

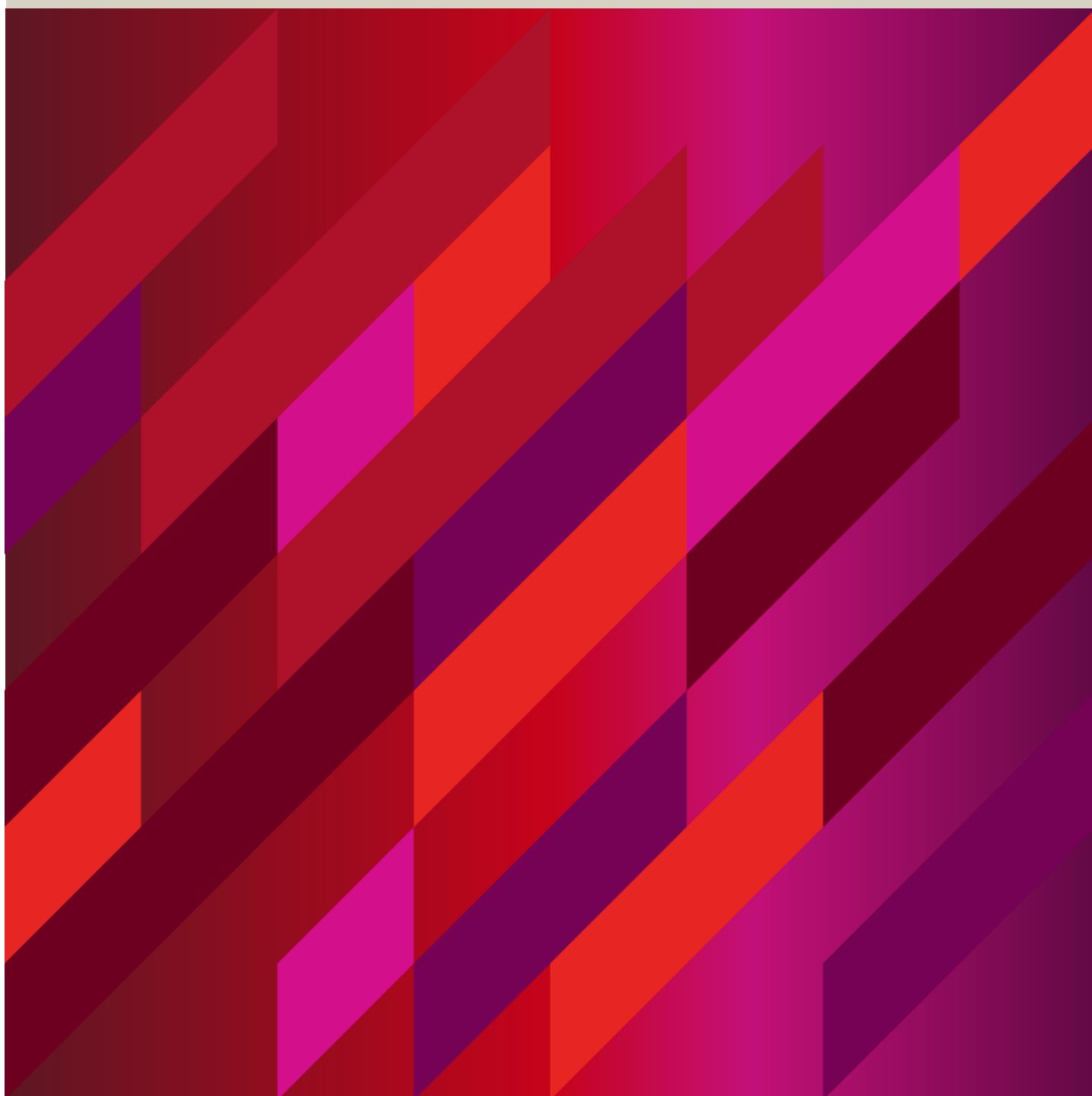


# Australian authors

## INDUSTRY BRIEF NO. 9: AUTHORS AND PUBLISHERS

The Australian book industry: Authors, publishers and readers in a time of change

October 2015



The Australian Book Industry: Authors, publishers and readers in a time of change' is a three-year research project led by Prof. David Throsby, funded by the Australian Research Council under Discovery Project grant DP 140101479 and Macquarie University. In February 2015 the researchers conducted an online survey of over 1,000 Australian book authors.

