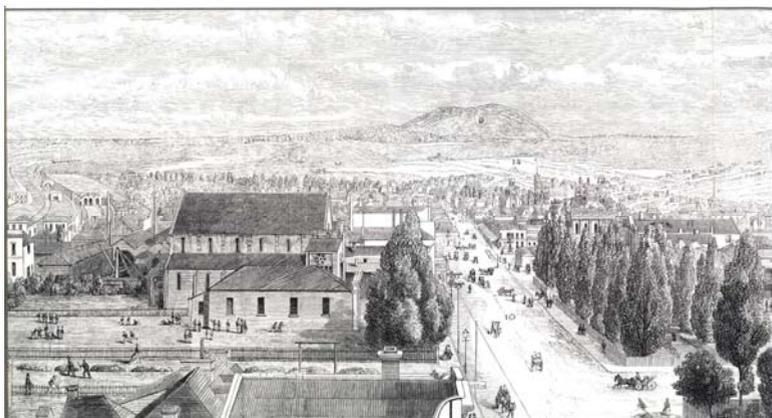


Publishing history

A guide for historical societies



Sketch of Ballarat by Eugene von Guerard, reproduced with permission of Ballarat Heritage Services.

Helen Doyle
Katya Johanson



2006

First published in 2006 by the Federation of Australian Historical Societies

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Cataloguing-in-progress:

Doyle, Helen, 1967–.

Publishing history: a guide for historical societies.

Bibliography.

ISBN 0959571477 (pbk.) (ISBN-10).

ISBN 9780959571479 (pbk.) (ISBN-13).

1. Publishers and publishing - Australia. 2. History publishing - Australia. 3. Local history - Australia. I. Johanson, Katya. II. Federation of Australian Historical Societies. III. Title.

070.593

Compiled by Helen Doyle and Katya Johanson for the FAHS.

Illustrations by Harry Harrison.

Editorial committee: Dr. Ruth Kerr, Associate Professor Don Garden and David Lewis.

Produced by G. Hogan (Ascribe Reporting) and J. Davies, for the FAHS.

Published by FAHS, GPO Box 1440, Canberra ACT 2601

Web: www.history.org.au E-mail: fahs@jedav.net

Printed by Instant Colour Press, Belconnen ACT 2617

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Foreword

An important function of historical societies is to encourage the researching, writing and publishing of local history. For many of their members who undertake the task of writing a history, they may think publication is beyond their reach. To them publishing is a mysterious process and they lack confidence in their ability to produce a work that is acceptable to publishers and to their potential readership. For these individuals, this guide on publishing history fills a long-felt need. It is a work that is packed with advice and information on all aspects of printed and electronic publication. It embraces such topics as planning and financing a project, self-publishing, the structure and elements of a history book, use of illustrations, editing and design, identification and access requirements and selling the finished product. There is even a section on contracting an author for those societies that can afford to pay for the services of a historian to write a local history. Many useful references have been provided, including examples of well-written local histories.

The authors of this guide on publishing history, Helen Doyle and Katya Johanson, are to be congratulated. They have followed their own advice and produced a work that is not only informative but is well organised and easy to read. The Federation of Australian Historical Societies (Inc.) is proud to make this publication available to historical societies throughout Australia.

Helen Henderson
PRESIDENT

June 2006

Acknowledgements

Permission to reproduce illustrations was kindly granted by Ballarat Heritage Services (sketch of Ballarat by Eugene von Gerard) and by Peter Freeman (sketch on page 44).

We also wish to thank Harry Harrison for generously providing the original artwork, and Tim Homewood for advice on web services.

Thanks also to Don Garden and the editorial committee for guiding the project.

Introduction

History, it seems, is more popular than ever before. While recent decades have seen falling interest in the study of history at schools, there has been a simultaneous leap in public participation in history-oriented activities—including family history, visiting museums and exhibitions, history segments in the media, appreciating heritage, participating in Anzac Day services, and publishing history. As the popular application of history has continued to broaden and grow, so has the scope of history publishing.

Local history, which can take as its focus a town, community, region or district, or municipality, is the largest category of history publishing. At the State Library of Victoria, for example, approximately 115 local history books were deposited in 2002.¹ Similar figures would be expected from the other states and territories. While the number of these publications continues to grow, the practice of producing local history *locally* is nothing new. There is a long tradition of church and school histories; these were small, hand-crafted editions with limited print runs, which are the ancestors of modern local history. They were compiled principally as a record of the past but also helped to strengthen community identity and community knowledge.

Local history publishing in Australia was once geared mainly around commemorations, and this remains an important motive. When local towns, or their older buildings and organisations—especially churches and schools—reached a jubilee, centenary, or sesqui-centenary, the event was often celebrated with a publication. In the twentieth century, these

¹ Hogan, T. Newspaper Librarian, State Library of Victoria, pers. com., 26 November 2003. This figure includes all books that fit broadly in the category of local history, including church and school histories, walking tours, etc.

commemorations often coincided with a town reunion or 'back-to' celebration. The history books produced for these occasions were often a town's first published history. Whilst they were a valuable record of the local past, they followed a somewhat tedious standard formula, and suffered from being simply a litany of facts and figures, with poor readability.

Academic historians moved into the field of local history writing in the 1950s and 1960s, convinced that they could improve the field with professional research techniques and academic inquiry. Academic history has since contributed many new perspectives on the past, from which local history has benefitted, including the emergence of specialist fields, such as social history, women's history, labour history, urban history, cultural history, environmental history and Indigenous studies. The influences of urban history and social history made the study of place and community an important new field in the 1980s with works such as Janet McCalman's history of the Melbourne suburb of Richmond, *Struggletown* (1984); this continues to be important in urban and regional studies, and the newer field of rural studies.² The local historian now engages with a range of new approaches to the past, which challenge older ways of telling local history. Importantly, there is now greater acknowledgement of Aboriginal history and the challenge to examine the issue of 'shared' attachments to place, demonstrated for example by Shayne Breen, *Contested Places* (2001) and Mark McKenna's *Looking for Blackfella's Point* (2002).

Academic and professional historians continue to write successful local history, but while there is great benefit in academic or scholarly input, the author's position as an

² See Peel, Victoria and Zion, Deborah, 'The local history industry' in Spearritt and Rickard (eds), *Packaging the Past*, special issue of *Australian Historical Studies*, April 1991, pp. 210–11.

‘outsider’ may be a hindrance in some ways. The bulk of local history continues to be written by non-professional historians. The great benefit of a local writer is that he or she usually has an intimate knowledge of both the place and the research material, but there are still some issues the local writer should be wary of, such as a reliance on too much historical detail without adequate context. The details of local life can indeed be absorbing and contribute to a satisfying book, but readers might not want to get bogged down in detail for its own sake. The challenge for local history publications is to understand the context without losing sight of the detail. The book must successfully address the ‘why’ as well as the ‘who’, ‘what’, ‘where’ and ‘how’. Otherwise the result is ‘scissors and paste’ history, with little context or analysis.

No longer restricted simply to the conventional style of traditional local histories, local history enthusiasts are now publishing on all manner of topics, including for example:

- heritage walks or tours, with descriptions of important buildings, monuments and sites;
- the history of a particular property or site in a district, e.g. pastoral station, factory, hotel, school, cemetery, etc.;
- the history of a particular industry, club, organisation or social movement in a district;
- oral history, e.g. town-life during war, working lives, etc.;
- reminiscences of local residents in a district;
- reproductions or facsimiles of old diaries or letters that relate to a particular district;
- environmental history—for example, two recent community publications about rivers in western Victoria: Malcolm Brown, *Whisperings of the Wannon* (Hamilton, 2002) and

Jennifer Bantow et al, *Tuuram: Hopkins Estuary and Coastal Environs* (Warrnambool, 1991), and one from Western Australia: Patricia Crawford and Ian Crawford, *Contested Country: A History of the Northcliffe Area, Western Australia* (University of Western Australia Press, Nedlands, 2003).

These books can be characterised by a number of factors:

- they tend to be relatively short;
- they are constrained by limited funds;
- they rely on well-produced illustrative material;
- they have relatively short print runs; and
- they have an identifiable target audience.

The explosion in digital information is a major factor for the overwhelming array of historical information available today. Library catalogues, library picture collections, and electronic databases such as APAIS and HERA, can be searched on-line (details are given at the end of the book). Digital libraries and digital archives have also appeared; a notable example is the Australian Co-operative Digitisation Project, which aims to digitise all newspapers, periodicals, novels and short stories published in Australia between 1840 and 1845.³ Email has made communication with local historical societies, research agencies and other useful contacts more efficient.

The digital revolution has made it relatively easy for people with little experience to produce an attractive history publication. Yet while small history publications, many of them self-published, are being produced at a healthy rate, it has become increasingly difficult in Australia to publish history commercially. With many major publishers now rejecting

³ Turnbull, Paul, 'Australian history, hypermedia and the World-Wide Web', *Public History Review*, vol. 8, 2000, p. 51.

history titles with a national scope, it is even less likely that a local history will be taken on. Many publishers now also charge a relatively high publishing levy. In this climate, self-publishing has become more attractive.⁴

With the relative ease of desktop production, however, comes the risk of sloppy work and concerns about quality. A common problem, for example, is that there is often no separation of duty between author, editor and designer. The separation of tasks may sometimes be an unrealistic goal, but it should be considered wherever possible. This allows for greater collaboration and team-work, and a 'sharing of the load'. The separation of author and editor, in particular, allows for a clearer, more objective eye. In general, a greater degree of professional input will improve a publication.

The object of this brief guide is to offer local historians, family historians, authors, researchers and self-publishers some useful suggestions and advice on how to approach a small publishing project. It is geared especially to members of local historical societies who are embarking on such a project with little or no previous experience. This is by no means a comprehensive manual to publishing history, but a first step. Nor is it a guide to the writing and practice of history, for which other publications are available. Peter Donovan's practical guide, *So, You Want to Write History?* (1992), which itself represents a fine example of self-publishing, is an excellent place to start. The authors strongly recommend that readers also refer to the other guides suggested at the end of the book.

⁴ Lane, Jill and McGuinness, Phillipa, 'History publishing in Australia', *Public History Review*, vol. 4, 1995, pp. 152–57.

In brief, some tips on how to make history interesting and readable...

- Employ a writing style that is lively, engaging and easy-to-read.
- Don't get bogged down in too much detail.
- At the same time, try to introduce some narrative interest rather than simply bland 'facts and figures'.
- Think about your target audience; how much do you need to 'set the scene'.
- Approach your subject with a view to identifying a particular theme that will help structure your writing.
- Keep in mind the broader historical context of the events about which you are writing.
- Practise inclusiveness (in terms of race and gender) and avoid discriminatory language. In local history, for example, avoid the common tendency of including Aborigines as the subject of the first chapter and ignoring them in subsequent chapters.
- Understand and be consistent with referencing protocol.
- The manuscript should be proof-read by a local expert to iron out any factual errors. Historical accuracy is paramount.
- Employ a professional editor. Contact the Society of Editors in your state or territory.
- Check your responsibilities with ethics or potential libel.
- Make sure that permission is obtained for any material used in the publication for which copyright law applies (eg. reproductions of art, poetry, etc.)
- Plan well for the project of writing and publishing. Be realistic about your goals and deadlines.
- People do judge a book by its cover. Cost-permitting, it is wise to pay a bit extra for a good designer.

