

MAKING MONEY 101!

ABUNDANCE IS WAITING FOR US
ALL.
WE JUST HAVE TO ACCEPT IT'S
POSSIBLE.



WHY YOU **DON'T** HAVE TO BE A
STRUGGLING ARTIST!

WITH ADAM WALLACE

iMPRINT PAGE!!!!!!

Making Money 101 - Why you don't have to be a struggling artist

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SECTION 1



INTRODUCING THE COURSE!

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INTRODUCTION

WHO IS THIS COURSE FOR?

What an excellent question, and the one we all want the answer to ... all of us doing the course, at least.

This course is for people who want to make a career out of being a children's book author or illustrator, who believe it ***IS*** possible. And it is. ***Totally*** possible. Has someone done it? Yes? Then it's possible. It's not just for the select few, it's for anyone prepared to put in the work, take some risks, be prepared to diversify, and hold onto that belief.

Don't listen to the naysayers, and there are and will be plenty of them. If a career in children's books is your goal, then I will do all I can to show you how you, yes ***you***, can make that possible. If J.K. Rowling and I have done it, anyone can.

WHAT IS IN THIS COURSE? WHAT CAN YOU EXPECT TO LEARN?

This course has a number of different sections, covering lotsa stuff, man! This lotsa stuff includes all the ways I have made money from being an author/illustrator, and a couple of others too. We'll cover:

1. **Defining "Making a living" or "Having a career"**
2. **Moving out of the struggling artist mindset.**
3. **Traditional Publishing: How it works.**
4. **Partnership publishing: How it works and things to be aware of.**
5. **Self-Publishing: How it works and how you can make it *really* work!**
6. **Flat-fee publishing: How it works and how it can help you.**
7. **ELR and PLR**
8. **School visits**
9. **Markets.**
10. **Book Launches**
11. **Leveraging your books and brand in other areas**
12. **Some Resources**

NOTE: Homework ***will*** be assigned! Reading a workbook and watching videos is great, but the rubber really hits the road when you put these things into action ***yourself!*** I'm giving you my experiences. Not everything I did will work for you, but may spark ideas so you can go in whole new directions!.

I want to give you a base, an idea of what worked for me and what didn't. I hope that through my experiences you will find your way to "making a living" even quicker than I did.

So why am *I* doing this course? Well, when I started out with dreams of making it as a kid's book creator, all I heard was, "**You can't make a living writing children's books in Australia,**" and "**I hope you're not in it for the money,**" and "**Hope you're doing this for love, you can't make money out of it,**" and "**Better have a good job to fall back on.**"

What the hell? Seriously! **Why can't we have both?** Why can't we do what we love **AND** make money out of it? (on this, check out www.zenpencils.com/comic/98-alan-watts-what-if-money-was-no-object/ This sums up, well, everything.)

"What about Andy Griffiths?" I would ask. "And J.K. Rowling? John Marsden? Paul Jennings? Mem Fox? Aaron Blabey?"

The list went on, but for every name I threw out there, I got the same answers.

"Oh, they're different." "They're the lucky ones." "You're no Andy Griffiths."

Again ... what the hell? One thing I have learnt since starting in this industry is Andy Griffiths wasn't Andy Griffiths when he started. Neither was J.K. Rowling ... she **definitely** wasn't Andy Griffiths! Andy Griffiths did hundreds of school visits and markets. Aaron Blabey was on the verge of giving up and going back to advertising. J.K. Rowling was basically homeless, for crying out loud.

So maybe the naysayers were right. Those people **were and are different**. They were **WORSE** off than many others! But they had drive and persistence and grit and a love of creating and a belief that they would make it.

We have to change the mindset of the struggling artist, and the badge of honour associated with it. **Making money as a kid's book creator is possible. SO** possible. I've done it., So have many, many others.

Is it easy? Not always, but sometimes. **Is it instant?** Not always, but sometimes. **Is it amazing?** Hell yeah, it is!

So **you being here is awesome**. Maybe it's because a part of you is as anti-suggestable as me. Can't make a living as a kid's book creator? We'll show you!

And now I want to show **you** the ins and outs of how I did it. Everything I tried, everything I did. I want to give you the shortcut, the secret map. It's not guaranteed to bring in millions ... but it might! If nothing else, I hope it gives you the inspiration to see that it's possible.

HOMEWORK: WHAT DO YOU WANT TO GET OUT OF THIS COURSE?

Below here and on the next page, write down the things you want to learn from this course. Check back once you're finished, and if there's anything that wasn't covered, email me at wally@adam-wallace-books.com and I will do my best to fill in the gaps!

SECTION 2



INTRODUCING YOUR HOST
ADAM WALLACE!

YOUR HOST - ADAM WALLACE

Hi! Adam Wallace here, ready to guide you into the *AMAZING* world of doing making money as an author or illustrator.

What? That's impossible? Well, I'm here to tell you that if it **was** impossible, I'd still be a miserable engineer.

But I'm not.

I'm a full-time author, I love it, and I make money from it.

It wasn't easy though, but it **was** easy at the same time, because I had a goal I was desperate to reach, and look out anyone who got in my way. I had a super strong why, and it drove me. I wanted to be an author. **I craved it.** At the end of a day where I hadn't done any writing ... I would write. I ached to write. It was painful to not write, and joyous **to** write (*and nothing's changed*). I wanted to do it all the time, and I wanted to get paid for doing it.

When **no one would pay me** to be an author (*hello 200 rejections!*), I got off my butt and did it myself, self-publishing and selling books by hand, while still engineering and working in before and after care. And yes, on that, I don't recommend chucking in your day job and backing your writing in to hit the jackpot from day 1!

I kept my day jobs, and all the while I was writing and writing and testing and seeing what worked and getting my writing as good as I could get it (*for that time*).

And slowly, eventually, the universe took notice. Doors opened up. I started to meet amazing people that helped me, guided me, gave me a chance, supported me, paid me.

"The only thing you can control is how hard you work." ~ Robert Ben Garant and Thomas Lennon

I tried, as far as I could tell, everything. Everything I could think of, anyway. And that was such an unintended advantage! **Having different streams of income meant if one slowed, the others held it up.** As an example, right now, in 2020, with Covid, I have lost over \$10,000 worth of school bookings in one month!

So now I have had those experiences, I really hope they will help fast track you to a point where you are able to carve out a sustainable career in creating children's books.

On that note, let's get into it ... after a few facts and figures on the next page. I want you to feel safe and comfortable in me being the person to guide you through this course, and to give you the information that will be a base to you being flush with cash ... wait, that's not right. To you being loaded! No, that's not it either.

Opulent? Rolling in it? Filthy rich? Well-heeled? Well-to-do? Prosperous?

Look, in the end, all of those terms mean different things to different people. So let's aim for a level of income that means you can do a job you love and create the lifestyle you want.

Yeah. Let's go for that.

CREDIBILITY CHECK

ADAM WALLACE – EVIDENCE

Full-time author, making a living doing what I love.

Been self-published, traditionally published, partnership published, flat fee published, doing it for a friend published!

Published by companies in Australia, America and Slovenia.

Been **Number 1** on the ***New York Times Bestseller List***

Been **Number 1** on the ***Amazon Bestseller List*** (all books)

4 times on the ***USA Today Bestseller List***

Over 80 books published

Over **2 million** books sold

Over 140,000 books sold personally by Adam Wallace

Book read on the ***White House Lawn***

Books read in the ***DJ Khaled, Kim, Kourtney and Khloe Kardashian*** households - not delivered personally, unfortunately ... but it will happen!

SECTION 3



WHAT IS MAKING A LIVING?

Image Courtesy: www.pixabay.com User: ppankajwe2

MAKING A LIVING

Okay, here we go, controversial from the get-go! People say you can't make a living as a children's author in Australia ... heck, they probably say that everywhere.

But what do they mean? What does "make a living" even mean? What if one person can survive on \$15,000 a year, and one person struggles on \$160,000 a year?

Make a living is different for every person. Maybe creating books will be a side hustle at the start, so "making a living" is irrelevant! You might write for joy and to bring in \$3,000 extra a year to pay for a holiday. It's all up to you. **As Derek Sivers talks about in *Anything You Want*, it's your business. You make the rules!** (Actual quote is in the video!)

I can't tell you what a satisfactory level of income is for you, but you will have an idea ... and that idea will **definitely** change as time goes on. But I can tell you this ... **what you aim for is very often what you get**, so if you believe you can't make a living as a writer, you probably won't.

"Whether you think you can, or think you can't, you're right." ~ Henry Ford.

This section then, before we start anything else, is about you. No one else. Just you. I don't care what the average income for an author or illustrator is. I don't care what I earn or what JK Rowling earns, or what an engineer earns.

This is about you and finding the level you want to aim for. You won't get there straight away, but setting goals is a massive key in giving yourself a chance. Here, and in the next section, we're going to write some numbers and set some goals, not all of which will be based around money and income, but will be part of the process of building that up.

So let's get to it.

HOMework

First up, **what does making a living mean to you?** How much do you need to live (bills, food, etc)? How much do you need/want for other things (pleasure, holidays, gifts, etc). You don't need to be extravagant here, this is basically just writing down where you stand right now, so what making a living is to you.

Fantastic! So that, right now, is making a living for you. But is it your ideal? Write down, right now, **what your ideal income would be, and here you can be extravagant** ... but you don't have to be! You may want to minimise and live in a tiny house and live off the land, so your ideal lifestyle may require quite a low income.

Right now, **gut feel**, what would you love to earn in a year. **Back yourself and your instinct**, and write it down. This is for you and no one else.

