasn't the money!

Firstly, it was the satisfaction of actually finishing that book, because there are so many millions of writers who have half-finished manuscripts that never see the light of day. But I got mine done. I beat the odds against me completing that book. I didn't die wondering. Not 'I coulda, woulda, shoulda ...'

Secondly, it was the legacy value for my children. My book offers them a snapshot of a time in my life that was so different yet so similar to their own, and the passing of time increases the value of that story to them. I still regret that my family had only just started recording the stories of my paternal grandfather when he died in 1977. It was like a library had burned down. His stories may or may not have been bestseller material, but the small number I heard revealed fascinating insights into our family history through two world wars and two depressions.

Thirdly, my book is now permanently stored in the National Library of Australia (NLA) and also my state library. By law in Australia, a print or electronic copy of every published book must be sent to the Legal Deposit units of the NLA and your state/territory library. You can be fined if you don't. But the pay-off is that your book becomes a permanent part of Australia's cultural history collection, which can be accessed by anyone online via Trove. If you have never used the NLA's Trove search engine, then use Google to see what treasures await your discovery.

In summary, if I hadn't had a bestseller and I told you that personal satisfaction, family legacy and contributing to Australia's cultural heritage are the three enduring measures of my book's success for me, then you would probably dismiss these claims as rationalising my lack of success in the marketplace. But I did sell many thousands of copies of my book and enjoyed the publicity while it lasted. Now, with the advantage of perspective, I can see this type of commercial success is fleeting, yet a different sense of success can endure. What will be the enduring measures of your book's success?

**Dr Euan Mitchell is an author and former senior editor for a major publisher.**

He is also available as an editor, and can be emailed via [mitchell.words@gmail.com](mailto:mitchell.words@gmail.com)

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 the internet would no doubt yield many more, along with reading Australia-specific books such as Euan Mitchell's *Your Book Publishing Options* (see the useful resources and contacts on page 26).

- 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 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 an associated publication, online 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, then 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. that 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, Radio can be very effective — TV even more so — but authors 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    –Commercial TV

### **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), and 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 who 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 easy to read and sticks to the key points..

### **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. 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 a solid market. Warehousing charges may apply, and be prepared to do most of the promotional legwork yourself.

Major distributors include:

Alliance Distribution Services: <http://www.alliancedist.com.au/>

Brumby Sunstate: <https://www.brumbysunstate.com.au/>

Booktopia Publisher Services: <https://www.publisherservices.com.au/>

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

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

### 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 before you become an author. 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.

### Achieving My Writing Dreams

Article by Mala Naidoo: [www.malanaidoo.com](http://www.malanaidoo.com)

Starting out as a writer was a romantic inclination, a desire to bring my writing dream to reality.

Little did I realise how important it is to create awareness that you exist, first as a person and then specifically as a writer. Later genre and style become recognisable to readers who are also feeling their way through the stories crafted by a new author.

Striking a balance between writing and marketing your books is paramount, if you want your books in the hands of readers through online or in-store purchases.

Starting off with friends, colleagues and family is necessary. Your supportive core, in your writing career, will always be vital for feedback on all your books.

Some of the ways to create awareness and promote your books is by extending your readership.

#### How do we do this? Let us count the ways...

- Promote your books in your local community, bookstores, libraries and book clubs. Offer and accept speaking engagements at book club meetings, school talks and at your local library.
- Talk about your book covers and what they mean, the visual impact – colours, placement of images etc. This has value in eliciting interest.
- Befriend — online or in person — local independent bookstores in your town or city, and through friends in other cities to get your book online and in stores, then encourage readers to purchase your books through these channels. This helps to get your print book into stores, maybe not on the same shelf as Stephen King or Lianne Moriarty, but it gets a space, a tangible space.
- Hosting a book launch when your first book is out, attracts curiosity, interest and gets attention. An afternoon tea with light refreshments is a winner to draw a wider crowd. Friends and colleagues are excited for you and offer to assist on the day. As introverts, as most writers are, (we lock ourselves in solitude for days on end) it's not easy to solicit assistance and market your books — but it's an essential requirement. The after-effects of a book launch are book leads — requests for more books and where they might be available.
- Create a website to reach your readers through blog posts and newsletters, invite readers in to take up your free offers, create fun giveaways for your subscribers. A simple fact file on a character your readers love is all you need to spur on their interest to read more of your books. It's an ongoing, strategic process.
- Join online author associations to promote your books or at the very least to create awareness that you exist as a writer.
- Facebook ads are a great way to create awareness and invite the purchase of your book or sign-ups to your newsletter. A permanent Facebook Ad for sign-ups is necessary when you begin promoting your books, website and blog.