1. Planning your project

Publishing for most authors may be regarded as simply the end-point of a long process of planning, researching and writing. But for a more successful book, concerns about the publication process must be addressed at the outset of the project. Planning to write for publication requires a clear idea of the purpose of the book, its proposed content and structure, the style of writing and the target audience. Before you begin the important task of planning your publication, it can be a useful exercise to peruse a few recent local history publications in your local library or bookshop, paying attention to what makes them appealing—or not, as the case may be.

History publications are often a labour of love, carried out by a person with expert knowledge over many years. Such works cannot properly be considered as proper business propositions. It is unrealistic to expect to fully recoup the often excessive time and resources expended on the project, and being left with surplus sales revenue to make a profit. In order to transform a manuscript into an attractive publication, external funds will almost certainly be needed. The responsibility of fund-raising may fall to the author, or to a book committee set up specifically for that purpose. A local historical society may elect to support the project by financing the publication, and may find that the projected sales revenue will adequately cover costs. In such a case, the author may agree to transfer any entitlement to royalties to that society.

It is important to allocate reasonable time for planning to write a local history. Publishing, like any commercial venture, requires a realistic budget and a reliable source of funding, a careful project plan, strict project management, and a clear understanding of the potential market. As a preliminary step, the following questions need to be carefully considered.

What is the book to be about?

A history publication needs a well-defined topic or subject that will appeal to its potential readers. This needs to be constantly kept in mind by the author throughout the writing process so that the resulting manuscript achieves what it set out to achieve. Some local and family histories can have a tendency to meander off on unnecessary tangents. An editor can help maintain a clear narrative focus.

It is also useful to begin thinking early on about a suitable title for the book. Remember that relevant keywords in a title are useful for library cataloguing purposes. A well-designed cover can also attract potential readers and help to boost sales.

Why is it being written or commissioned?

The book's function or purpose is also critical and should be borne in mind during the writing process. It may be designed to record someone's reminiscences, or to mark a particular anniversary or commemoration. The finished book should as much as possible suit this purpose. If it is being produced to mark an anniversary or reunion, for example, the relevant time period should be adhered to. The author's ability to meet deadlines for the submission of drafts and publications will also be imperative if the book is to be available for sale by a particular date.

In deciding *why* the book is being written, the question of its usefulness should also be considered. Will there be sufficient demand for the book you have in mind? Is there a potential readership?

Who is it written for?

It is important to consider the kinds of readers a book is aimed at. This should help decide how much to explain and how to assume a knowledge of, as well as the sort of language to use, for example the degree of technical language or 'jargon'.

Think broadly about the potential readership. The opportunity of promoting the book to a wider audience should be embraced rather than jeopardised. For a book to appeal to a non-local readership it needs to be well written, and although it may focus on a local event or story or famous local landmark, it should also have broader public appeal.

What is the market?

Knowledge of the market will determine the size of the print-run and the most effective means of promotion and distribution (i.e. whether to use direct selling or bookshops). Marketing in respect of the readership should take into account readers' background and locality, and typical age group, and consider ways of targeting this readership through identified organisations or networks or existing mailing lists. State historical societies, for example, may be willing to insert an advertisement or flyer in a mail-out for a modest fee.

It is important that you plan how you are going to go about marketing your book and identify the steps needed to follow through a marketing plan. Consider, for example, how many copies you might give away as gratis review copies; which publications you will send it to for review; how much money you should set aside for marketing; and when you will need to begin work on the marketing. (See also pp 67-8: Selling the finished product.)

How long it is to be?

A book's length will depend both on its subject and scope, and also on the budget. Some idea of the projected number of pages and the format and layout of the completed book will help guide decisions on length. If word length is constrained by the budget, this may influence the number of words allocated to each chapter.

How is it to be funded?

Funding is a critical issue for which all possible avenues should be fully investigated. State and territory governments offer grants programs for local or community purposes, which often include local history or heritage proposals. It is important to keep up-to-date with current funding opportunities offered by government departments such as arts, environment and state archives. Local municipalities should also be approached for funding of local histories through their community or business/tourism divisions. The various state historical societies and History Councils can also advise on funding availability. The sources of funding for community heritage projects identified in Judy Gale Rechner's *FAHS Heritage Handbook* (2002) may also be useful.

Potential private benefactors and appropriate philanthropic trusts should also be approached. The *Australian Directory of Philanthropy* is a useful guide to these. Private funding sources might also be tapped through contacts in a related business or industry. Keep in mind, however, that it might not be possible to secure this kind of funding for the full cost of the project. Remember too to include a full and proper acknowledgment in the published book of any funding source, large or small, that has contributed to the book's production.

2. How to publish

It may seem strange to launch into a discussion of options for publishing before we have discussed the issue of contracting an author, but what publishing style you choose may influence how your publication is written and structured.

In the past, it was common for an historical society to wait until the manuscript had been completed, and then to approach a publisher to offer the project for publication. The alternative—self-publishing—was frequently viewed as a last resort: to be undertaken only if the manuscript failed to interest a publisher. There are still many advantages to approaching a professional publisher. The chief advantage is that the publisher is familiar with the publishing industry. The publisher takes responsibility for the cost of publication, even if you are asked to contribute to the funding. The publisher is familiar with and able to employ the most suitable and efficient forms of production, distribution and publicity.

Often, however, a history manuscript may not be suitable for a commercial publisher. The publisher's decision to publish a manuscript is an economic decision, whether it intends to make a profit or simply to cover costs. Publications that are economically successful tend to be those with short shelf-lives and that appeal to a broad readership. Very few community histories fall into these categories. Those that do tend to be limited in content by the expectations of the publisher. Similarly, once the manuscript has been accepted by the publisher, the author has little influence on design and layout. In addition, if the publication makes a profit, most—if not all—of this profit is retained by the publisher.

In contrast, self-publishing allows the author or commissioning body full control over the content and appearance of the publication, and allows any profit made through sales to be retained. Substantial changes to publishing technologies over

the last twenty years have made self-publishing a more accessible path. Where typesetting, printing and binding have historically been specialist tasks, new technologies in electronic and print production have made small-scale publishing cheaper and easier.

If you do decide to approach a publisher

Consider which publishers would be most suitable for and most likely to publish your publication. Wakefield Press in South Australia, Fremantle Arts Centre Press in Western Australia, Common Ground in Victoria, and the Historical Society of the Northern Territory, for instance, make it a policy to publish manuscripts that relate specifically to their local areas. Alternatively, some publishers specialise in different themes or interests.

Once you have selected the publishers that are most likely to be interested in your manuscript, you need to read—and follow closely—their criteria for submitting manuscripts. These will generally be available on the publisher’s website.

Self-publishing

The two options available for self-publishing are print and electronic publishing. Within these two options are a variety of other choices. Once the manuscript has been completed, both of these forms of publishing involve the following stages:

Planning

This includes drawing up specifications for the publication, such as choosing the paper stock and binding or (if you are publishing electronically) a web server; establishing a timeline; and costing the production.

Editing

This may be done by the author or others within the organisation, or you may contract a professional editor. For assistance in making this decision, see ‘The role of the editor’ on page 47.

Typesetting/design

In print publications, this is the process by which the manuscript is converted from the computer program in which it was written to the computer program that dictates how it will appear to the reader. The publication is designed, images and illustrations are inserted where appropriate, headings and text are styled, and the document is ‘paged’ (allocated page numbers, headers and footers). Common packages for typesetting include Quark Xpress® and Adobe Indesign®.

In the case of electronic publication, this step involves converting the manuscript into a web-writing program suitable for electronic production.

For more information on print and electronic design, see ‘The principles and purpose of design’ on page 57.

Proofreading

The author is required to check the typeset pages or designed web pages for errors. Once marked, the errors are corrected by the typesetter or designer. Depending on the number of errors to be corrected, the author may receive the proofs a second time to check that the corrections have been made. Usually, the editor will be asked to ‘sign off’ the final set of proofs to indicate they are ready for print or, in the case of electronic publication, for launching on the Internet.

Printing and binding/launching

There are various options for having your print publication printed and bound, each of which is described on pp. 15-19. If your publication is electronically produced, this step involves ‘launching’ your publication.

Distribution and marketing

There are a variety of ways that the publication can be distributed, depending on its purpose and impetus for publication. See page 67 for details.

Print publishing

You may choose to publish in print because you think that readers would be more familiar with the printed format or because they would be able to access it more easily if they do not need computer technology to read it. The two main disadvantages are the cost, which is usually significantly higher than that of electronic publication, and the inflexibility, as print publishing is a ‘closed’ technology: that is the publication is produced in fixed print runs of certain quantities and you cannot alter it once it has been printed, unless you undertake a reprint or new edition. It is worth discussing the options and relevant costs with a printer before you come to a final decision. We give an example of the cost of print publishing on page 19.

Once you have chosen print as your preferred form of publishing, there are other issues to be considered. In particular, several options are available for both printing and binding, with different benefits and disadvantages, and at different costs.

Types of printing

Offset printing: this is a traditional form of printing in which each image is printed from a lithographic plate wrapped around a cylinder onto a second rubber cylinder and from that onto a

reel or sheet of paper wrapped around a third cylinder. The major advantage of offset printing is that the use of a rubber rather than metal surface to print from gives a fine quality of images on a relatively coarse grain of paper. The disadvantage is that, because the cylinders must be constructed to carry the images relating to your publication, the cost per unit is high if print runs are short.

Laser printing: Advances in digital printing technology have meant that laser printing is now able to achieve a high quality of print. The great advantage of laser printing is that short runs of print publications are more financially viable than they would be under traditional methods of printing, as the image is produced digitally rather than physically. Some publications may be printed from a standard office laser printer, particularly if they are not greater than A4 in size. However, the quality of reproduction depends on the printer's ability to reproduce a certain number of dots per inch (dpi). An office printer is usually able to print up to 600 dpi, whereas a commercial printing unit can print up to 2400 dpi. Publications carrying finer detail in image or text should therefore be taken to a commercial printing unit.

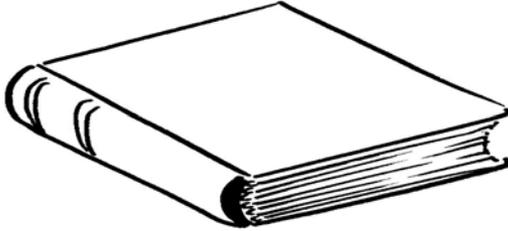
These are the most common choices in printing, but others are available for more specialised printing, such as relief printing or engraving. It would be best to discuss these options with a professional printer.