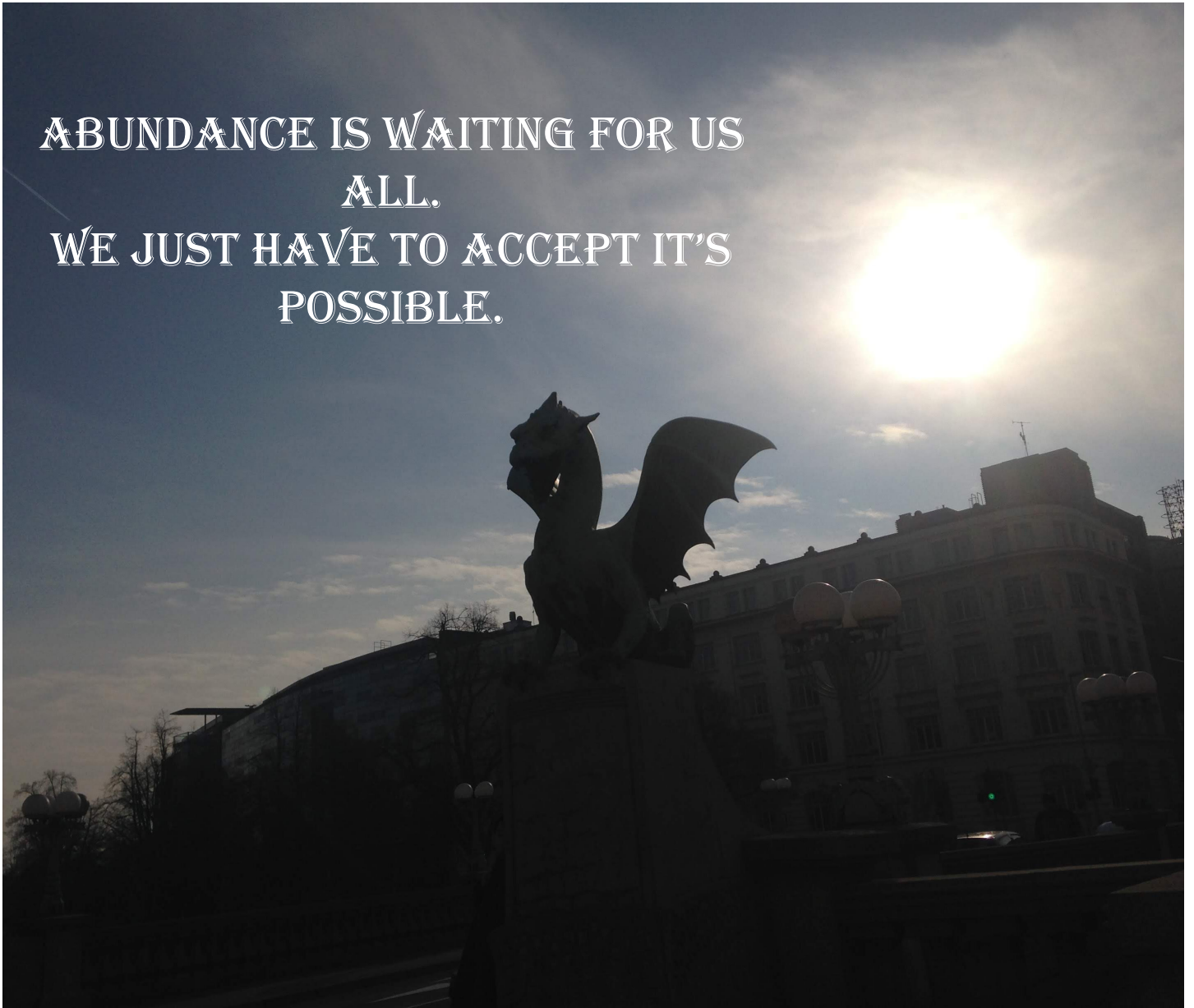
Great! Okay, so you may have gleaned (*nice word!*) some answers from the **What does this course cover introduction**, but what are the ways **you** think **you** could create an income from children's books? Write 'em all down, even if they seem silly! Trust me, people have created income using methods **EVERYONE** thought were silly, but they worked (possibly **because** they were silly!)

Wonderful. Now write down what you think you could do with your books to cover certain aspects of your living. You won't know all the answers for this yet, so it may involve some guesswork, but we will cover all the options as we go through the course, I promise. Sometimes it's great to know what you don't know at the start of a course, so you can see how far you've come by the end.

Example: \$3000 would cover a holiday. This would be covered by an advance from a publisher, or by self-publishing and selling 1000 books, or by doing 5 school visits.

SECTION 4

ABUNDANCE IS WAITING FOR US
ALL.
WE JUST HAVE TO ACCEPT IT'S
POSSIBLE.



CHANGING THE STRUGGLING
ARTIST FALLACY!

THE MINDSET HOLDING ARTISTS BACK FROM ABUNDANCE!

The struggling artist. So often, it's worn like a badge of pride but **this, to me, is archaic.** We don't have to think like this anymore. **Why not the abundant artist?** Why isn't **that** worn as a badge of pride?

Yes, it's hard to make money as an artist, everyone knows that. The **average income for a writer (from writing-based activities) in Australia in 2015 was \$13,000!!!** But when we do make money from our craft, when we do get paid for doing what you love, that's the best thing in the world.

Derek Sivers, ahhhh, Derek Sivers, what a legend, he talks about being useful. **Want to be useful? Get famous.** Your influence is so much greater.

Want to be useful? Get rich. He talks about all this a lot more, but think about it. Let's say you want to donate to charities. If you have lots of money ... you can donate lots of money! Right?

His list goes on, and he's just all-round wonderful. You can hear him talk about this in an interview with Tim Ferriss at <https://tim.blog/tag/derek-sivers/> #125 is the one with this useful list. Any of his talks are brilliant. There's also a transcript in **Bonus Section 1**.

Also **Jen Sincero!** Oh, she's wonderful! She has great books and I loved her on the Good Life Project podcast (www.goodlifeproject.com/podcast/jen-sincero/).

So then, **how do we become abundant artists instead of struggling artists?** To start with, it isn't all about money. Abundance comes in so many forms, and money is just one wonderful element.

What is abundance for you? More time with your kids? More books on the shelves? Living a dream of having one book published? Being on a bestseller list? Having a book be turned into a movie? Being able to have a day off work a week to write? Buying a house?

We must set our intentions on being abundant, not expecting struggle. Does this mean there won't be struggle? Of course not!!! And we want there to be struggle, because when we burst through the other side, it is **so so so so so so so** amazing because of the struggle!

And when the rejections still come in, or it's a hard school visit, or slow market, or whatever, we know we can get through it because we already have.

Because we are living in and are grateful for the now, but we also know that that now is not forever. A new now is now, and we are stronger and we are a step closer to the abundance we desire.

A quick heads up ... **I love setting goals.** I set quarterly goals, yearly goals, financial year goals, and I have a five year vision board. Actually setting goals is a whole other course, and there are resources on the internet too numerous to mention (*I hope to do a course on setting goals very, very soon!*). We'll start with a first step, which is a good step to start with.

HOMework

We're going to do this in stages. First, we'll start at the bottom, haha, bottom. **Write down what a really hard day as a writer would look like.** What would you do, what would your struggles be, how would you deal with them, what outside influences would stop you from doing what you want to do. Things like that. This is the kinda depressing one!!!

Example: I get up early to do some writing, but the kids wake up early too, and spend my writing hour knocking on the studio door and singing songs. I take them to school, then come home to a rejection letter from a publisher, telling me my writing is annoying (yep, this actually happened to me haha! Not the kids thing, but the annoying writing thing!). I sit to write and get a phone call from a friend, which takes an hour, and then when I go back to write my brain is preoccupied with the friend and their life. Finally, I get the kids from school, help with homework, do dinner, drink wine and collapse into bed, no writing done.

Second, ***what would an okay pretty good day as a writer look like?*** Things are pretty okay, but not where you really want them.

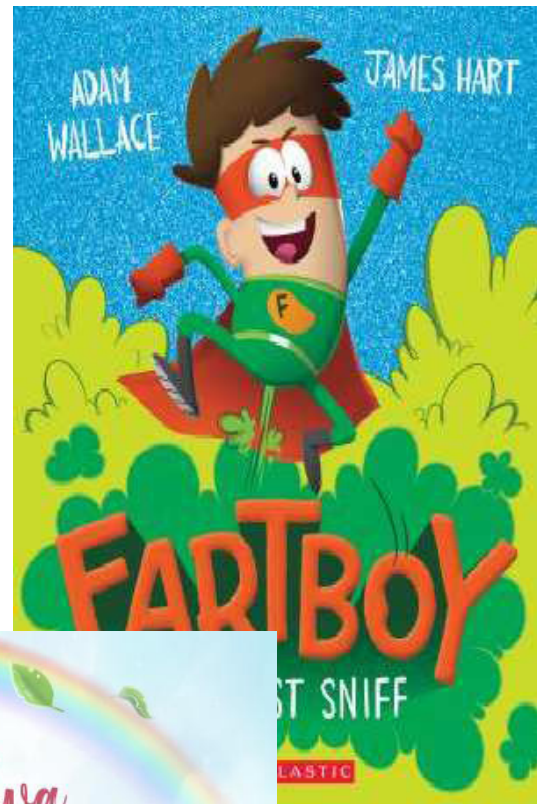
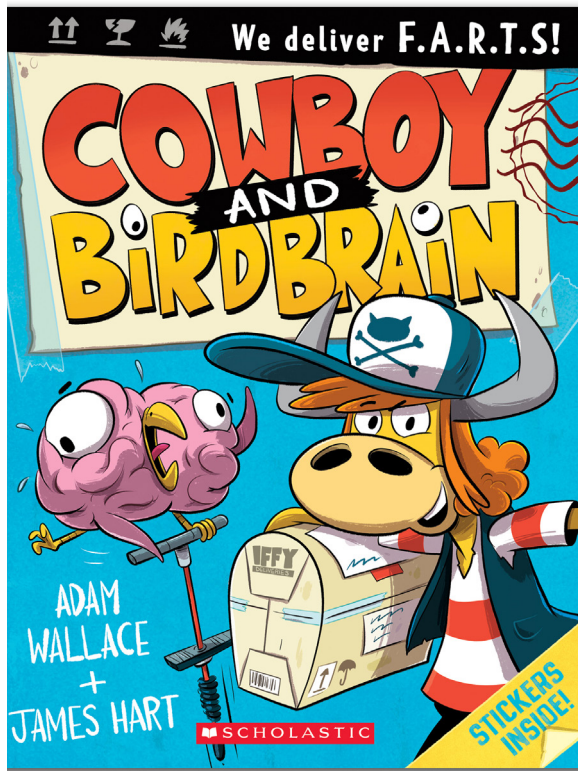
Example: I catch the train to work, and on the way in write three chapters of my novel, and brainstorm an idea for a picture book. Work is okay, although my neck is sore. I check my emails and get a rejection from a publisher, but with a lovely note to keep trying and to send them more. Then I get another email and a piece has been accepted by a magazine! WOOOOO! It's no pay, but it is exposure! I get a pay rise at wrk, which is great, but also makes me wonder if I should stay in the safe option and keep the writing as a bit of fun on the side.

