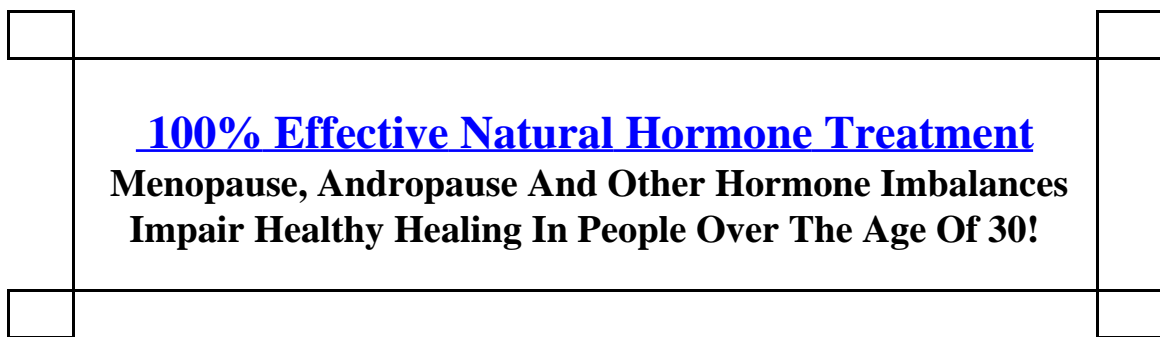


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**Q&A for Writers, Editors and Publishers – Thoughts from Your Peers on Life and Work,  
Part Two**

**By David Geer**

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Part Two

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Question # Six – Editors, how do you locate that next position when it's time to move to a new publishing house, newspaper or magazine? How do you keep that great editing job once you have it?"  
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Jenny Kasza -

"To keep a great job once you have it, you have to be creative with your time to get the most out of the day. Plus you have to be creative with the covers and articles.

You also have to be flexible with others around you (graphics person, sales staff, president, publisher, other departments)."

Tudor Hampton -

"Success is about hard work but in any job, it is important to keep in touch with your colleagues, take interest in their work and show them respect when appropriate, even if you are competitors.

If you look to them for examples of how to do your job better, they will do the same for you and everyone fares well in the end. Our careers get stifled when we shut down, close doors, focus too much on ourselves and restrict our imaginations."

Lori Widmer –

"Locating the next position is as easy as networking.

When I was at the magazine, I networked not only with the clients, but also with the other magazines in that space. I got to know some key folks and kept in friendly contact.

Also, when I interviewed outside the company, I kept in touch with every employer I connected with. It's helped me to find some projects since I've lost my job. I've also found a lot of leads through these same folks.

Other writers in these publications are also a great source. I've received two projects from former coworkers.

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Also, the clients I bothered to get to know (many of them) have been a huge help in finding me projects. I've received almost three projects in two weeks from former clients.

If you want to keep that great editing job, then you have to give them more than they bargained for. Make sure you're strong in both writing and editing.

Finding a person who can do both well is a dream come true for companies. If you're weak in one area, then do what you need to in order to become great at it."

Tracy Owens -

"In order to enjoy continued success, an editor must always stay on the cutting-edge of the genre that they work in --- be it news, music or business. Find your niche and further your education as it relates to that, with Internet research, conferences and the like.

I'm currently working as managing editor of a small trade publication, but have worked primarily as an editor/writer in the arts & entertainment industry, including stints at MSN.com and the now-defunct "Experience Hendrix" magazine (published by the family of Jimi Hendrix)."

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Question # Seven – How do you succeed at freelance editing?

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Teresa Acosta -

"By meeting deadlines and accuracy; evenings or weekends or when I feel a need to write; create as many revenue streams as possible;"

Dana Cassell -

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"It's not the main part of my business, but what I have done over past several years has found me through writers–editors.com."

Tracy Owens -

"Success in freelance work comes from tenacity, time management and talent.

The bulk of my freelance work assignments have come from former co–workers that are already familiar with my work (as well as writing strengths and specialties) and have moved on to other publications and are looking to hire writers or editors.

Other gigs have come from networking or media–specific job boards and listservs."

Lori Widmer –

"Keep networking. Also, become the reliable writer/editor in their stable of freelancers. Ask each client if they know of anyone else who might need your services."

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Question # Eight – How do you get freelance (writing) work of your own on the side when you want to?

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Dana Cassell -

"In past few years have only done freelance articles when those editors I worked with over the years call me with assignments. So I only do about 10 articles a year, none of which I have solicited – so this question probably does not apply to me."

Anonymous –

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"The only freelance writing I do on the side is for a greeting card/social expression company, and I don't do a whole lot of that. I have written some short stories, but never really tried to sell them."

Tudor Hampton -

"It is important for a freelance writer to ask "why is this story important to the reader?" Putting that question in the context of all queried publications is the key to getting more work.