## THE TYPE AND NUMBER OF PUBLISHERS THAT AUTHORS HAVE WORKED WITH DURING THEIR CAREERS

Table 1 presents the types of publishers with which authors have published work throughout their careers. Nearly four fifths of authors have published work with a traditional publisher and over one quarter (28.9%) have self-published a book.<sup>1</sup>

**Table 1: Types of publishers utilised during the careers of authors (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
<b>Traditional publisher requiring no contribution from the author</b>	88.8	74.5	86.9	71.4	68.4	67.9	75.9	92.5	90.9	79.9
<b>Publisher requiring a financial contribution from or on behalf of the author</b>	9.0	6.4	8.1	24.5	7.4	23.8	11.4	5.4	21.2	11.5
<b>Small, non-traditional start-up publisher</b>	12.4	20.9	8.1	11.2	9.5	33.3	16.9	6.1	9.1	14.5
<b>Self publishing via a book production 'services' company that delivers print or digital file copies for a fee</b>	6.7	9.2	7.1	11.2	9.5	4.8	8.4	8.2	3.0	7.9
<b>Self publishing where the author organises and manages the whole process him/herself</b>	7.9	36.9	15.2	25.5	26.3	27.4	26.6	15.0	8.1	23.1

Traditional publishers are the most common publisher of Australian authors' work, but other types of publishers also have a significant presence, particularly in some genres.

Small, non-traditional start-up publishers are especially popular with poets (one third of poets) and genre fiction authors (one fifth of genre fiction authors).

<sup>1</sup> The total number of authors who have self-published during their career (28.9%) does not appear in Table 1 because some authors have self-published in more than one format. A breakdown by genre is provided in Table 5.

One tenth of authors have published with a traditional publisher that requires a financial contribution on or behalf of the author, but this figure more than doubles for creative non-fiction, scholarly authors and poets.

Levels of publication with a book production ‘services’ company that delivers print or digital file copies for a fee are lowest overall but self-publishing where the author manages the whole process is more common. Over one third of genre authors have published work this way, followed by over one quarter of poets, creative non-fiction and other non-fiction authors.

## TYPE AND NUMBER OF PUBLISHERS THAT AUTHORS ARE CURRENTLY WORKING WITH

Next, we asked authors about the number of publishers they are currently working with, other than self-publishing. Table 2 shows that the largest proportion of authors are working with one publisher, particularly literary fiction, genre fiction, education, poetry and other non-fiction authors.

**Table 2 – How many publishers (other than self-published) do you currently work with? (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
0	21.3	22.4	20.2	38.5	34.7	25.0	25.9	21.4	18.9	24.6
1	52.8	46.9	33.3	34.4	44.2	46.4	43.8	46.2	25.3	42.3
2	15.7	18.4	23.2	13.5	13.7	22.6	18.0	18.6	24.2	18.7
3	4.5	7.6	10.1	8.3	5.3	3.6	6.9	10.3	22.1	8.9
4 or more	5.6	4.7	13.1	5.2	2.1	2.4	5.4	3.4	9.5	5.5
<b>Total</b>	100	100	100	100	100	100	100	100	100	100
<i>n</i>	89	277	99	96	95	84	740	145	95	980

One quarter of authors are not currently working with a publisher (other than self-publishing). There could be a variety of reasons for this, including that authors are between projects, authors are working on a project without a publisher attached at this stage, authors are working less intensively than previously in their careers, or authors have nominated to self-publish their latest work.

Working with more than one publisher could indicate that an author is active in a range of sales territories, he or she writes in a genre in which it is usual to have more than one traditional publisher, an author is creating works in different genres with different publishers, or other reasons. While less than one fifth of authors are working with two publishers, if we group together the responses from all the authors who are publishing with two or more publishers, we can see that over half of scholarly authors are working with two or more publishers, and nearly half of children’s authors.

