

# Online Library Business Planning For Editorial Freelancers A Guide For New Starters Pdf Free Copy

Business Planning for Editorial Freelancers Editorial Freelancers Association Professional Practices Survey How to Start a Home-based Editorial Services Business The National Directory of Editors and Writers The Freelance Editor's Handbook Starting Your Career as a Freelance Editor Fiftieth Anniversary of the EFA The Complete Guide to Editorial Freelancing Resumés for Freelancers 2020 The Business of Editing Making Word 2010 Work for You Networking for Freelance Editors The Freelancer's Bookshelf A Freelance Editor's Guide to Book Production My So-Called Freelance Life American Directory of Writer's Guidelines How To Succeed As A Freelancer In Publishing Editorial Freelancers Association (EFA). Tips for Successful Freelancing The Chicago Guide for Freelance Editors Resumes for Freelancers Editorial Freelancers Association Rates and Business Practices Survey Editorial Expectations Writing Irresistible Kidlit Survey Into the Training Needs of Editorial Freelancers in Publishing Freelance Proofreading and Copy-editing Get a Freelance Life A Guide for the Freelance Indexer Start Your Own Freelance Writing Business and More The Copyeditor's Handbook Make A REAL LIVING as a Freelance Writer Developmental Editing Membership Directory, 1996-97 Freelance Editorial Association Yellow Pages Visual Grammar Developmental Editing The American Directory of Writer's Guidelines Starting Your Career as a Freelance Writer Copyright and Permissions

Editing is a tricky business. It requires analytical flair and creative panache, the patience of a saint and the vision of a writer. Transforming a manuscript into a book that edifies, inspires, and sells? That's the job of the developmental editor, whose desk is the first stop for many manuscripts on the road to bookdom—a route ably mapped out in the pages of *Developmental Editing*. Author Scott Norton has worked with a diverse range

of authors, editors, and publishers, and his handbook provides an approach to developmental editing that is logical, collaborative, humorous, and realistic. He starts with the core tasks of shaping the proposal, finding the hook, and building the narrative or argument, and then turns to the hard work of executing the plan and establishing a style. *Developmental Editing* includes detailed case studies featuring a variety of nonfiction books—election-year polemic, popular science, memoir, travel guide—and authors ranging from first-timer to veteran, journalist to scholar. Handy sidebars offer advice on how to become a developmental editor, create effective illustration programs, and adapt sophisticated fiction techniques (such as point of view, suspense, plotting, character, and setting) to nonfiction writing. Norton's book also provides freelance copyeditors with a way to earn higher fees while introducing more creativity into their work lives. It gives acquisitions, marketing, and production staff a vocabulary for diagnosing a manuscript's flaws and techniques for transforming it into a bestseller. And perhaps most importantly, *Developmental Editing* equips authors with the concrete tools they need to reach their audiences.

The Editorial Freelancers Association (EFA) looks very different today than it did ten years ago, and even more so than twenty-five years ago, when it last published a booklet commemorating an anniversary of the group. This look back at the EFA's history in this commemorative booklet shares just a bit of what has gone into building and maintaining the stable foundation on which the nation's largest and oldest professional association of editorial freelancers will move into the future. As a look back, it reveals how the EFA has reflected the changing world. For example, as new technologies develop, the EFA makes use of them to better communicate with and support members. Not everything at the EFA changes as quickly as the world, as this group of busy freelancers - all volunteers in their roles with the EFA - can attest, but the movement forward continues in ways that best support their growing membership. This is not only a milestone year for the organization; the EFA has plenty to celebrate within our current programs, thanks to our dedicated volunteers - who are too numerous to name, but still represent a very small percentage of our membership. Before PCs or Post-It notes, the EFA formed with a focus on providing a place for members to socialize and exchange information. In the early years, the group of freelancers did not have a name and met secretly to avoid exposing all the members to potential blacklisting and other sanctions. In 1981, it was incorporated. By the 1990s, people were joining as a way to learn how to be a better freelancer, to be smarter about business: finding

