

The **Tiny Book** of **Useful** **Self-publishing** **Stuff**



PUBLISH
CENTRAL

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but probably don't 1

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THINGS YOU SHOULD KNOW ABOUT BUT PROBABLY DON'T

PLR/ELR

PLR stands for Public Lending Rights, and ELR stands for Educational Lending Rights. PLR and ELR is money paid to authors to compensate them for their books being used in public and school libraries. You can find the forms to apply for these schemes at arts.gov.au/literature/lending_rights. As a self-publisher you will have to complete the forms for both the publisher and author.

The schemes conduct surveys of the numbers of books borrowed from libraries and pay authors accordingly. Minimum thresholds need to be reached before you'll receive a payment. Many authors don't receive anything because their books aren't borrowed enough, but it's still worth applying. You may get nothing out of it, but you may get a cheque in the mail for \$150 when you least expect it, and who wouldn't like that?

CAL

CAL stands for Copyright Agency Limited. CAL has a scheme that pays authors when their material is photocopied or licensed for use, usually to schools, universities or government agencies.

As with PLR/ELR, minimum thresholds need to be met before payments are made, but again it's worth participating because you just may receive an unexpected cheque in the mail one day.

Legal Deposit

Copyright law in Australia requires that you submit a copy of your book to the National Library and your state library for archiving. In the publishing industry these are usually simply called 'library copies'; the proper name for this is Legal Deposit. This needs to be done as soon as your book is released.

If you have purchased an ISBN and don't submit copies of your book to the libraries, you will receive a letter from the libraries asking where your book is. You don't want annoyed librarians chasing you, so don't forget to submit your books!

At the time of writing, the National Library doesn't legally require submission of ebooks but does accept voluntary submissions. Some state libraries do require submission of ebooks, so check the requirements in your state.

My Identifiers

My Identifiers is a website of Thorpe-Bowker, from which publishers buy ISBNs and barcodes and list details of their titles.

Once your book is listed on this service it shows up on the Books in Print database, which is one of the two major databases bookshops use to order from publishers. (The other is called Title Page; this is rarely used by smaller publishers or self-publishers because it is prohibitively expensive.)

COMMON QUESTIONS ANSWERED

Which is better: traditional publishing, partnership publishing or self-publishing?

This question is easy to answer: they are all good! It's all a matter of which best suits your aims for your book.

In the particular niche of publishing for small business, self-publishing is often the preferred option. There are a number of reasons for this:

- You don't have to worry about whether your book will be accepted by a publisher. If you've written a novel you might be happy to spend 12 months trying to get your book picked up by a publisher, but if you've written your book for your business that time equals potential profits forgone.
- As it's a business expense, and so an investment in their business, self-publishers in this area are more comfortable spending money.
- When you self-publish, no restrictions whatsoever are put on what else you can do with the material, such as using it in a blog, putting a free sample on your website or writing an article. If you have a contract with a publisher, they will most likely put some restrictions on what you can do with the material in the book. (This is not unreasonable, as the publisher has paid to produce the book and must protect their investment.)

- You can use the book exactly how you want to in your business without any obligations to a publisher.

How long will it take to produce my book?

For a book of around 40,000 words the whole process from completion of the manuscript to having printed books usually takes three months or so. Of course, some projects can take longer for a number of reasons. Most self-publishers are producing their book while still working in their day job, so it can take a while for them to check proofs and so on.

If you need your book completed urgently, have a chat to your service providers. For an extra fee they might be able to fast-track your book.

Can self-publishing lead to a deal with a major publisher?

It certainly can! It's not common but it does happen. If you've done really well with your self-publishing project and would like to see what else you can do with your book, you could consider approaching a publisher. They may not be interested in re-publishing your book as is, but they might be interested in a second edition.

When should I do a second edition? How much needs to be changed?

No strict rules exist about when you should do a second edition (if you do) and how much needs to change. Usually 12 or 18 months after the first edition is a reasonable time frame. This will renew interest in your book and provide you with more opportunities to build your profile and promote your business.