Types of binding

Choices for binding your print publication are numerous. Almost all methods of binding must be done professionally as they require special equipment. The decision is frequently made on the basis of budget, but the purpose of the publication and its audience should also be taken into account. Is the book to have long-lasting relevance, or is it likely to be superseded within a couple of years? Is it a reference book? Is it a field

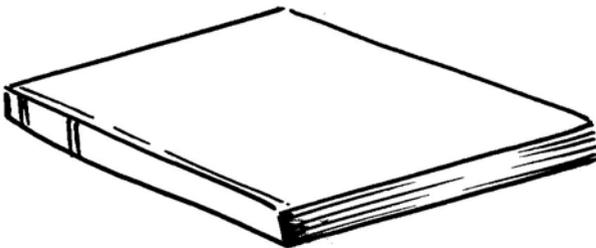
guide? Hardcover publications are obviously more durable, but are heavier.

Case binding: This method of binding serves the purpose of



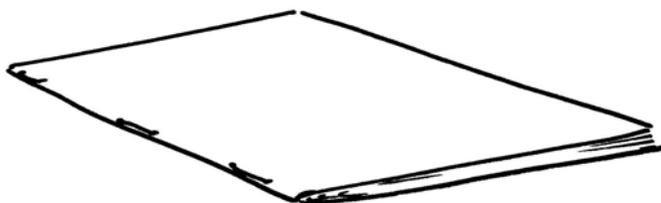
giving the book prestige and making it better able to withstand long-term use; it is also the most expensive form of binding. Pages are sewn together in ‘sections’ of eight, sixteen or thirty-two. Glue is pasted over the spine to hold the sections together, the spine is ‘rounded’, and the book is glued into a case (or hard cover). The inside of the case is glued to ‘endpapers’, which are attached to the first page of the first section of the book.

Perfect binding: The most common method for binding trade paperback books, perfect binding is durable but not long-lasting if the book is regularly opened. Folded sections of text are clamped together, the fold of the spine cut off and glue applied to the spine. A cover is clamped over the wet glue. A tougher variation of perfect binding is ‘burst binding’ in which grooves are made in the spine which are then filled with glue.

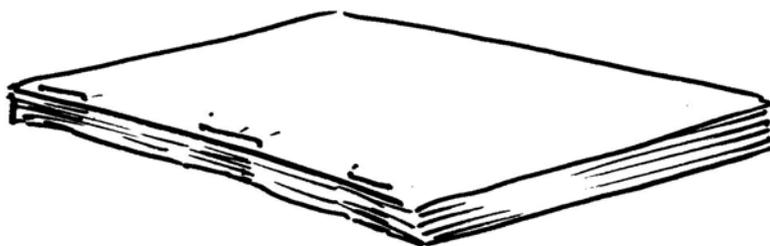


Saddle-stitching: This inexpensive form of binding is most suitable for small booklets that do not require a great deal of strength. It will not work for a booklet with a thickness greater than 5–6 millimetres (approximately sixty double-sided pages, depending on the thickness of the paper).

The sheets of paper are folded in half and inserted into one another. When the sheets are laid flat, a staple is pushed through the spine at the top and bottom.



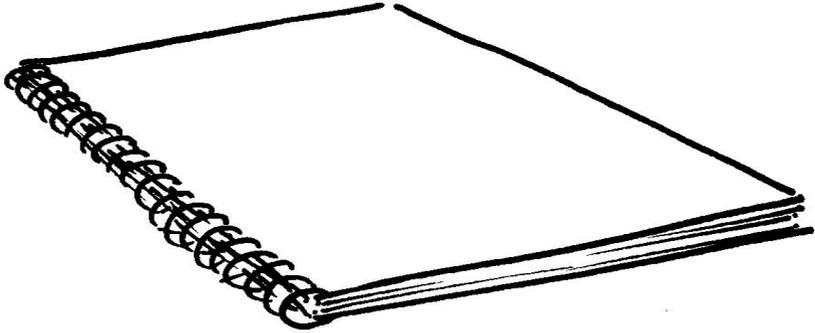
Side-stitching: This is a variation of saddle-stitching that is stronger and can be used for thicker books. However, as the staples are driven through the side of the spine, the book will not open flat. Large format books, such as A4, with a reasonably heavy weight, may assist the pages to lie open.



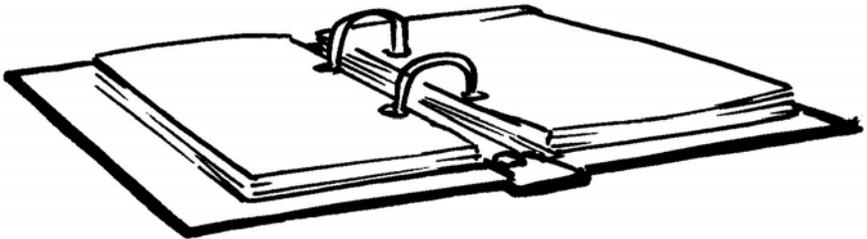
Unlike a saddle-stitched book, a side-stitched book consists of pages put together in several sections. Once the staples are

driven through the side of the spine at top and bottom, a cover is glued over the spine and covers the staples.

Spiral and comb binding: Two durable methods of binding books that are often required to lie flat in an open position, such as reference books. The edge of the pages closest to the spine is perforated and a wire spiral or a plastic comb is driven through the perforations to hold the pages together.



Post and ring binding: The major advantage of these two methods of binding loose-leaf material is that material can be removed or replaced, as the ‘posts’ can be removed and re-inserted or the rings snapped open and shut.



It is difficult to give estimates of cost for these different forms of printing and binding, as each choice involves many variables. The authors of the booklet you are reading solicited a quote for the booklet in 2004. The specifications were as follows:

Format: A5

Paper stock: 80 gsm (grams per square metre)

Page extent: 40 pp (pages)

Cover: 150 gsm card

Print run: 500 copies

Total cost: \$730 plus GST

Electronic publishing

Electronic publishing is becoming an increasingly popular choice for publication. Electronic publishing includes online publication on the Internet, or ‘offline’ on CD-ROM or disk. The chief reasons for its popularity are the relative low cost of publication and ease of distribution when compared to print. By choosing to publish electronically, you omit the cost of printing and binding, and greatly reduce the cost of distribution. In addition, electronic publishing allows the publication to be ‘multi-media’; where print limits the available media to text and still images, electronic publishing can also include animation, sound and video.

Just as there are choices in printing and binding there are also choices in electronic publishing. If you choose to publish electronically, your objectives and the various advantages and disadvantages listed above, as well as the content of your publication, should influence *how* you choose to publish. But first ...

Two warnings for the electronic publisher

1. As it is relatively cheap and easy to publish electronically, particularly over the Internet, it is tempting to publish quickly and without sufficient planning. As a result, there are many websites that are inaccessible, unattractive and difficult to read. If your organisation has no experience in web design and publishing, and if you wish to publish promptly and/or to recoup costs, it is recommended that you seek professional assistance. The discussion here is designed to help you to decide what form of electronic production is most suitable for your publication, as this will be necessary information in seeking professional help. If you are keen to do it yourself, there are many good reference books that can assist you (see Further reading).
2. Although the cost of electronic publishing is often lower than that of equivalent print publications, it is usually harder to recoup costs through sale of the electronic publication as the relationship between publisher and reader is very different. These differences are described in the section on ‘Selling the finished product’ on pp. 67–8, which will assist you to decide whether it is worth publishing electronically and, if so, how much to do yourself and how much to solicit professional help.

The Internet

The Internet offers perhaps the cheapest form of electronic distribution. The Internet is comparable to a billboard: you post up a single copy of your information—like a poster—and that one copy can be read by millions of people simultaneously. Publishing over the Internet is taking place on an enormous and ever-increasing scale. Companies like Carfax, Questia and

Blackwells publish thousands of electronic publications for sale by subscription through libraries and other large institutions. For the smaller scale publishing organisation, the principal costs involved in publishing on the Internet may be as little as those of your computer, access to an Internet Service Provider (ISP), an Internet address (URL), and the software to write and layout in a format accessible by Internet browsers. The 'sale' of the publication usually takes the form of selling registration or access to the site on which the publication is displayed. Readers give their credit card details and authorisation in exchange for an identification code and password that allows them to access the publication.

A major benefit of Internet publishing is that the reader effectively comes to the publication, rather than the publication being distributed to the reader, thus eliminating distribution costs. Your project also has the potential to reach a much wider audience than it would as a hard copy book with a limited print-run. Also, Internet publishing can be a continuous process: with no fixed print-runs, the Internet publication can be updated or corrected regularly. New research findings that you come across can be added after the publication has been 'launched' (published). In addition, the Internet encourages an 'interactive' relationship with the reader. A family history website, for instance, might invite readers to email the organisation with any information they might contribute about particular family members. Or it might encourage the reader to engage in 'blogging': contributing directly to the telling of the history by contributing directly to the website. The creative opportunities for history in hypermedia are endless and have not yet been fully investigated.⁵ The web is also arguably a more appealing and friendly medium for younger people.

⁵ See, for example, Turnbull, Paul, 2000, Australian history, hypermedia and the World-Wide Web', *Public History Review*, vol. 8, 2000, pp. 44–57.

There are, of course, disadvantages of publishing over the Internet. To continue the analogy of a billboard, the Internet is a very large billboard that is completely plastered with layers of posters, making it difficult, and possibly discouraging, for the reader to find yours. In order to guide readers to your publication, you need to make good use of search engines: computer programs that search text and other data on the World Wide Web in order to compile an index of keywords. A potential reader types in a keyword associated with their field of interest onto the web page for such a search engine, and the search engine displays a list of sites at which this keyword can be found.

Another disadvantage of Internet publishing is that your publication is not likely to be delivered to the reader in the software in which it is written. With a printed book, the publisher controls the way in which the publication appears to the reader by formatting it and overseeing the printing and binding process. With an Internet publication, the publisher writes the publication in one software program, and the reader reads it with another. If you choose to publish directly over the Internet, you will most likely publish onto the World Wide Web. Web pages are constructed using a mark-up language, such as Hypertext Mark-up Language (HTML), which are made available through software programs like *Dreamweaver*®, *GeoCities*®, *PageBuilder*® or *Microsoft FrontPage*®. The ‘reading’ software is called a browser; *Internet Explorer* and *Firefox* are the most widely used browsers but there are others. There are also numerous versions of the one browser in use. In addition, readers will be using a variety of different monitors and computers with different capabilities. The size of the reader’s screen, modem speed and computer memory will also limit the opportunities provided by electronic publication. A professional web designer will be conscious of these limitations, and will thus be a good

investment for your publishing project. If you choose not to contract a web designer, it is, at the least, necessary to test your publication using a various browsers and versions. It may help to explain your expectations of the publisher; for instance, the Perth Dead Person's Society website—a key resource for family history researchers in Western Australia—warns the reader that the site 'has been designed to operate with either Netscape or Windows Explorer in their default settings with java enabled. It is best viewed with your screen size set to 800 x 600. (It will work with the older 640 x 480 screen size ... just not as well!)'.⁶

Finally, the commercial potential of the Internet should not be overstated. In *Magazine Editing*, John Morrish points out that the Internet has 'led many publishers astray'. There are 'many boasts about commercial success but little evidence'.⁷ Cost is often less acceptable to the reader of Internet material than to the reader of material presented in print or on CD-ROM, as there is little sense of a tangible product. Many history organisations thus use the Internet to publish online versions of print publications such as regular newsletters free of charge, while the print version is sold in order to cover printing costs.