clients, dealing with clients, presenting oneself better, protecting oneself better, gaining a greater sense of the field and the issues relevant to freelancing. Throughout the challenging 2020 year, during which the COVID-19 pandemic left many freelancers vulnerable to the economic slowdown and other unknowns, the EFA remained an active organization, continuing work in service to its members. This longtime tradition of support is celebrated in this booklet. Since its twenty-fifth anniversary in 1995, the EFA has seen substantial growth: the size of its membership went from 1,000+ to 2,800+; the amount of its expenses increased from \$127,099 to \$375,489; and the number and breadth of benefits it offers its members grew. In 2002, there were seven regional chapters, in 2020 there are thirty. This booklet highlights changes such as these over the breadth of the organization's half century of existence. This assemblage of recollections of the past and stories for the future presents the history of the EFA through a lens of the benefits the association has offered its members over the years, and will be informative for both newer members and veterans of the organization. Stories include those of J. P. Partland, who was an EFA co-executive from 2000 to 2016; J. Trumbull Rogers (1939-2013) who served as EFA co-executive director and treasurer, and initiated the Job Phone service, precursor to today's Job List; Martin Kohl (1944-2003) an active EFA member who served as a member at large on the board in 1994-1995, wrote an EFA booklet and reported often for the Freelancer; and Elliott Linzer, who earns his living as a freelance indexer and has been a member of the EFA since 1976. An iteration of the 2020 Co-Executives Annual Report, written by current co-execs William J. Keenan and Christina M. Frey, appears within, as well as a rundown of EFA benefits written by EFA board members Robin Martin and Denise Larrabee, who co-edited and prepared this booklet for publication. Perhaps the best-kept secret in the publishing industry is that many publishers--both periodical publishers and book publishers--make available writer's guidelines to assist would-be contributions. Written by the staff at each publishing house, these guidelines help writers target their submissions to the exact needs of the individual publisher. The American Directory of Writer's Guidelines is a compilation of the actual writer's guidelines for more than 1,600 publishers. A one-of-a-kind source to browse for article, short story, poetry and book ideas. Veteran book producer Rachel Hockett details the process of taking a book from raw manuscript to printer-ready files in this updated and revised edition of the popular EFA guide. Topics include creating the schedule, estimating the costs, hiring the

freelancers and suppliers, preparing the text, creating the front matter and index, reviewing the proofs, invoicing, and working with the author and publisher. Write Your Own Check Considering a career in freelance writing? Already a freelancer but seeking practical, solid advice on the basics of the business? Get a Freelance Life is the complete guide to all aspects of a freelance writing career, straight from the creators of Mediabistro—the nation’s most connected, authoritative source for media professionals. Learn how to:

- Write compelling pitch letters
- Network with the best in the magazine and newspaper industry
- Understand the freelance market and detect its changes
- Self-edit and rewrite your work
- Manage tight deadlines
- Negotiate contracts
- Survive the financial ups and downs of the freelance life

With plenty of insider advice and tips from the most successful freelance writers and editors in the country, Get a Freelance Life is a must-have resource for turning your freelance gigs into a full-fledged writing career. Assuming you already know how to edit, you can edit in Word 2010 if you know how to get at the files and make changes in them—beyond opening a file, typing and deleting text, and saving, the absolute skill requirement is essentially zero. If you use it for what it is—editing on screen becomes easier (and faster) than editing on paper, and neither less accurate nor harder on your body. The biggest difference between paper editing and on-screen editing is that a straight line is no longer the shortest distance between two points. That is, the steps in the edit are different, and there are more of them, and tasks may happen in a different order from what would work best on paper, but the final effect is that high-quality, medium-level commercial editing—giving a publisher two full read-throughs with substantive overtones and addressing thoughtful queries to the author—can be done at a net rate (considering all the pages and all the time spent on the job) that should come in anywhere between half again and three times as fast as what you can do on paper.

Chapter 1. The Shortest Distance: A Concrete Example: Here I detour to the world of travel to provide a detailed example of the way the mind-set of using your computer differs from that of making paper procedures work on screen. This mind-set is what allows me to claim such astonishing speed boosts for real electronic editing.