And finally, and this is the ***FUN*** one!!! So let's have some fun! Write down **your absolutely ideal author or illustrator lifestyle! And really go for it!** Your perfect income, where you live, how many books you do, even what your perfect day would be! And do it all in present tense! *(It may feel a little weird, but play with that feeling, and as you write, more of the real you will come out).*

Example: I earn \$450,000 a year, own two houses, at least one of which is by the water, beach or lake. I have a writer's studio. I have at least ten books published every single year which are influencing, entertaining and inspiring millions of kids, and I write *every single day for as long as like!*

On an ideal day, I wake up, meditate, read, then get up and have a long bath. As I bathe, I think about my stories as I listen to soothing music. I write for three hours, creating new worlds. I have a meeting with my agent and publisher, discussing new and current projects, and talking about turning my books into movies. I have a wonderful lunch using food from my garden, I catch up with friends for a round table discussion and lots of laughs over drinks, then end the day watching my favourite movie.

SECTION 5



TRADITIONAL PUBLISHING!

TRADITIONAL PUBLISHING PROS AND CONS

Traditional publishing is the goal, the dream, the aim of pretty much every writer, including me. And yes, self-publishing is an excellent option, and one I have used for 15 years now, but with self-publishing, **YOU** are everything or **YOU** are outsourcing and paying for everything!

With traditional publishing, on the other hand, you are working with a publisher and, hopefully, getting paid for it as well!

So what is great about traditional publishing, and how can you generate an income from it?

First ... **what are some pros and cons of traditional publishing?**

PROS

1. **You work with professional editors and authors and illustrators and people who are immersed in the industry.**
2. **They do everything** (*aside from write and illustrate the book, and work on the edits they suggest! That's still on you!*). But they cover editing, design, marketing, sales, printing, distribution, etc. You, however, are still **required/desired/needed/wanted/demanded to do some marketing as well**, whether that's off your own back or in conjunction with the publisher. This could be videos, social media, school visits, readings, launches or, often, all of the above!
3. It's a way to **generate passive income** (*more on that soon!*)
4. You will **NEVER** be out of pocket ... in fact, they pay **you** to publish **your** book!
5. They can sell a **LOT** of books **VERY** quickly as they have a wider reach and lots of contacts.
6. It can be **easier for publishers to get your books into public libraries** which, in Australia, leads to more Public Lending Rights (**PLR - See Section 9 for more info on this!**)
7. Things are changing a little bit but, right or wrong, there is certainly a little **more street cred** if you are with a traditional publisher.
8. It is just about one of **THE** best feelings when you get accepted by a traditional publisher. Like, **such** a thrill it's hard to explain.

CONS

1. **It can be a slow process.** From sometimes waiting a few months for a reply on your submission, to waiting for the book to go through acquisitions, to being accepted and waiting up to 18 months or more for the book to be released ... it's a slow process!
2. You are potentially **one of many books** they publish, so you may not get the attention you desire.
3. It's **no guarantee** they will sell a **LOT** of books **VERY** quickly, which means a book's life can be shorter with a traditional publisher ... especially if it doesn't sell a lot of books!
4. Large publishers **accept very few** unsolicited manuscripts.

HOMEWORK

As you can see, for me the **PROS** easily outweigh the **CONS**! Now, take a look through the **PROS** on the previous page. Circle the **PROS** that are important to you, then write down any more **PROS** you can think of. After that, write down **WHY** you would like to be traditionally published. Knowing your why helps you push through the potential rejections (**Example: I want to be traditionally published to increase my passive income, and have my books reach and entertain a wider audience than I can reach**).

Look at the list of **CONS**. Can you think of any others? If so, write them down. For all the **CONS**, write down an action step you think could rectify them (*The notes on Page 23 can certainly help with one of them, as will the **Scary Numbers** report!*)

HOW DOES TRADITIONAL PUBLISHING GIVE YOU DOLLARS?

Great question! If it is so hard to be picked up by a traditional publisher, aside from the exposure, what's in it for you on the financial side of things Well, I'm glad you asked!

ADVANCE AGAINST ROYALTIES - An advance is what a publisher offers you when they accept your book. It may all be paid upfront, but more often than not is paid in installments (*50% on signing the contract, 50% on the final draft being accepted, for example*).

Advances can be any number of dollars, from \$0 to millions. Advances are generally based on the first print run, or to put it more bluntly, how many books the publisher expects to initially sell.

The advance will be against royalties, so you won't be paid royalties until they reach the level of the advance. How do royalties work? Another excellent question!

ROYALTIES - Royalties are wonderful, as they are a form of passive income, meaning you get paid because the book sells, but you don't have to be doing the legwork to sell it. What? Another one of your books just got sold so you earned a royalty? **AMAZING!**

Royalty rates, like advances, can vary, but are "generally" a split of around 10% between author and illustrator. This can change, though, depending where the book is sold (*through my publishers, we split 10% of RRP when it's sold through bookstores, but 6% of net profit when sold through book clubs or department stores*).

Royalties generally get paid once or twice a year, depending on the publisher and, as mentioned before, you won't get paid royalties until your advance is paid out.

Here is a VERY simplistic example of how that works.

Your advance was \$1000. Your book's RRP (Recommended Retail Price) is \$20. You get a 5% royalty on every book sold, which equates to \$1. Therefore, you won't get a royalty until the 1001st book is sold, but after that, you get a royalty on **every** book sold!

MOVIE/TV/MERCHANDISE/etc rights - Yep, if you are lucky enough for the book to be picked up and turned into a movie or TV show or dolls or stuffed toys, etc, there is generally a clause in your contract saying you will get paid a certain % of the money that comes in for that!

FOREIGN RIGHTS - Your publisher will try and sell the book to other publishers in other parts of the world, which is awesome! Your cut of what comes in is generally pretty small in dollar terms, but there is the potential for large numbers of sales, and it is also amazing exposure!

SELLING YOUR OWN BOOKS - This is where you buy some books off the publisher to sell yourself. It's a little harder to do through a traditional publisher, and in fact some don't even want you to sell the books. If you can, the discount is generally between 30-50% of RRP.

ELR/PLR - See Section 9 for more info on this, but basically it's a payment for having your books in public and educational libraries.

HOW TO INCREASE YOUR CHANCES OF BEING TRADITIONALLY PUBLISHED!

The numbers are kinda scary ... **only 2% or so of unsolicited manuscripts are picked up by the larger publishers.** 2%! That's very few %!!! So what can you do to increase your chances of being traditionally published? Let's have a look (*Note: None of these things guarantee publication, but they certainly increase your chances*)!

1. Read my report **5 Scary Numbers in Children's Books and how to Overcome Them!** I know, cool topic, right? This goes into a bit more detail on ways to increase your odds of being published, and four other topics as well, including generating more income ... which we're covering now too!
2. **Go to seminars and conferences where you can pitch your work!** I can't overstate the importance of being "seen" by publishers. Face-to-face is **the** best marketing strategy in book publishing. I have never had a book accepted from a cold submission. It has always been after meeting the publisher first. Always. In Australia, **KidLit Vic** and **CYA** are two great conferences where you can get a one-on-one meeting with a publisher, and also mingle with them at certain times.
3. If informally mingling with publishers at a conference or seminar or launch or wherever, **DO NOT** shove work at them and **DO NOT EVEN BRING UP YOUR WORK UNLESS THEY ASK YOU TO!** Seriously. Forcing your work on a publisher in an informal environment will pretty much shoot your chances down to zero of them even looking at it, and rightly so. On the other hand, connecting on things other than your work will skyrocket your chances of them asking about your work and even asking to see it sometimes. No guarantee, but I will guarantee they won't be interested if you force it on them.
4. **Target your approaches.** You've probably heard this before, but don't send your work out willy-nilly. Research the publishers. See what sort of books they publish. Listen to managing editors speak and see what they like and are interested in.
5. **Get an agent.** I know, easier said than done! In fact, some people say it is easier to get a publisher than an agent for children's book authors in Australia. I didn't have an agent for my first 80 books. I did try, but it didn't happen. But an agent is certainly another way in, another way to get off that slush pile with a targeted approach.
6. **Don't just send to the biggest publishers.** Look at independent publishers and small presses. These are wonderful avenues, and can still sell lots of books. They have professional distribution and editors, and there is often **less competition**. If everyone else is trying to go through the door (*big publishers*), why don't you climb through the window (*smaller publishers*). Publishers like **Ford St Publishing** and **Affirm Press** make incredibly good books, and are likely to be open to unsolicited submissions more often.
7. **Work and work and work and work on your craft.** There are two reasons for this! One is, when you're so good they can't ignore you, **they can't ignore you!** The second is that at some stage you will meet a publisher who will ask to see your work. **Make sure you're ready when they do.**