We have a rule of thumb about how much needs to change for a second edition: if I own the first edition of a book, will buying the second edition be worthwhile? If the answer is no, there wasn't much point releasing a second edition. As a general rule, we think you need to change at least one-third of the content and update the rest of the book to make a second edition worthwhile.

What are CMYK and RGB?

These are two different colour 'models'. CMYK stands for 'Cyan, Magenta, Yellow, Black' (black is 'K' – various theories exist as to why), and RGB stands for 'Red, Green, Blue'. You don't need to know too much about these, except that CMYK is used for printed books and RGB is used for computers and the internet. Any colour images you include in your printed book must be CMYK. If they aren't, your printer will most likely send your file back to you and ask you to fix it up.

Your designer or editor should be able to help you if you have supplied images in the wrong colour mode.

What resolution do my images need to be for printing?

As with colour modes, printing and computers have different resolution requirements. To get good quality on a computer screen an image only needs to be 72 dpi (dots per inch), but to get good quality in print an image usually needs to be 300 dpi. Complicated formulas are actually involved in working out the best resolution, depending on the printing specs you're using, but 300 dpi has become the default minimum setting for good-quality printing of images, so use this as your standard. (Working out the resolution is also not as simple as just giving the DPI, but in 99.9 per cent of cases it is enough so I'm not going to get all technical here.)

If you want to use an image from the internet, firstly contact the copyright owner for permission, and then ask them for a high-resolution copy. You may need to pay for the usage of the image.

How long should my book be?

The minimum length for a book is usually around 30,000 words, which is around 80 to 100 pages in Microsoft Word. Many variables affect how long your book will be when formatted and printed, but generally 30,000 words will turn into a book of about 160 to 180 pages. The average length of books we work on is around 40,000 to 50,000 words, though a book of 100,000 words or more isn't uncommon, which is fine as long as it's 100,000 words of useful information.

How much should I charge for my book?

This is a very common question for first-time self-publishers. You need to consider a number of issues:

- What are similar books selling for? Go to your local bookshops and surf the net to find out. (It's always a good idea to go to a bookshop if you can, so you can get an idea of the look and feel of the books, and have a look through them. You're not just looking at a screen.)
- Is it better to sell more books at a lower price or fewer books at a higher price?
- Where is the book going to be positioned in the market? If your book is for company CEOs, you can probably sell it for more – they might even be suspicious of your book if it's cheap! But if you've written a book about how to pay your mortgage off more quickly, chances are your buyers are looking to save money.

- Is your book highly specialised? If very few – or no – direct competitors exist for your book, you can probably charge more.
- What were the production costs of your book? These might need to be taken into consideration.
- Will you be doing an ebook, and if so how much will you be selling this for?

While taking all of the above into consideration is important, the best guide is what other comparable books are selling for. This is what the market is telling other publishers to price their books at – you should charge more only if you have a good reason to do so.

What information should I put at the front of my book?

On the following page you'll find our standard template for an imprint page (sometimes also called the 'copyright page'). There are no rules or legal requirements regarding the information that goes on this page, but what you see below is common. If you have an illustrator or photographer, they should also be acknowledged here; the imprint page is also often used to acknowledge permission that has been acquired to reproduce third-party material. (Feel free to copy the template on the next page for your book!) Note that a disclaimer does not absolve you from legal responsibility for the content in your book, especially if it contains any inaccurate or incomplete information.

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[Contact details here]

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A catalogue entry for this book is available from the National Library of Australia.

Printed in Australia by [printer's name]
Cover design by [cover designer's name]
Text design by [interior designer's name]

Disclaimer

The material in this publication is of the nature of general comment only, and does not represent professional advice. It is not intended to provide specific guidance for particular circumstances and it should not be relied on as the basis for any decision to take action or not take action on any matter which it covers. Readers should obtain professional advice where appropriate, before making any such decision. To the maximum extent permitted by law, the author and publisher disclaim all responsibility and liability to any person, arising directly or indirectly from any person taking or not taking action based on the information in this publication.