Chapter 2. Building a Working Environment: What you see on the basic Word 2010 screen (or could see with a few mouse clicks), how it serves you, and what to do if you don't like it.

Chapter 3. Finding Work for Word's Idle Hands: Where Word 2010 hides the settings that make it second-guess what you're doing, how to fix them, and how to use the basic services the program offers, including AutoCorrect, Find

and Replace, and the spelling checker. Chapter 4. Deploying the Custom Features: Where to get hold of the things Word 2010 is built to do but won't volunteer, like keeping track of vocabulary you don't want to use even though it's properly spelled, rearranging the keyboard and ribbon, storing text for quick reuse, and accepting your spoken commands. Chapter 5. Macros and Templates: Digging into the guts of making Word 2010 do your thing instead of its own-with exercises you can use to get up to speed. Chapter 6. Domesticating Tracked Changes: How to use the built-in tracking feature smoothly and comfortably, and how to keep its markup simple enough to avoid frightening your authors. Chapter 7. Coping with Snares and Pitfalls: Where Word's bodies are buried, and how to keep them from rising from their graves and haunting your work. Chapter 8. Locating Useful Additions: Sources of tools, books, and ongoing advice about Word 2010. Chapter 9. A Bouquet of Sample Shortcuts: Some macros-mostly easy and easily understood-to start your collection and give you resources to cannibalize for your first adventures in command development. Chapter 10. Walking Through a Job: The steps involved in a fairly generic nonfiction edit, with notes on ways I use Word 2010 to help in the process

Presents the Editorial Freelancers Association (EFA), a national, nonprofit, professional organization based in New York City. Explains that the membership of the EFA includes self-employed workers in the publishing and communications industries. Provides information about membership, events, local chapters, services, and EFA history. A Guide for the Freelance Indexer has been many years in the making when you take into account that April Michelle Davis, prior to teaching the "Introduction to Indexing" course through the Editorial Freelancers Association, earned a master's of professional studies degree in publishing from George Washington University as well as certificates in editing, book publishing, and professional editing. She also completed the "Basic Indexing" course at the USDA Graduate School and "Indexing: Theory and Application" at the University of California, Berkeley. A member of the American Society for Indexing, she is chair-elect for the Mid-South Atlantic chapter of ASI. This is an important book for anyone embarking on an indexing career, or considering such a move. But editors and writers should not pass by this opportunity to discover a wealth of valuable information pertinent to their own work. A collection of essays for editorial freelancers who own their own business. Covering both theory and practice. Assuring successful author/editor collaborations depends on meeting expectations regarding process, changes, money, contracts, deadlines,

communications and trust. This EFA Booklet, written for both freelance editors and writers who plan to hire an editor, highlights how to set up transparent expectations so they can be met by both parties in the relationship. The collaboration between the author and editor should be rewarding, and if handled properly, will continue through the years as the author grows in their own experience. Establishing a successful relationship between the author and the editor depends on transparency between both parties. And what does "transparency" mean? Both parties should ask the questions that will affect their relationship, and the answers should be clear and concise. An author should have some idea of what questions to ask when they approach an editor. They should ask pertinent questions about how the writer's work will be handled by the editor and what they will get back at the end of the process (the deliverables). When hiring a freelance editor, a writer can help negotiation get off on the right foot by attending to the following: Defining your goals for the project; Taking stock of where you are in the creative/publishing process; Researching the market for independent editorial services; Determining a rough budget for your project. The freelance editor should be professional and transparent about their work: what they do, how they do it, and what they will return to the author at the end of the process. Negotiating a price for editorial work and the means and expectations for communication back and forth, whether there will be a formal contract for author and editor, or a no less binding but less formal agreement, these and other concepts for working in an author/editor relationship are touched on in this booklet. This booklet and the many other informational booklets published by the EFA provide information for editors, authors, and writers. Some booklets dive deep into a narrow topic, while others touch more shallowly on a broader scope. This booklet is of the latter type. The EFA is a national nonprofit volunteer association of professionals who provide freelance editorial services to the publishing and communications industries. EFA members live in the United States and abroad and are experienced in a wide range of professional skills, subject areas, and media. This comprehensive guide features America's top editors and writers for hire—serving the needs of nonfiction and fiction writers, publishers, literary agents, corporations, companies, educational institutions, and non-profits. The Copyeditor's Handbook is a lively, practical manual for newcomers to publishing and for experienced editors who want to fine-tune their skills or broaden their understanding of the craft. Addressed to copyeditors in book publishing and corporate communications, this thoughtful handbook explains

