

# Publishing Principles and Practice ACP 2079, Semester 2, 2014

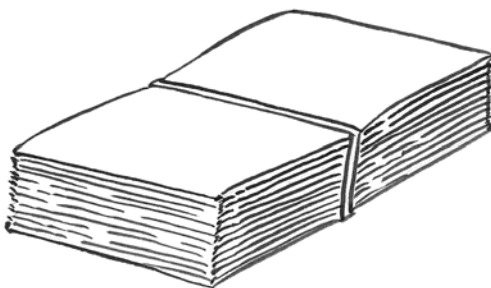
## Lecture 4 – Overseeing the Editing Process

with Dr Euan Mitchell

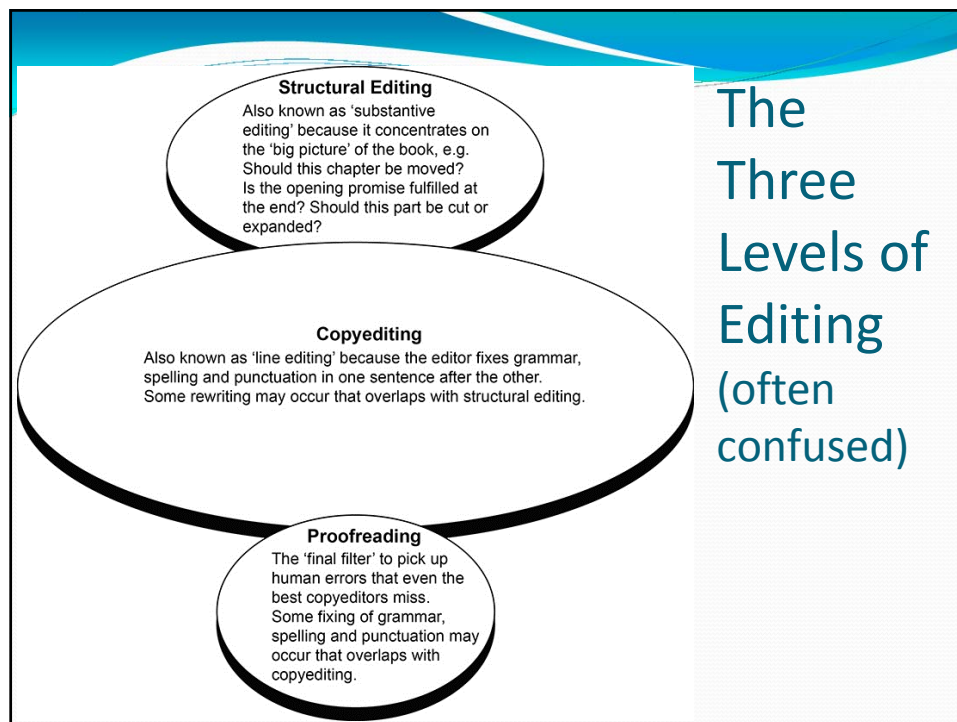
Wednesday 13 August, 2014

24 Slides

### Overall Goal for Option (Chapter) 3



- The overall goal for Option 3 is to edit a manuscript thoroughly.
- Editing **adds value** to a manuscript.
- The process can turn a rough diamond into a brilliant jewel.
- Omit this option at your peril.



## 1. Structural Editing

- Also known as '**substantive editing**', structural editing concentrates on the **overall structure** of a manuscript – the **big picture**, not the details yet.
- A structural editor assesses the **content** of a manuscript and the **way** it is presented, including order and length of **chapters**, **consistency** of writing style and choice of **language** throughout, the sense of **flow** between sections, and the overall **clarity** with which a writer has pursued their intentions.
- A good structural editor can be the most valuable ally a writer has during the publishing process. This does **not** mean the structural editor merely lavishes praise over the entire manuscript, indeed, serious restructuring may be suggested.

