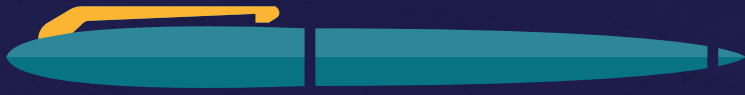


THE POCKET EDITOR



STEPS TO PUBLISHING

Printable Schedules & Tips
for a Stress-Free Release

STEPS TO PUBLISHING

Printable Schedules & Tips for a Stress-Free Release

I love being a writer. What I can't stand is the paperwork.

—Peter De Vries

LET'S FACE IT: if you spent the time pouring your heart and soul onto your hard drive, chances are pretty good that you want to see those words published.

Whether you're determined to land a contract with one of the Big 6 or just know that self-publishing is right for you, the early steps to publishing—and many postpublication steps, for that matter—are pretty similar for all authors these days. This guide will walk you through the steps *for both routes* because traditional and self-publishing are no longer vastly different creatures.

Why is that? Because the market, industry, and access to knowledge have changed. There used to be a notable discrepancy in the quality and marketability of traditionally versus self-published books; self-pub authors just didn't have access to the distribution contacts, professional skill sets, and industry knowledge their traditionally-pubbed counterparts boasted (and we didn't yet have the technologies that allow authors to build an audience without bookstores or massive printing and marketing budgets). The divide in quality between books from the traditional and self-pub divisions is no longer the status quo. Good news if you're self-publishing, right?

Well, not exactly. There's still a catch for all authors. Publishing data suggests that all that access and the cheap-to-produce ebook results in about 4,000 books published a day. Let me emphasize: *a day.*[†] That's well over a million books a year—and before the self-pub revolution, the yearly numbers might have been a third of that. Guess what that means for everybody? WAY more competition.

The new status quo is a double-edged sword, but you *can* stand out: along with putting in some elbow grease (honing your writing skills and gaining some expertise in your genre/market, expect to put your books through the rigor of peer feedback and professional editing, and to find professional cover designers and marketers for initial advice or help.

It takes work to make your dreams happen, but the doors to opportunity have opened wider than ever before, and you don't *have to* pin all your hopes on a "gatekeeper" these days. The key is finding the right info, the right publishing support, and a little patience.

And for those who still seek traditional publication (because they don't want to pin all their hopes on themselves!), there is an amazing amount of information and aid out there to get you at the level publishers are looking for. Traditional publishing is not going away, even if publishers are still deciding how to evolve. Many authors succeeding on this level are also getting feedback and editing before they submit to agents or publishers—because securing an agent and publisher today requires that authors are at the top of their game.

Whichever path you see yourself taking (and—hint, hint—many authors do both for good reason!), our goal is to help you achieve that level of professional success, either through working with our team or through gaining the knowledge to vet any freelance professionals you're considering.

So whether you're ready to dive in headfirst or are taking baby steps the whole way, this go-to guide should eliminate confusion and hassle and give you step-by-step clarity so you can **get published, be read, and make your impact.**

WHAT'S INCLUDED IN YOUR MUST-KNOW GUIDE?

A Plan for Success

- 1) **Publishing Schedule Charts:** Below are three charts showing the steps to publishing (self-pub, traditional, and your own My Publishing Schedule chart you can fill in). They include timelines to expect for each step and suggested deadlines to set for stress-free project completion.
- 2) **Glossary:** We've also provided a glossary beneath the quick-view charts to give you more of an idea of what each step entails. In the publishing industry, some publishers and editors will refer to the editing (and production) stages by different names, and this can be confusing—and might prevent you from getting the *right* kind of editing/service for your unique work. So we've clarified the differences between each phase and noted alternate terms so you can ask for exactly what *you* need.
- 3) **A stress-free deadline:** We've seen many authors who didn't fully understand what each publication step required, and when their unrealistic deadlines roared up to meet them, the stress rocketed. Don't trap yourself—you don't have to face all-nighters and "rush-rate" pricing if you plan well. The suggested time frames in the chart below are representative of an average three-hundred-page manuscript (70,000 to 90,000 words), so adjust them up or down based on the size of your manuscript and the individual freelancer agreements you make. (Illustrations/graphics and the like would increase the book-design time frames and average pricing.)