what copyeditors do, what they look for when they edit a manuscript, and how they develop the editorial judgment needed to make sound decisions. This revised edition reflects the most recent editions of *The Chicago Manual of Style* (15th ed.), the *Publication Manual of the American Psychological Association* (5th ed.), and *Merriam-Webster's Collegiate Dictionary* (11th ed.). Tired of clocking in and losing out? Want to pursue creative, fulfilling work on your own time and also make a living in the process? *My So-Called Freelance Life* is a how-to guidebook for women who want to avoid the daily grind and turn their freelance dreams into reality. Michelle Goodman, author of *The Anti 9-to-5 Guide* and self-proclaimed former "wage slave," offers tips, advice, how-to's, and everything else a woman needs to pursue a freelance career. Confused as to whether you should tell your clients that the odd gurgling sound during a conference call is emanating from the infant sleeping on your shoulder? Goodman answers all of the unusual questions that may arise for women exploring the freelance world. Far more than your normal business guidebook, *My So-Called Freelance Life* blends candid, humorous anecdotes from a wide variety of freelancers with Goodman's own personal experiences as a creative worker for hire. Whether you're a freelance first-timer or a seasoned creative professional, copyediting queen or web guru, *My So-Called Freelance Life* is an invaluable resource for anyone interested in freelancing. Captivate the hearts and minds of young adult readers! Writing for young adult (YA) and middle grade (MG) audiences isn't just "kid's stuff" anymore--it's kidlit! The YA and MG book markets are healthier and more robust than ever, and that means the competition is fiercer, too. In *Writing Irresistible Kidlit*, literary agent Mary Kole shares her expertise on writing novels for young adult and middle grade readers and teaches you how to:

- Recognize the differences between middle grade and young adult audiences and how it impacts your writing.
- Tailor your manuscript's tone, length, and content to your readership.
- Avoid common mistakes and cliches that are prevalent in YA and MG fiction, in respect to characters, story ideas, plot structure and more.
- Develop themes and ideas in your novel that will strike emotional chords.

Mary Kole's candid commentary and insightful observations, as well as a collection of book excerpts and personal insights from bestselling authors and editors who specialize in the children's book market, are invaluable tools for your kidlit career. If you want the skills, techniques, and know-how you need to craft memorable stories for teens and tweens, *Writing Irresistible Kidlit* can give them to you. Elsa Peterson has more than twenty years of experience as a

freelance permissions editor in addition to having been copyright administrator for European American Music Distributors Corporation, She wrote this book with the aim of covering the essentials of copyright as they relate to writers and editors. It is especially intended for those who work on a freelance basis, because they can't rely on a corporate legal department to keep them out of trouble when it comes to copyright. The book also holds a wealth of information for those who are interested in working as freelance permissions editors as well as those who may be in a position to hire permissions editors. In addition to working with intellectual property, Elsa is also a freelance picture researcher and developmental editor. She holds a BA with highest honors in music from the University of California at Riverside and an MA in music history from Case Western Reserve University. Design awareness is increasingly important in the quick-publishing models embraced by web publishers and rapid-release book publishers. Freelance editors become more valuable to publishing production process when, in addition to knowing written rhetoric, they understand the basic grammar of document design. This booklet explains the four basic principles of design along with examples of what to do and instances where things go wrong. It also presents how each principle can serve a project's message, purpose, and audience.