- When you have a new book out, launch it through Facebook and AMS ads, send out friendly newsletters or messenger (Facebook's direct messaging app) communication to your contacts telling them about your new book.
- Don't overkill the advertising, do it tastefully to keep readers coming back for more.
- Online interactions with influencers of the craft, attending book fairs, writers' festivals, listening to podcasts and attending webinars are great ways to connect with like-minded creatives, to extend the promotion of your books. Be selective in your choices because it's easy to drown in a sea of algorithmic advice!

### **Gail Meath discusses her first year of self-promotion as a self-published author (Jan 2021).**

<https://www.gailmeath.com/>

All or most of these sites are probably familiar to authors, but my purpose is to share my experiences and, in part, to give great credit to some sites that have either been good promotional sites or simply because their customer service was so outstanding, I wanted to pay tribute to them for helping me in my self-publishing endeavor this past year.

(I compiled the following list from my own experiences during my first year of self-publishing. Everything listed should not in any way be misconstrued as advice, suggestions or any type of guidance to other authors. I am a new author, not a best-seller or veteran, and these are my opinions only.)

#### **Goodreads:**

A great place for both readers and authors. Actually, it is an excellent place for authors!!! My definition of this site, "The best place ever where Indy authors come together to help one another..."through endless groups and discussions. There are also some great author blogs that help you promote your books even more. And, of course, a lot of fantastic readers!!

Thank goodness I found Goodreads even before I started publishing. I won't go on as most/all authors know about the site, but I can't believe how everyone has been so wonderfully helpful and I'm so grateful to all!

#### **A couple things to remember:**

- Groups have Rules! Yes, I shamefully admit that I'm guilty of posting a link where I wasn't supposed to (oops).
- Don't contact readers directly to promote your book.
- Try not to change your book covers too much....you cannot get rid of the old ones!!
- Sometimes, scammers infiltrate Goodreads, so beware. There is a 'flag' option for inappropriate posts (needed that once the past year).
- I'm sure their giveaway promotions are great. The cost has been out of my reach.

#### **AllAuthor.com: Free to upload books**

I cannot say enough nice things about AllAuthor.com. First, it is an extremely professional promotional website for authors that includes creating your own marketing mockups of your books: even GIFs, if you're premium, which is about \$40, I think, for four months. Uploading and updating a book is a breeze, the author page is great with tabs for awards, reviews, etc. And free. They have several different promotional packages that are very reasonably priced and worth the cost.

While the site is run by a 'Team AllAuthor', I have only had contact with Mady Joshi, Business Development Head. He is fantastic to work with, answers all your questions, sends unique book mockups every week for premium and they have instagram and Facebook accounts that you can join for additional promotion opportunities. He is exceptional. If I were rating these sites, AllAuthor would by far surpass all others.

#### **VoraciousReadersOnly.com: Free Intro/\$20 Evergreen Program**

This is a great site if you're looking for an inexpensive way to reach new readers and gather some reviews... **if** you're willing to give away books. For me, I limited my book giveaways and received more reviews from their FREE intro offer rather than their \$20/month Evergreen program. They send review reminders to

readers who receive your book, but during the six-week program, I received very few. Much more during their intro.

But Larry is wonderful to work with. He's the man behind-the-scenes and he will answer all your questions quickly and personally. I was involved in this when I first started publishing and I was able to compile a nice start-up mailing list. I grew tired of giving books away, but it was a nice place to start

### **ReaderFavorite.com: Free to upload books and request reviews**

I do love this site, too, although I believe that their 'free' reviews come few and far between. For \$59 you can receive a professional editorial review, which is what I believe they hold out for. They do offer paid promos and contests...one of my books won their 2020 western, so that may explain why I'm partial to them.

But, despite that, I had a book that I worried wasn't as good as my others and contacted them to see if I could pay for a review and write a message to the reviewer beforehand asking them for a brutally honest review so I could determine whether to publish the book or not. One of their reps instantly contacted me. He understood my dilemma and was willing to ask their top reviewer to look at it, knowing the person would be, well, brutally honest.

To me, he went above and beyond my expectations, so I highly recommend this site to anyone interested in what they have to offer. I don't believe there is anything better than having internal people/reps who are willing to help authors in any way they can.