Projects can move forward more quickly or more slowly than outlined below in the publishing-schedule charts, but in most cases that's due to the author's end of things; the book is usually returned to the author after each editing/design stage, either for revisions or to approve changes/design work. When setting your deadline goals, make sure to realistically account for your review time as well as the freelance professional's initial work. In addition, use the "30 percent more" rule to plan for a stress-free final deadline: give yourself a cushion of up to 30–50 percent longer than you think you need (in case you have more work to do than originally expected or to provide a buffer against unexpected illness or other delays). Always expect the unexpected and plan accordingly!



The *starred* items (see the glossary that follows) are what most professional authors—those making an *income* on their writing—would consider *required*; we have noted them so you can focus on what will help attract your ideal readers as well. (The nonstarred items are also measures a traditional publisher would take to ensure the product meets professional-level quality at every step.)

STEPS TO PROFESSIONAL SELF-PUBLISHING

STEPS	TIME			
	Publishing Professional	Author Review	Time in Advance of Deadline to Complete This Step (Including Author's Review) ¹	Example Schedule ★ (Based on November Release)
Editing (several types)	2–7 months (based on book needs)	Simultaneous process	At least 5 months (record audiobook at end of editing)	March–June
Branding & Marketing Plan Established (this phase informs all design steps below; develop your speaker one-sheet as you nail down this plan)	2–4 weeks	Simultaneous (working with team or coach)	4–5 months	June 1–20
Website/Social Media (website: functional before promotion begins—especially newsletter signup and contact page; social media: in play before and during book production)	Website: 2–5 weeks SM: ongoing	Website: 3–5 days SM: ongoing	3–4 months most steps (website and social media may require earlier advance completion due to giveaways / promotions)	June 10–August 12 (interior layout completed after galley proofread but before ebook)
Cover Design	2–9 weeks	2–3 days		
Cover Copy	2–4 weeks	2–3 days		
Print Book Design/Typeset/Layout	2–4 weeks	Reviewed during proofread		
Galley Proofread (of the print layout)	2–3 weeks	1 week (simultaneous with proofreader)	At least 3.5 months	July 25–August 5
Ebook Creation	1–2 weeks	2–3 days	At least 3 months	August 12
Book Uploaded/Print Proofs Ordered (distribution, keyword optimization, book description; preorder live, if not before)	1–5 days	_____	At least 1.5 months	August 20–September 1
Ebook Publishing (and audiobook publishing)	Ebook: 1–2 weeks AB: upload 2 mos. before pub date	1–2 days	About the same time as print release (depends on promotion strategy)	November 15–25
POD Book Published & Distributed (print-on-demand: one copy printed with each single book purchase) ²	3–4 weeks (includes time to ship/review print proofs)	1–2 days to review advance copies	On or before release date (depends on preorder/launch plans)	Nov. 30 (or before, depending on preorder goals)
Promotion (official campaign starts when book is uploaded and/or during preorder) ³	Task dependent	Task dependent	Genre/task dependent; but up to 1 year before release & ever after	Sept. 1 –ongoing (depending on goals/preorder campaign)

1. These timelines are approximates; the size of your manuscript, your individual freelancer agreements, author review time, and unique promotion, sales, or other long-term career goals will affect these numbers (less serious goals may shorten these timelines). Be sure to discuss your deadlines with freelancers before getting their bids.
 2. If you're looking for cheaper per-book printing costs than POD allows, higher-quantity press runs are still an option. Recommended only if you have a larger up-front print/marketing budget and/or a built-in platform to sell your books in tandem with live events (plus an exuberant "sales" personality).
 3. Promotion strategies vary in their required lead time when coordinating a well-planned book launch.
- ★ **Note that there is some timeline overlap in the early steps and that we've added in plenty of buffer days for safety because "life" happens (illness, emergencies, travel, etc.). The minimum for any publishing plan should be 3 months, but 4–6 months is better when you're newly building a brand and platform.**