HOMEWORK

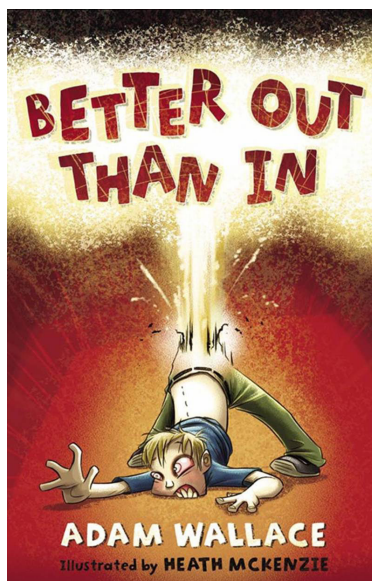
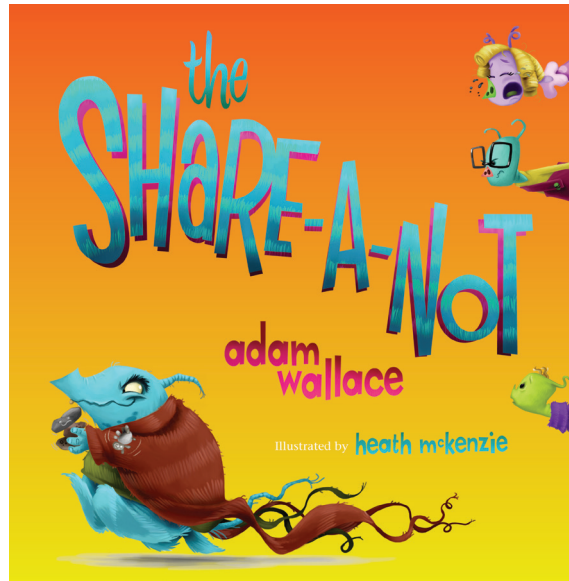
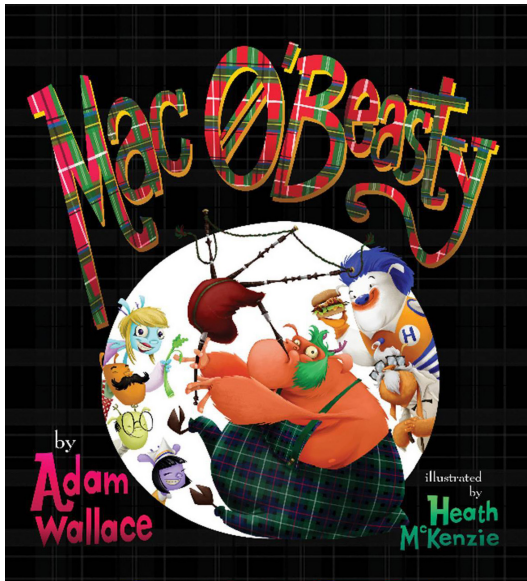
There's not a lot of homework here. I mean, except for getting out there and doing everything you can to be picked up by a traditional publisher. It really is wonderful.

But I do recommend checking out the report I mentioned, the scary numbers one. It's a short read and has lots of info on the industry you may or may not know ... **but they are numbers that should not put you off this incredible journey you are on!**

I also very, very, **VERY HIGHLY RECOMMEND** listening to **Robert Rodriguez on the Tim Ferriss show**. Rodriguez is amazing, and I remember being so pumped while listening to this. He talks about not going where the masses go as a way to get inside. He is also amazing with his thoughts on creativity, budget, overcoming restrictions, and so much more.

Check it out at www.tim.blog/2015/08/23/the-wizard-of-hollywood-robert-rodriguez/

SECTION 6



PARTNERSHIP PUBLISHING

PARTNERSHIP PUBLISHING - IS IT WORTH DOING?

My path to where I am now began with self-publishing, then partnership publishing, through to flat fee publishing, and finally traditional publishing.

Partnership publishing has changed a bit since I did it, but basically involves you putting in some money, the publisher helping you create the book, and then you share in the profits in one way or another. A good partnership publisher takes care of editing, distribution, printing, etc, as part of your fee, so it is a step up from self-publishing.

It was partnership publishing that moved things up a gear for me in terms of exposure, but would I recommend it? Yes and no, **AAAGGGHHH** I am being so evasive haha!

Okay, I will put out some pros and cons and you can see what you think. With all of these forms of publishing, it is definitely worth comparing to the other methods, for cost, ease of publishing, return on investment, time required, etc.

PROS

- It can be easier to get published with a Partnership Publisher than a traditional publisher.
- They can use excellent illustrators and designers.
- They do editing, design, and proofreading.
- It can be less work than self-publishing.
- They may deal with distribution.
- You get a book done!

CONS

- It can be easier to get published with a Partnership Publisher than a traditional publisher!
- You may need to find and/or pay for an illustrator on top of your initial fee.
- Check fine print to make sure distribution isn't just digital bookstores.
- Can be quite expensive, even compared to self-publishing.
- You may or may not get copies yourself for the initial fee.

As you can see, the pros and cons balance out a bit more here, and in fact there may be more cons. But Partnership Publishing got me **amazing exposure**, the chance to **work with an incredible illustrator and designer**, and was my **first real venture into the actual children's book industry**.

On the other hand, the publisher I was with started publishing everything and anything. The quality dipped, I never got a share of the profits as the expenses always somehow exceeded the income, and they ended up going into liquidation and a lot of people lost their money and books!

MAKING MONEY IN PARTNERSHIP PUBLISHING

How you make money, and how much, will depend on the particular company. The one I was with, yes I didn't make income from profits through the company, but I **bought books at 50% off** and made a solid income that way, selling them through markets and school and library visits.

Some companies **pay you a royalty** if they sell the book, and if so, you're eligible to get **ELR and PLR** as well.

So check the details. If you are forking out a bunch of money, it's good to know how you will make it back!

HOMework

Research some partnership publishing firms and see what they offer. Little Steps (www.littlesteps.com.au) is one, and they offer a lot of options and great royalties, but there are others out there as well. Hybrid Publishers is one of the others (www.hybridpublishers.com.au/partnership-publishing-program/). I am in no way recommending either of these, as I haven't worked with either, I just know of them. A Google search will reveal many more. Write down some that appeal to you, if any.

NOTE: Read the fine print very carefully, and don't be afraid to ask questions. For example, does a 1000 book print run mean you get 1000 books, or that they will distribute 1000 books?

Research authors who have worked with these publishers. Contact them and ask if you can ask questions of their experience. Many authors contacted me in this regard when I was with my Partnership Publisher. This is a great way to get some real numbers.

Make some comparisons. For example, if a partnership publisher offers a **Print on Demand** package, see what it would cost for you to do it yourself, or by hiring editors, etc, compared to what they offer.

Even get some printing quotes and see what sort of price you may be able to self-publish 1000 books for, as opposed to going with a partnership publisher. This, in turn, gives you an idea of profit margin and therefore an idea of how much income you stand to generate if the books sell.

Do a comparison, a list of pros and cons, and see if either, both, or none look good to you!

You can see a comparison of how I self-publish my books in the video!

SECTION 7

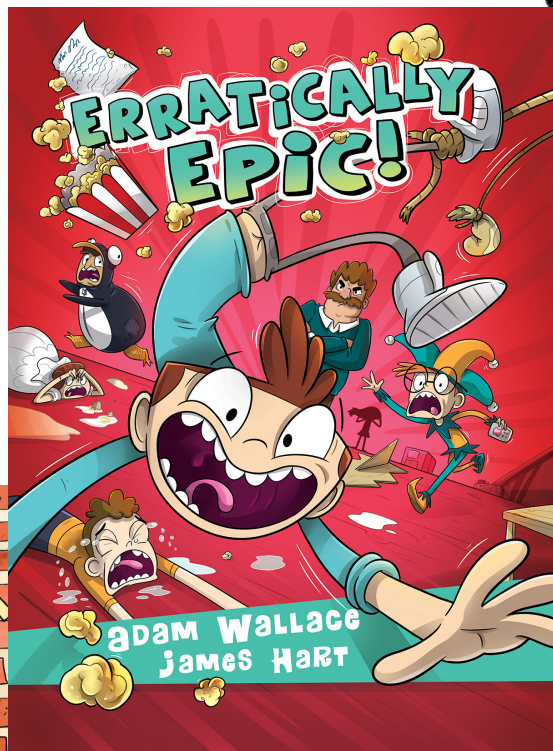


MORE MORE MORE
CARTOONING
THE FUN WAY!!!
ADAM WALLACE

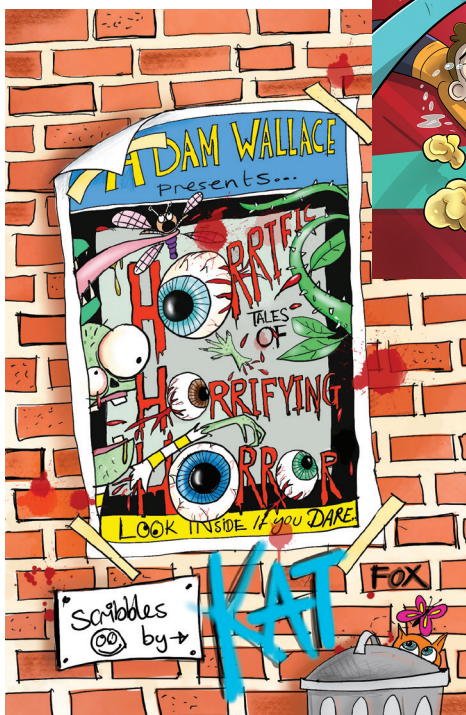


...times, you have to stick up for what's right!

adam wallace



adam wallace
james hart



scribbles
by →

KAT

FOX



ADAM WALLACE

JAMES HART

SELF-PUBLISHING!!!

SELF-PUBLISHING IS WHY I AM A FULL-TIME AUTHOR TODAY

Yep, true story. After 5 years and more than 150 rejections, I had to do something, and all I could think of was to self-publish. Actually, I had thought about it and still wasn't going to do it, and then I read an interview with **Matthew Reilly**, superstar legend author. It was in **The Australian Writer's Marketplace book**. He had self-published his first book, and through a series of events after that he has ended up being one of the most popular fiction authors around and, from the time I saw him do a talk, a genuinely nice guy as well.

So, **what are some pros and cons of self-publishing, how can you generate income from it, and how can you increase profits?** *(all of this will be looked at deeper in a new course I am creating on self-publishing - as of July 2020 that one is still under construction!)*

PROS

You are in control!

You keep the lion's share, or all, of the money that comes in.

Your book, which may have been rejected elsewhere, gets a chance to see the light of day!

The profit margin is wonderful!

The profit margin affords you options!

There are many platforms available to self-publish on!

CONS

You may have to fork out a wad of cash at the beginning, so the risk is on you.

You have control, so the responsibility is on you.