### **Bookbub.com: Free to upload books**

Another very professional site and very easy to upload books with a nice author page. They also offer different promotion opportunities, from reasonable to costly. I have two complaints.

To change a book cover, description, etc., you need to send them a note then wait until the change takes place. At least a few days – AllAuthor, it is instant.

Also, I set up a five-day-promotion for one of my books and used *their* ad template, rather than uploading my own. My promotion began and within less than 6 hours, I received an Email from them saying that I should halt my ad and change it as there hadn't been any 'clicks' to it. Huh. I tried uploading my own ad template, but it kept getting rejected. I gave up.

I do know that Bookbub is supposedly a great place to market books. Unfortunately, I am one of the few where it was not.

### **Amazon KDP/AuthorCentral:**

Like Goodreads and Facebook, all/most authors are already using these sites so there isn't a whole lot more for me to add. I use Kindle Create to upload books to Amazon Kindle and it's a breeze, including paperback. I had changed some book covers and a month later, I ordered author paperback copies so I could have a copy of the new cover and I received the old cover copy. I contacted them and their rep was so very helpful. They tossed the leftover old cover paperbacks and assured me that only the new ones would be sent in the future. They were great.

I do like Author Central's new 'author page' setup. They've been very helpful to me a couple of times. Lately, I keep trying to **bold** the first line of my book descriptions and once that's done, their fine for a while, then bold disappears again. I need to contact them about that, but otherwise, I have enjoyed working with them.

### **Draft2Digital.com/Books2Read.com: Free marketplace for books**

Only recently I discovered these sites. They go hand-in-hand...Draft2Digital to upload books, Books2Read to connect to different retailers. It was extremely easy to upload my books and kind of fun to watch all the retailers accumulating.

I did have a little trouble (surprise!) after customizing my UBL (universal link that gives buyers a snapshot of all retailers/costs for your books), I ended up with 2 UBLs each. Their rep was super helpful, corrected the problem, walked me through each step and sent me a cool easy reference page of instructions. I love great customer service people.

I haven't been on this long enough to say much else, but I was so very impressed by them.

### **Smashwords.com: Free marketplace for books**

I have a few books on this site. Uploading books is easy, until it comes to being approved for the premium version. This was pretty time-consuming and confusing, at least for me. I struggled a ton with the Table of Contents. You can download a huge file of instructions, but I finally contacted them. One of their reps responded and was very helpful...apparently, there were hidden bookmarks in the Table of Contents and I finally, after a great deal of time, was able to fix that.

They have a nice reporting system. And promotional opportunities at a reasonable cost.

### **Facebook:**

Well, this one is universally known, so I cannot add much about it. They do offer reasonable promotions where you determine the cost and choose target audience. I also belong to several other FB groups that focus on my genre of books and those are great to meet other authors and promote your books to readers.

### **Pinterest.com: Free to join and post**

I use Pinterest for book specials/promos only. You can set the amount you're willing to spend and choose your target audience. I usually do a \$10-20 ad for a few days. I don't have a huge following there, but I know I have sold several books every time I advertise there.

### **Alignable.com: Free to join — Local business contacts**

I believe this is available nationally, I'm not sure. It is a sort of local business yellow-pages, although you have your own 'page' and can earn other business' recommendations. I've been using to connect with people in my area. I've made a lot of friends there and I post my book promotions for free under 'events'. They also offer a paid promo through their weekly newsletter. It's an additional site that doesn't consume a lot of time.

### **RWA.com: Contests & Membership — For Romance Authors Only**

I was first introduced to RWA through entering one of my books into their 2020 contest. I was not a member and the cost for me was \$35 to enter. After I won for the historical genre, I joined the group. The cost was \$124/year (I hated to spend the money, but...I was so thrilled to have won! I received a really cool plaque and supposedly, I will be invited to an awards ceremony in FL next spring.)

This is a huge group and for a more social romance author, it's probably worth the cost. They do send out a booklet with a lot of great writing information, but it does seem to me as though they spend way more time deciding upon/voting for new admin people, than anything else. And all their conferences, contests, etc., cost additional money rather than being included in the membership fee. Which I kind of resent.

### **BookSirens.com:**

In this site, you request approval of your book before any cost passes to them. All I can say is, they have quickly rejected all my books without any reason or explanation or even an Email informing of the rejection. I needed to go back onto the sight to find out, so I gave up on them. Honestly, I would have thought at least one of my books deserved inclusion. But that's me and obviously not. I would not rule them out until you try!