The World Wide Web

The Web is essentially a series of sites made visible on a computer monitor, in which information is stored. These sites all present material in a common format. The reader accesses the information through a computer, which contacts a website through the telephone line. The computer's browser program presents the material in a series of pages.

⁶ The Perth Dead Person's Society Welcome page, <http://www.members.iinet.net.au/~perthdps/graves/hearse.htm> accessed April 2004.

⁷ Morrish, J., *Magazine Editing*, Routledge, London 1996, pp. 244, 247.

Publishing directly onto the World Wide Web is suitable for those publications that can be sub-divided into small chunks of text, each of which occupies a separate web page; that do not contain large file sizes which will make it time-consuming for readers to view; and which can make use of elements like animation, colour and interaction with the reader. The Rowville and Lysterfield Historical Project (see www.rlcnews.org.au), for instance, publishes a collection of interviews with residents of the area, which can be listened to via their website. The site also invites residents to ‘submit a story’ about their lives in the area. However, converting text directly from Word to HTML is problematic and can be costly (see ‘Drawing up a budget’, pp. 27–8).

There may be other costs associated with publishing on the Web. The cost of a good design or clever graphics, for example, will be extra. (Though this can prove worthwhile; for example a professional web designer should be able to speed up the time taken for images to load.) The cheapest way to make your website available is to place it on the Web space that is usually provided free of charge by your ISP, in which case your site will be located within your ISP’s domain. But if you want a domain name that is entirely chosen by you, and be able to switch ISPs without affecting the naming of your website, you will have to pay for registering (and renewing) a domain name. In this case, you have three options in regard to hosting your site: (1) take one of the registration/web space packages that are offered by your domain name registrar, (2) use a web forwarding facility offered by your domain name registrar (either free or at very low cost) to point your domain name to the free Web space provided by your ISP, or (3) pay for your site to be hosted on a separate Web server. In addition, there is the cost of any necessary maintenance to the site. Here is where the Web comes into its own: by allowing for the inclusion of new information, such as further reading and

relevant links; making corrections; encouraging interaction with a large audience; and responding to feedback.

The PDF document

One means of overcoming the problem of not being able to control the way that the publication appears to the reader over the Internet is to create it as a Portable Document Format (PDF) publication. A PDF document is a replica of a hard-copy printed document, created with a program called *Acrobat Writer*®, which can be viewed on screen and printed. It is therefore cheaper to produce as it does not require separate web pages to be produced. A publication in PDF can be ‘linked’ to a website with hyperlinks, so that when a reader clicks on the hyperlink the PDF document opens. It also contains data that can be scanned and listed by a search engine, making your publication easy for the reader to locate.

As an exact replica of a printed document, publishing in PDF avoids the problem that the divergence between the program used to create the document and the programs and facilities used to view the document may make the publication inaccessible to readers. Publishing in PDF is also a suitable option if your publication consists of lengthy passages of text, as these are difficult to read on screen and PDF pages are suitable to print from an ordinary laser printer. The titles published by the Australian Cooperative Digitisation Project (see Further reading) provide a good example of the potential that publishing in PDF offers.

The drawback of a PDF file is that it does not make full use of the potential of the electronic medium as it cannot engage sound or animation, or interact with other websites, making it more like a print publication.

CD-ROM: 'A touch of stability'

Another option is to publish on a CD-ROM or other type of computer disk such as a zip disk: an 'off-line' rather than online form of publication. The CD-ROM combines some of the benefits of electronic publication, particularly the use of sound, animation and colour, with the benefits of print publication, like the ability to monitor distribution. As John Morrish writes, the CD-ROM 'seems to represent a touch of stability in a bewildering new world. It is manufactured, like a magazine [or book], and has to be distributed and sold'.⁸ However, it also combines some disadvantages of both forms of publication. There are different file systems for IBM and Apple Macintosh computers, which potentially limit the accessibility of the publication. The production cost is higher than that of the Internet as the CDs and their packaging must be purchased and the publication 'burned' onto the CD. There is also a distribution cost as the CDs need to be transported and sold. These costs are still significantly less than the equivalent costs for print publishing.

⁸ Morrish, J., *Magazine Editing*, Routledge, London 1996, p. 239.

3. Drawing up a budget

The costs involved in producing a history publication will vary according to the publication, but the following checklist will provide something of a guide.

A checklist of costs and revenue

Item	Yes/ no	Explanatory notes
Revenue		
Grants and subsidies		See page 10 for a guide to soliciting grants and subsidies.
Estimated sales revenue		See pp. 67-8 for a discussion of sales price and revenue. Estimations of sales revenue should always be conservative.
Costs		
Author fees		See page 29 for a guide to contracting an author. In 2006, the Professional Historians Association suggested that fees for professional historians ranged between \$46.56 per hour and \$116.82 per hour. See www.historians.org.au/feescale.pdf .
Copyright and permissions		See page 51 for a discussion of copyright. Permission to reproduce material under copyright varies greatly: generally it costs more if sought from large commercial organisations such as the Herald & Weekly Times than it will from public organisations like the National or State libraries. As a rough guide, reproducing a photograph that is under copyright may cost anywhere between \$50 and \$500.
Editing		See page 47 for a guide to contracting an editor. In 2005, freelance editors usually charged from \$40 and \$60 per hour, and specialist editors (such as scientific editors) charged up to \$100 per hour or more.

Design		See pp. 57–9 for a discussion of design. This is difficult to cost usefully, as prices vary enormously according to the designer and the task.
Indexing		The Australian Society of Indexers' recommended rate of payment in 2004 was \$44.00 per hour.
Pre-production		This category includes taking in corrections to the manuscript, preparing artwork for reproduction, and preparing the printing press (if relevant).
Printing and binding		See pp. 14–19 for a discussion of printing and binding options and costs.
Internet launching or CD-burning		Converting text to web pages can be expensive while the cost of designing and establishing a website, if contracting someone to do it for you, can cost approximately \$150 per hour. See also pp. 19–20.
Packaging and distribution		Distribution frequently costs commercial publishers 60–70 per cent of the sales price of the book. It can be significantly cheaper if you have targeted methods of distribution and you are willing to do it yourself. See pp. 65–6 for ideas. If organising a mailout of the publication, see the Australia Post website for information about mailing costs.
Marketing		See pp. 67–8.

4. Contracting an author

For these kinds of publications there are, generally speaking, three categories of author:

- A non-professional author
- A professional or public historian (usually freelance)
- An academic historian

Non-professional historians, many of whom are members of historical societies, probably produce nearly as many history books as do professionals. Local communities in Australia have been the traditional keepers and writers of local history. Through the twentieth century, state school teachers, for example, played an important role in gathering and compiling information about their particular town or district. A long-standing teacher was thought to have a sort of custodianship of the history of a local area. Other local custodians have typically included members of local ‘pioneer’ families, local journalists, town clerks or local history enthusiasts.

In defence of local history being written by community-based historians, there is an argument—according to a study carried out in the United States by Roy Rosenweig and David Thelan—that people tend to distrust formal history education and exhibitions, and engage more enthusiastically with popular forms of history-making.⁹ ‘Popular history’, as the name implies, has broad popular appeal. It is also more concerned with the physical past, and with stories about the past, than with ideas and concepts. While popular history may lack some of the intellectual rigour of academic history, it probably

⁹ Ashton, Paul *et al.*, ‘Australians and the Past at the University of Technology, Sydney’, *Public History Review*, vol. 8, 2000, pp. 170–71; see also Peel and Zion, 1991.

communicates knowledge and ideas about the past more widely and more effectively.

The writing of local history by professionals, academic or otherwise, is relatively new, and is considered by some non-professionals as intrusive and unwelcome. Critics would also argue that academic writing is not always sufficiently accessible to a general readership. Indeed, a professional or academically trained historian is often not the most qualified person to write a local history. Instead, it will often be someone who knows a particular locality intimately, or who has made the study of that locality their life's work, and who certainly has a lot to offer as a potential author.

Professional freelance historians sit somewhere in the middle of this contested ground between academic and local historians, and for this reason they can often be a sensible choice. They come to the job with perhaps less detailed knowledge on the subject (although this is by no means always the case), but with the necessary skills and training to shape a well-researched, professional publication. The services of a freelance professional historian in Australia may be obtained through the Professional Historians' Association (PHA), which has incorporated organisations in each state and territory. Members of this organisation are qualified historians, with appropriate qualifications and experience. The PHA has developed a scale of professional fees, based on four levels of expertise, which can be useful in budgeting for author's fees. For further information, the PHA website can be found at www.historians.org.au.

Different sorts of authors suit different projects. Local or community projects that require a collective input, for example, can benefit greatly from being locally produced. For other projects, appointing an academic historian with a particular interest in the subject may enrich the quality of the book. Some

university history programs, especially those in public history, may sometimes take on small projects for their students to undertake as a thesis component, and this might be a sensible and attractive choice (for the commissioning body) where funding is minimal or non-existent.

Selecting an author can sometimes be a delicate operation. Because history-writing relies on individual research and so, to some extent, on 'ownership' of information, it can often encourage territorial attitudes. If such problems emerge, it is essential to promote co-operation, understanding, and respect and recognition for the work of others. Diplomacy is essential. A local expert or a member of an historical society, for instance, may have access to important records that need to be accessed for the writing of the book. One solution may be a collaborative project that involves a professional historian overseeing the project, but which includes the input of one or more knowledgeable experts. In such a case there needs to be clear arrangements about co-authors and their respective copyright. Collaboration has other advantages. A collective history of a town or suburb may bring together a broad and diverse range of authors' voices, and may even be written in multiple languages.¹⁰

Appointing an author can be done directly, if a prospective person has already been identified and contacted. Alternatively, a selection process may be employed. An effective way of finding a professional historian is through the PHA's employment service. In selecting an author's suitability for a particular project, it is useful to consider their ability to meet deadlines, their previous publications, and their availability. An author's familiarity with the subject may prove advantageous in marketing the book.

¹⁰ See, for example, Helen Penrose (ed.), *Brunswick: One History, Many Voices*, Victoria Press, South Melbourne 1994.

Signing the deal

In the past, author agreements for commissioned history-writing were often made in goodwill. A letter of appointment was sometimes the only written document. If a contract was drawn up, it was often simply signed, filed and rarely referred to again. Perhaps this was because non-professionals carried out this kind of work in a voluntary or honorary capacity. In these times of increasing litigation, however, a legally binding contract that is drawn up by a solicitor and signed by both parties is much more sensible and is increasingly becoming standard practice. A contract serves to protect both parties from possible financial loss arising from the failure of either party to meet its obligations. Professional historians, who earn their income from researching and writing, need to protect their livelihoods, while commissioning bodies need to ensure that their funds are properly accounted for. For non-professional authors and historians it is optional whether to insist upon a contract. A simple written agreement may suffice. A formal contract may in fact prove more problematic because it might enforce something that is disadvantageous to the author, such as the transferral of copyright or royalties, or the non-specificity of a fee. It is essential that a prospective author read any contract carefully before signing it. If necessary, seek advice from a solicitor.