Visual Grammar: Design Foundations for Editors explains the four basic principles of design along with examples of what to do and instances where things go wrong. It also presents how each principle can serve a project's message, purpose, and audience. The booklet includes 20 images illustrating the concepts of size, vertical and horizontal alignment, curve alignment, fonts and font alignment, eyeline and eyesight, proximity unity and exclusion, and other graphic design fundamentals. The author presents the basics of graphic design, not just for book design but other graphic design skills for editors, including: How to design a lead magnet, how good page layout design assures a message is delivered the way it is intended. Each of the foundational principles of graphic design—contrast, repetition, alignment, proximity, and hierarchy—are rhetorical tools editors need to help organize, emphasize, and clarify texts in ways that are appropriate for a finalized, ready-to-publish work. An additional understanding of how to choose appropriate typefaces and how to typeset pages for optimal readability puts budding designers in a great position to create elegant and effective reader-ready documents. "This book provides information that's relevant not only to editors who are new to freelancing but also to editors who've been freelancing for a while (even for decades) and want to refine their processes to make their



businesses more enjoyable, efficient, and financially rewarding, whether freelance editing is a part-time or full-time career. The book covers topics such as choosing a business entity, establishing a business mindset, marketing to ideal clients, creating a website, determining how to price services, developing a contract, maximizing productivity, achieving work/life balance, paying taxes, managing cash flow, choosing which types of insurance to buy, and saving for retirement"-- Are you thinking about starting a new editing or proofreading business? Written for those with no prior publishing or editorial experience, this practical guide takes new editorial freelancers, step by step, through the basics of planning their career. Chapters focus on why a business plan is necessary, the different aspects of editorial freelancing, training, client focus, getting experience, financial assessment, promotion, networking, tools for the job, and real-world case studies featuring new starters. Additional material includes tips from experienced practitioners that illustrate the tasks and learning goals discussed, as well as useful tools and resources. Published in association with the Publishing Training Centre. 'This is exactly the book that would-be editorial freelancers need to read before setting up their businesses.' (Katharine O'Moore-Klopf, ELS; KOK Edit) 'If you're thinking of setting out on the journey to becoming a freelance editorial professional, make sure this is the first book you read.' (Hazel Harris, Wordstitch) 'Essential reading for anyone thinking of setting themselves up as a freelance editor.' (Jen Hamilton-Emery, Salt Publishing) 'Helpful, hopeful, yet realistic about the challenges ahead, this book will leave its readers better informed, and therefore better prepared, for their entry into this highly competitive field.' (Madhubanti Bhattacharyya, Edward Elgar Publishing) Step-by-step instructions on how writers can earn top dollar writing for magazines are provided in this book. Secrets are revealed about what the high-paying magazines really want, how to build relationships with editors, how to ascertain which sections of a magazine are open to freelancers, what kinds of stories are in demand, what to do if a deadbeat publisher doesn't pay up, how to market reprints, and how to become an expert in one's chosen writing field. Basic terms like query, clips, and source sheet are defined for beginning writers, and tips on everything from coming up with an idea to pitching a syndicated column are also included. Writers learn about the little-known sources top freelancers use to find new stories and experts. In addition, they learn how to get their first paying assignments even if they have no prior clips, how to negotiate for better pay, how to find high-paying magazines that aren't swamped with queries, and how to worm their way into editors'