**There are sites like Netgalley (\$\$ over my budget) and Bookviral (over \$200), and several others, that are too expensive for me to even consider their promotions. They are probably super sites for authors, but I cannot afford the cost.**

### **Several 'smaller' sites that offer Twitter-only to promote:**

I have not had any luck with these, but perhaps other authors have. I didn't want to post specific sites here, but I have been, shall I say, suckered into paying \$20-50 for a few of these in the past with zero return. Again, other authors may have had better luck.

### **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 give away three 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 whom 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, tips and wellness information that I hope will encourage people to take action towards having a better day. To me, it is a fantastic way to instantly connect with people and it also reflects the way I write.

I have used Facebook ads 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 of 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 two 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 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 who 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 really 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 mismanagement?

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 and 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 one on Kobo. I also did a blog tour — paid \$200 for it — and sold eight 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 your target readers 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, 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 five 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 42,000 downloads in that five 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 my book made it up to #132 out of all books for sale on Amazon. I sold over 1200 copies in the last two 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 *Cocoa and Chanel*, this time for two days. I had another 12,000 downloads and both book's sales took off. That month I sold 1786 copies of *Cocoa and Chanel*, even though I didn't make it free at all. So the free days on *Seven Steps* was also selling *Cocoa and Chanel*.

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 *Cocoa and Chanel* as it is in a slightly different genre. It's women's fiction and romantic comedy. *Cocoa and Chanel* 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 one of my friends who made her books free for five days. Kristy had about 5000 downloads for her YA horror. By contrast, another girlfriend of mine only had 400 downloads for a thriller over the five days. It didn't affect her ongoing 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 readers.
- The majority of men read non-fiction as opposed 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 one day, it doesn't really increase the sales rate at all. So that's about 4000 downloads for *7 Steps*. Tomorrow I start three free days so I will be looking at how it affects my daily sales 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 now 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 a how-to book on 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 to the print books.

My aim is to get two 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 42,000 downloads. If only 10% of those people had liked me and bought all my other books that would have been 37,800 books I would have sold off that five 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." For example, some writers festivals, and also Dymocks Camberwell runs 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 **Roger Mendelson**, author of *Eliyahu's Mistress*, to jot down a few thoughts regarding the promotion of 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, e.g. 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.

**Anne Frandi-Coory**, author of *Whatever Happened To Ishtar?* made the following comments relating to her successful promotion of her book:

Many of the sales of my books were through friends and their friends on FB (I have never paid FB for promoting my books), or on Twitter where I have 5000+ followers. I always make the promotions very personal on social media as there are too many clinical promotional ads for books.

I adhere to current and relevant topics, e.g. my books are mostly about Catholicism and abandoned and/or abused children in Catholic institutions, so the George Pell saga and other Catholic clergy accused of abuse in mainstream media is and has helped sales. Also the Royal Commission Into Institutional Responses Into Sexual Abuse Of Children was a busy time for me.

The other catalyst for highlighting my books on social media was individuals talking about their own personal tragedy or that of family members or friends, or their experiences of Catholicism.

My Lebanese and Italian family histories, which I researched for many years, have also been instrumental in selling my books worldwide.

I have sold most of my books through my blog 'My Life and Rhymes; A Life in Two Halves' which I established in 2009, a year before my book *Whatever Happened To Ishtar?* was first published by Sid Harta. I also had a link on my blog where buyers could purchase my books directly from me. My blog has readers from all over the world, including relatives in Lebanon and Italy I have never met or heard of, who wanted to buy my books.

Another avenue for sales has been LinkedIn where one of my poems Jacob's Bridge Across Time was published in *Dragons* and promoted by one of its scouts and published in a national poetry magazine. Other poems were published in a Victorian authors' monthly publication.

**Kim May**, author of *Funny Feelings Aren't Funny* outlines some of her effective promotional strategies:

*Funny Feelings Arent Funny* is doing well as it has been added to both DHHS and Qld Government Departments as a resource for their Child Protection Practitioners, and it has also been purchased by many Family Service agencies.

I have been attending Conferences in Melbourne and Interstate, and try to connect with as many people as possible on LinkedIn and other platforms.

I am currently liaising with the Australian Council of State School Organisations (ACSSO) requesting they might consider advocating for my books to be added as resources in schools.