## FORMATS PUBLISHED IN THE PREVIOUS YEAR

One of the key aspects of changes in the book industry is the diversity of platforms on which authors are publishing their work. Table 3 presents the formats in which authors published their work in the previous year.

The most popular format is a print book by a traditional publisher (not quite half of authors), followed by an ebook by a traditional publisher (over one third of authors), then blogs or other social media and websites. Nearly one fifth of authors are publishing work in a print or online magazine and/or a print or online literary journal. Not surprisingly, literary journals are particularly important for poets and literary authors, but magazines are also an important publication outlet for them.

**Table 3: During the last year, in which of the following formats have you had work published or released? (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
Print book by a traditional publisher	42.7	41.8	45.5	41.8	24.2	46.4	40.7	53.1	55.6	44.0
Ebook by a traditional publisher	34.8	56.0	27.3	24.5	21.1	9.5	35.9	24.5	37.4	34.3
Audio book by a traditional publisher	4.5	9.6	2.0	2.0	1.1	0.0	4.8	2.0	0.0	3.9
Self-published print book	3.4	18.1	10.1	16.3	13.7	9.5	13.5	10.2	2.0	11.9
Self-published ebook	5.6	30.1	8.1	15.3	17.9	6.0	18.1	6.1	2.0	14.7
Self-published audio book	0.0	1.1	0.0	0.0	1.1	0.0	0.5	0.0	0.0	0.4
Self-published other form (e.g. poem, short story, essay, review)	1.1	3.9	1.0	3.1	4.2	8.3	3.6	2.0	0.0	3.0
Publication in a literary journal (print or online)	33.7	7.1	9.1	16.3	17.9	71.4	20.3	6.8	21.2	18.4
Publication in a magazine (print or online, genre or general)	30.3	13.5	17.2	21.4	27.4	40.5	21.8	9.5	15.2	19.3
A work in an anthology - print book or ebook	22.5	20.2	16.2	11.2	25.3	63.1	24.2	2.7	16.2	20.2
Blog or other social media	33.7	38.7	39.4	27.6	33.7	36.9	35.9	8.8	16.2	29.9
Website	30.3	31.2	32.3	30.6	29.5	39.3	31.9	15.0	22.2	28.4

## AUTHORS' SATISFACTION WITH THEIR MAIN PUBLISHER

We asked authors how satisfied they are by their current relationship with their main publisher (their type of main publisher was not specified in the survey).

Table 4 shows that nearly one fifth of authors are very satisfied with their publisher, and another third are satisfied. If we combine these two categories, the most satisfied authors with their main publisher are education authors, scholarly and genre fiction authors.

Nearly one third of authors are 'neither satisfied or dissatisfied' and 15% of authors are either dissatisfied or very dissatisfied with their main publisher.

**Table 4 – How satisfied are you with your current relationship with your main publisher? (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
<b>Very Satisfied</b>	14.9	24.5	20.4	17.0	24.4	12.5	20.5	18.4	14.7	19.6
<b>Satisfied</b>	36.8	34.3	32.7	28.4	20.9	37.5	32.4	42.6	43.2	35.0
<b>Neither satisfied or dissatisfied</b>	28.7	22.6	32.7	36.4	39.5	37.5	30.2	27.7	33.7	30.1
<b>Dissatisfied</b>	10.3	12.0	12.2	11.4	8.1	10.0	11.1	7.1	4.2	9.8
<b>Very Dissatisfied</b>	9.2	6.6	2.0	6.8	7.0	2.5	5.9	4.3	4.2	5.5
<b>Total</b>	100	100	100	100	100	100	100	100	100	100
<i>n</i>	87	274	98	88	86	80	713	141	95	949

Authors had the option of providing comments about their publishers, and an overview of selected comments by authors who are very satisfied or satisfied with their main publisher is provided in an appendix.

## SELF-PUBLISHING

Over one quarter of all authors have self-published a print book or an ebook during their career. Genre fiction authors, creative and other non-fiction authors and poets are particularly active, however over one fifth of education and children's authors have also self-published indicating that the appeal is fairly widespread across a number of genres. A much smaller proportion of authors are self-publishing in forms such as a poem, short story, essay, or review or are self-publishing a work as an audio ebook (see Table 3).