inboxes even if their e-mail addresses aren't publicized. Freelance editors with the right skills are in demand throughout the publishing industry, for other types of businesses, and for independent authors with publishing projects. This book guides the reader through the steps needed to set up a home-based business, from determining which services to offer to marketing and developing a fee structure. Chapters cover the different types of editorial services (including developmental editing, copyediting, proofreading, and indexing) and offer valuable insight to the business end of working from a home office, addressing overhead concerns, money matters, the advantages and disadvantages of freelance editing, and more. The book also explores strategies for working successfully with clients. *How to Start a Home-based Editorial Services Business* is the one complete resource for this line of work. With more than a half million copies sold, Globe Pequot Press continues to grow its ever popular *How To Start a Home-based Business* series. Each volume includes worksheets, business and marketing forms, and everything you need to know about business start-up costs and strategies. Editing is a tricky business. It requires analytical flair and creative panache, the patience of a saint and the vision of a writer. Transforming a manuscript into a book that edifies, inspires, and sells? That's the job of the developmental editor, whose desk is the first stop for many manuscripts on the road to bookdom—a route ably mapped out in the pages of *Developmental Editing*. Author Scott Norton has worked with a diverse range of authors, editors, and publishers, and his handbook provides an approach to developmental editing that is logical, collaborative, humorous, and realistic. He starts with the core tasks of shaping the proposal, finding the hook, and building the narrative or argument, and then turns to the hard work of executing the plan and establishing a style. *Developmental Editing* includes detailed case studies featuring a variety of nonfiction books—election-year polemic, popular science, memoir, travel guide—and authors ranging from first-timer to veteran, journalist to scholar. Handy sidebars offer advice on how to become a developmental editor, create effective illustration programs, and adapt sophisticated fiction techniques (such as point of view, suspense, plotting, character, and setting) to nonfiction writing. Norton's book also provides freelance copyeditors with a way to earn higher fees while introducing more creativity into their work lives. It gives acquisitions, marketing, and production staff a vocabulary for diagnosing a manuscript's flaws and techniques for transforming it into a bestseller. And perhaps most importantly, *Developmental Editing* equips authors with the concrete tools

they need to reach their audiences. Perhaps the best-kept secret in the publishing industry is that many publishers--both periodical publishers and book publishers--make available writer's guidelines to assist would-be contributors. Written by the staff at each publishing house, these guidelines help writers target their submissions to the exact needs of the individual publisher. "The American Directory of Writer's Guidelines" is a compilation of the actual writer's guidelines for more than 1,700 publishers. A one-of-a-kind source to browse for article, short story, poetry and book ideas. If you've always dreamed of making a living as a writer, this book will take you where you want to go. Starting Your Career as a Freelance Writer, Second Edition, demystifies the process of becoming a writer and gives aspiring writers all the tools they need to become successful freelance writers, get their names in print, and start earning a healthy income from writing. Completely revised and updated, the second edition includes an entirely new section on the "online writer," discussing how to set up your own website, whether you need a blog, how to effectively participate in social networking sites, and information on electronic publishing, POD and more. New chapters provide guidance on writing for international markets and other writing opportunities such as ghostwriting, speech-writing, technical writing, copyediting, teaching, etc. This indispensable resource walks writers through the process of developing marketable ideas and then finding appropriate markets for those ideas. It includes effective tips on how to set writing goals; make time for writing; hone research and interview techniques; create outlines and first drafts, approach editors (online and offline), and prepare and submit material. Writers will also discover the vital business issues of freelancing such as rights and contracts, plus how to manage income, expenses, and taxes. Author Moira Allen has more than 30 years experience both as a freelance writer and as an editor; her tips come from a keen understanding of what works from both sides of the desk. Whether readers are looking to support themselves as full-time freelancers or supplement an existing career, no one wanting to make money as a writer can afford to be without this book. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help

creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers. Can we realistically network better? Though networking may seem like an unwieldy, overwhelming task, especially for freelancers, this practical workbook will show that building the network you need and want is completely within your power. Step by step, we will help you create a network that is uniquely yours, based on your goals, your personal communication style, and your everyday activities. This book is for editors, proofreaders, indexers, fact-checkers, translators, writers, and anyone else pursuing a freelance career in the publishing industry. "Networking for Freelance Editors teaches you how to engage with others in ways that show rather than tell that you're ready to help, ready to engage, ready to talk, and ready to listen. The result is a targeted strategy that gets you noticed and frames you as an editor who's part of the solution rather than part of the problem. Dowdle and Ruggeri have created a truly outstanding how-to resource—one I highly recommend for any editor at any stage of their career. It's networking guidance that actually makes a difference. Read it and do it." - Louise Harnby, Fiction Editor and Proofreader