It is a very tough journey as an independent author, however, I am passionate about the books and will continue to find ways to promote.

Both books are available at all Libraries on the Mornington Peninsula.

Both books are currently being considered for awards by the 'Australian Association of Family Therapy'.

In addition to DHHS Child Protection, Queensland Children Youth and Women Services, and Family Service Agencies, 'Funny Feelings Arent Funny' has been purchased by some Private Schools, Early Learning Centres, Pre-schools, Foster Parents, Psychologists and Families.

40 copies of each book were recently purchased by the Brotherhood of St Laurence as resources for their Childrens Programs.

Books were added to Isparks catalogue (yet to see any purchases).

My formula is just putting it out there to as many people as possible who you think your book is suited too.

### **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)

### **Requirements for preparing a file for conversion to ePub**

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 metadata that shows up on the retail site. Descriptions should be kept to two to three paragraphs.

### **Images**

We prefer to take the images from the PDF because 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 two columns are done as images. Sometimes when a table crosses 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 subheadings 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 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 two 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 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!

#### Children's Book Council Reviews

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

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 Review

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 usually review self-published work, but is still worth a try. 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 to sell, so 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 were 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 five books in Harry Hartog bookshop 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 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 at least I have something tangible, unlike writers who were left in the lurch by a 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.

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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.

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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 costs for such modifications are usually minimal and mean authors are not forced to buy expensive layout programs.



### 1. ISBN

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 Thorpe-Bowker's *Books in Print* catalogue.

"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 a publisher or organisation to obtain an ISBN allocation. Self-publishers are known as "self-allocators".

At the time of compilation of this resource, Thorpe-Bowker was charging \$44 for an individual ISBN and \$88 for a block of 10 ISBNs. Purchasing the barcode itself from Thorpe-Bowker is not necessary, as WorkingType Studio will generate it from the ISBN number at no additional charge.

Telephone: +61-3-8517-8349

Web: <http://myidentifiers.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: <https://www.nla.gov.au/legal-deposit>. There is a vast warehouse 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 below regarding Prepublication Data.

### 3. Public Lending Rights and Educational Lending Rights (PLR and ELR)

A payment scheme devised by the Commonwealth to compensate authors for income lost through free lending of their books at public libraries, and since 2000, at educational libraries.. Register here: <https://lendingrights.arts.gov.au/lendingrights/>

### 4. Prepublication Data Service.

Prepublication Data Service 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. "This service is for Australian publishers and self-publishing authors who want the details of their upcoming publications made available to Australian libraries, library suppliers, and other members of the book industry for acquisition purposes." Visit <https://www.nla.gov.au/content/prePublication-data-service> for further information.

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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/>

Institute of Professional Editors  
find an editor service  
[http://iped-editors.org/Find\\_an\\_editor.aspx](http://iped-editors.org/Find_an_editor.aspx)

#### ILLUSTRATORS

Books Illustrated/  
The Society of Book Illustrators  
Email: [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  
Email: [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  
Email: [asa@asauthors.org](mailto:asa@asauthors.org)  
Website: [www.asauthors.org](http://www.asauthors.org)

Australian Writers Guild  
Email: [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

##### Ingram Spark

Ingram Spark has come into play in Australia since about 2014. This is specifically designed by Ingram for self-publishers and small presses, and is slightly cheaper than Lightning Source. The printed books both come out of the same factory in Scoresby, but Lightning Source might arrive one or two days sooner than copies from Ingram Spark. Customer service is quite good.

##### 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>

##### Amazon KDP

(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”  
[kdp.amazon.com/](http://kdp.amazon.com/)

**Note:** KDP books take a long time to get books to Australia. Blurb or even Lulu are better options, which also allow you to print test copies privately — so no one can see them until you are ready. CreateSpace forces you to make a POD book available at least in its online store even if you are not ready for others to view it.

<https://au.blurb.com/>

<https://www.lulu.com/>

#### OTHER RELEVANT ASSOCIATIONS:

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

Arts Law Centre of Australia  
Email: [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 *Your Book Publishing Options: How to Make and Market Ebooks and Print Books*. is also a useful trove of information for people intending to self publish in Australia. Highly recommended.