It is critical that a contract clearly specifies the terms of the agreement, and the respective expectations of the author and the commissioning body. In particular, it needs to specify the following:

- the length of the book (which is usually given as number of words);
- the amount of remuneration (including whether GST is included in the fee), and the stages at which progress payments will be paid;

- the deadlines for the submission of draft and final manuscripts;
- the format in which the final copy will be delivered;
- the number of authors' copies to be granted;
- ownership of copyright;
- arrangements for the book's distribution;
- the payment of royalties; and
- a process for resolving differences, should they arise.

It is also useful for the contract to specify who has responsibility for any formatting and design, and other publishing tasks. For more advice on author contracts, see the Australian Society of Authors' publication *Australian Book Contracts* (Keesing Press, 3rd edition, 2001).

A simple letter of appointment should include the following:

- a description of the work
- the agreed fee
- the agreed time frame for completing the work

Although a letter of appointment might be agreeable to both parties, and may be legally binding, problems can arise from the lack of specificity about the tasks involved. There is also some doubt about the binding nature of such a letter because it does not normally carry the signatures of both parties.

Commissioning bodies and the author may consider it useful to have a committee (composed of former directors, managers or senior staff, as appropriate for the particular project) to review the factual and technical content of the text with the author. The author retains authority for the composition and analysis.

5. The components of a history book

Your history has been written and, where necessary, approved by the commissioning organisation. You have drawn up a budget and chosen the style of publishing that best suits the project and budget. Your next step is to ensure that it is organised in accordance with the correct structure for a history book, so that it is prepared for editing and design.

The conventions guiding the components of a history publication and the order in which they should appear are designed to make the publication as accessible as possible to those who will come into contact with it, including not only readers but also booksellers and librarians. So, although there are no specific rules about the components of a publication, it is worth understanding the purpose of these established conventions. For more information about these, see the Commonwealth Government *Style Manual* (in Further reading).

Books

The most common components of a book are as follows:

Cover

Information to be included on the front cover includes:

- the title and subtitle (if relevant) of the publication
- the name of the author or editor
- the edition number (if relevant)

Information on the back cover should include:

- the ISBN or ISSN (see p. 63)
- where relevant, the publisher's bar code (see p. 64)

The front cover often carries a design or illustration. You may want to choose and suggest one to the designer.

The title, author and publisher should also be included on the spine, if the spine is more than 5mm wide.

The preliminary pages

Preliminary pages include the title page, imprint page, contents list, list of tables and illustrations (if relevant), acknowledgements page (if at the front of the book) and preface. It is customary for page numbering for preliminary pages to be in Roman numerals (i, ii, iii, iv, v, etc.). Page numbers do not *appear* on the title or imprint pages, although numbers are allocated to them. Page numbers do appear on the contents page and those following it. A contents page following a single title page and an imprint page would thus be numbered as ‘iii’.

Title page

This should appear on the right-hand page of the open publication (the *recto* page). The title page should include the title, sub-title, author, publisher and edition.

Imprint page

On the left-hand (*verso*) page, after you turn the title page over, is the imprint page. This important page should carry the following information:

- the copyright notice
- the publisher’s name and address
- a list of previous editions and reprints of the publication
- if the work is multi-volume, a list of other volumes
- identification and classification details—the ISBN or ISSN and the CiP
- the name of the editor, designer, photographer, etc., as appropriate
- the printer’s imprint

Contents page

This is a list of the major divisions within a publication—such as chapters—with a corresponding page number. The page numbers are added after typesetting, usually by the editor, typesetter or designer. The contents page should be titled ‘Contents’ rather than ‘Table of Contents’.

List of maps, illustrations and tables

This is an optional page: consider whether such a list would be beneficial to the reader. Like a contents list, the list of maps, illustrations and tables should include corresponding page numbers.

Preface

A preface sets out why and how a book is written. It is usually written by the author, and should not exceed two pages. The preface is not essential and you should consider whether it provides value before deciding to include one.

Acknowledgments

It is customary to acknowledge the people and institutions that have assisted in a book’s publication, such as sponsors, copyright holders, editors, and family and friends. If you have only a few such people, it may be simpler to acknowledge them in the preface. Your sponsors and copyright holders may specify how they wish to be acknowledged.

The body of the text

It is customary for the body of the text to have Arabic page numbering (1, 2, 3, etc.).

Introduction

The introduction should begin on the right-hand, or recto, page.

Text

Again, begin the text on the right-hand page that follows the end of the introduction. Text may be divided into chapters, sections or parts. Consider whether such divisions make it more accessible to the reader. An editor will help you make these decisions.

The textual pages may have ‘running heads’ (along the top of the page) or ‘running footers’ (along the bottom of the page) which detail what chapter or section the particular page belongs to. This is a useful navigation device to let the reader know where the information belongs.

Endmatter

Each element of the endmatter, as listed below, should begin on a new page although, if brief, some elements may be included in the preliminary pages (such as the glossary).

Appendixes

Appendixes are intended to contain material that is directly related to the information given in the text, but is too technical to be placed there. For example, a book about the history of Whyalla may have a chronological list of significant local events in the appendix. It is advisable to make the numbering system of the appendixes different to that used within the text. For instance, if chapters use the Arabic numbering system (chapter 1, 2, etc.), you might choose to use alphabetic numbering for the appendixes (Appendix A, B, etc.).

Glossary and/or list of shortened forms

History books are less likely than other books to have a glossary: a list of technical terms and definitions. Where helpful, they frequently include a list of shortened forms which lists the abbreviations used within the text and their corresponding full titles in alphabetical order.

Endnotes and bibliography

If one set of endnotes (as opposed to endnotes following each chapter) is preferred to footnotes, the list of endnotes should appear next, followed by the bibliography. Endnotes are organised according to the numbering system used throughout the text. Bibliographies are organised by alphabetical order although they may first be divided into sections according to type of source (primary and secondary material, oral material, newspapers and periodicals, articles and books). Endnotes and bibliographies often appear in a smaller font size to that used for the text. The correct use and presentation of notes is discussed on pp. 52–5.



No, not that style manual!

Index

Useful points for putting together the content of an index are:

- keep the index brief and keep the reader in mind. What kind of subjects do you think the reader would expect to find?
- do not include the main subject of the publication. For instance, if you are writing a history of Grafton High

School, do not include an entry for Grafton High School.

- preliminary pages and appendixes should not be indexed.
- alphabetical order—either by word or by letter. For instance:

<i>order by letter</i>	<i>order by word</i>
publicans	public pool
public pool	publicans
publicity	publicity

- sub-entries should also be arranged in alphabetical order and should be indented.
- words that are not part of the entry but are included to guide the reader, such as ‘see’ or ‘see also’, should be presented in italics.

Booklets

Booklets may follow the same structure as books, except that they are less likely to contain preliminary or endmatter. Booklets should still include details like the name of the author and publisher, and the date and place of publication.

Online publications

There are fewer existing conventions for online publications than for print. Those that do exist have been put in place to provide a clear navigation path to improve the logic and accessibility of the publication as much as is possible. Elements of an online publication should include:

- A title page which includes the title of the site, the name of the site owner or publisher, and ‘imprint’ information—who holds copyright, the year in which the website was first launched, the years that it has been updated or revised, and any sponsor information.

- As with a print publication, you should also include an ISBN.
- A logo or title that remains in a consistent spot on all web pages in the series. This allows the reader to know what he or she is reading, just as a running head does on a print publication.
- An index (usually on the left-hand side of each page), providing hyperlinks to the different parts of the document. This provides a similar function to a contents page in a print publication.

6. A picture is worth a thousand words

Illustrative material can add significantly to the readability, or reader's comprehension, of the book and also to its attractiveness. Pictures enliven the pages, and break up what can otherwise be a visually bland slab of text. More importantly, pictures help to tell a story by allowing us to visualise the past. They put faces to otherwise anonymous strangers and help explain changes to a place over time. Although reproduction costs may be a drawback, every effort should be made to include key illustrations, especially those that are rare or unusual. Be imaginative: readers will appreciate images that are curious, novel or surprising.

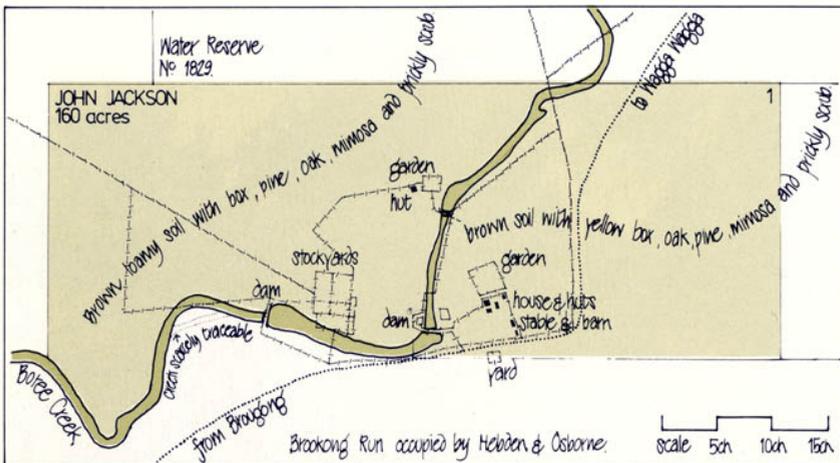
A diversity of illustrative material is desirable. As well as photographs, other images might include paintings, cartoons and sketches, as well as old postcards and even ephemeral items such as train tickets, concert programs and pamphlets. You need to think laterally when sourcing interesting illustrative material. Local history societies usually have a good photographic collection, but so too do privately held family albums. Long unseen images are constantly turning up; they are dusted off for auction rooms and often end up in a public collection. These are not limited to paper-based images.

Try to identify as best as possible all images you wish to include. All images should be given informative and accurate captions, wherever possible, including the subject and the photographer or artist if known. Sources of illustrations should also be correctly given. Captions are always positioned underneath or to the right as the eye's natural progression is to move to the right.¹¹ If you are keen to use a particular

¹¹ Commonwealth of Australia, *Style Manual for Authors, Editors and Printers*, sixth edition, John Wiley & Co., Canberra 2003, p. 310.

photograph but need help in identifying its age, a useful guide is Lenore Frost's *Dating Family Photos 1850–1920* (c.1991).

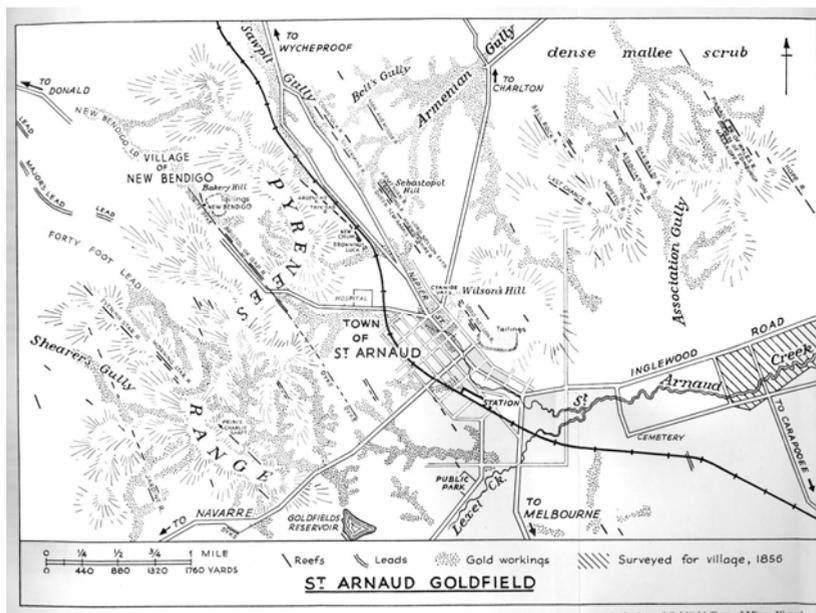
Illustrations should be evenly spread through the book rather than being lumped together. But keep in mind that colour illustrations may have to be grouped together to save costs on printing. Photographic paper will give you the best quality reproduction, but it can be costly. Use the best quality paper that you can afford.