You may end up with a **LOT** of books in your house/garage/under your bed/in your cupboard/acting as a table ... or so I have heard ...

You have to do the work to get the book seen, whether that be finding distributors or selling by hand.

MAKING AN INCOME WITH SELF-PUBLISHED BOOKS

Self-publishing is not easy. At all. In fact, there's a lot of hard slog that goes with it, but it is totally worth it to **A)** see your book done and in the world, and **B)** to see that book in the hands of the people who matter most, the kids! So how can you actually do that? **How can you start to sell books and generate an income from your books as a self-publisher?** Well, here are the ways I have done it!

SELLING THE BOOKS BY HAND - This is the main way I generated an income, especially to begin with. School visits were my best avenue, markets were amazing, as were Book Launches (*in schools and with friends and family*). Also just selling the books out of the back of my car. **ALWAYS** have books in your car. **ALWAYS!** Single sales may not seem like a lot, but they add up ... a **LOT!**

BOOKSTORE AND LIBRARY DISTRIBUTORS - I have my self-published books distributed by **Novella Books**, who are in Queensland. A bookstore distributor takes a cut, because the bookstores take *their* cut! Everyone gets some of the pie. Generally this cut is **around 65%** or so, plus or minus a few percent. And you will **get paid when they sell the books**, so it's a consignment situation.

SCHOOL DISTRIBUTORS - I have been so fortunate that I have had books taken by two wonderful school distributors, **Lamont Books** and **Australian Standing Orders**. School distributors also take a cut, which is usually **around 70%**, however ... **this is a firm sale!** This is definitely something to look into, as it can often pay for printing and/or an illustrator.

ELR and PLR - This is also relevant when you are traditionally or partnership published, but **NOT** if you receive a flat fee. You **get ELR and PLR if you are on a royalty arrangement**. Oh, haha, **ELR** stands for **Educational Lending Rights**, and **PLR** is **Public Lending Rights**. I will cover these in great detail in the **ELR and PLR section**. For now, just know they are a payment from the government for your books being in school and public libraries.

ONLINE SALES (HARDCOPIES) - **YES!** This is an excellent way to generate sales and increase income! I **sell the books I have printed through my website**. I use Paypal to set up buttons, which I find really easy to use. Paypal take 2.6% per sale+30c, so for a **\$19.95 sale I get \$19.13**, and for **\$44.95 sale I get \$43.52**, so it's pretty good!

I do a flat **\$4.95 postage and handling fee** for orders in Australia, regardless of how many books are in an order.

ONLINE SALES (PRINT ON DEMAND and ebook) - **YES!** Print on Demand is great! You send a PDF of your book to a Print on Demand company, and they distribute it into the online bookstores. When someone buys your book, they print it up and send it out, and you get a royalty payment.

I have used **Amazon Kindle Direct Publishing (www.kdp.amazon.com)** and **Lightning Source (www.lightningsource.com.au)**. With Amazon your print copies are automatically available on Amazon and Book Depository. With **Lightning Source**, you pay \$13.20 per year per book (*remember that number from earlier?*) and they put you into all the online bookstores.

Amazon is free, and you can set your book up as both ebook and print book. You can also do ebooks on Smashwords, Wattpad, and I am sure heaps of other platforms as well.

Lightning Source charge an **\$82.50 (AUD) set-up fee**, and if you get a hardcopy proof it costs extra (*I think \$25*). A digital proof, which is often plenty, costs nothing. Last time I did colour book, **you have to get a hardcopy proof to check the colour**.

You can also order books in bulk and get an author discount. You **can get an estimate** on this, and also an estimate **on what your return is if they sell a book, plus heaps more** at **www.imgramcontent.com/publishers/resources#tools**

HOMEWORK

Righty-ho! Yep, that is what I kept saying on work experience at a golf course. I have no idea why. Never said it before, never said it since.

‘Adam, go and clean out the bunkers.’

‘Righty-ho.’

Anyway, homework time.

Do you have a book you think would work as a self-published book and WHY? Is it not mainstream? Have you tested it? Has it been rejected? Do you just want to leap into self-publishing? Write it all down here!

Check the following list, and circle things you would be prepared to do to create and sell your self-published book! Then write down anything else you would do to promote and sell your self-published book!

Do school visits and launches (*More on these in later sections, and also in **School Visits 101!***)

Go to markets and festivals (*More on these in **Section 11!***)

Do online promotion, via social media or Facebook/Amazon/Google Ads.

Hire an editor/proofreader.

Test your work on kids you don’t know.

SELF-PUBLISHING TIPS AND TRICKS

When I started ... okay, fine, for a **LONG** time after I started self-publishing, my focus was on income. How much money was coming in. It was ages before I realised that it was better to actually **focus on profit margin**. Income is irrelevant if expenses are only slightly less, or more, than the income.

So what are the ways you can widen the profit margin? I'm glad you asked! (*NOTE: This will be covered in much greater detail in Self-publishing 101 when it is released*)

FONTS

If you're self-publishing, **you must make your book look as professional as you possibly can**. You want to make it look as good as, if not better, than a book done by a publisher. One way you can do this is to use cool fonts.

There are many free font websites online, however not all fonts are available for commercial use, so be sure to check.

1001freefonts.com have a wonderful deal where you can by **10,000 fonts for commercial use for \$19.95 (USD)**. And they are **SO AWESOME!!!**

Here's a couple I've used (*some from the 10,000 download, others I sourced elsewhere, mostly 1001freefonts.com*).

PAWSONE

WOODEN

PARTY TIME

CARTOONY

PAINTBRUSH

HAIRY

prickly

ONE BIG THING! Fancy fonts are nice, but **MAKE SURE IT IS EASILY READABLE!!!!!!!!!!**

This is not good for a kid's book!

BARCODES

Again, when self-publishing a book, you want to make it look as professional as possible. You do not **HAVE** to have a **barcode** (*it may never even be scanned*) and **ISBN** (*International Standard Book Number*). You **DO** need one if applying for ELR and PLR), but it will sure look homemade if you don't!

You can buy an ISBN at www.myidentifiers.com.au

It costs \$44 to buy one ISBN, but a good cost-cutter long-term is to buy 10, which will cost you \$88.

The ISBN will identify your book, and will be placed at the top of your barcode. You can also buy a barcode at www.myidentifiers.com.au and it will cost you \$45 and will look a little something like this.



BUT, hehe butt, if you go to www.imgramcontent.com/publishers/resources#tools and get their cover template, you will **get a barcode as part of that ... for freeeeeeeeeeee!** You will need your ISBN to do this, but you need that anyways! If you don't have details, you can fudge page numbers and things like that. A Lightning Source barcode looks like this.



PRINTERS

If you're printing actual books when self-publishing, it seems obvious, but look around and ask around. Don't just go for the first printer you see. Get some quotes!

Black and White books are very comparable in price and quality to off-shore printers, but colour printing is **MUCH** cheaper off-shore, and the quality is incredible.

Less pages **DOES NOT** mean it will be cheaper! If it's being done on a digital printer, it should be cheaper for less pages, but if done with plates, not necessarily so!

I use **McPherson's Printing** (*in Victoria, Australia*. www.mcphersonsprinting.com.au) for my Black and White books, and **Tingleman Printing** (*based in Australia but act as a go-between to sort everything with an off-shore printer*. www.tingleman.com.au) for my colour books.

BUSINESS CARDS

I use VistaPrint (www.vistaprint.com.au). They do brilliant quality business cards at a really good price. I generally get 500 on environmentally friendly paper and it's around \$50 or so, depending on what deals they have going. They also often have great deals on signing up too, you know, like 250 cards for \$10 and things like that. Aside from business cards they do lots of other products as well.

It's a good time all-round!

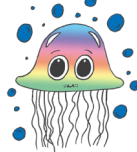
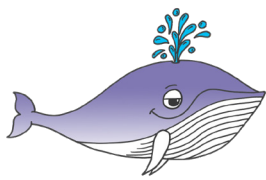
BOOKMARKS

Bookmarks are brilliant to give away each time you sell a book. Kids **LOVE** them!

I talk about this in more detail in ***School Visits 101***, but basically, kids **LOVE** bookmarks! I get mine done at Snap Printing (www.snap.com.au).

I set them up on Microsoft Publisher at home, save it as a pdf, take it in, and get 200 sheets printed, so 1600 bookmarks. This may not be an everyday price as I have been doing this for years at the same branch and am a regular customer, but I pay \$169 for that.

You can see an example of my bookmarks on the next page. And you can see they are super basic!



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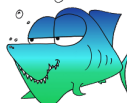
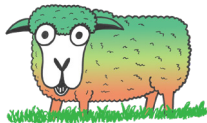
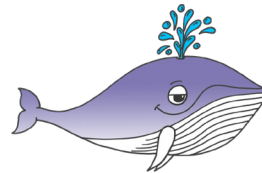


