

Stand and deliver! We certainly did

It was the SfEP to the fore at the London Book Fair this year! Lots of visibility, plenty of visitors, a team of volunteers and many questions; what's not to like?

The SfEP had a stand at the LBF in mid-March, an excellent opportunity to promote the Society and the work of editors and proofreaders, especially as it was directly opposite the Author HQ. The stand was organised by Margaret Hunter, the SfEP's marketing and PR director, who amassed a team of volunteers to take 'shifts' on the stand and answer queries from LBF attendees. We asked some of the SfEP members who helped out how their day had gone.

“Engagement reinforces the value I see in the Society”

Alison Shakspeare, PM

It was certainly give and take: brushing up on the SfEP's charges and benefits; chatting with other members with different points of view; realising just what the Society means to my daily life as an editor as I explained to visitors why they should join. A fascinating range of visitors, too: students, authors, potential editors, publishers. I'd happily do a half-day shift, never mind the swiftly passing two hours!

Mary Hobbins, APM

The chance to talk to people about the SfEP at an event where they are generally interested gave me a great opportunity to polish some of the elevator pitch that might come in useful in selling myself in less-motivated company. Raising the visibility of the SfEP and promoting it as a respected professional organisation are important for us freelancers. It helps to make us valued and contributes to our ability to earn decent fees for the work we do.

Peter Norrington, ELM

Margaret Hunter ran a very well-organised rota of volunteers, having prepped us with notes in advance and with everything we needed on the stall. As a volunteer I didn't feel stressed about not knowing all the answers, or selling extrovertly

or talking to more than one person at a time. For me, it's a conversation, about helping with the questions. If you like being in the SfEP, then you have something positive to say about your own experiences. Your positivity – about training, forums, local groups, conferences, benefits – tells the person you're talking to that the Society makes a difference. For myself, doing things as part of the SfEP is positive: engagement reinforces the value I see in the Society.

Tracey Cowell, APM

It was very busy – a mixture of new members introducing themselves; media professionals interested in a career in editing/proofreading, and how the SfEP could help; authors/companies looking for editors/proofreaders. Visitors were keen to find out what and how we charged and how the SfEP could guarantee professional standards. It was a huge help having access to a laptop to refer to the SfEP's website – in particular, the training and upgrade pages and the SfEP Directory.

Ian Howe, APM

The SfEP picked a really good spot for its stand this year. We were on a busy corner opposite the Author HQ, giving a real buzz. I demonstrated how easy the Directory is to use for a couple of authors (and two foreign publishers from Asia), and was pleased that it brought up a list of names for the obscure keyword combos they chose! [More from Ian on p14 – Ed.] □



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Unforeseen associations



It's strange how something, on the face of it unremarkable, can suddenly open up surprising and unexpected connections. The coordinator of one of the SfEP's local groups emailed me recently, offering an article written by an author who had talked at her group's latest meeting about how she not only writes romantic fiction (with several published novels) but also edits the work of other novelists. You can read her article on p4.

I had a look at her website and two discussions in her blog, each with a different author who writes romantic fiction. One conversation was about an author's latest book that is set in Edinburgh, where I grew up. I was, coincidentally, looking for new material to suggest for the next meeting of a book group I've recently joined and, as we live not far from Edinburgh, I thought this might fit the bill. It's set in the capital at the time of the G8 summit in 2005: I remember it very well – all the city centre streets were closed, so there was no traffic noise, and you could hear everyone's footsteps as they walked to work.

The other discussion was with another author whose name was the same as that of someone who took over a job when I left it, back in the mists of time. There was a photo of this author, who looked very familiar. I eventually realised that it wasn't who I had imagined it was: it was an old friend who had married since I knew her 20 years ago, and so had a different name. She and I both worked in corporate and business publishing, and our paths often crossed. And there she was, now a successful writer of romantic fiction.

So, one email led to discovering an SfEP member with a 'double life', a book set in my home town and an update on an old friend whom I must now contact. Coincidence or what?

Maybe you'll find your own connections in this issue. Whatever you discover, I hope you enjoy it!

Hazel Reid – Editor

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News

SfEP's suggested minimum rates

The negotiation of fees for freelance work is very much a matter for the individual freelance and client to resolve. However, every year, the SfEP suggests minimum hourly rates that you can use as a starting point for negotiations.

This year, from 1 March 2017, these rates are

- proofreading: £23.35
- copy-editing: £27.15

- substantial editing, rewriting, development editing: £31.30
- project management: £33.80
- indexing: £24.00 (Society of Indexers' suggested minimum).



You can find more on the suggested rates on our website at sfep.org.uk/resources/suggested-minimum-rates, which also has links to other suggested rates, such as the NUJ's.