Sketches of historic sites add value to local history publications. This example is from Peter Freeman, *The Homestead* (Oxford University Press, Melbourne 1982).

Maps are also vital for local and community history. Historical maps provide contemporary details that can complement and enrich the text. An early parish plan, for example, shows the first selectors of land from the Crown, their dates of purchase and the sizes of their respective lots. Survey plans indicate natural landscape features, and provide useful detail about soil type, geology, topography and vegetation. A current map is also useful as a means of locating the reader and setting the

scene. Maps can often be successfully redrawn in a way to enhance their clarity. It is recommended that a professional cartographer or other competent person is employed for the production of current maps or the redrawing of old ones as the introduction of inaccuracies, or a failure to acknowledge the original source, significantly reduces their value.¹²



Maps of localities should indicate the pattern of settlement, as well as historical and physical features. This example is from Yvonne S. Palmer, *Track of the Years: The Story of St. Arnaud* (Melbourne University Press, Carlton 1955).

Extensive collections of photographs, maps and other illustrative material are held in the National Library of Australia, in most major state and university libraries, and in many state and local historical societies. An enormous range of

¹² Hibbins, Fahey and Askew, *Local History: A Handbook for Enthusiasts* (1985), p. 22.

illustrative material is available at online library catalogues. These have been collected together in one index at the PictureAustralia® website, which can be found at www.pictureaustralia.org. Proper permission needs to be sought and obtained from the owners of all images before they can be used in a publication, and this permission needs to be acknowledged in the publication. Some libraries, archives or other repositories may charge a reproduction fee for using an historical image in a commercial publication. In some cases this fee may be waived for small print-runs or where the publication is not for profit, so it is certainly worth making this clear to the copyright holder. A list of illustrations should be given at the front of the book for ease of reference and location. At the completion of the project, it is imperative that all illustrations are safely returned to their owners.

7. Editing and design

Whether you have decided to self-publish or to contract a publisher, you will need to make other decisions about the appearance and structure of your publication. If you have decided to self-publish, you will be responsible for deciding issues like whether or not to use an editor, how the publication should be designed, and questions of style. The following discussion will help you to make these decisions.

The role of the editor

People who self-publish often see the cost of contracting an editor as an unnecessary one. After putting a great deal of effort into perfecting a manuscript, it is difficult for even the most modest author to imagine how it might be improved. However, a professional editor can not only help to clarify what you want to say and improve the appearance of your communication, but can avoid unnecessary expenses by seeing and solving problems before they cost money, and can also manage the publishing process to ensure that the product is finished on time and within budget.¹³ In many cases, the intervention of an editor has prevented books going to print with such major errors that—had they been published—the books would not have been adequate for sale. In other words, contracting an editor may save more money than would be saved without one.

Editors' societies in each state publish the details of freelance editors that you may choose to use. They will also provide information on appropriate rates of pay and conditions. You

¹³ Otmar, R., 'All Dressed Up ... Editors stake out their future in the knowledge economy', A presentation to the Conference on the Future of the Book, Cairns, 23 April 2003.

can contact editors' societies for information about fees and conditions.¹⁴

Before you approach an editor, think carefully about what kind of edit you want them to undertake. An editor should not be asked to check facts; this is the author's responsibility. The editor may be asked to undertake a *structural* edit, which involves giving assistance to the structuring of the text: the order of chapters, the content of chapters, language and presentation. Alternatively, the editor might be asked to *copy edit* the manuscript: this involves close attention to consistency in the language and design used and accuracy, such as grammar, spelling and punctuation. You might ask the editor to undertake a *comprehensive* edit, involving both structural and copy editing as well as proofreading. Editors will need to be briefed on what stage the project is at when it is given to be edited, whether the edit is expected to be done on-screen (and if so, in what computer program) or in hard copy (and if so, who is to 'take in' corrections), and whether they are expected to give copyright or other legal advice (such as potential for libel). The Canberra Society of Editors publishes a thorough guide to the different responsibilities an editor might offer (see Further reading).

Editing should not be confused with proofreading. Proofreading is the task of checking page proofs against the manuscript to ensure that no errors have arisen in the publishing process and that the 'proofs' are in the correct format and to the appropriate standard for publication. The proofreader may suggest editing changes but should not be responsible for making such changes. For a guide to proofreading, see pp. 60-1.

¹⁴ Council of Australian Societies of Editors, www.case-editors.org, accessed September 2005.

If you decide against contracting an editor, due to time or budget constraints, it is possible, *but not advisable*, for the author to edit his or her own work or for a colleague within the organisation to do so. The problem here is that the editor will usually lack the necessary expertise and an objective perspective. If you do decide to self-edit your manuscript, however, it is vital to have a dictionary and style manual close at hand. Useful style manuals include AusInfo’s *The Little Book of Style*, the Commonwealth of Australia’s *Style Manual for Authors, Editors and Printers*, or the Cambridge *Australian English Style Guide* (see Further reading for details).

It is also worth keeping a ‘style sheet’: an alphabetically organised list of words or phrases used in the publication that you contribute to as you edit. An example is reproduced below. This list serves as a reference: as you come across words with difficult spellings or multiple options for spelling or presentation, you can track these to ensure consistency.

A–C Abmatyerre acknowledgment Arrernte cooperative (no hyphen)
D–F De Mott Fleurieu
G–I Idriess, Ion Llewellyn
J–L judgment
M–O Organisation Oodgeroo Noonuccal
P–R
S–U Strzelecki
V–Z Van den berg Warrnambool
Other

The following lists of structural and copy-editing points may assist you to be aware of errors as you edit, but it is not sufficient to replace the use of a dictionary and style manual.

Structural editing points

Chapter structure and the use of headings

- Is the division of text into chapters logical to the reader?
- Is the structuring of material compelling? Although it is tempting to structure historical material chronologically, it may make for a more interesting read if material is structured thematically. Tom Griffiths' history of the Victorian town of Beechworth, for instance, is structured in chapters according to the themes of 'the stranded town', 'gold', 'decline', 'pioneers' and 'tourists'.¹⁵
- Is there a consistent hierarchy in the use of headings from broadest to narrowest subject matter?
- Is material evenly spread between the chapters?
- Are chapters and sections suitably sized to assist effective reading?

Paragraphs and sentences

- Are paragraphs too long? Paragraphs of between three and five sentences are usually recommended, with the odd paragraph of only one or two sentences to introduce or conclude an argument. Large blocks of long paragraphs are difficult to read, particularly if the publication is to be published and read on screen.
- Are sentences too long? Short sentences are often easier to read, especially when the subject matter they contain is likely to be unfamiliar to the reader. A series of short

¹⁵ Griffiths, T., *Beechworth: An Australian Country Town and its Past*, Greenhouse Publications, Richmond 1987.

sentences, however, may make the text disjointed, so a variety of different lengths might be appropriate.

Inclusive language

- Are the needs and interests of the reader taken into account in the type of language used? For instance, how formal is the language used and is this suitable for the type of reader the publication seeks to attract?
- Is a diversity of readers catered for in the use of language?
- Are clichés and stereotypes avoided?
- Does the publication avoid language and references that discriminate against ethnic minorities and inappropriate gender-specific language?

Illustrations, tables and appendixes

- Do illustrations, tables and appendixes contribute to the communication of the subject matter?
- Are tables clearly laid out and easy to read?
- Are captions for illustrations and tables consistently presented and sufficiently descriptive?
- Are any specific instructions necessary for the designer or printer regarding the use of illustrations and tables?

Copyright and legal requirements

- Are references (including quotations) to other works clearly attributed?
- Are illustrations attributed to the copyright holder?
- Has copyright permission been obtained when material from other works has been used?
- Is the system of references clear, consistent and comprehensive?
- Is any matter included that might be deemed libellous (i.e. might it lower the reputation of the person or organisation it refers to? If so, it can be deemed to be

libellous, even if the information given is ‘true’ and even if the subject is not mentioned by name)? If this is the case, have the author and organisation been made aware of it?

An important note for the editor: Citations and attributions

What should be attributed?

Copyright law protects the owners of copyright (usually authors or commissioning organisations) from having their work reproduced without permission. Such work includes text and images. *All work that is not that of the author and is quoted, reproduced or cited must be attributed.*

Citations

The preferred form of citing material in history publications is to use a system of footnotes or endnotes rather than in-text references, as notes are well suited to giving the kind of information necessary when using various forms of primary source material.

An identification number is placed at the end of the text, quotation, table or illustration that has been cited, usually in superscript. A corresponding number is printed as part of a list either at the bottom of the page or the end of the chapter or text. This number introduces the reference.

You can find lengthy guides to the correct use of endnotes and footnotes listed in the bibliography. Below, however, are examples of how each type of reference should be listed.

Published material

1. author’s surname
2. initial
3. title of article or chapter (if relevant) in inverted commas
4. title of book, journal or newspaper in italics

5. volume or series numbers or dates (if a serial publication)
6. publisher
7. place of publication (if a book)
8. year of publication
9. page number(s)

For instance:

1 Cerni P., *The Evolution of a Girls' School: A Celebration of the 40th Anniversary of Mentone Girls' Secondary College 1955–1995*, Mentone Girls' Secondary College, Mentone 1995, p. 8.

2 Fletcher M., 'Telling the Yallourn Stories', *Australian Historical Studies*, special issue, no. 118, 2002, pp. 239–54.

Unpublished material:

1. author's surname
2. author's initial
3. title of document in inverted commas
4. source (archive, library, personal possession)
5. location of source (unless personal possession)
6. serial or location number (if relevant)
7. date (if available, or 'n.d.' if no date)
8. page number (if relevant)

For instance:

Ross L., *The Making of Canberra*, Lloyd Ross Papers, National Library of Australia Manuscript Collection, MS254, box 65 (n.d.).

Interviews:

1. initial and surname of interviewee
2. 'interview with the author (or other)'
3. date

For instance:

Carr N., interview with the author, 15 May 1993.

Second and subsequent citations

In later references to the same text, the note might include simply the author's surname and the page number of the reference.

Bibliography

All material noted in references should then be compiled in a bibliography at the end of the publication, so that the reader can find the material you have referred to without having to search through the book. You may choose to divide the bibliography by purpose or source type, as in the bibliography in this guide.

Entries in the bibliography should be alphabetically organised by the author's surname, and the author's surname should be entered first.