**Table 5: Authors who have self-published a print or ebook during their career (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Education	Scholarly	Total
<b>Have not self-published a print or ebook</b>	88.8	57.4	78.8	64.3	65.3	70.2	77.6	89.9	71.1
<b>Have self-published a print or ebook</b>	11.2	42.6	21.2	35.7	34.7	29.8	22.4	10.1	28.9
<b>Total</b>	100	100	100	100	100	100	100	100	100
<i>n</i>	89	282	99	98	95	84	147	99	993

Next, Table 6 analyses the percentage of authors who have self-published a print or ebook *during the last year*, to include the total number of authors who have self-published in either of these formats. Interestingly, nearly one fifth of all authors have self-published a print book or an ebook in the previous year, including approximately one third of genre fiction authors. However, it is not clear from the data whether these authors are self-publishing based on previous satisfactory experiences, whether they are experimenting for the first time, or whether they are satisfied with the outcome.

**Table 6: Authors who have self-published in the last year by main genre (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
Self-published a print book	3.4	18.1	10.1	16.3	13.7	9.5	13.5	10.2	2.0	11.9
Self-published an ebook	5.6	30.1	8.1	15.3	17.9	6.0	18.1	6.1	2.0	14.7
Total percent of authors who have self-published a print or ebook in the last year	5.6	32.3	13.1	22.4	24.2	11.9	22.0	12.9	4.0	18.8

## MOTIVES FOR SELF-PUBLISHING

We asked self-published authors about their motives for choosing this method of publication (note that authors could select more than one option). The most important reason is to have creative and financial control of their work; this motive is particularly important for poets, other non-fiction authors, education and genre fiction authors. It is least important for authors of literary fiction and scholarly works.

**Table 7: Authors identifying each strategy as driving their decision to self-publish (percent of authors within each genre)**

	Literary Fiction	Genre Fiction	Children's	Creative Non-fiction	Other Non-fiction	Poetry	Sub-total (trade)	Education	Scholarly	Total (All authors)
Strategy to bring backlisted works into publication	0.0	6.7	0.0	2.9	12.1	8.0	6.1	12.1	0.0	6.6
An experiment to keep up with the technology	0.0	10.0	9.5	8.6	12.1	16.0	10.2	6.1	0.0	9.4
Strategy to increase my income	0.0	13.3	9.5	8.6	24.2	16.0	13.5	15.2	0.0	13.2
Strategy to attract new readerships	0.0	14.2	4.8	2.9	15.2	24.0	12.3	15.2	0.0	12.2
In the genre I write in it's common to self-publish	10.0	12.5	0.0	17.1	18.2	24.0	13.9	18.2	0.0	13.9
Self-publishing gives me creative and financial control of my work	10.0	30.0	19.0	28.6	33.3	44.0	29.9	30.3	10.0	29.3
I was unable to interest a traditional publisher in my work	10.0	15.0	14.3	31.4	24.2	12.0	18.0	15.2	20.0	17.8
Other	10.0	9.2	0.0	14.3	6.1	8.0	8.6	6.1	10.0	8.4

Creative non-fiction and other non-fiction authors are most likely to respond that they self-publish because they are not able to interest a traditional publisher in their work, followed by scholarly authors.

Poets are the most likely to nominate self-publishing as a strategy to attract new readerships and as an experiment with the technology. Poets also advise that self-publishing is common in their genre, followed by education and other non-fiction authors. Other non-fiction authors are most likely to nominate self-publishing as a strategy to increase their income.

Education and other non-fiction authors are most likely to nominate self-publishing as a strategy to bring backlisted works into publication. The 'other' reasons given by individual authors include: access to international markets; writing a family history where only a small number of copies is needed or other references to the limited size of the market for a particular work; self-publishing after a previously commissioned work is no longer required by a traditional publisher following a takeover; and several comments referring to writing for oneself or to get started.