<http://euanmitchell.com/non-fiction/>

#### Also:

*How to Be an Author* from Fremantle Press

<https://www.fremantlepress.com.au/products/how-to-be-an-author>

*Let's Get Digital* by David Gaughran

<https://davidgaughran.com/books/lets-get-digital-how-to-self-publish/>

Ricardo Fayet's *How to Market an ebook*  
<https://books2read.com/b/how-to-market-a-book>

preliminary  
pages



Half title (optional). Another option for a half-title page is to include an author bio on the same page. This is often done in novels.

Verso of half title (is sometimes blank, but often lists previous books)

### **Title (no subtitle)**

- subtitle
- author
- publisher

### **Imprint (Copyright)**

- Prepublication data
- ISBN
- copyright notice
- name and address of publishing company

### **Acknowledgments**

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

blank

### **Dedication**

- to person or persons, often in italics

blank

### **Epigraph/Epigram**

- quotation that sets tone

blank. .

### **Table Of Contents**

- subject, chapter or poem title

blank

### **Foreword**

blank

### **Preface**

—Prefaces set out the purpose and scope of the book and can include acknowledgments. But acknowledgments (as a separate section) are usually long thank-you lists, often in the endmatter.

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



blank

main pages



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



endmatter



### **Endmatter:**

- Appendices
- Glossary
- Index
- Advertisements



“We are both so happy with the transformation you have done, and the exciting cover.”

**Karen Cummings, Collingwood Historical Society, 2021**

“Thanks very much for everything I can’t wait to get this final cover/manuscript off you asap- I’ve really enjoyed and been grateful for your services. Thanks once again for all your efforts. I really appreciate your patience throughout the whole process. Your work and in particular the cover is absolutely amazing and the positive feedback I have had regarding it has been substantial.”

**Nathan Parnham, author of *The Sporting Parent***

“I received the hard copy yesterday. It is spectacular! Love. love, love it! Have been reading it today... again... am really delighted with the end result. Thankyou so much... always great to have your best work. I am not sure if you realize that the process of publishing is sort of special, because the author has such high expectations not only of you but of themselves as well... you help to make it feel personal and I imagine people are very excited too.... thanks Luke .”

**Kate Seaton, author of *Destination Utopia***

“My goodness! I’m still doing that month-long promo for Path of Treasures and last week, another author posted her cover for a different book she’s releasing soon. So, I followed suit and posted your cover for Agustina and asked the authors and readers their opinion. Wow!!! I cannot believe the number of responses I’m receiving for the second day in a row!!! They are all blown away — your talents are amazing them.”

**Gail Meath, author of *Agustina of Aragon***

“Thanks for being so good to work with. Both Katherine and I greatly appreciate how quickly you get back to us and the way you go above and beyond to get the project done.”

**Jaemin and Katherine Frazer, author of *The One Minute Coach***

“Thank you for all your assistance in this project. I have enjoyed working with you and appreciate your guidance and assistance through what was an entirely unfamiliar experience. I am very pleased with the end result and thank you for your part in achieving this.”

**Chris McCrae, author of *A Bit of This and That***

“I am so happy with your work on the book. Not only does it look great, you have been really collaborative and responsive, a pleasure to work with. In the early stages of thinking about this book, I had toyed with doing more of a self-publish model, but I’m glad that I didn’t. I feel like this is money very well spent and I wouldn’t hesitate to recommend you to others.”

**Toby Cumming, author of *The Golf Courses of Vern Morcom***

“The printer brought me the book this weekend. He was again very congratulatory about the content and also about the presentation and design. I totally agree. This is a wonderful publication that records a most important aspect of Victorian history as I know from my many readings. I am most impressed at the standard of publication. You show a wonderful eye for how best it sits on the page. Your exegesis of course made this even richer but it sits very well in its present iteration that so many readers will enjoy and benefit from both now and in the future. A landmark theatre history.”

**Cheryl Threadgold, author *In the Name of Theatre***

“The book is here and it looks great. The cover, the page lay-out, the page titles, the columns, the type-face, the font, it all looks so neat and elegant. We are thrilled. Thank you for all the effort and work you put into it.”

**Ganga Powell**

“I just received the first physical copy and it looks amazing! Thank you so much for your work.”

**Craig Mallett, author of *Dancing Between the Opposites***

“Dear Luke Harris, the books have come out with beautiful covers and layout. Just for your information.”

**Saturnino Onyala**

“WorkingType 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 , author of *Enjoying Food Again***

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 laidback 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, regarding *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 artwork you've created in bringing his book to life."

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

"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, author 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 though 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."

**Moirá 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.”

**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 Reports**

“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***