STEPS TO TRADITIONAL PUBLISHING

STEPS	TIME		
	Freelance Publishing Professional	Author Review	Time in Advance of Deadline to Complete This Step (Including Author's Review)*
Content Edit	4-5 weeks	2-3 weeks	10-12 weeks before agent submission
Substantive/Prose Edit	4-5 weeks	2-3 weeks	7-10 weeks before agent submission
Copyedit (proofing phase; the 1st 40 pages, minimum)	3-4 weeks (for full ms. copyedit)	1 week	4 weeks before agent submission
Query/Pitch to Agents	5-10 days to help edit query	1-2 days	Just before reaching out to agents (track who & when you query)
On Submission	Several weeks/months (or years in some cases)	N/A	N/A
Offer & Further Editing by a Publisher	N/A	Several weeks for contract & each round of edits	This process involves reviewing your contract, with your agent's guidance, and then making revisions for, and reviewing edits and copyedits from, your publisher. Deadlines are set by the publisher after this point.
No further freelancer involvement until author promotion begins			
Legalize Sales & Get ISBN/Copyright	Publisher responsibility	N/A	N/A
Ebook Creation	Publisher responsibility	N/A	N/A
Cover Design	Publisher responsibility	Several days	N/A
Blurb/Jacket Copy	Publisher responsibility	Several days	N/A
Ebook Publishing	Publisher responsibility	N/A	N/A
Print Book Design/Layout	Publisher responsibility	(See below)	N/A
Proofread Galleys (of the typeset/print book)	Publisher responsibility	Several weeks	N/A
Higher-Quantity Printing	Publisher responsibility	N/A	N/A
Promotion	Time investment is task dependent—author & publisher responsibility	Task dependent	Genre dependent, but up to 6 months before release & ever after

*These weeks-to-deadline numbers are general approximates; the size of your manuscript, your individual freelancer agreements, and your author review time will affect these final numbers. Be sure to discuss your deadlines with freelancers before getting their bids. A traditional publisher generally takes 1-3 years for the process above.

MY PUBLISHING SCHEDULE

STEPS	Time to Plan On (Includ. Author's Review)*	Complete Before Release Date	My Deadlines	Notes
Editing (several types)	2-7 months (depends on length/editing needs of book, beta-readers, author-revision time, quality-control rounds)	At least 5 months (record audiobook at end of editing)		
Branding & Marketing Plan Established (this phase informs all design steps below; develop your speaker one-sheet as you nail down this plan)	2-4 weeks	4-5 months		
Website/Social Media (website: functional before promotion begins—especially newsletter sign-up and contact page; social media: in play before and during book production)	Up to 9 weeks	3-4 months most steps (website and social media may require earlier advance completion due to giveaways / promotions)		
Cover Design				
Cover Copy				
Print Book Design/Typeset/Layout				
Galley Proofread (of the typeset/print book)	Up to 3 weeks	At least 3.5 months		
Ebook Creation	2-3 weeks	At least 3 months		
Book Uploaded/Print Proofs Ordered (distribution, keyword optimization, book description; preorder live, if not before)	1 week	At least 1.5 months		
Ebook Publishing (and audiobook publishing)	Ebook: 1-2 weeks AB: upload 2 mos. before pub date	About the same time as print release (depends on promotion strategy)		
POD Book Published & Distributed (print-on-demand; one copy printed with each single book purchase)	3-4 weeks (depends on shipping/review of advance proof copies)	On or before release date (depends on preorder/launch plans)		
Promotion (official campaign starts when book is uploaded and/or during preorder)	2-12 months (some steps simultaneous with production)	Genre/task dependent, but up to 1 year before release & ever after		

* These time estimates allow the author ample time to review materials at each stage, make space for unexpected delays or adjustments to his/her project, and participate in prepublication promotion opportunities without the stress from overly tight deadlines and their consequences.

Glossary and Tips for Success

★ Content Edit

(SYNONYMS: This is also known as a developmental edit.)