How do I reprint my book?

With most printers, arranging a reprint should be as simple as giving them a call or sending an email. Your printer will still have your files on hand, so if you don't need to make any changes, simply ask them to print your book again to the same specifications as the previous printing. There may be a small saving in cost compared to your initial print run.

If you have to make any changes, you'll need to go back to your designer to have these done, and then supply new files to the printer. If you are making changes to the interior of your book, the printer may ask you to just resupply the pages that have changes, but if there are a large number of changes, you'll need to supply a new file of the whole book.

What do I do if I'm not happy with the quality of the printing?

If you've chosen a highly experienced book printer, you are unlikely to have problems. But occasionally, things do go wrong. If there's something about the printing of your book that you are not happy with, contact your printer immediately and discuss the issue with them. If the problem is minor, such as you're not quite happy with the colour on the cover, there may not be much you can do. They may provide some small compensation, such as a reduction in cost on your next print run. If the problem is more significant, such as a mark on the cover, the printer may offer to reprint the books at no cost or a reduced cost. If the problem is major, such as loose binding or pages missing (it can happen!), the printer should reprint the book immediately at no cost to you.

USEFUL RESOURCES

Finding an editor and/or proofreader

Each state and territories' editors association produces a guide in which editors list their skills and experience. You'll find them at the link below. Look through the guide relevant to you and find an editor who has experience in your area, or who otherwise might be appropriate, and then contact them to discuss your book and find out about pricing and schedules.

Visit: iped-editors.org/Find_an_editor.

Finding a designer/typesetter

There are hundreds – and maybe thousands – of designers around the world who can help you with your cover and interior design. Simply search for 'book design'. Good designers will have a portfolio on their website. Find a few whose work you like, and then contact them to discuss your book and to find out about pricing and schedules. You can also find a book cover you like and see who the designer is. It should be listed inside the book.

Purchasing your ISBN and barcode

You can purchase an ISBN and barcode from the ISBN website of Thorpe-Bowker, www.myidentifiers.com.au.

National Library Pre-publication Data

Go to: www.nla.gov.au/content/prepublication-data-service.

Lodging your printed book with the National Library and your state library (Legal Deposit)

Visit www.nla.gov.au/legal-deposit.

Printers

We have used and can recommend all of the following printers. We suggest you first look at their websites to see which ones can meet your needs, and then contact them to discuss your book and obtain a quote.

In Australia

- mcpersonsprinting.com.au
- www.griffinpress.com.au
- exciteprint.com.au
- www.on-demand.com.au
- www.ingramspark.com

Offshore

- www.1010printing.com/eng
- www.everbest.com

Ebook and print-on-demand formatting and uploading

There are many companies now that will format and upload both your ebook and print-on-demand versions of your book. Have a look at the following sites and find a pricing and services combination that

meets your needs. These services will get your book on Amazon, the Apple Books Store and other outlets.

- www.bookbaby.com
- www.ingramspark.com
- www.lulu.com

Free ebook upload

If you've already had your ebook formatted by your designer or another ebook service, you can upload it for no charge to the following online stores. If you wish to have more control over your ebook – such as to adjust the price or run a marketing campaign – then uploading to each store individually can be a better, though more time-consuming, option.

- kdp.amazon.com
- www.kobo.com/writinglife
- itunespartner.apple.com/en/books/overview
- press.barnesandnoble.com

Audiobooks

Contact author2audio.com.au.