PerfectIt for Mac

The latest news from Daniel Heuman of Intelligent Editing is that PerfectIt for Mac is further along the pipeline. Beta trials have begun, and, if you just *can't* wait, you can email Intelligent Editing to get early access: feedback@intelligentediting.com. □

Publishing moves and developments

Compiled by **Nancy Campbell**. We gratefully acknowledge *The Bookseller* as the main source for this column.

- Helen Jenner, formerly digital publishing manager at Transworld, has become commissioning editor at digital publisher **Bookouture**.
- **Bristol University Press** (which now encompasses the Policy Press imprint) has appointed Palgrave Macmillan's Stephen Wenham and Paul Stevens as commissioning editors.
- Editorial director Ben Brusey, who acquired astronaut Tim Peake's *Hello, is this Planet Earth?*, has been promoted to deputy publisher of **Century**.
- Luiz Schwarcz, publisher of Brazilian company **Companhia das Letras**, received the London Book Fair Lifetime Achievement Award this year. Schwarcz founded Companhia das Letras with his wife, the historian and anthropologist Lilia Moritz Schwarcz.
- Academic publisher **Edward Elgar** received the Fox Williams Independent Publisher of the Year Award at this year's Independent Publishing Guild awards.
- The stabilisation of the print market has led independent ebook publisher **Endeavour Press** to branch out into physical book publishing, with the launch of a new imprint, Endeavour Ink.
- Singaporean independent publisher **Epigram Books** launched its UK branch at the London Book Fair in March. Epigram Books' Singaporean arm publishes 50–60 fiction titles a year. Epigram Books UK will publish 10 books a year.
- **Fourth Estate** has promoted former assistant editor Lettice Franklin and former publishing executive Tom Killingbeck. They both become assistant commissioning editors.
- A new model for academic publishing has been launched: **Glasstree** is a DIY offering from US self-publishing company Lulu.com.
- Former **HarperCollins** editorial director Martin Redfern has joined Diane Banks Associates as a non-fiction agent.
- Ed Faulkner, currently deputy publisher at PRH division Ebury, is joining HarperCollins as publisher of **HarperNonFiction**.
- **Hodder and Stoughton** has appointed Sam Bradbury, currently with Jo Fletcher Books, as editor with commissioning responsibilities in the area of science fiction, fantasy and horror.
- Oxford-based Christian publisher **Lion Hudson** has gone into administration; the company's appointed administrators are business advisory firm FRP Advisory.
- **Little, Brown Book Group** has made two promotions within its editorial team: Clare Smith, publishing director at Little, Brown/Abacus, has been promoted to fiction publisher, while editorial director Lucy Malagoni has been promoted to publishing director for Sphere Fiction.
- **Pan Macmillan** has promoted two senior fiction editorial directors: Francesca Main is now the Picador publishing director, and Trish Jackson becomes the fiction publishing director. □

A double-sided approach to fiction



It's always useful to look at both sides of a piece of work: as editors, we know what we will do, but do we know how the author feels? **Eileen Hogg** writes romance fiction as Helena Fairfax, but she also edits that genre. She spoke to the West/North Yorkshire SfEP local group recently.

I wrote my first novel after joining the Romantic Novelists' Association New Writers' Scheme (romanticnovelistsassociation.org/join/new_writers_scheme). Writers who join the scheme are invited to submit a manuscript for appraisal by an experienced author. This was my first encounter with 'developmental editing'. I received a six-page critique of my story. My reader's main piece of advice was to strengthen the romantic conflict that is essential in a romance novel. She also outlined other areas where she felt the story could be improved, in particular the hero's motivation. I duly rewrote my book, following my reader's advice, and the next time I submitted the manuscript I was told it was now ready for submission to a publisher. Hooray!

"I learned from my first editor that I overuse exclamation marks in a big way!!!"

So, my first book – *The Silk Romance* – was accepted for publication in 2012. In those days I knew nothing at all about the publishing industry, and in retrospect I was very lucky with my first publisher. I was told my book would go through two rounds of edits. The first would concentrate on areas such as repetition, style, consistency, etc. Once I'd made any necessary revisions, the second round would be a final proofread.

Whose point of view?

The main thing I learned from my first editor was that I overuse exclamation marks in a big way!!! I also learned about 'head-hopping'. I was changing the point of view (POV) between the hero and heroine far too often, in a confusing and random fashion. This involved an extensive rewrite. (I have taken that lesson to heart, and since then I've written several posts and articles on keeping the POV consistent: (helenafairfax.com/2013/06/28/editing-tips-for-romance-writers-make-sure-you-check-your-point-of-view)).