DEFINED: Involves a thorough, big-picture assessment that includes the fiction or nonfiction content issues essential to producing a high-quality, marketable product (style and voice, dialogue, plot, characterization, pacing, tension/suspense, fresh angle, audience awareness, organization, and logic/power of an argument).

Most authors want to revise after this feedback, and then the substantive/prose edit (defined below) follows author revisions. However, when the initial content is in great shape or the author just wants the editor to fix everything rather than make the revisions his/herself, the content and prose edits are combined.

★ Substantive/Deep Line Editing

(SYNONYMS: This is also known as a prose execution edit and sometimes a line edit or a “close” edit; some may mistakenly call this a copyedit. We reserve the term *copyedit* for a proofing-like phase that follows this prose edit, as the focus of each edit is different.)

DEFINED: This edit tackles remaining smaller content issues like those mentioned above, but on a line-by-line basis. It is also a prose refining stage and includes thorough attention to elements like word economy, style, voice, point-of-view, clarity, rhythm, rhetoric, consistency, etc. (Also caught, but not necessarily focused on, are issues of sentence structure, grammar, spelling, punctuation, hyphenation, and proper capitalization.)

Copyedit

(SYNONYMS: You may also hear this called a pretypeset proof. Some people may also call this stage the *line edit*, but, as noted above, the *focus* of a line edit is skewed toward voice, style, and word economy [the artistry of the prose] whereas a copyedit is focused on the “rules” of the mechanics of language.)

DEFINED: Copyediting simply addresses the mechanics, usage, and consistency of language: sentence structure, grammar, spelling, punctuation, hyphenation, typos, proper capitalization, and small inconsistencies the copyeditor may catch. This level of editing can be done without the previous two steps, but it is more of a proof and will not resolve content, story, organization, or rhetoric-related problems—the elements that most affect the marketability of a product.

The next page covers traditional-only steps and then we'll pick up again with the remaining steps for both routes. If you are seeking a traditional publisher, generally this is where you stop the prepublishing steps with freelance editors.



Submitting to Agents

DEFINED: The vast majority of publishers don't accept "unsolicited submissions," which means they won't review books sent in without agent representation. (There are some exceptions, particularly in niche markets, and you can review many publishers' stances on this issue through [Writer's Market](#). Also, the children's market has a specialized version of [Writer's Market](#) that also comes in book form.) In order to thus get an agent, you'll need to learn how to stand out from the crowd.

Querying and pitching to agents involves producing a short description of the book (and hook) designed to introduce you and your book to an agent and sell him or her on its marketability. A key to success and cutting down the wait time is having a high-concept, submission-ready manuscript, a really great query letter or book proposal, spending time finding a truly good fit among possible agents, and having done your best to understand the market *before* writing the book. (And for many nonfiction topics, it's also mandatory to have a large platform already in place.)

Once you hand over the manuscript, much of the process is out of your control and involves the subjective judgments of the agent and the timing of your submission—for example, your genre or niche might be temporarily or permanently oversaturated. Or there may be some industry-insider precedent for why a book like yours wouldn't sell, even though your preliminary research on audience size seemed to support your topic's marketability (for instance, a conflict between a perceived market *need* versus market *demand*—where there may be an audience who *could* use the information, but the majority of that audience is unlikely to seek out or *buy* that information).

Due to all the factors listed above, the wait time to get an agent can take months to years, so you're best off continuing to write and learn about the industry while trying to find the perfect agent. Don't put your writing career on hold, pinning all your hopes on one book, when you can be improving your skills and thus your chances of eventually meeting your goals.

Being "On Submission" (to publishers)

DEFINED: Once your manuscript has been accepted by an agent, the agent will put it "on submission"—which means the agent is shopping it around to various publishers.

The key here is timing for your particular type of story (the traditional market runs partly on genre and subgenre trends, thus gets oversaturated, so that editors stop buying certain types of stories from time to time), the quality, originality, and commercial viability of the book (meaning low editorial costs and a high chance for the publisher's return on investment), and the subjective judgments of the publisher who is reviewing the book.