## 2. Copyediting

- Copyediting primarily involves fixing **spelling, grammar** and **punctuation**.
- Small publishers may have the same editor for structural editing and copyediting, but larger publishers often pass the manuscript to another editor.
- The copyeditor will read through the manuscript sentence by sentence, making corrections. This is why copyediting is sometimes referred to as '**line editing**'.
- Copyediting is usually the most time-consuming of all three levels of editing. Some changes may **not** be a simple matter of **right or wrong**, but require further consultation between copyeditor and writer (see style choices on Slide 15).

## 3. Proofreading

- This is the '**final filter**' of the editing process. Even the best copyeditors can leave behind careless errors. They are human too.
- After the edited manuscript has been laid out by a designer or typesetter to look like the pages of a finished book, another person is usually contracted to **proofread print-outs** of the pages to clean up any final errors.
- Proofreaders occasionally suggest a sentence be reworded, but usually they stick to obvious inconsistencies and mistakes.
- 'Thai-poes' can undermine the credibility of a book and possibly mean a reprint if a misspelling inadvertently causes offence ([see Pasta Bible](#)).

## Decision Tree 3A:

### How to Best Approach Each Level of Editing?

#### Alternative 3A i) Structural editing strategies

- A good structural editor will have an extraordinary instinct for what works on the page, and be able to **diplomatically** guide a writer through changes that bring the best out of their book.
- A publisher may arrange for '**reader reports**' to help guide the structural edit. This involves sending copies of the manuscript to readers who are not only familiar with the genre in question but can clearly articulate what they do and don't like about a work.
- If a writer is not signed to a publisher, s/he can seek feedback from a **manuscript assessment service**, see page 41.
- **Writers' groups** are another alternative. Some are community based, others might be connected to a TAFE or university.

#### Alternative 3A ii) Copyediting strategies

- Publishers provide copyeditors, but some well-known authors have gone so far as to contract extra editorial support when they've felt the hours allocated for editing by their publishers have been insufficient.
- There are seven societies (one in each state and the ACT) that are members of the national body **IPeD**, the Institute of Professional Editors Limited. The website address of your nearest society of editors is available via **iped-editors.org** (includes Editors Victoria). **See next slide.**
- The hourly rate for freelance copyeditors ranges from about \$50–100 with an **average around \$80.**
- There are also add-on editorial services from the international print-on-demand companies **CreateSpace** or **Lulu**.

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**Visit** IPED for a list of freelance editors (state by state) who also work for major publishers.

### Alternative 3A iii) Proofreading strategies

- Even if a writer is signed to a publisher who is paying for a **dedicated proofreader**, it is still a good idea for the writer to also proofread the pages before they are finalised.
- A proofreader's **hourly rate** is usually a little **less** than a copyeditor's because the level of intervention is reduced. Proofreading should require much **less time** than copyediting, certainly less than half the hours, maybe less than a quarter.
- A publisher retains their sanity in the face of proofreading oversights by asking one crucial question when confronted by the new junior editorial assistant pointing out an error (or three) in an advance copy: **'Will the error/s affect sales?'**

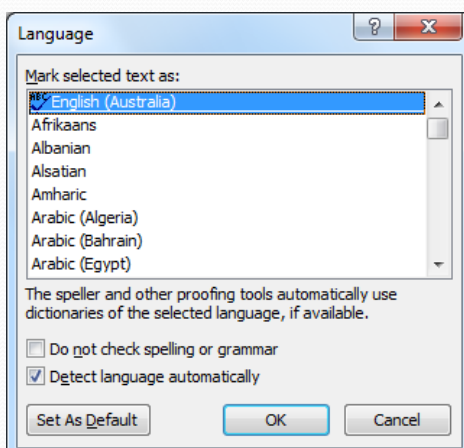
## Decision Tree 3B:

### What Initial Agreements are Made with an Editor?

#### Alternative 3B i) Agreeing on a dictionary

- There are slight **variations between dictionaries** so it's important to agree on **one** for reference. This will save time by minimising disagreements over variations in **spelling, wordbreaks, hyphenations and capitalisations**.
- In Australian publishing, *The Macquarie Dictionary* is the most commonly used dictionary.
- Some editors prefer the *Australian Oxford Dictionary* or *Collins Australian Dictionary*. Or you may simply agree to refer to the dictionary in Microsoft Word.