When there are multiple entries by the one author, they should be listed in chronological order with the most recent publication first.

When there is no author, the entry should be included in the alphabetical list with its place determined by the title.

For instance:

Australian Directory of Philanthropy. D.W. Thorpe, Port Melbourne 2006.

Fletcher, Meredith. *Digging People Up for Coal: A History of Yallourn*. Melbourne University Press, Carlton 2002.

McCalman, Janet. *Sex and Suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856–1996*, Melbourne University Press, Carlton, 1998.

McCalman, Janet. *Struggletown: Private and Public Life in Richmond, 1900–1965*. Melbourne University Press, Carlton 1984.

Morgan, Patrick. *The Settling of Gippsland: A Regional History*. Gippsland Municipalities Association, Leongatha 1997.

Copy-editing points

Grammar

- Has the author avoided frequent use of the passive voice?
- Are the subject and verb of the sentence as close to the beginning of the sentence as possible? (Such as: ‘Each cemetery was fenced off and in most cases was separated from the others by a public roadway’.¹⁶)

Consistency of style

- the font size and type for text should be consistent throughout
- heading and caption styles should be consistent:
 - is there a logical hierarchy of heading levels?
 - are the font and size consistent in the same heading level throughout the manuscript?
 - do headings use maximal capitalisation, such as ‘The Evolution of a Girls’ School: A Celebration of the 40th Anniversary of Mentone Girls’ Secondary College, 1955–1995’ or minimal capitalisation, such as ‘The evolution of girls’ school: A celebration of the 40th anniversary of Mentone Girls’ Secondary College, 1955–1995’.
- numbering
 - how are numerals greater than 9999 expressed: 10000, 10 000 or 10,000?
 - it is common practice to consistently use words to express numbers from zero to ninety-nine in

¹⁶ Perth Dead Person’s Society, ‘The East Perth Cemeteries’, <http://members.iinet.net.au/~perthdps/graves/intro.htm>, acc. April 2004.

- text, unless those numbers form a list of numbers.
- it is common practice to use numerals to express numbers over ninety-nine (e.g. 134) unless they are round numbers that do not form part of a list (e.g. ‘Over three thousand people were thought to have attended the Annual General Meeting in 1959’)
 - avoid beginning a sentence with a numeral. It is preferable to write the number or to rephrase the sentence (e.g. ‘One hundred and forty-four Italian immigrants arrived in Adelaide in 1954’).
- punctuation
 - are em dashes (—) or spaced en dashes (–) used to indicate breaks in text?
 - are double quotation marks (“”) or single quotation marks (‘ ’) used? Are these ‘smart’ (‘) or straight (’)?
 - are hyphens used consistently?
 - is maximal or minimal punctuation preferred (e.g. ‘Dr. Edwards appointed Mrs. Nina Carr to the Board’ or ‘Dr Edwards appointed Mrs Nina Carr to the Board’).

Spelling

- Have you run a spell check?
- Where there are variations in spelling conventions, is one set of conventions adhered to? For instance, organisation or organization? Judgement or judgment? Ageing or aging? Encyclopedia or encyclopaedia? Focussed or focused? Keep a record of these on your style sheet.
- Are apostrophes correctly used in possessive nouns and phrases (‘Students’ association’) and in plural forms?

- Check the spelling of commonly confused homonyms such as to, too and two; here and hear; and their, there and they're.

Punctuation

Check that colons, semi-colons, full-stops, dashes, commas, question marks and exclamation marks are all used correctly. Your style manual can guide you.

The principles and purpose of design

As with editing, you may decide to contract a designer to design your publication or do it yourself. When contracting a designer, make sure they are familiar with the type of design you need. The design of an electronic publication is very different to that of a print publication. A list of web designers is available at the Australian Web Designers website (see Further reading), through which you can also obtain a quote by email.

If you decide that the design of your publication can be done without a professional designer, you should be aware of the purpose of design. The main purpose is to make the publication not only inviting but also, perhaps more importantly, as accessible as possible to the intended reader. Simplicity and clarity should therefore drive design decisions. As with editing, it is recommended that, if you are designing your own publication, you refer to the many relevant texts that may assist you. The discussion below is designed to help you be aware of design principles as you work on your publication. It is not intended to replace the use of design manuals.

Print design

There are several computer packages available for book design, including Adobe Indesign® and Quark XPress®. There are certain principles of reading that should be kept in mind while designing the pages of your publication. First, western readers

are taught to read from the top left-hand corner to the bottom right-hand corner. Page designs that conform to this reading habit will be much more successful than those that do not.

Second, ‘white’—or empty—space in a page layout assists effective reading by providing a place where readers rest their eyes. Wide margins, generous space around headings and wide gutters between columns on a page all constitute appropriate white space.

Third, variation in the appearance of the page, including paragraphs of different lengths, left alignment, the use of sub-headings and images, all help to make reading more interesting and therefore attractive.

In addition, you should ensure that the inner page margins are appropriate to the type of binding you have chosen. A side-stapled book will require an inner margin of 5 mm, compared to a perfect bound book’s margin of 2 mm.

For a full discussion of design issues and the print publication, see the publications recommended in the Further reading.

Electronic design

Unlike the reader of a print publication, the reader of an electronic publication learns to read from the centre to both the left and right. They are less likely to look at the bottom of the screen and more likely to ‘scroll down’ to bring that part of the document to comfortable eye level. They will generally assume that the information given on the left-hand side is content-based, such as an index to chapters or sections, while the information on the right-hand side is functional, providing information on, for instance, how to print the page or how to view an image. Material in the centre of the page is the textual content that readers are looking for on that particular page. In contrast to print, electronic documents need have less ‘empty space’, as this detracts from the reader’s ability to scan the text.

See also page 19 for a guide to the appearance of an electronic publication. For a full discussion of design issues and the print publication, see the publications recommended in Further reading.

A checklist for the designer

(Many of the following points are drawn from the Commonwealth Government's *Style Manual*.¹⁷)

- Does the cover design effectively distinguish the publication from its competition?
- Is the design appropriate for the production budget? Fewer colours in design make the design cheaper, as do fewer illustrations as they reduce the need for costly paper stock.
- Is the design suitable for the publication? For instance, a 'futuristic' font and style of design may be unsuitable for a publication about the goldfields of the nineteenth century.
- Is the necessary information provided on the cover (i.e. title, author, organisation, sponsors and sponsors' logos?)
- Is the publication easy to navigate through? Does it provide sufficient navigation aids (such as headers and footers, hyperlinks, labels, etc.)?
- Does the publication look cohesive?
- Has the grid provided alignment, consistency and balance?
- Will the design promote readability or, in the case of on-screen documents, scannability?
- Is there enough variety, particularly in a long document?

¹⁷ Commonwealth of Australia. *Style Manual for Authors, Editors and Publishers*, John Wiley & Co., 2003, pp. 320–1.

- Are the design features well integrated or are some too intrusive?
- In a print publication, is there enough space to provide sufficient quiet areas?
- In an onscreen publication, does the allocation of space encourage easy reading while not unduly extending the time spent scrolling?
- Is there a logical flow of images and text?
- Are images in logical places in relation to the text and supporting information, like captions?

A guide for the proofreader

Once the publication has been designed and laid out, it should be proofread. If you are proofreading your own publication, look out for the following:

- Are all elements of the publication complete, including preliminary pages and endmatter, and in correct sequence?
- Is spelling and punctuation consistent with that outlined in the editor's style sheet?
- Are headings presented in the correct hierarchy?
- Does the header/footer contain the correct information (chapter number or title, page number)?
- Is text alignment consistent?
- Are all images included? Are they well-positioned in relation to the relevant text?
- Are cross-references correct? Check the page numbers listed in the table of contents and the index, as well as references to table or image numbers (if relevant).
- Look out for poor word breaks, in which a word is broken in two to accommodate line lengths. Words of one syllable or of less than six letters should not be broken; where a word is broken, at least three letters

must be taken down to the next line and these should begin with a consonant except where this would mislead the reader (such as ‘pee/ring’).

- Look out for widowed or orphaned text (in which only one line of a paragraph is left at the bottom or top of the page or column).

8. Identification and access requirements

International numbering

International Standard Book Numbers (ISBNs) and International Standard Serial Numbers (ISSNs) are used to identify publications in Australia. These numbers are necessary for the publication to be traded by a bookseller, and to be placed in a library.

Publications that are complete, rather than part of a series, require ISBNs. These include books, catalogues, reports and brochures. They also include books with several volumes. The ISBN is a ten-digit number that is assigned to one work only. The ten digits identify the national language or geographic area in which the publication is produced, the publisher and the title. Thus in the ISBN—0 9595 7145 0—‘0’ represents Australia, ‘9595’ represents the Federation of Australian Historical Societies, ‘7145’ represents the title *Looking to the Future: The Collection of Cultural Material by Historical Societies* by Bronwyn Wilson, while the final ‘0’ is a check digit.

On 1 January 2007, some major changes will take place in ISBN numbering with the global introduction of ISBN-13. The ISBN will change from 10 to 13 digits. Existing ISBNs will be prefixed by 978, and the check digit recalculated. The resulting 13 digit number will be identical with the EAN-13 number that is currently encoded in the bar code of books intended for distribution through the retail trade. This book was allocated the 10-digit number 0959571477. After doing the transformation of that 10-digit number, its 13-digit ISBN becomes 9780959571479. Both numbers are shown on the verso of the title page of this book.

Thorpe Bibliographic Services is responsible for allocating ISBNs. You can apply for an ISBN through Thorpe’s website, or contact the ISBN agency on (03) 8645 0385.

Publications that are part of a series—newspapers, newsletters, journals and magazines—require ISSNs. The ISSN refers to the entire series of the publication. However, if the name of the publication changes, for example from Historical Studies to Australian Historical Studies, a new ISSN must be allocated.

If the publication is one component of an ongoing series, an ISSN should already have been allocated and simply needs to be included in the publishing data on your publication. If it is the first publication for a new series, or a series for which the title has changed, you must apply to the National Library of Australia for an ISSN. See the National Library website or phone the ISSN agency on (02) 6262 1213.

Once you have been allocated an ISBN or ISSN, it should be included with the publishing data in your publication. For a print-based publication, the ISBN will appear on the reverse side of the title page and on the back cover, above the bar code. An ISSN will appear on the reverse side of the title page and with the publisher's information. For an electronic publication, the ISBN or ISSN should appear with the copyright and bibliographic data on the title screen, as well as on labels attached to disks and CD-ROMs or their containers.

Bar codes

If your publication is intended for sale through the retail book trade it will also require a thirteen-digit Electronic Access Number (EAN) and a bar code. Contact EAN Australia on 1300 366 033 or apply for an EAN through the EAN Australia website.

Cataloguing-in-Publication

Libraries determine how a publication should be catalogued by referring to cataloguing-in-publication data (CiP) that is reproduced on the reverse of the title page of a print publication or on the title screen of an online publication. Your publication should therefore contain this information, which is

prepared prior to publication by the National Library of Australia. To apply for CiP data, contact the National Library on (02) 6262 1458 or apply via the National Library website.