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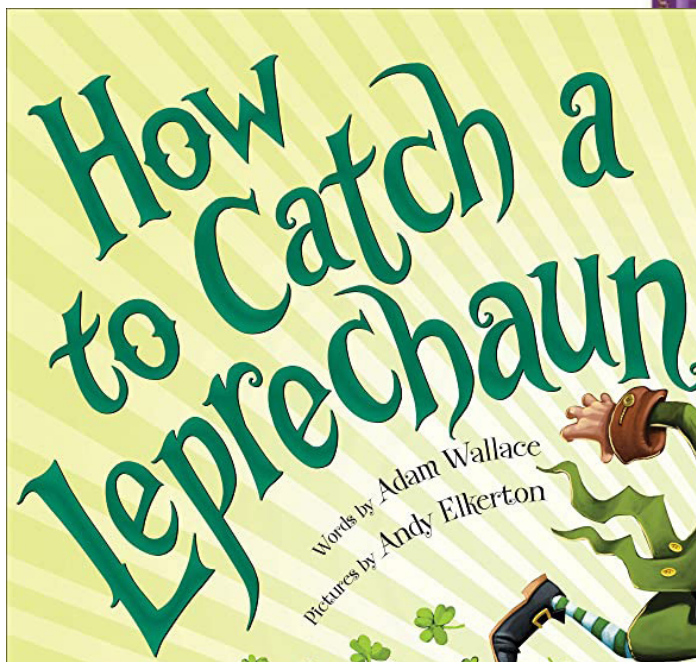
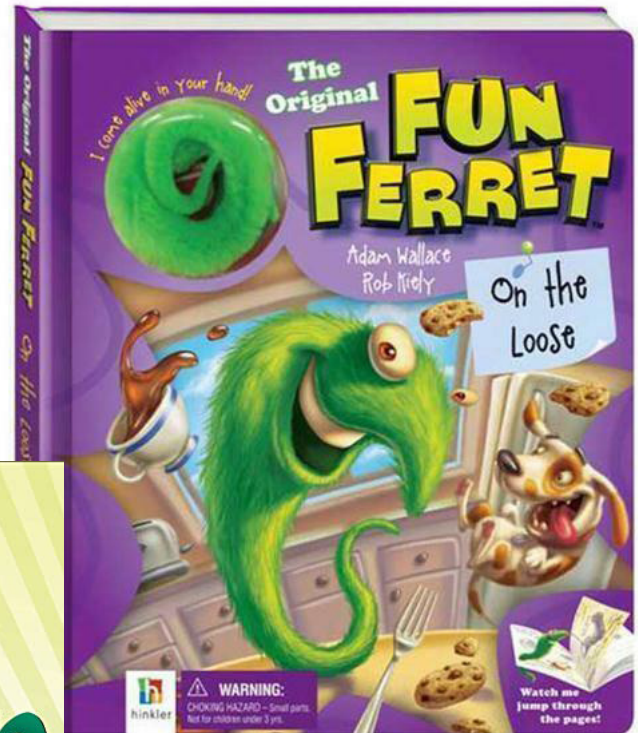
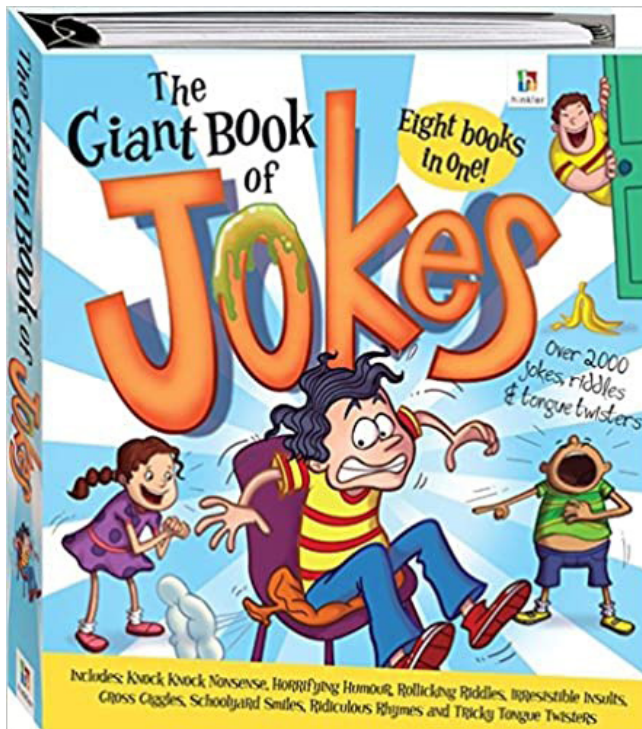
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SECTION 8



FLAT-FEE PUBLISHING

NO ROYALTIES? WHY BOTHER?

It's an excellent question, and in the video I will tell you **EXACTLY WHY YOU SHOULD BOTHER!** Flat-Fee publishing involves writing a story for a publisher (*often one they have had the idea for*), and then "selling" it to the publisher. They buy the copyright, own the story and can then do whatever they like with it.

If you do a flat-fee story, **you don't get royalties**. You will be paid at the start (*My fee has varied from \$0 to \$20,000*) and that's it. Actually, sometimes a publisher will offer bonuses depending on number of sales or some other terms, so there may be some wiggle room if the book really takes off.

So why do it? Well, there are definitely pros and cons to flat-fee publishing, which are expanded on in the video. Let's start with the **PROS** ... they're happier!

PROS

You are getting paid to write a book!

It can be **AMAZING** exposure!

You are working on your craft and working with professional editors and finding your voice.

It's a chance to try different types of books ... I have done glow in the dark books, personalised books, books with bubble blowing mixture, touch and feel books, joke books, I have ghost-written for a celebrity, and more.

There are **NO** costs, in fact you are **BEING PAID!**

It can lead to more books, both with the same publisher or others.

You are getting paid to write a book!

CONS

There is a chance it could sell a gazillion copies and you get \$1000 (*I've been here!*)

You are **unable to claim ELR and PLR** for a flat -fee book, only one you are claiming royalties for.

Your name is not always put on the front cover.

It isn't your idea, so you have to build enthusiasm for it.

MAKING MONEY WITH FLAT FEE BOOKS

The options are obviously limited here, but there are a few ways you can generate income here.

1. **Being paid to write the book! Obviously!**
2. **Buying the books at an author discount and selling them yourself.**
3. **Getting bonuses if the books do really well (*if this is in your contract*).**
4. **Having the exposure open up doors that were previously closed.** This was the big one for me.

HOMEWORK

Would you be prepared to do books for a flat fee? If so, write down why. If not, write down why! This may depend on the stage of your career you're at. If it's early and you are trying to make things happen, I will answer for you ... **DO IT** (*as long as it isn't an overwhelming amount of work!*). For more on saying yes at an early stage of your career, listen to **Derek Sivers** on the Tim Ferriss podcast at <https://sivers.org/2015-12-ferriss>

SECTION 9



ELR AND PLR!!!

Image Courtesy: pixabay.com User: Izoca Image: Prague Library

LENDING RIGHTS ROCK!

And long may they continue. In Australia, there is an amazing initiative by the Government called Lending Rights.

Educational Lending Rights and Public Lending Rights.

Basically, they believe it's unfair that if a book goes into a library, the author may get one payment, either as a sale or a royalty. That one book, however, could be read by a thousand kids!

So they decided to institute a payment, a lending right. Basically, if you have enough books in public and school libraries, you may be eligible for a payment.

You can get all the important info on how it works here ... **www.arts.gov.au/funding-and-support/lending-rights**

Even if you self-publish, this is open to you, and in fact you will get paid both as a creator **AND** as a publisher!

This is a no-brainer. You **MUST** do this. **A lot of authors make more from ELR and PLR in a year than they do from royalties.**

HOMework

If you've had a book released, go to www.lendingrights.arts.gov.au/ and register your book(s). It doesn't take long and trust me, it's worth it in the long run.

If you're with a publisher, they may have already notified you about this. Certainly **don't assume the publisher will register for you**, it isn't their job. If they do, great. Don't assume!

If you have self-published, make sure you register as a creator **and** a publisher.

If you don't have a book out yet, it's still worth checking out the site and setting up an account so you're ready to go when you need to be!

SECTION 10



SCHOOL VISITS

SCHOOL VISITS ROCK TOO!!!

Along with self-publishing and going to markets, school visits enabled me to begin a career as an author. They are wonderful ... so wonderful in fact that I created an **ENTIRE** course dedicated to helping authors and illustrators get more school visits and be awesome at school visits!

You can check that out at www.thekbcc.com/p/schoolvisits101

That goes into massive, some would say too much haha, detail on school visits, but I really do believe they are that important, not just for us as creators, but for the kids. Meeting and listening to and engaging with an author or illustrator is **SO EXCITING** for them.

We are, and I do say this in all seriousness, like rockstars to them. It's amazing to see their reactions.

This really is a chance to ignite a passion and interest and excitement around books, and at the same time, generate a little bit of income as well.

So what are some **PROS** and **CONS** of school visits as an author or illustrator? Let's find out (*again, the video has more detail on each point*).

PROS

You are **speaking directly to your target audience**

Not weather dependent ... although they apparently **are** slightly pandemic dependent!

You get paid a booking fee to go (*most times ... more on that in the Book Launch Section*)

You can **sell books** to the school **AND** to the kids

Your presenting **AND** your writing will improve

You get out of the house!

You can ignite a passion for books and reading in kids, and sometimes even become their favourite author.

CONS

They can be **extremely tiring**

They **aren't always easy to get** (*School Visits 101 covers, in great detail, how to overcome this*)

They **aren't always easy**, and you will often see kids who look like this ...



MAKING MONEY AT SCHOOL VISITS

As I said, school visits enabled me to really kick off a career as an author. In the beginning, this was because they gave me exposure to kids who had never heard of me before, helping me build up a fan base. They also gave me an income, a chance to sell my books. In the beginning I did visits for free, to build that experience and audience, so my income was based around sales.

Wait, I'm giving away the whole section!

1. BOOKING FEES - Yep, when you visit a school you will be paid a booking fee to do so. How much you get paid is up to you, but there are standard rates given by the **Australian Society of Authors**, and you can read all those right here ... www.asauthors.org/findananswer/rates-of-pay

As you can see, they cover things other than school visits as well. You don't have to stick by these, but they do give a good guideline.

2. SALES TO THE KIDS - There are numerous ways to sell books to the kids, and all are covered in detail in **School Visits 101**, along with ways to get more sales, but as a quick rundown, you can do:

Sales on the Day - You take in books, the kids take in money and you sell at recess and lunchtime, or the end of your session.

Pre-Orders - You send an order form to the school before your visit, they hand it out to the kids, and you collect the forms on the day of your visit then sign and deliver the books.

Online Orders - You tell the kids your website and they and their parents can go on and order your books.

Order Forms on the Day - This is my preferred method by far. I hand out forms at the end of my sessions, collect them a few days later, sign the books at home, and then deliver them the day after I collect them.

3. SALES TO THE SCHOOL - I always give the school a set of my books as a thank you for having me do a visit. However, some schools (*and teachers*) will also buy books from you which is a real bonus, especially if they go in the library (*Hello, ELR!*)

4. ONLINE SALES - I often get parents ordering books through my website well after the visit, which is awesome and a bonus!