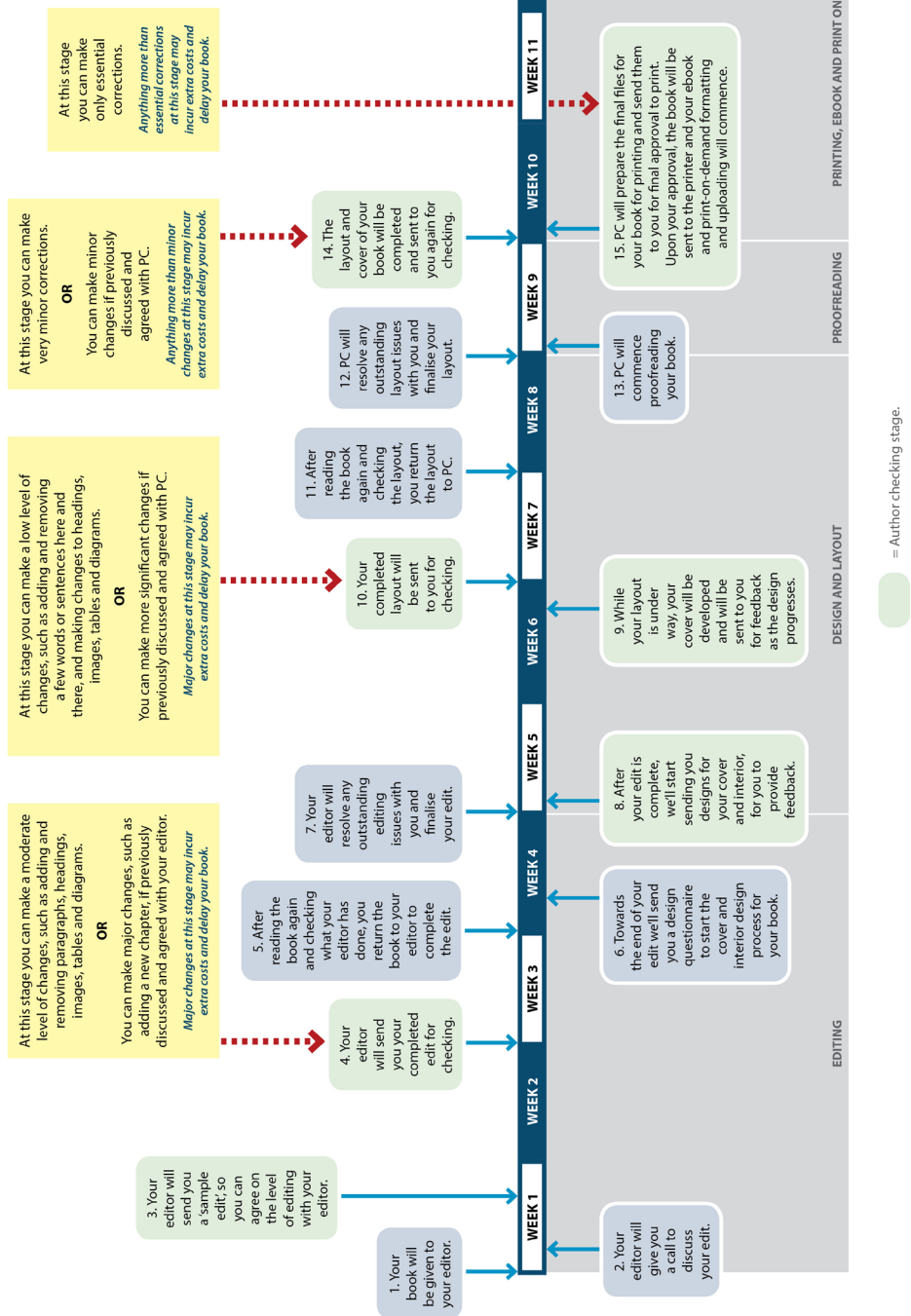
Bookshop distributors

A bookshop distributor handles the logistics of getting your book into physical bookshops:

- www.woodslane.com.au
- www.unitedbookdistributors.com.au
- www.publisherservices.com.au

PUBLISHING TIMEFRAMES

On the following page you'll find a timeline that shows the typical amount of time each step in the publishing process takes.



This timeline is provided for guidance only. The schedule of your book may vary depending on the length of your book, the level of editing and layout work required, and what services you have taken up.