## CONCLUDING COMMENTS

Book publishing has changed extensively in recent years due to the popularity of new digital formats such as ebooks and the increasing incidence of self-publishing. However traditional book publishers still play the most important role in bringing the work of authors to publication and the majority of authors publish their work with traditional publishers. Over half of authors are very satisfied or satisfied with their main publisher.

Then again, authors are taking up self-publishing in increasing numbers, especially genre fiction authors. Further, authors report that self-publishing is becoming increasingly accepted in a number of genres, most notably in genre fiction, creative and other non-fiction, children's, education and poetry. This survey did not ask authors specifically about their satisfaction with the outcome of self-publishing, something that could be investigated in future research.

*This industry brief is part of a series prepared for Australian book authors and other members of the Australian book industry to highlight key findings of the 2015 survey.*

*Thank you to all the authors who gave generously of their time and expertise by participating.*

The complete series of industry briefs about this survey is:

1. Key Findings
2. Demographics of Australian Book Authors
3. Authors' Income
4. Changes in the Financial Position of Australian Book Authors
5. Authors' Changing Professional Practices
6. Authors' Allocation of Time
7. Rights Sales, Translations and Piracy
8. Promotion
9. Authors and Publishers

See also the Department of Economics Working Paper, 'Book Authors and their Changing Circumstances: Survey Method and Results'. These can be downloaded at:

<http://goto.mq.edu.au/book-industry>



## APPENDIX: COMMENTS BY AUTHORS ABOUT THEIR MAIN PUBLISHER

The following selected comments indicate some of the reasons given by authors for being satisfied or very satisfied with their main publisher. The sub-headings were added by the researchers during our review of the comments. Note that we have not included comments about self-publishing in this section because it is not always clear whether the author is referring to his or her performance as a publisher or the performance of sub-contractors.

<p><b><i>Literary fiction</i></b></p> <p><b>Satisfied/very satisfied (51.7%)</b></p> <p><b><i>Commitment/loyalty</i></b></p> <p>My publisher is committed to me for the long term.</p> <p>They are not focused simply on sales numbers; they work in partnership with me and other writers in their stable to grow their careers.</p> <p>Because they are publishing my third novel even though my first two weren't big sellers.</p> <p><b><i>Communication</i></b></p> <p>Keeps me informed.</p> <p>I have a personal relationship with the CEO.</p> <p>Always kept informed.</p> <p><b><i>Editor's skills</i></b></p> <p>I mainly value the advice and work of my editor.</p> <p>He is a highly experienced editor and with sound literary judgment.</p> <p>My 4th publisher across 5 books is providing the best editing ever.</p> <p><b><i>Position in the industry</i></b></p> <p>His publishing house is critically acclaimed.</p> <p><b><i>Production values</i></b></p> <p>The book cover and design took into account my preferences.</p> <p>My publisher has all the resources I require for five star production and promotion, and they have paid me well.</p> <p><b><i>Respect/relationship</i></b></p> <p>They respect and nurture me and my work, they give me the time I need to produce work, offer excellent editorial feedback and act like what I do is important to them, not just financially either.</p> <p>They work very hard to promote me with limited financial and human resources ... which goes a long way in the incredibly competitive industry this is.</p> <p>She is personally interested in what I write.</p> <p>On the whole, my publisher has done a solid job with my book. They will not be publishing my current work-in-progress, but I am also satisfied with the</p>	<p><b><i>Genre fiction</i></b></p> <p><b>Satisfied/very satisfied (58.8%)</b></p> <p><b><i>Commitment/loyalty</i></b></p> <p>They invest in building my resume as an author and involve me in the publishing process.</p> <p>They do the best job they can.</p> <p>They look after their authors.</p> <p><b><i>Communication</i></b></p> <p>They are honest, straight forward and good communicators.</p> <p>Once the book comes out, the publicity team is very proactive, keeping me up-to-date with what they're planning for me.</p> <p>They stay in regular contact.</p> <p><b><i>Editor's skills</i></b></p> <p>They are respectful of my work and give great feedback on story and content.</p> <p>The editing process is stringent and my book is a much better product because of their input.</p> <p><b><i>Income</i></b></p> <p>They are doing what they need to do and have paid me very well for the privilege.</p> <p>They pay royalties promptly.</p> <p>They pay royalties on time without having to be asked.</p> <p>I wouldn't have made anywhere near as much money without my publisher.</p> <p><b><i>Position in the industry</i></b></p> <p>They are an established company and have a worldwide market and are well-respected among readers of romantic fiction.</p> <p>They are genre specific, have a significant following and one of the best back lists sales figures for publishing.</p> <p><b><i>Respect/relationship</i></b></p> <p>My editor in particular has been incredibly supportive.</p> <p>I feel creatively supported.</p> <p><b><i>Sales and promotion</i></b></p>
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detailed assessment & time they gave this newer manuscript.