Likewise, every writer/editor/etc. should also seek out a mentor and tap them as much as possible. Anyone who desires to become great must have a coach.

Colleagues can offer educational wisdom but sometimes it is necessary to take classes from a local college or university to get even more ideas."

Lori Widmer –

"When I have a lull, I consider that my "day off" and I write whatever I want then. I usually go "offline" and stick with pen and journal on those days. It keeps me from obsessing about finding more projects, and allows me time to myself and to do what I'd like to for a change."

C. Hope Clark –

"I do so if I'm passionate about a subject and when I've completed my editing, I'm afraid. My customers come before my freelance writing.

However, I keep 13 articles or queries in play at all times. That keeps me somewhat focused on my writing which is what got me in this business to start off with."

Jenny Kasza -

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"As far as freelance work goes, I only did it for a short time. My full-time job keeps me busy enough."

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Question # Nine – How do you make your career or business as an editor or publisher more profitable or rewarding?

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Lori Widmer –

"By learning your craft. I can't be a great editor if I'm not up on the proofreader's marks or if I'm not savvy in sentence structure. I try to read at least one section of the Harbrace College Handbook every day. If I read it and try to apply it, I'm more apt to remember it.

Also, I try to learn things not in my current field of expertise. As soon as I get some spare cash, I'm getting an AMA style manual so I can start landing some medical editing jobs (which are plentiful here)."

C. Hope Clark –

"I measure success with my editing/publishing with: 1. the number of subscribers 2. the number of positive emails from those subscribers Those emails are my yardstick and they mean the world to me."

Dana Cassell -

"Haven't figured out any sure-fire strategy yet — just keep plugging away and trying new things."

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Question # Ten – How do you further your education as related to your work?

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Jenny Kasza -

"To further your education as an editor, you need to know who your reader is, keep up with industry trends, and keep building your experience. You should also talk to professionals in your industry and attend some shows/conferences when you can."

Lori Widmer –

"I'm a big believer in a college education. Getting a degree that encompasses the area you want to work in makes a huge difference in how your prospective clients perceive you.

For example, I have a degree in Business Communications. That has allowed me to shoot for (and land, amen) one client who needs PR work done.

PR work is no harder than writing—in fact, it's a lot of writing. If I want to be in technical writing, you can bet I'm going to study it, either on my own or in a college setting.

If college is out of the question, then there's always studying on your own. As long as you do something to learn and implement your expertise, to broaden your knowledge base, you should be working a long time. At least, that's my hope."

C. Hope Clark –

"I further my education by constantly reading – online and on paper. Not books, necessarily, but lots of nonfiction sources like papers, lists, government groups, and professional group publications."

Dana Cassell -

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"I skim (no time to really read) and file pertinent articles from Folio, Writer's Digest, The Writer, Freelance Writer's Report — several ezines, such as Dan Poynter's, PublishersLunch — but nothing formal or structured – no time."

Teresa Acosta -

"Online courses, continuing education courses and local colleges."

Look for Part One Here at GoArticles.

About the Author David Geer is chief technology writer, technical journalist and owner of Geer Communications, which helps print and electronic publications meet their content needs. E-mail him at David@GeerCom.com, call him at 440-964-9832, or check out the Geer Communications Website at www.GeerCom.com.

## **The Publishing Business**

### **By Kadence Buchanan**

Publishing is a fascinating business and the process that goes into the making of books and newspapers is an interesting one. These days, with the world of digital information and the internet upon us, the scope of publishing now also includes websites, blogs and the like.

>From the business perspective, publishing isn't just printing literature or information but also the development, marketing, distribution and even promotion of the printed works. It is not as simple as it may seem.

The publishing process begins with the written work or the copy. Many aspiring and unpublished writers often submit manuscripts to publishing houses in the hopes of seeing the light of print. These end up in a slush pile which editors sift through, and the great majority of these contributions are often rejected. Usually, book and magazine publishers commission copy from known and established writers, and unsolicited works have a slim chance of getting published. The prudent thing for a writer to do to get published is to first submit a query or a proposal. It also helps if you have a literary agent who has access to major publishers.

Once a publisher accepts a work, then negotiations with the writer or his agent begin on how much to pay the writer for "intellectual property" rights and "royalty rate."

Once commercial and legal issues are settled, the next step is the editorial stage where writers are asked to rewrite or improve their manuscripts before they get to publishing editors who do further editing on the work.

The next stage is called prepress and that's where design and artwork (including photos) are decided. Other processes are typesetting, dust jacket composition, deciding on paper quality, binding method, casing as well as proofreading. Once done, the work can now proceed to printing. It is interesting to note that most major magazine and newspaper publishers have their own printing presses, but book publishers seldom do.

The publisher's work doesn't end with the publication of the book. This is followed by advertising and other marketing tasks, including distribution. There are times when the publishing process up to the printing stage is handled by a separate company or individual before selling the same to the publishing house. This is known as book packaging.

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