The Publish Central Journey

SELF-PUBLISHING SUPPLIER CHECKLIST

For authors managing the publishing process themselves and assembling their own team

Book title: _____

	Req'd	Not req'd
Editing	<input type="checkbox"/>	<input type="checkbox"/>
Proofreading	<input type="checkbox"/>	<input type="checkbox"/>
Interior design and layout	<input type="checkbox"/>	<input type="checkbox"/>
Cover design	<input type="checkbox"/>	<input type="checkbox"/>
ISBN and barcode	<input type="checkbox"/>	<input type="checkbox"/>
Indexing	<input type="checkbox"/>	<input type="checkbox"/>
Bookshop distribution	<input type="checkbox"/>	<input type="checkbox"/>
Printing	<input type="checkbox"/>	<input type="checkbox"/>
Print-on-demand formatting and upload	<input type="checkbox"/>	<input type="checkbox"/>
Ebook formatting and upload	<input type="checkbox"/>	<input type="checkbox"/>
Audiobook recording and upload	<input type="checkbox"/>	<input type="checkbox"/>

Editors

- ☐ I have researched editors and found at least two that I would like to talk to.
- ☐ I have spoken to these editors and sent them a copy of my book.
- ☐ My preferred editor has clearly explained their editing process to me.
- ☐ I have explained any issues I would like addressed during the edit and I'm happy with my preferred editor's response.
- ☐ I have confirmed costs and schedules with my preferred editor.

Proofreaders

- ☐ I have researched proofreaders and found at least two that I would like to talk to.
- ☐ I have spoken to these proofreaders and sent them a copy of my book.
- ☐ My preferred proofreader has clearly explained their proofreading process to me.
- ☐ I have explained any issues I would like addressed during the proofreading and I'm happy with my preferred proofreader's response.
- ☐ I have confirmed with my proofreader whether the book will be proofread immediately after the edit is complete or after the layout is complete (after the layout is preferable, because then your proofreader can also pick up layout errors).
- ☐ I have confirmed costs and schedules with my preferred proofreader.

Designers

- ☐ I have researched designers and found at least two that I would like to talk to.
- ☐ I have spoken to these designers and sent them a copy of my book.

- ☐ I have seen examples of books they have worked on.
- ☐ My preferred designer has clearly explained their design process to me.
- ☐ I have confirmed costs and schedules with my preferred designer.
- ☐ My preferred designer can do both my cover and interior design.
(If not, this process needs to be repeated to find a designer/
typesetter for your interior.)
- ☐ I have explained any issues I would like addressed during the
design and I'm happy with my preferred designer's response.

Bookshop distribution

- ☐ I've provided information to my bookshop distributor at least four
weeks before my books will be printed.
- ☐ I've organised for books to be delivered to the distributor.

Printers

- ☐ I have researched printers and found at least two that I would like
to talk to.
- ☐ I have spoken to these printers and explained my requirements to
them.
- ☐ I have seen examples of books they have printed and I am happy
with the quality.
- ☐ My preferred printer has clearly explained the printing options.
- ☐ I have confirmed costs and schedules with my preferred printer.

Indexers

- ☐ I have researched indexers and found at least two that I would like
to talk to.
- ☐ I have spoken to these indexers and sent them a copy of my book.
- ☐ My preferred indexer has clearly explained their indexing process
to me.

- ☐ I have explained any issues I would like addressed during the indexing and I'm happy with my preferred indexer's response.
- ☐ I have confirmed costs and schedules with my preferred indexer.

Ebook and print on demand

Every ebook and print-on-demand provider is different, but you will usually need at least the following for this formatting:

- ☐ Files for the cover and interior of your book, ready for formatting.
- ☐ Your ISBNs for your ebook.
- ☐ Your ebook price.
- ☐ Your back cover blurb and an author biography as a text file.

Formatting supplier:

- ☐ I have researched ebook and print-on-demand formatting providers and chosen who to use.

OR

- ☐ My designer/typesetter can provide ebook and print-on-demand formatting.

Uploading:

- ☐ I am going to upload the ebook myself to Amazon, Apple iBooks Store, etc. (this is preferable if you would like easy access to make changes to your book later, such as changing the price).