## Setting Australian English in Word



- 1. Click on the Review tab (also known as the Review ribbon)
- 2. Click on Set Language (or Language > Set Proofing Language)
- 3. Select English (Australia)
- 4. Click OK.

This can vary slightly on different versions of Word.

### Alternative 3B ii) Compiling a wordlist

- There are words that can be spelled one way or another, e.g. **focused** or **focussed**, **judgment** or **judgement**, **web site** or **website**.
- Choices need to be made consciously. Switching between spellings looks amateurish.
- Each **preference** should be entered by the editor onto a wordlist as an agreed reference to aid consistency and save time.
- See the example **wordlist** on the next slide.
- Also notice that other **important style agreements** are made in the box **above** the grid of individual words on the wordlist.

WORDLIST			
<p>Title: My Book            Author: You            Editor: Quentin Quibble            Date: 30 May 2014            Quotation marks: single /-double-            Use of italics: for books, plays, newspapers, magazines, songs, films            Use of bold:            Abbreviations: am, pm, kg, mm, OK            Numbers: spell out up to (&amp; incl) nine            Preferred Spellings/Hyphenations/Word Breaks/Capitalisations:</p>			
A acknowledgment	B benchmark bubble-wrap backlist	C close-up Cathy (Freeman) CD-ROM coordinate car park	DEF database e-mail eye-catching focused Foster's
GH Generation Y	IJ Internet judgment jackaroo	KL keyline lodgment	M megastar minuscule
N Nestlé	O	P per cent piece rate piecework	R rewriting rewording reflow reformat
S South-East Asia supersede	TU thankyou (noun) targeting	VW website World Wide Web	XYZ

- A wordlist is a good reference to file away after the editing of a book.

### Alternative 3B iii) Referring to a style guide

- In an editorial sense, 'style' refers to numerous minor choices made in regards to **variations in spelling, grammar and punctuation**.
- Use **Australian** or **American spellings**?
- Punctuate dialogue with "**double**" or '**single**' **quotation marks** (inverted commas)?
- Spell out **numbers** up to and including ninety-nine, or perhaps use numerals from 10 upwards?
- Use **en** (–) or **em** (—) **dashes** for **text dashes**? (Also known as en or em rules.)
- The most commonly used reference for editorial style in Australia is the ***Style Manual: for Authors, Editors and Printers***, originally published by the Australian Government Publishing Services, see next slide.



The most used *Style Manual* in Australia, in its sixth edition (2002) published by Wiley



### Alternative 3B iv) Starting with a sample edit

- Always try to start with a **sample edit**. This is vitally important. The editor can edit the opening chapter, or first five to twenty pages, then seek the writer's feedback before continuing.
- It is much better to sort out differences early than to wait until 300 pages have been edited.
- A sample edit can be written into a publishing contract if it is not already part of the company's standard procedures.
- Some professional editors may offer a **free sample edit**. Not only is it a good way to attract clients, but if a clash of personalities or styles is going to emerge, then it is best to find out early so both sides can cut their losses.

## Decision Tree 3C:

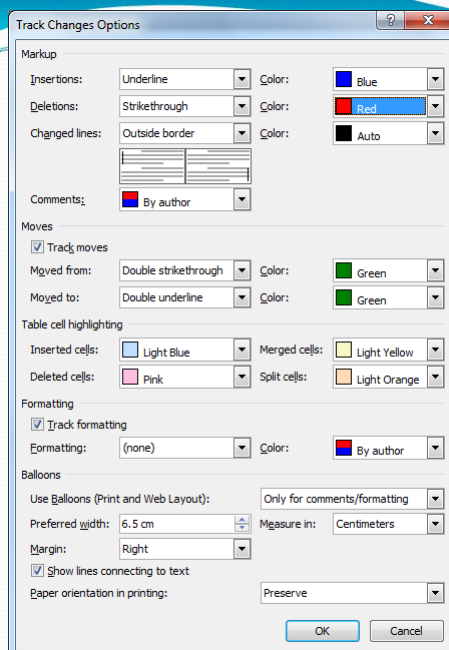
### Which Way to Work with a Copyeditor?