Due to such complex market forces affecting the salability of your book, just having an agent does not guarantee your book will sell to a publisher. Being on submission can last as few as two weeks or as long as two years or more (per book). (We know. Keep writing new books and taking deep breaths. Or pick up yoga or meditation.) Just remember that many a bestseller was rejected a dozen to a hundred times before being published.





Contracting with a Publisher

DEFINED: Your book has been bought—accepted for publication. You will sign a contract with a publisher for that book, a series, several separate books (or a combination of the previous), your ebook rights, or for “right of first refusal” for all future books. If you had the rare success of receiving a publisher’s offer without initial agent representation, this is where you definitely want an agent representing you or where you need to hire a contracts lawyer with experience in literary contracts and digital rights.

Once the contract is signed, you will start the rest of the publishing steps with your publisher; they will own the rights to your finished (final version) book and will be investing a lot of money in its production and promotion. So review the rest of the steps in this booklet, knowing that your publisher will be the one making the choice as to whether, when, and how to do each step.

You will be giving significant feedback during some parts of the process (mostly editorial phases), and most publishers will seek out your opinion on most phases of production and promotion. You will not have “control” over the design and marketing decisions, but if you are an agreeable person with some degree of marketing savvy, your publisher is very likely to get your input on each major production phase and address most qualms you may have. The more active a part you play in promotion, showing that you understand the market well enough to do so effectively and professionally, the more sway your opinion may have.

Upon starting the production process, most traditionally published books will be put into “the line”—books to be released by your publisher in upcoming months. Most books hit the shelves within 12 to 36 months of being accepted for publication; anything sooner than 12 months is considered a rush.

★ Arrange Distribution, Legalize Your Ability to Sell Books, Protect Your Work

DEFINED:

- *Distribution*, simplified, is the service that gets your book into online and/or brick-and-mortar stores (including Costco and Walmart and the like). After you produce your book, you then “publish” it—which is to prepare it for selling or, in other words, release it for distribution. The distributor is usually a middleman who has relationships with stores: Kobo, KDP, Ingram, Smashwords, D2D, etc. There are also local distributors who can go to bat for you—trying to get your book carried in stores in your local town (even big-box stores and wholesalers). Indie bookstores also use IngramSpark’s catalog to choose the books they will carry (as well as the Books in Print list you can apply for once you have an ISBN), and some Indie stores will also carry your book on consignment.
- *Legalizing your ability to sell books* relates to establishing a business (that of selling books) and paying appropriate taxes, including sales tax and income tax. If you sell through venues like Amazon, you won’t be collecting and paying the sales taxes on your sales, but if you sell physical copies at an event or from your website, you’ll need to pay sales taxes. You’ll also need to set up your [ISBN](#) and establish yourself as a business, which might include [registering your business name with the state](#), getting a [federal tax ID number](#) and [state sales tax account](#), and getting a [business license](#) (several of these links are examples from our location in the state of Utah; if you live elsewhere, you can find equivalent links). You’ll also need to manage your ebook and print-on-demand account(s). Be aware that any income you receive from publishing will likely need to be reported to the IRS as [self-employment](#) income. And if you start making a fair bit of income and want a break on your taxes, or want to protect yourself from any unexpected lawsuits and the like, you’ll want to establish a business entity—an LLC or otherwise (talk to your accountant about the details).
- *Protecting your work* simply means obtaining official U.S. copyright in case your work is ever stolen and you want legal support to demand the plagiarist “cease and desist” and, especially, if you want the legal option to sue for damages. You can’t do that without official U.S. copyright.



★ Ebook Formatting

DEFINED: Stripping the codes out of the Word or InDesign version of your manuscript and making it an RTF (“rich-text format”) file, which is considered a “universal” exchange format.

This plain text is then “marked up” with HTML formatting instructions contained in <brackets>, which allows the book to be formatted for download on e-readers. This includes page headers, pagination, and general items related to interior design. (The layout is harder to control than a print book’s, as each e-reader will break pages differently.)

Your book can be formatted for epub and/or mobi files and then distributed via different e-reader formats such as Amazon’s Kindle, Apple’s iBooks, and Barnes & Noble’s Nook.