HOMEWORK

First up, watch the first four videos at www.thekbcc.com/p/schoolvisits101

They are free to watch, and while they contain introductions to the course and me, they also look at my why, and why I do school visits and why I did that course. Now it's your turn. Why do YOU think it would be great to do school visits? Money? Interaction? Signing lots of autographs? Whatever it is, write it down!

Now, what scares you about doing school visits? Do you not like public speaking, or children (*I hope you do!*), or is there something else? And if there's nothing that scares you about them, that's okay too, but being honest in something like this really helps!

Now, taking the things that scare you about school visits, write down each one and one action you could take to overcome it.

For example: Fear - I am scared of talking in front of a group of children.

Solution - Go to my child's class and read a book to them, any book. Then do that again. And again.

Fear - I have poor projection and they won't hear me.

Solution - Take a voice or singing class or buy a microphone

Fear - I don't know what I would do in a school visit.

Solution - Do School Visits 101 hahaha! Seriously though, it takes you through the whole process, including helping you plan an actual school visit based around your skills and books.

Okay ... your turn!

SECTION 11



MARKETS AND TRADE SHOWS!!!

MARKETS ROCK TOO! SO MUCH ROCKING!

Markets! I have done markets from Warragul to Fed Square to Bendigo to Hawthorn to Red Hill to Geelong to Yarra Glen! Over 800 markets in fact! I would set up my table, and marquee if I was outside, cover it with my books (*even when I only had one title!*), then get out my little bum bag and get ready to sell some books!

Educational Trade Shows are slightly different ... they charge a little more and it is just people in the education sector, so much more targeted!

Some were great, some not so great, some were well organised, some not, but all of them taught me something and all of them helped me on my path.

But why, Adam? Why did they help and what are they?

They're markets, I just said that. Okay, **PROS** and **CONS**!

PROS

THOUSANDS of people see your books ... and **YOU!**

Instant, on the spot income

Great marketing

Seeing customers face-to-face

Not a lot of competition

You start to **build a fan base**

Get **repeat customers**

Meet teachers/librarians/school principals (*which can lead to books in schools or school visits!*)

On a nice day, it is **the best fun!**

CONS

On a bad day it is the **WORST** fun!

Definitely **weather dependent**

Not necessarily your audience/target market at a market

Can be quite up and down, especially as you try and find markets that work for you

Can be an **early start and a long day**

Can be quite expensive

MAKING MONEY AT A MARKET

How do you do this? Well, there are three things I can think of.

1. SELLING BOOKS - Yep, that was kinda obvious. However, it isn't always only sales on the day. I would hand out a lot of business cards at markets and get online sales after the market was over.

2. SELLING OTHER PRODUCTS - It doesn't just have to be books! Some illustrators also sell prints of the book's artwork, or greeting cards they make, or posters. Some have little figurines. So it's not just books!

3. GENERATING SCHOOL AND LIBRARY VISITS - Teachers and librarians **LOVE** markets! I met **SO** many teachers it was crazy, and a lot of those meetings turned into school visits. Always remember to have your business card, and a flyer about your school visits as well!

HOMework

Can you think of any other ways you could generate sales and/or fans/customers at a market? Perhaps you could do a singalong on the hour, or a book reading? Or you could draw portraits if you're an illustrator? Perhaps you could do cards? Write down some thoughts, and feel free to go a little crazy with it!

MARKET TIPS AND TRICKS!

Be set up for credit card payments! People often don't pay cash, and will also often pay more on a card. I use **PayPal Here** (www.paypal.com/au/webapps/mpp/credit-card-reader) which I have found excellent. Many market users use **the Square** (www.squareup.com). Both take a small fee, but it is **SO** handy to have at a market. They run by connecting to an app on your phone.

NOTE: You **DON'T** have to have the card reader for PayPal Here. I enter the card manually. The reader is more efficient though.

It's good to have more than one book (or at least look like you do!). My sales increased the more books I had, especially if they catered for different age groups. But early on, I just spread my one book around, used different levels, and filled up the table with bookmarks and signs.

Have PLENTY of change! It absolutely sucks to run out of change. Take more than you need. It's also good to **give your books an RRP with a multiple of five**, so you don't need coins. Even when mine was \$12, I would say, 'Ah, take it for ten.' Or I would say, '\$12 each, or two for \$20.'

Get a good marquee! You can order cheap marquees online, but it needs to have sides and it needs to have a decent frame. You can spend thousands on an amazing marquee, but my last one was from Bunnings, cost \$170, and was brilliant.

Have packages! Like the one for \$12, two for \$20 thing above, it's great at a market to do packages of some sort. Market shoppers love bargains and deals!

Test markets for yourself. I could tell you the best markets for me (*and it was definitely the Craft Markets ones, and definitely Red Hill out of those was the best for me*), but until you try it yourself you don't know. Everyone sells differently, has different books, so it will be different for everyone ... but Red Hill was awesome!

Have business cards! Not everyone will buy at the market, so have lots of cards to hand out, linking people to your website.

Have a flyer for your school visits. As I said, a **LOT** of teachers and librarians go to markets, and parents of kids do as well ... and those kids often go to school! So have a flyer to hand out that they can take to their school to promote you. There's a whole section on creating a flyer in **School Visits 101**.

Have good signs or banners! You can get these done professionally, but to do an A3 sign at Officeworks in colour costs under \$2 to print, and maybe \$5 to laminate, and looks awesome and lasts well!

Know where the toilet is! Yep. That's an important one! Get to know your neighbours as well, so they can watch your stall while you pee!

HOMEWORK

Set up an account so you are ready to do credit card payments if you need to, whether that be at a launch or a market. You don't need to get the reader yet, but you can. Officeworks is a good place to pick up readers for these apps.

Next, design a sign! Put your book covers on them, a few words, whatever you like really. Sometimes I would have signs with prices on them, other people have fancy banners, you do whatever you want to do on whatever program you want to use!

The simplest poster is a cover of one of your books, which I did for years!

Even if you aren't doing markets yet, it's a fun process to play around with, and means you're ready to go whenever you need a sign!

Finally, go check out some markets. Get a feel for them, see what the crowd's like and, if you can, get a feel for what is selling well. A big crowd doesn't always mean big sales!

To find markets in Australia, check out www.craftmarkets.com.au and www.whitehat.com.au

Educational Trade Show is at www.theeducationshow.com.au

SECTION 12

IT'S FINALLY HERE. **ADAM WALLACE'S** FIRST BOOK, **BETTER OUT THAN IN**, IS READY TO BE UNLEASHED ON THE PUBLIC, AND YOU GET FIRST CRACK! SO COME TO THE LAUNCH AND GET YOUR SIGNED BOOK AND CD. BE ONE OF THE FIRST.



BOOK LAUNCHES!

BOOK LAUNCHES!!!

Oh yeah, fun times! Most authors, when their first book is coming out, are super excited about doing a book launch! Getting friends family, media together and sending their baby out into the world!

But do launches **translate to an income?**

Or are they just a nice party to let the world know there's a new book?

Well, perhaps they can be both ...

In this Section, we'll look at **Public Book Launches**, so at a library or bookstore or something similar, and we'll also look at doing **Book Launches in Schools**. You can also do them online, but I haven't done one so don't have experience in those to pass on.

HOMework

You can hold a book launch for a number of reasons. To sell books, have a party, generate exposure and momentum for the book, get media attention, whatever you want. But knowing **WHY** you're doing your launch is important, as that will help you direct what you do and what your expectations are.

So then ... write down why **YOU** may want to do a book launch. What do **you** want to get out of your launch?

Example: I want bookstores to know my book is out, I want to celebrate with friends, I want to sell 37 books, whatever!

Right, excellent. Now, for each of those reasons, write down why each one is important to you. **What's the Why for your WHY?** This may feel a little weird, but is very worth doing!

Okay, that's awesome. Now, finally for this bit, **write down two actions for each why that will help you achieve it. For example, want bookstores to know your book is out? Contact two bookstores to see if you can launch there (even if you don't have a book ready to launch!), and go to a launch at a bookstore to see how they're run.**

Okay. Your turn!

PUBLIC BOOK LAUNCHES

Doing public book launches is great, especially for your first book! It can get a little tricky once you start having a few books out a year, as you can't expect your friends and family to come along and buy six books a year!

But are there ways around this? Of course there are! First, let's look at the **PROS** and **CONS** of Public Book Launches (**NOTE: Depending on your WHY, some of these cons may not even matter!**).

PROS

Your book is in the world!

You get to **celebrate** with family and friends

You **sell books** which starts the momentum and buzz

You can do it anywhere ... a bookstore, a library, your house, a community centre, a park, wherever you want!

You can **generate media/social media attention**

You can **get "seen" by a bookstore or library**

CONS

Can be quite expensive if you go all out

The profit margin lessens if at a bookstore

If through a publisher, your sales will go towards royalties, so it's not immediate income (*which may not matter, depending on your WHY!*)

Some places are restricted with **food health and safety rules**

Generally can only do one launch per book, or one book per year

TIPS TO WIDEN THE MARGIN

Now we'll **look at this from a purely financial viewpoint**. Let's assume part of your why is to make some money from your launch. How can you do this? Well, here are a couple of options!

- 1. Hold the launch in a library.** Aside from home, libraries are the cheapest option. Your local library will most often be totally up for you doing a launch there. My local was Ivanhoe library, and they were **SO** supportive of every launch I did there. Doing a launch at a library will be free or have a minimal cost.
- 2. Launch a self-published book.** Obviously, this isn't possible for everyone, but the margin is so much wider for a self-published book, so they are wonderful books to launch. Sell 30 books at \$15, you get \$450!
- 3. Don't just launch one book.** For example, even if you only have one *new* book out, have your other books at the launch. Some people may not have them, and it also allows you to do package deals.
- 4. Don't do it through a bookstore.** This is purely a widening the profit margin tip, as bookstores are, as a rule, great to do launches in. And it's amazing to support your local bookstores. But in terms of generating short-term income, if that's what you're after, a bookstore isn't the place to do it, as they will take an ~50% cut of sales, as a rule.
- 5. Buy books off the publisher to sell.** This entails a slight risk from you, as you have to outlay money to get the books, but it can pay off. If the publisher sells the books at the launch, you will be getting your 5 or 10% of sales as a royalty (*if your advance is paid out, and even so, you will get that royalty in the future*). Even if you buy them at a 30% discount, and it can often be up to 50%, when you sell the books you get 3-6 times more for every sale.