Whether you're early in your freelance editing career, an industry veteran transitioning to freelance work, or an experienced freelancer who wants to network with less stress and more to show for it, *Networking for Freelance Editors* will show you how to identify and dismiss the stale, stress-inducing ideas about networking that are holding you back; discover an easy, incremental approach that gives you a foundation for building long-lasting professional relationships; and leverage your strengths to create a networking practice that gets results. By reimagining your approach to networking and using the worksheets provided with *Networking for Freelance Editors*, you'll build the network you need right now and also the one you can rely on tomorrow. Conquer impostor syndrome, wasted effort, and overwhelm, and grow the network you want—the one that provides support, connections, and opportunities. Are you ready to free yourself from commuter traffic, office hours and boring writing projects? Then it's time to take your writing career into your own hands—and start your professional freelance writing business! One of the fastest and least expensive homebased businesses to start, the business of freelance writing lets you turn your writing talent into professional independence—set your own hours, choose your own projects and take charge of your income! This complete guide arms you with all you need to know to not only start your freelance writing business but to make sure it's a success. Learn how to: •

Start your business instantly and for little money • Operate your business using freelance business basics and rules • Choose your writing niche • Use your writing expertise to advertise and find clients • Increase your income by improving your writing skills and expanding your client base Start your freelance writing business today—and begin earning income tomorrow! This book tells you how to build a successful freelance business around supplying publishing services. The publishing industry depends on freelancers: writers and editors, proofreaders and designers, PR and typesetters. For those in the know, there is a wealth of opportunities on offer. Graduates, retired professionals, in-house editors, career-changers more and more people are taking the plunge and going freelance. You can succeed as a freelancer in publishing, and this book shows you how. It includes top tips; insider knowledge and case studies; information on how to market yourself, deal with finance and find out what your clients are looking for plus invaluable insights from other successful freelancers and industry experts. If you've ever considered editing as a career, this book will help you on your new path. You'll learn about the requirements in various fields, how to get started, the step-by-step facets of setting up and conducting your editing services, working with writers and publishers, promoting yourself and your expertise, and determining what to charge. In addition to books there are articles, dissertations, brochures, reports, abstracts, editorials, reviews, ad copy, and much more. There is more to making a living as a freelance editor than correct English usage, sentence structure, and grammatical construction. Here, you'll learn what you need to know to decide on a specialty and how to manage the business side of your career.

- [Business Planning For Editorial Freelancers](#)
- [Editorial Freelancers Association Professional Practices Survey](#)
- [How To Start A Home based Editorial Services Business](#)
- [The National Directory Of Editors And Writers](#)
- [The Freelance Editors Handbook](#)
- [Starting Your Career As A Freelance Editor](#)
- [Fiftieth Anniversary Of The EFA](#)
- [The Complete Guide To Editorial Freelancing](#)
- [Resumes For Freelancers](#)
- [The Business Of Editing](#)
- [Making Word 2010 Work For You](#)

- [Networking For Freelance Editors](#)
- [The Freelancers Bookshelf](#)
- [A Freelance Editors Guide To Book Production](#)
- [My So Called Freelance Life](#)
- [American Directory Of Writers Guidelines](#)
- [How To Succeed As A Freelancer In Publishing](#)
- [Editorial Freelancers Association EFA](#)
- [Tips For Successful Freelancing](#)
- [The Chicago Guide For Freelance Editors](#)
- [Resumes For Freelancers](#)
- [Editorial Freelancers Association Rates And Business Practices Survey](#)
- [Editorial Expectations](#)
- [Writing Irresistible Kidlit](#)
- [Survey Into The Training Needs Of Editorial Freelancers In Publishing](#)
- [Freelance Proofreading And Copy editing](#)
- [Get A Freelance Life](#)
- [A Guide For The Freelance Indexer](#)
- [Start Your Own Freelance Writing Business And More](#)
- [The Copyeditors Handbook](#)
- [Make A REAL LIVING As A Freelance Writer](#)
- [Developmental Editing](#)
- [Membership Directory 1996 97](#)
- [Freelance Editorial Association Yellow Pages](#)
- [Visual Grammar](#)
- [Developmental Editing](#)
- [The American Directory Of Writers Guidelines](#)
- [Starting Your Career As A Freelance Writer](#)
- [Copyright And Permissions](#)