★ Ebook Publishing/Distribution

DEFINED: After your book is formatted for epub and/or mobi files, it is distributed via different e-reader formats such as Amazon’s Kindle, Apple’s iBooks, and Barnes & Noble’s Nook. (Since a basic part of ebook publishing also includes optimizing the keywords and putting up the book description, also see Online Sales and Keyword Optimization as well as Back Cover Blurb below.)

★ Online Sales and Keyword Optimization

DEFINED: Most authors will sell their book on Amazon and through other online distributors. To maximize your sales at this initial stage, you need to help readers find your book. One major way to do that is to “optimize” the “searchability.” Basically, this means tagging your book using search terms (metadata that taps into Amazon’s/Google’s algorithms) that direct the right shoppers to your book.

Amazon allows you to choose a *few* specific category words in order to categorize your overall book, but there are additional ways to optimize the “searchability” of your book and increase the likelihood of its being found by your ideal reader.

For example, in addition to categorizing your book, you can include many searchable terms/keywords *in* your book itself, in reviews people write for you, and in a subtitle, etc.; when you have an ebook, all these terms will be searchable online and can help lead the right reader to your book.

You also need to write a book description, and that can also include the searchable terms readers may be using to find their next favorite read. You’ll also want to create an Amazon author page (again, utilizing search terms), use the tools in your Author Central account, and engage in other online promotion; see Promotion below.



★ Cover Design

(Include the tagline and/or endorsements in this stage.)

DEFINED: Creating a market-researched, eye-catching cover to serve as your primary product packaging and one of your key marketing tools. The tagline would capture one of your book's main hooks in a sentence or two (a key draw of the book, hinting at the intrigue/illumination the reader wants); the endorsement would give the book "social proof." The print cover design should include your designer laying out the text for the back cover copy.



★ Back Cover Copy

(**SYNONYMS:** This can also be known as the back liner, marketing copy, or jacket copy, and some people call it the book description. You may also hear this copy called the blurb, but that term also sometimes refers to the endorsements on the back copy. And at this point, you'll need additional endorsements if you have them.)

DEFINED: A short promotional summary of your book's content and most marketable hook; it may also include endorsements from notable authors, experts, or celebrities. Softback and hardback books both have this, though hardbacks often have book jackets and thus need additional jacket copy on the inside flaps.

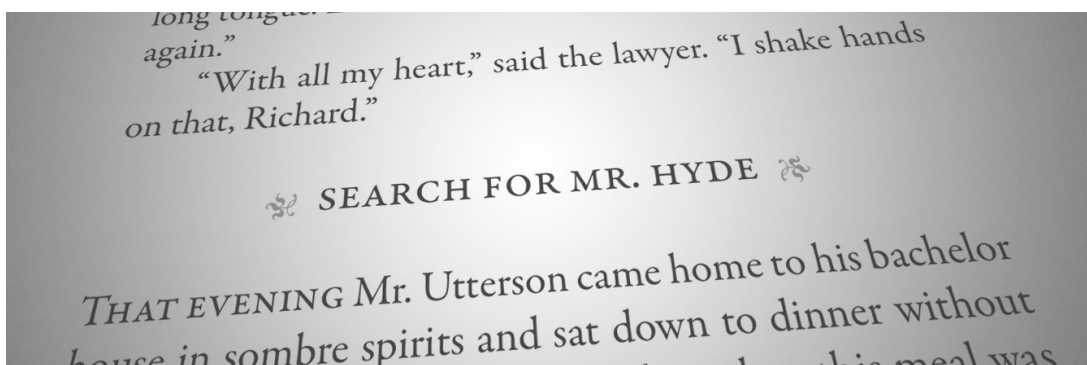
A full-length back liner is mostly useful for printed books, but you will need an abbreviated version of this marketing copy for any online "book description" opportunities; Amazon, Goodreads, your Facebook author page, and other book-promotion sites will all have spaces for such marketing copy. (The book description itself is sometimes shorter online.)



Typesetting/Interior Book Design/Layout

(This is only for print or print-on-demand [POD] books.)