TIPS TO LESSEN THE STRESS

Book launches can be stressful! Seriously. They are awesome, but they are also nerve-wracking and anxiety inducing. Will I sell any books? Will anyone turn up? Will my speech be okay? Should I do a reading?

So what are some ways you can lessen the stress? Here are a few I've done or been told!

- 1. Structure your launch.** This is so important. It's awful signing a book when you're meant to be doing a speech and people are waiting and others are wanting to buy. Set out a structure for yourself, and stick to it. If people want to buy and it isn't buying time, tell them sales will be after speeches.
- 2. Have someone launch the book.** This is pretty common, but it is so nice having someone else up there with you to talk about your book, especially if it's someone close to you.
- 3. Have plenty of stock.** It's better to have extras and not need them, than to need them and not have them!
- 4. Write a speech and practice it.** Unless you're good at ad-libbing or improvising, it's a comfort to have your speech under control before the launch. Even better, print it out and read it. It's like counting on your fingers. Would you rather count on your fingers or get it right, or do it in your head and get it wrong?
- 5. Be YOU.** This sounds weird, but I didn't use to do this. My speech would be kind of for the book, and kind of for the kids, and kind of for the adults. I wanted to please everyone. Some stern feedback from my step-mum changed that, as did doing my impro courses. Launch **YOUR** book in **YOUR** way. It's yours, you can do whatever you want in whatever order you want!
- 6. Do a reading!** You don't have to, but if you're not confident doing a speech, a reading is easier and gives you some protection. Quick intro speech, then read the book or a section of the book.
- 7. Have someone else deal with money.** This is important if you're not at a bookstore. You're signing and chatting and the line may be long and people will be waiting. If someone else sorts the cash and change and credit card payments, whether that be the bookstore or, if you're somewhere else, a friend, this means you don't have to worry about it and that is good!

HOMEWORK

Whether you have a book or not, plan out your ideal book launch. Where would it be, who would launch your book, how many people would be there and how many books would you sell? And remember ... this is your *IDEAL* book launch, so if you want Andy Griffiths to launch it, Andy Griffiths is launching it! Let's get that abundant mindset working!

SCHOOL BOOK LAUNCHES

These are covered in more detail in ***School Visits 101***, but that doesn't mean we can't do a quick rundown here, right?

Right!

Long story short, I choose ten or so schools a year I **sold well at the year before**, and offer them a free visit for me to launch my book or books. I get to generate buzz around the books and sell them and make an income, the kids get a chance to be the first in the world to get a signed copy, the school isn't out of budget, and the teachers get inspired kids!

PROS

You can **do as many launches as you want**, seeing potentially thousands of kids!

If you go to a school you have already visited, you **already have a rapt audience**

It's a **free visit for the school**, meaning they can still have other authors over the year

You have your **target audience** in the room

Expenses are minimal

CONS

You **risk giving a free visit and not getting many sales**

There aren't any others, as far as I can tell! Seriously. These are amazing. Yes, you don't get a booking fee, but it's a visit you wouldn't have otherwise had, so you miss out on nothing of nothing!

TIPS TO WIDEN THE MARGIN

- 1. Print your order forms at Officeworks** - It costs 8-10c a page, depending how many you get. So a 500 kid school costs you \$50 in order forms and they use really nice paper!
- 2. Target your schools** - It's great to offer free visits to the first five schools that accept, but your risk here is low socio-economic schools where there won't be many sales. These schools need visits too, but *from a purely business perspective, I aim my launches at schools I am confident I will get sales at.*
- 3. Offer packages.** This sounds as though it would narrow the margin, and in a way it does, but if you sell three books for \$30 at a \$24 profit, it's more profit than one book at \$15!
- 4. Be new!** If you have seen these kids before, do something new and related to the new book(s). How does that widen the margin? More sales!

HOMEWORK

What are some other ways you can think of that would widen the margin, either in schools or at a public launch? Cooking food yourself? Know the owner of a fantastic space to launch in? Have kids at a school that can be your publicists? Whatever you think of, write it all down!

SECTION 13



**LEVERAGING YOUR
BOOKS!!!**

WHAT ELSE CAN YOU DO?

Being an author or illustrator means you have books, but you have so much more! You have a platform, and a fan base, and you have expertise, and you have skills.

So how can you leverage these things to generate income in other ways (*and it may be they help build an audience that helps your books sell, so it may not even be direct income*)?

Blogs

Instructional Videos

Book Reading Videos

Silly Funny Videos

Instructional Books

Book Reviews

Articles

Interviews

eBooks (which can be a collation of some of the above things!)

Instructional Online Courses (*huh? HUH??? This is like a fourth wall break in a movie!*)

Classes at a local library or community centre.

And I am sure there are many more ways as well. But don't always think of direct income. Making money on YouTube is very, very difficult, but building some true fans is very, very possible, and they become your audience and your publicists too, in a way.

HOMEWORK

List some other avenues you might like to explore, that are related to your books but don't involve direct selling, as such. Think about what you would love to do, and even write down some things that scare you!

Contact someone who is doing what you want to do. Someone writing book reviews? Email them, say you love their work, and ask whatever questions you may have. How did they start? How do they choose the books? How do they *get* the books? They may not reply, but, on the other hand ... they may!

SECTION 14



SUMMING UP!

AND NOW, THE END IS HERE!

Okay! Well done us! We've unlocked some methods, and now you are **ready to make some cold, hard cash** from your awesome and amazing words or pictures.

Writing or illustrating a book is an incredible feat, and to be able to create a career out of that is one of the best things I have ever done, and I really hope, if it's a goal of yours, that you are on the way there as well.

It won't happen overnight, but it will happen. ***Put in the hard yards, believe in yourself, and anything anyone else does - publishers, agents, distributors, etc - to bring in income for you, treat it as the bonus, the cream on the cake***, especially early on.

"You can't hire someone else to do your push-ups for you," as Jack Canfield says, and he walked the walk, overcoming hundreds of rejections to get ***Chicken Soup for the Soul*** published.

Do the push-ups, put in the work, and as I said at the start, the universe takes notice, and so will the readers and the book industry.

And so we come back to Steve Martin: *"Be so good they can't ignore you."* That applies to your writing and your determination and your initiative.

So this is where we say goodbye. I truly wish you the best of luck with your creating and your books. Creating a career out of doing what you love is the best thing ever.

BONUS SECTION 1

RESOURCES!

BENEFIT FROM MY STUDYING!

Yes, I want you to benefit from my 5 years studying and 12 years working as an engineer! In that time, I learnt how to do spreadsheets, yaaaaaaay!

I am very proud of the spreadsheet I created to keep records of my sales, income and expenses, and if you are interested, **you can download a blank version using the link under the video**. As you do more books you will create more pages, but this basic one will get you started.

Not all creatives have been taught how to use things like spreadsheets or actually run a business, and the first step is to keep things up to date. That means when it comes to tax time or BAS quarterlies, you will be done in 15 minutes rather than mucking around for a few days searching for receipts and trying to recall things.

THE BAREFOOT INVESTOR

This is an excellent book for many reasons, but there are two reasons I found most useful. The first was the idea of **splitting up your money into different areas**. This really does simplify things, especially when bills come in.

The second thing is **the splurge account**. Taking 10% of your take-home income and having it just for you to do whatever the hell you want to with. But, if you spend your monthly splurge before the end of the month, or your next pay, you can't dip into any other account. You have to wait.

The splurge account has freed me up to have fun and enjoy every moment of the money I earn, knowing this is play money!

UNLEASH THE POWER WITHIN (UPW)

This isn't something that will suit everyone, but I can say, without a shadow of a doubt, my life changed after attending UPW (www.unleashthepowerwithin.com.au).

Tony Robbins is not only the master of mindset, he is the master of taking action and getting things done, which is the key to, well, **getting things done!**

It's intense, and it's loud, and it's busy and full on, but I walked on fire, was inspired to create a new project, met wonderful people, and realised I had been holding myself back. I had been blaming others, but it was me, and realising that and changing my mindset on a lot of things means the last four years have been extraordinary, career and life-wise.

I plan on going back and doing another UPW at some stage. It was incredible.

*****NOTE: Its a virtual event in 2020, due to some virus floating around.**

KEY PERSON OF INFLUENCE (KPI)

I went to a day KPI put on, and it was wonderful. They cover so many areas creative people need to hear about. From product to pitching, it is aimed at entrepreneurs, which is what we are as well. Our products are our books and ourselves. We say, and I say a lot, I am not a salesperson. But we are! **We're selling/pitching our books to publishers, to customers, to schools, to libraries, to ourselves!**

The book is really valuable as well, and **especially valuable when you can get it for free** at **www.keypersonofinfluence.com/au/thebook/**

(*****NOTE** they do ask you to do an Influence scorecard thing, but that's kind of fun as well!)

DEREK SIVERS

I have talked about him before, and I will talk about him again as well. He's a superstar legend, and has a creative mind and a business brain ...does that make sense? I don't know, but I know what I meant and I'm sticking to it!

There are podcasts, as I've mentioned. I've listened to his ones with Tim Ferriss

(**<https://tim.blog/tag/derek-sivers/>**)

but Derek also has an amazing book called

Anything You Want (**<https://sivers.org/a>**).

This book changed my perspective on so many things, it was really eye-opening. I have read it over and over, and underlined and commented and dog-eared. In terms of an easy to understand and inspiring business book, this is top of my list.

Here is a brief transcript from his talk on being useful (*the whole transcript is available at the above link*)

Number one, get famous. Do everything in public, and for the public. The more people you reach, the more useful you are. The opposite is hiding, which is of no use to anyone.

How to be useful to others, Number two, get rich. Money is neutral proof that you're adding value to people's lives, so by getting rich, you're being useful as a side effect. Once rich, spend the money in ways that are even more useful to others. Then, getting rich is double useful.

YOUR NOTES