***Sales and promotion***

My novel has been well-edited and presented and the publishers are promoting the book with vigour.

Well supported by promotion/PR team of publisher, good promotional coverage, helpful, encouraging. My publisher is enthusiastic, very supportive and always seeking new opportunities to promote my work (my publication is due for release next month and so I am yet to see what will happen).

They look for ways in which to build my brand using new marketing strategies such as free download of a prequel, etc.

They've worked hard to include me in many Amazon specials - e.g. Valentine's Day, etc. They've also sold my books to Large Print and Audio.

They are one of the newer ones who strive to protect the authors from the vagaries of the publishing world. Every day they look at ways to get our names out there. It's a hard world out there, and they do what they can.



### **Children's**

**Satisfied/very satisfied (53.1%)**

#### **Commitment/loyalty**

[My] Books are over twenty years old and he works hard to keep them in print in new markets and with digital versions.

They are very encouraging and enthusiastic, and help me as much as they can, paying advances earlier than they need to, being very flexible with deadlines, offering me continual contracts, publishing my work OS.

#### **Communication**

They respond quickly to any correspondence.

Easy open lines of regular communication.

Having easy access to publisher/ editor.

Disseminating reviews as soon as they come out.

#### **Editor's skills**

The editorial support and help on the ideas level makes it a collaboration which I love. They have mentored me and taught me how to write.

Continuity of editorial staff.

#### **Position in the industry**

My publisher is very experienced in the genre in which I write and has a good track record of promoting local authors through commercial connections with larger publishers both here and abroad.

#### **Production values**

They choose good illustrators.

Production of my books is high quality - great team of editors and designers.

#### **Respect/relationship**

They care about their authors, illustrators and consider them part of the big family.

They are inclusive, supportive, creative and driven. They treat me well and our working relationship is warm and productive.

Always give me ultimate creative control while providing excellent advice.

They're understanding, supportive and responsive, easy to talk with about future work and ideas, even during drafting. The only challenge is that they don't produce all the types of books I want to create, but also 'look down on' me going elsewhere.

### **Poetry**

**Satisfied/very satisfied (50%)**

#### **Commitment/loyalty**

a) he has continued to publish me, b) he keeps all my books in print, c) he sends my books out for review and enters them for all appropriate awards d) he maintains a website which gives information about my books along with all reviews of them

[Publisher's name] have been very good in putting my last book into all the literary prizes, as well as in securing me place at writers festivals, and getting review copies out to all literary publications.

Makes sure work is distributed, reviewed and entered in prizes - all important when poetry is such a small market. Puts me forward for festivals and other opportunities.

#### **Communication**

They communicate with me regularly.

Prompt replies to my queries.

#### **Editor's skills**

In my work the attention to editing and to the design of the book are important. My current publisher is excellent on these levels.

He works with me to produce the best possible version of my book, in both literary and aesthetic terms. He understands my approach and standards. However, he does very little to promote the book, once published, so this aspect is not satisfactory.

#### **Income**

Because he is generous with royalties and discounts.

#### **Position in the industry**

Because he only publishes good literary works & that is a seal of approval.

Well-regarded in [the] industry and community.

#### **Production values**

They use the best graphic artists and quality professionals to produce a high class publication that is appealing to my readers and looks good on shelves in bookshops.

Excellent consultation regarding format, book quality etc. Sensible pricing.

#### **Respect/relationship**

Both publishers understood the nature of my work, the likely target audiences, and allowed generous re-selling arrangements.