Legal deposits

The Commonwealth Copyright Act 1968 requires a copy of every print publication to be provided to the National Library of Australia within a month of publication. State laws also require that a copy is provided to the relevant state or territory library and parliamentary library. As yet, there is no requirement that electronic publications be provided, although the publisher should notify the National Library of such publications. For further information, contact the National Library via its website.

9. Selling the finished product

At the outset of the project you had in mind a particular market for your finished book. As the publishing process is nearing an end, the task is to ensure that the book will be promoted and distributed well. How this is done depends on whether you have chosen to publish commercially or independently. Whereas a commercial publisher should manage all distribution responsibilities (though this is not always guaranteed), the decision to publish independently means that the additional work of distribution falls to the author or the authors, or to the publishing body (e.g. the local historical society). Because of the nature of the 'expected' audience of many local history publications, and the relatively small print-run, it may be that using a commercial publisher for distribution is not the ideal method, and that the task could be much better done through the market knowledge and individual connections of the local society. For a family history, there are obvious advantages in direct marketing to family members. Your publication may be advertised and sold/distributed directly to organisation members. If you have published over the Internet, marketing involves ensuring that the publication has been recognised by the major search engines and can be advertised and/or hyperlinked to other organisation or associated websites. Even if you have published in print, be sure to provide details of your publication on your website.

Many authors of local histories have successfully published and distributed their own books. While the work of carting books around to bookshops can be slow and tiring, it can also be satisfying. Authors will often know the best distribution points for their book. As well as bookshops (including second-hand bookshops), you should also consider approaching local libraries and museums, newsagencies, tourist information centres and Sunday markets. The electronic and print media

should also be targeted. If self-publishing, put out a media release and make yourself available for interview. Copies of the book should be sent to newspapers and magazines where there's a good chance of being reviewed. Bookshop appearances and other speaking engagements will also help with sales. If possible, tie the launch to another related event as a way of maximising public exposure, attendance and sales.

If you are organising distribution yourself, there are some important issues you will need to become familiar with. Firstly, under Australian taxation law, a goods and services tax of 10 per cent is payable over and above the price of all products and services. Therefore if you calculate a sales price of \$30 as the required price to meet all your production costs and make a small profit, then this will become \$33 with GST. If you sell the book at a market price of \$30, you will have to pass on the GST of \$2.72 (i.e. \$30 divided by 11) to the Australian Taxation Office. In accounting for your sales revenue, you will need to repay the GST component received by completing a quarterly Business Activity Statement. (See the Australian Taxation Office's website for more information about registering for GST).

If you are involved in a non-profit organisation, you may be exempt from GST but only under certain stringent conditions (see www.ato.gov.au/nonprofit/). In this case, it may be easier to simply sell the book locally; if it is a local history, that is the most sensible strategy. It would be worthwhile, for example, to advertise in your society's newsletter and perhaps provide a special price to members as an incentive for them to purchase.

If you are embarking on commercial distribution that you are managing yourself, you need to keep in mind that most bookshops will want to make at least 30 or 40 per cent of the sales price, if not more, and whether or not this will be profitable for you.

Further reading

Checklist on sources for research...

- There are hundreds of historical societies across Australia, many of which hold excellent research collections. These should be approached as a first port of call.
- The state (and territory) libraries and regional libraries also hold excellent local collections. Be sure to check not only the available published sources, but also picture collections, manuscripts and ephemera.
- Historical maps and plans are available in major libraries and government land departments. These can be especially illuminating about early settlement, changing land-use patterns and natural features.
- Oral history sources should be accessed. If no taped interviews are available, it might be worth arranging some interviews with appropriate interviewees. An excellent guide to oral history is *The Oral History Handbook* by Beth M. Robertson (1992).

Local history research and writing

Davison, Graeme and Chris McConville (eds). *A Heritage Handbook*. Allen & Unwin, North Sydney 1991.

Donovan, Peter. *So, You Want to Write History?* Donovan & Associates, Blackwood (SA), 1992.

Frost, Lenore. *Dating Family Photos 1850–1920*. The author, Essendon c.1991.

Hey, David (ed.), *The Oxford Companion to Local and Family History*. Oxford University Press, Oxford 1996.

Hibbins, G.M., C. Fahey, and M.R. Askew. *Local history: A Handbook for Enthusiasts*. George Allen & Unwin, Sydney 1985.

Locating Australia's Past: A Practical Guide to Writing Local History: The Local History Co-ordination Project. Kensington, New South Wales University Press, Kensington c.1988.

Rechner, July Gale. *FAHS Heritage Handbook*. Federation of Australian Historical Societies, 2002.

Robertson, Beth M. *The Oral History Handbook*. Oral History Association of Australia (South Australian Branch) Inc. Fourth edition, Adelaide 2000.

Sagazio, Celestina (ed.). *The National Trust Research Manual*. Allen & Unwin, St Leonards 1992; revised 2004.

Tipping, Marjorie and Warren Perry (eds). *How to Write Local and Regional History*. The Royal Historical Society of Victoria, Melbourne 1966.

General Australian history references

It is important to contextualise the events you are writing about, and to have a broad understanding of the historical period and changes over time. Some useful secondary reference works that will help here are:

Barker, Anthony. *What Happened When: A Chronology of Australia from 1788*. Allen & Unwin, St Leonards 2000 (first published 1988).

Bassett, Jan. *An Illustrated Dictionary of Australian History*. Oxford University Press, Melbourne 1993.

Davison, Graeme, John Hirst and Stuart Macintyre (eds). *The Oxford Companion to Australian History*. Oxford University Press, Melbourne, revised edition 2001 (first published 1998).

Gilbert, Alan D. and K.S. Inglis (gen. eds). *Australians: A Historical Library*. Fairfax, Syme & Weldon Associates, Broadway 1987.

Macintyre, Stuart. *A Concise History of Australia*. Cambridge University Press, Cambridge 1999.

Writing and publishing guides

Adler, E. *Print that Works: The First Step-by-Step Guide that Integrates Writing, Design and Marketing*. Bull Publishing, Palo Alto, Ca. 1991.

Australian Directory of Philanthropy. D.W. Thorpe, Port Melbourne 2006.

Beaumont, Joanna. *How to Write and Publish Your Family History: A Complete Guide for Australia and New Zealand*. Orlando Press, Sydney 1985.

Beaumont, Joanna. *How to Do Your Own Publishing: A Complete Guide to Self-publishing in Australia and New Zealand*. Orlando Press, Rozelle 1985.

Brown, Frances *et al.* *Family and Local History: An Ordered Approach towards Publication*. Custodians of Records, Blackburn 1988.

Burchfield, R.W. (ed.). *The New Fowler's Modern English Usage*. Oxford University Press, 1996.

Campbell, A. *The New Designer's Handbook*. Little, Brown & Co., London 1993.

Commonwealth of Australia. *Style Manual for Authors, Editors and Printers*. Revised by Snooks & Co. 6th edition, John Wiley & Co, 2003.

Commonwealth of Australia. *The Little Book of Style*. Department of Finance and Administration, Canberra 1998.

Hendel, R. *On Book Design*. Yale University Press, New Haven & London, 1998.

Krug, S. *Don't Make Me Think: A Commonsense Approach to Web Usability*. 2nd ed, New Riders, Berkely, Ca. 2005.

Lopuck, L. *Designing Multimedia: A Visual Guide to Multimedia and Online Graphic Design*. Peachpit Press, Berkeley, Ca. 1996.

Niederst, J. *Web Design in a Nutshell*. 3rd ed., O'Reilly, Sebastopol, Ca. 2006.

Peters, Pam. *The Cambridge Australian English Style Guide*. Cambridge University Press, 1996.

Pipes, A. *Production for Graphic Designers*. 4th ed., Laurence King, London 2005.

Seigel, D. *Creating Killer Websites: The Art of Third Generation Site Design*. Second edition, Hayden Books, Indianapolis, Indiana 1997.

Schwarz, Samantha. *Australian Guide to Getting Published*. Hale & Iremonger, Sydney 1995.

Veen, J. *Hot Wired Style: Principles for Building Smart Web Sites*. Wired Books, San Francisco, Ca. 1997.

Other useful references and further reading

Ashton, Paul *et al.* 'Australians and the Past at the University of Technology, Sydney', *Public History Review*, vol. 8, 2000, pp. 157–65.

Davison, Graeme. *The Use and Abuse of Australian History*. Allen & Unwin, St Leonards 2000.

Griffiths, Tom. *People and Places: Australian Heritage Perspectives*. Sir Robert Menzies Centre for Australian Studies, London 1996.

Peel, Victoria and Deborah Zion. 'The local history industry', in John Rickard and Peter Spearritt (eds), *Packaging the Past: special issue of Australian Historical Studies*, April 1991, pp. 208–14.

Tuchman, Barbara W. *Practicing History*. Ballantyne Books, New York 1981 (first published 1935).

Turnbull, Paul. 'Australian history, hypermedia and the World-Wide Web', *Public History Review*, vol. 8, 2000, pp. 44–57.

Useful websites

Australian Co-operative Digitisation Project – www.nla.gov.au/ferg/

Australia Council – www.ozco.gov.au

Australian Places: A Gazetteer of Australian Cities, Towns and Suburbs – www.arts.monash.edu.au/ncas/multimedia/index.php

Australian Publishers' Association – www.publishers.asn.au

Australian Society of Archivists – www.archivists.org.au/directory/asa_browse.htm

Australian Society of Authors – www.asauthors.org
Australian Society of Indexers – www.aussi.org/index.html
Institute of Professional Editors Ltd – www.iped-editors.org
Australian Taxation Office – www.ato.gov.au
Australian Web Designers – www.webdesigners.net.au
‘Australians and the Past’ –
<http://hyperhistory.org/index.php?option=displaypage&Itemid=667&op=page> (this project is being undertaken by University of Technology, Sydney)
Canberra Society of Editors – www.editorscanberra.org/check.htm
Copyright Australia – www.copyrightaustralia.com
Dead Person’s Society Melbourne –
<http://home.vicnet.net.au/~dpsoc/welcome.htm>
Directory of Bookshops in Australia –
<http://danny.oz.au/books/shops/index.html>
EAN Australia – www.ean.com.au
History Council of New South Wales –
www.historycouncilnsw.org.au
History Council of Victoria – www.historycouncilvic.org.au
Robert Bell’s Ballarat History and Genealogy –
<http://users.netconnect.com.au/~rbell/>
Taxation information for non-profit organisations –
www.ato.gov.au/nonprofit/
Thorpe – www.thorpe.com.au
National Library of Australia – www.nla.gov.au
Perth Dead Persons’ Society –
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- Heritage Trails Queensland – www.heritagetrails.qld.gov.au
- History of Tuncurry, NSW - <http://greatlakeshistorical.museum.com/welcome.html>
- Hunter Valley Genealogy (NSW) - www.hunervalleygenealogy.com
- Living Harbour (Aboriginal People of Coastal Sydney) - www.livingharbour.net/aboriginal/index.htm
- Northern Territory Heritage Trail – www.nt.gov.au/nreta/heritage/ntregister/index.html
- Rowville and Lysterfield (Vic.) History Project - www.rlcnews.org.au

St Kilda Historical Society Publication website (Vic.) - www.skhs.org.au

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