#### Alternative 3C i) Hard copy mark-up

- An editor can use a **pen** or **pencil** to mark corrections onto a **hard copy** of the manuscript. Generally speaking, mistakes are slightly easier to spot on a printed page than on a computer screen.
- If the manuscript requires numerous rewordings and reorganisation of material, then marking up hard copy can become messy. And, of course, the agreed changes still have to be **accurately keyed into the computer file** of the manuscript, requiring many more hours of work.
- Marking up corrections on hard copy is usually reserved for the **final proofreading** stage, when only a handful of simple changes should be needed.

### Alternative 3C ii) Electronic editing and Track Changes

- Most editors use the **Track Changes** function in Microsoft Word for copyediting.
- The main advantage of Track Changes over marking up hard copy is the **increased speed** with which corrections can be incorporated into the computer file of the manuscript. There is no transfer from paper to computer.
- Find Track Changes via the **Review Tab** where you can turn this function on and off.
- You can also select '**Change Tracking Options**'. (Mac users: 'Tools' menu, select 'Track Changes', then 'Highlight Changes', check the boxes, then select 'Options'.)
- A common convention is to choose:  
All inserted text to be **blue with an underline**.  
All deleted text to be **red with a strikethrough**. (see next slide)



Some  
common  
settings  
used with  
**Track  
Changes**  
in Word.

## Decision Tree 3D:

### How to Resolve Editorial Disputes?

#### Alternative 3D i) Rewording and rewriting

- **Diplomacy** is the key. The editor should always start their evaluation of a manuscript by pointing out its strengths.
- This certainly does **not** mean overlooking weaknesses in a manuscript. It's a matter of **when** you address them.
- Many editors then find they only have to question certain passages for a writer to confess their own doubts about the same. Once the doubts are aired, a writer may go ahead and rewrite without much further direction.
- At other times, however, writers need an articulate editor, to explain why something is not working, before being able to address the issue.

#### Alternative 3D ii) A second opinion

- A **second opinion** can come from a senior editor or the publisher in order to solve a larger difference, but opinions from a sample readership can be more informative and surprising.
- Occasionally, the writer will give the benefit of his or her doubt to the editor, but not be entirely convinced until much later.
- An editor needs to draw a **balance between intervening too much and too little**.
- **Raymond Carver's** works provide an excellent case study of an editor imposing his style on a writer's prose. Many readers might credit a good deal of Carver's success to his editor Gordon Lish, who imposed a minimalist style involving substantial cuts and revisions.

### Alternative 3D iii) Changing editors

- Occasionally, differences build up to a point where it is better to change editors.
- This is a last resort, but sometimes there is a **personality clash** or lack of professionalism that requires such a switch.
- My suggestion under these circumstances is for both parties to cut their losses and move on, taking consolation in the knowledge both parties are wiser for the experience.
- A writer who is working with a publisher, might have the option of speaking to a **senior editor** about the difficulties and seek their assistance.

### Homework – Week 4

- Read **Option 3: Editing the Manuscript** in *Your Book Publishing Options*, pp 79-104
- Remember to submit **Assignment 1** at the end of your usual seminar THIS week (4). (Email the Word and PDF files and hand Euan a signed assignment cover sheet.)
- Revise content of lectures from weeks 1 to 4 for your first **test** next week (5) in the first 25 minutes of your usual seminar.
- If sick, bring a medical certificate in week 6.



END