***Sales and promotion***

Comprehensive marketing of my books both in Australia and overseas.

They work hard on my behalf even though their marketing budget is limited.

Marketing and publicity can vary in quality; there's a high turnover.

***Other***

Support for visits to conferences/writers' festivals.

My publisher is a small, literary press, and they are a champion for all of their writers. The relationships are personal, supportive and loyal.

Within the financial and time constraints of poetry publishing they do the best they can.

***Sales and promotion***

The publisher has tried to promote the work in a difficult market.

[Good] Distribution.

My publisher is very proactive in getting my work into the global community.



### ***Creative non-fiction***

**Satisfied/very satisfied (45.4%)**

#### ***Commitment/loyalty***

He takes on books from me that do not have widespread appeal, and risks potential losses on production costs. He 'believes' in the work that I produce, even though it could be seen either as ahead of its time, or marginalised!

#### ***Communication***

Emails are answered very promptly and he is very direct in what he says. He discusses any changes or modifications that he feels are relevant. My previous publisher just made alterations and ignored queries I had about them.

He was up front with me, honest and ethical. He has kept me well-informed.

No unrealistic expectations.

#### ***Editor's skills***

The editor and I have developed a good, immediate and valuable relationship in connection with my work: I get feedback, whether good or bad, reasonably fast and it is always useful, whether I agree with it or not.

Excellent editorial values.

#### ***Income***

Their approach to royalties is reliable.

I have my sales managed and transferred to my bank with the minimum of fuss.

#### ***Position in the industry***

They have integrity and have a strong backlist of other writers I respect and admire.

My editor and publisher is one of the best in the business, and they have connections to other publications, from whom I can acquire more work.

Excellent contacts with other writers and book sellers.

#### ***Production values***

The high material quality of their productions.

#### ***Respect/relationship***

They each seem to be committed to the same ideals and possibilities that I attempt to reach in my writing.

Their courtesy to me as an author.

I have been working with this university press since 1958, and under its present management find them prompt, professional and resourceful.

Considerable respect on both sides.

### ***Other non-fiction***

**Satisfied/very satisfied (45.3%)**

#### ***Commitment/loyalty***

Joint venture partners for 24 years.

It's a good working relationship and why would I think negatively about the one publisher who's currently supporting me!

They are a small publisher who have consistently supported and published my writing alongside established authors.

#### ***Communication***

They have open and clear communication.

I was involved in decisions at every stage of publishing.

I am kept informed of issues related to my book.

#### ***Editor's skills***

Her editor was superb and positively contributed to polishing the final draft and she was personally very supportive.

They have good editors and offer good advice.

#### ***Income***

Royalties are paid monthly.

Regular royalty info.

#### ***Position in the industry***

Good match for my genre. Excellent support for my building an author platform.

I admire what they do and publish.

Have a great reputation.

#### ***Production values***

Produces beautiful books that sell well.

#### ***Respect/relationship***

They demonstrate clear insight into the ideas I'm expressing in my work. Their attitude is collaborative.

Mutual respect, they don't promise me anything they can't deliver and they work very professionally.

My latest book is being published by a small specialist successful publisher who is collaborative, supportive and generous. The personal connection is vital for a successful collaboration.

As they love writing, [they] understand that writers are the reason they exist.

#### ***Sales and promotion***

Because they are enthusiastic, intelligent and creative in thinking about how to promote my new book.

**Sales and promotion**

They did a great job with the book, which was a difficult sell.

Good relationship with publicist who pursues avenues I suggest (although don't initiate new opportunities since initial book promotion period).

They've tweeted and promoted my memoir frequently. My book was on their mobile website homepage for six months.

Have an excellent publicity network through Australia, and have used it to my advantage.

Have promoted [my book] with dignity rather than sensationalism.

**Other**

Although they are a mainstream academic publisher, I accept that they are small, produce small print runs and have few resources. Also, I am a woman writing in a non-traditional genre (military history/biography) which complicates things.

Forwarded my work for award which led to shortlisting and for quality journal reviews.

Engages all the social media platforms to advertise and get sales. Approachable and always willing to discuss marketing strategies that will help with sales.