OR

- ☐ I'm going to use an ebook aggregator to manage the upload for me (this is preferable if you would like to get your book listed on many ebook sites with one upload, but it can make further changes slightly more difficult).

Audiobook

- ☐ I have researched audiobook providers and found at least two that I would like to talk to.
- ☐ I have spoken to these audiobook providers and explained my requirements to them, including which outlets the audiobook will be uploaded to.
- ☐ I have discussed with each provider whether I should record the book myself or go into a studio.
- ☐ I have discussed with each provider whether I should read the book myself or use a professional narrator.
- ☐ I have listened to examples of books they have produced and I am happy with the quality.
- ☐ My preferred audiobook provider has clearly explained the printing options.
- ☐ I have confirmed costs and schedules with my preferred audiobook provider.

Other things

- ☐ Apply for your pre-publication data entry with the National Library.
- ☐ Purchase your ISBNs. (You can purchase your barcode as well at this point, or your designer or printer may be able to provide this.)

EDITING CHECKLIST

- ☐ I have sent the final draft manuscript to my editor.
- ☐ My editor has explained to me the level of changes that will be made to my book, and I'm happy with this.
- ☐ I've spoken to my editor about 'styling' the text in my manuscript, so it's ready for layout.
- ☐ My editor has sent me my edited manuscript for review.
- ☐ I've checked the changes my editor has made and responded appropriately.
- ☐ I've answered any queries my editor had for me.
- ☐ I've sent the manuscript back to my editor.
- ☐ My editor has responded to any further queries I had.
- ☐ My editor has sent me the final edit of my book for me to check.
- ☐ I've checked the book again and made any final changes required.
- ☐ I've resolved any outstanding issues with my editor.

Copyright:

- ☐ There is no third-party material (text, images, graphs, etc.) in my book that may require permission for me to use.

OR

- ☐ There is third-party material (text, images, graphs, etc.) in my book that may require permission for me to use and I've discussed this with my editor.
- ☐ I've applied for the relevant permissions required.
- ☐ The relevant permissions have all been received or they have not been received and we have changed or removed the relevant material.

Other useful things to do at this point:

- ☐ Apply for your Cataloguing-in-publication entry with the National Library.
- ☐ Purchase your ISBNs. (You can purchase your barcode as well at this point, or your designer or printer may be able to provide this at little or no cost.)

Additional material to consider writing for your book:

- ☐ An acknowledgements or thank you page.
- ☐ A dedication.
- ☐ A list of further reading material you have referred to in the book.
- ☐ A list of useful websites.
- ☐ A list of other useful resources.
- ☐ A page promoting your business at the back of the book.

PUBLISHING GLOSSARY

advance copies (advances): the first few copies off the press that are sent by the printer to the publisher for approval.

advance royalty payment: payment made to an author by a publisher upon signing a contract. As the name suggests, it is an advance payment on royalties yet to be earned. Let's say an author is paid an advance of \$1000, and then the first royalty payment due to the author after six months of sales is \$1500. This author will only be paid \$500, as they have already received \$1000. If the author doesn't make enough sales to cover the advance they are not usually required to pay it back. This is a risk the publisher takes. There have been cases recently of authors being taken to court over advance payments when the author has accepted the payment but then failed to complete the manuscript.

bleeds: the extra printing that goes over the trim size of the book. Because exactly aligning printing with the edge of a page isn't possible, books are printed on pages slightly larger than needed with the printing going over the edge of the required size, and then the book is trimmed down to size. This ensures that the printing goes all the way to the edge of the page.

crop marks: the small marks that define the corners of the page of a book. The proofs you receive from your editor, designer or printer may have crop marks. If you'd like to get an idea of how your book will look when it is trimmed to size, you can print out a few pages of these proofs, rule between the crops marks, and then trim or fold the pages along these lines. This will give you the trimmed size of your book and a better idea of how your pages will look.

digital printing: a method of printing used to print smaller quantities of books, usually up to around 1000 copies. A digital press looks like a very large photocopier.