DEFINED: Your edited and proofed Word manuscript is set in book format (usually using InDesign software) with pages flowing into press-ready files that include things like graphs, charts, and illustrations as well as overall basic design elements (fonts, headers, chapter titles, pagination). This phase is what makes the book “look like a real book”—professional, in other words. At this stage, the author bio is usually put at the back of the book with a professional picture (for a hardback book with a dust jacket, the bio goes on the inside flaps of the jacket).



Proofreading

(Synonyms: Also known as a post-typeset proof, the galley proof, or blueline proof, from when presses sent a blue-inked copy to publishers so they could examine the sample before printing in mass quantities.)

DEFINED: Proofreading is generally reserved for typeset books (print-ready books), as copyediting is usually sufficient for ebook-only projects. The reason it’s called *proofreading* is because it’s an examination of the *proof*: the test print/copy a press sends to the publisher/author before publication.

Proofreading is mainly concerned with formatting/design accuracy or coding-translation problems in the manuscript that may occur when a book is typeset (translated from one software format to another) and also deals with consistency issues in areas such as headers, page numbers, chapter heads, drop-cap placement, and with the aesthetics of the text layout (line breaks, spacing, kerning, widow/orphans, etc.). A proofreader may also look for any missed errors in punctuation, spelling, grammar, etc. It’s the last hurrah before a book goes to press.

Your Book Is Printed

(Options include POD or high-quantity digital or offset printing.)

DEFINED: Using digital or offset printing, the printer/press prints your electronically typeset book and ships copies to you or directly to a customer, bookstore, or wholesale book distributor. Digital printing basically means that books are printed using laser printers, while offset uses traditional ink.

If your printer offers print-on-demand (POD), any quantity of books can be digitally printed whenever needed, from one copy to 1,000 copies or more. If a print run exceeds about 2,000 copies, it’s often more economical to use offset printing rather than digital, although offset takes longer.

With these flexible printing options, self-publishing authors can maintain enough book inventory to fill orders or sell the book at events without having to store a whole garage full of books, as was common in the days before digital book printing.



★ Ongoing Book Promotion

DEFINED: Marketing strategies to give your book exposure and find its audience.

Some promotional strategies need to be put in action long before the book is available for purchase, particularly to capitalize on certain advertising quarters, holidays, seasons, or events, or so critical reviews and interviews come out simultaneously with the book's release.

Many complementary strategies—such as online exposure through blogger, Amazon, or Goodreads reviews, ads, giveaways, online book-launches, ebook promotions, etc.—should occur in tandem with the physical events celebrating the release of the book. Combining media exposure, online promotion efforts, and live events is the best way to capitalize on the synergistic effects of having the book seem to appear everywhere during a given window of time.

As far as promotion goes, the *benefit of a traditional publisher* is getting help with this advance strategy (time, effort, distribution, connections, and costs), though you will have less control over what promotion opportunities you can utilize.

The *benefits of self-publishing* are that you have more time to implement all of your chosen promotion strategies, your book won't go out of print, and you get to control all of your promotion; the downside is, again, that you control all of your promotion (which can be detrimental to your goals if you're not experienced in book marketing), that you have to personally fund all promotion efforts, and that you must don the many hats that come with running a small business—which is what you've implicitly agreed to if your goal is to make a return on your self-publishing investment.

Generally speaking, a self-published author spends more of their time promoting books than a traditionally published author, but both are required to heavily promote these days.

Want Help with Promotion?

Let's talk!

Find us at

EschlerEditing.com

Angela@EschlerEditing.com

Twitter: @eschlerediting

Facebook: facebook.com/AngelaEschlerEditing/

LinkedIn: linkedin.com/company/eschler-editing/



The Wrap-Up

PHEW! You made it through the list and now know your options and opportunities. Books are our passion, and we want to see yours out there as much as you do! So we've got you covered from first page to finished product. However, if—for any reason—your project isn't right for us or vice versa, we have a network of freelance professionals we can recommend for you. Our goal is simply to see you **get published, be read, and make an impact**. In the end, we'll help you get it *right* so you can just WRITE!

Ready to Start Your Editing or Publishing Journey?

Move your project forward today.

[Contact Us](#)