They organised interviews and my book was reviewed in The Age and the Oz.

**Other**

Highly professional, supportive and organised team. All I need to [do is] write, everything else is dealt with. I have two books out with them this year and am delighted with their approach.

I live in hope of new kindle edition of a 2006 book.



### **Education**

**Satisfied/very satisfied (61%)**

#### **Commitment/loyalty**

My publisher often comments on the quality of my work, and has new ideas for upcoming projects.

I have worked with them for twenty years.

#### **Communication**

They give me regular feedback on all components of the writing process.

We have a good working relationship which allows a frank discussion.

#### **Editor's skills**

My commissioning editor and development editor are both expert, responsive, and dedicated. Lucky, what!

My lead contact / editor invest effort and time into my manuscript. He values the writing process and nurtures the craft. Some of his colleagues are less helpful.

Publisher has provided excellent editorial support but in promotion appears to favour other books in the same market.

#### **Income**

It's simple - royalty payments and notifications arrive without problems.

Regular royalties and ELR and CAL with sales information even after 19 years of publication.

I still get paid.

#### **Position in the industry**

They are well regarded in the field, and I am proud to be associated.

[It is a] professional institution and has solid in-house practices and promotional power. However it is also a heavily bureaucratic organisation which means that things can be impersonal and time consuming.

They are respected as a leader in educational publishing.

Good market reach.

We have a close understanding of the niche market for which I write.

Have a good reputation for readers to buy from.

#### **Production values**

Great work on production.

#### **Respect/relationship**

Provides great autonomy.

### **Scholarly**

**Satisfied/very satisfied (57.9%)**

#### **Commitment/loyalty**

I am confident with their professionalism, I have published with them for over two decades and we have a good working relationship, I know my publisher personally, and the same goes for the editor. For me, continuity is very important indeed.

#### **Communication**

They respond to my emails and queries and keep me in the loop.

#### **Editor's skills**

Excellent support and intelligent feedback on drafts.

Good creative/editorial input.

The Editor engages actively with my work. Selected sub-editors were terrific.

They're hopeless in many ways but the people that I mostly have to deal with - the VERY GOOD editors - are great. And I don't do it for the money.

Good editorial team; satisfactory design & production values; could do better at marketing/promotion.

#### **Position in the industry**

They produce quality, are associated with excellence.

Has excellent credentials and very good distribution.

In comparison to some other presses the services in support and distribution are good.

Global reach.

Highly reputable publisher in my academic field. One of the two publishers is a high profile publisher with an international reach.

X in New York City has excellent credentials and very good distribution.

#### **Production values**

Gets to publication promptly.

Co-operative with authors on the production of the book.

The publisher is a university press publisher in Prague; the organisation does beautiful work. I do not get financial reward, only the satisfaction of having my academic work published.

Thorough and efficient in the production process.

#### **Respect/relationship**

Because we work as a team and work together. No-one acts like they know all the answers. We both value and appreciate one another.

Publisher is willing to publish whatever I want to write without requiring me to provide outlines, sample chapters, going through a reader-review process, etc.

They are appreciative, supportive & pay well.

**Sales and promotion**

Extensive distribution across multiple countries and platforms, ensuring sales figures that match an average local picture book but with no author promotion required.

They are keen, spend a lot of money in promoting my books. They allowed me to update the books, which involves more cost and work for them. Sales have improved each time (every 4 to 5 years). Key is to work with them on how to do better.

My books have been well promoted in the past and have sold well.

My current publisher is actively promoting my books through direct marketing.

**Other**

They're not the worst people in the game, and they're offering a second edition of my book.

They are professional, timely and effective.

**Sales and promotion**

Promotes the books well.

Seems to be actively involved in distributing my books.

The publicist does an excellent job.

Its representatives have been very friendly and helpful to me. They have carried out good publicity, arranged media interviews and created good contacts for me. This publisher is in China, but has links elsewhere.

This publisher has been very good at marketing my books in various media, online and in traditional print. The sales have been excellent and I have no complaints. I also receive some royalties.

**Other**

They do what they say they will do.