DRM: digital rights management – the electronic protection applied to ebook files in an effort to stop piracy, often with only limited success.

EPUB: electronic publication – the most common ebook format.

GSM (or gm²): grams per square metre – the weight of the paper your book is printed on. The interior is usually printed on stock around 80 GSM, and covers on 250 to 300 GSM. Higher GSM stock is usually, though not always, thicker.

hand unload (or 'trolley unload'): unloading of your book without a forklift. Always discuss delivery details with your printer.

ISBN: International Standard Book Number – the number allocated to each version of your book. For example, an EPUB, MOBI, paperback and hardback version of your book each require a different ISBN.

ISSN: International Standard Serial Number – used for magazines and books that are regularly updated as part of a series. An ISSN is rarely used for a book.

MOBI: the Amazon ebook format.

offset printing: a method of printing that uses large presses to print large quantities of books, usually around 1000 copies or more.

page extent: the number of pages in your book. This is *not* the number of sheets of paper that make up your book. *Each side* of the piece of paper is a page, so a book with 100 sheets of paper has 200 pages.

PDF: portable document format – an Adobe format. This format allows files to be moved from one computer to another without causing formatting problems. This makes it the ideal format for supplying files to the printer, and also for giving away electronic samples of your book; for example, on your website.

perfect binding: the most common form of book binding, where pages are glued into the cover of the book. Think of it as ‘standard’ book binding.

permission request: the request to a copyright owner to use their material in your book.

Prepublication data: The National Library catalogue entry for your book.

proofs: a version of your book (text and cover) at various stages in its production. Proofs may be supplied in electronic or hard-copy format. You’ll receive instructions from your editor, designer, printer or whoever sent you the proofs about

what is required of you. Some stages are a chance for you to make changes, while other proofs are simply to sign off your approval.

print on demand: a process whereby small quantities of books are printed only when the book has been purchased by a customer. Usually used for quantities from one to one hundred copies. Sites such as Amazon use this method for many of the books they sell.

royalties: payments made by a publisher to an author for sales of a book. Royalty rates are usually around 10 per cent of the recommended retail price of the book.

saddle stitching: a common form of binding for shorter books, such as picture books. The pages are stapled together with large staples. Saddle stitched books do not have a spine.

sheet-fed printing: a form of offset printing that uses large, individual sheets of paper rather than rolls, and provides slightly more accurate printing. Web presses (which use rolls of paper) are usually used for single-colour printing, while sheet fed is usually used for colour because the alignment of the inks is better. Sheet-fed printing is more expensive than web printing.

spine width: the width of your spine, which you need to obtain from your printer and pass on to your designer once your page length is finalised.

stock: the paper your book is printed on. You should discuss your book with your printer to ensure you get the right paper.

tracked changes: a very useful feature of Microsoft Word that allows you to see and then approve or reject changes that have been made to your book by your editor, and allows your editor to also see any further changes you make.

trim size: the size of your book after it has been bound and trimmed. There are common book formats and it's usually a good idea to use one of these. For example, novels are often printed 129 mm wide by 198 mm high (usually written as 129 × 198), and a common non-fiction size is 130 × 250. Trim sizes are usually expressed as width × height (though sometimes they're given as height × width, so make sure you confirm what size is being referred to). Different printers may use sizes that vary by a few millimetres.

trolley unload see 'hand unload'.

typesetting: the process of laying out the interior of your book, done by a designer or a typesetter. Also known as 'interior design' or 'layout'.

unit cost: The cost of printing each individual book. Unit cost doesn't usually include editing, layout and other costs, although you can calculate this if you wish.

web printing: web printing is a form of offset printing that uses very large rolls of paper fed through a press. When the paper is threaded through the press it looks like a web, hence the name.

Need to chat to somebody about self-publishing?

Call Michael Hanrahan on **+61 3 9888 5949**,
or go to our website for heaps of useful info.



publishcentral.com.au