After working with this Canadian publisher, my next novel was published here in the UK. My experience of its editing wasn't so good. I'm quite a meticulous writer. One of the things I get praised for – even while agents are rejecting my book – is that my copy is very 'clean'. It was really upsetting, then, to find that my book was released with errors in it, and that I had no control over recalling and redoing the files. Busy

editors may not realise just how precious a manuscript is to the author. It took me an entire year to write that book, and it's heart-breaking to know that it's now in the hands of readers with mistakes that could easily have been rectified.

I've learned an enormous amount about what makes a really good romance novel by having my own work edited, and this was an excellent way to get into editing myself.

Editing as well as writing

Writers – and romance authors in particular – are renowned for the support they show one another and the generous way they share information. I've made many friends and joined several author groups. It was through one of these that I became involved with an anthology of short stories: my first experience of editing another author's work. Each of us in the anthology sent her story to two of the others, and in this way each story had two editors. My edits must have been helpful because the author who was organising the collection asked me to edit more and more, to help decide which stories should be accepted, and eventually to proofread the entire collection. I was surprised by just how much I enjoyed this process. It's a wonderful feeling to know that you have helped polish a story and made it the best it can possibly be.

After this experience, one or two romance authors offered to pay me to edit their stories, and I began to take on more work from writers wanting to self-publish.

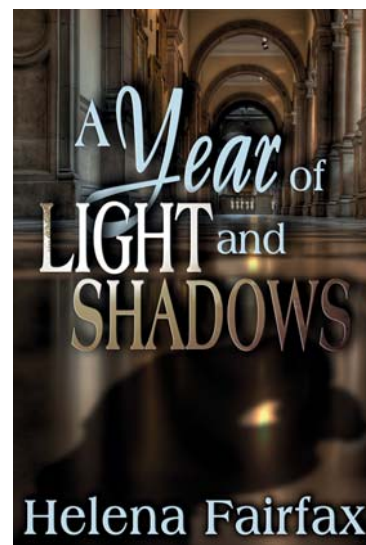
Last year I went to an event in Manchester organised by the Society of Authors: (societyofauthors.org). There, I listened to a talk given by an SfEP Professional Member, Richard Sheehan (richard.sheehan@richardmsheehan.co.uk). Richard talked about how he got into editing after being made redundant. He spent his redundancy money on courses with the SfEP, and now works full time as an editor of science-fiction and fantasy novels.

I decided to follow in Richard's footsteps. I've now taken three courses with the SfEP, on proofreading, copy-editing and editing fiction.

Is it worth doing?

Since I began editing for other authors I've learned that

- Not everyone can write, so it's important to do a sample edit first. Some writers' manuscripts just can't →



Book cover design: Charlotte Vainek

be edited into shape; no amount of rewriting will make the story publishable. Don't commit to copy-editing an entire book until you've established whether it's worth the time involved (to both parties).

- As a fiction editor, it's best to stick to editing the genres you know. I read a lot of romance and women's fiction – because I love these genres – and I stay abreast of trends in this market. I do love to read other genres, but I'm not as familiar with them. I once edited a dystopian short story about zombies. Six months later I read *Warm Bodies*, a dystopian novel about zombies. I realised the author whose work I'd edited had copied a lot of her ideas from this book. Because I read so much romance and am in the Romantic Novelists' Association, I'm aware of what books

are coming out in this genre and whether an idea is fresh or not.

- The best editing work comes from networking. Also, do the best job you can with every author, and your reputation will spread.
- I have to think very hard about what work I can take on. I have my own writing to do. It's tempting to accept every manuscript offered, but it's a mistake to take on too much and risk letting an author down over a deadline.

About the author

Eileen Hogg is an Entry-Level Member. Besides editing romantic fiction, she writes romance novels under the pen name Helena Fairfax. Find about her novels and editing services at helenafairfax.com. □

Review

The Story of Be: A Verb's Eye View of the English Language

D Crystal, Oxford University Press, 2017, 208pp, £12.99 (hbk), ISBN 978 0 19 879109 6

Caroline Petherick

The first thing that came to mind when I dipped into David Crystal's latest offering was Lytton Strachey's *Ermyntrude and Esmeralda*.

E & E appears to be a mere froth – in Strachey's own words, 'an entertainment' – and it was apparently not originally intended for publication, only appearing over 30 years after his death. It's about the discovery of sex by two upper-class girls who have recently left school and are now in correspondence with each other, and it's illuminated with an abundance of delightfully wicked drawings by the renowned Art Deco artist Erté. So, the two books would appear to be poles apart.

Let me explain how I perceive the similarity between the two. *E & E* was written for Strachey's friends in the Bloomsbury Set. He used their own specific form of language, and beneath the entertainment aspect of his book was a serious and educational undercurrent (it was in fact a savage indictment of the restrictive sexual mores of the Edwardian era). In *Be*, a similar duality is achieved, albeit by a different mechanism, and with a very different undercurrent.

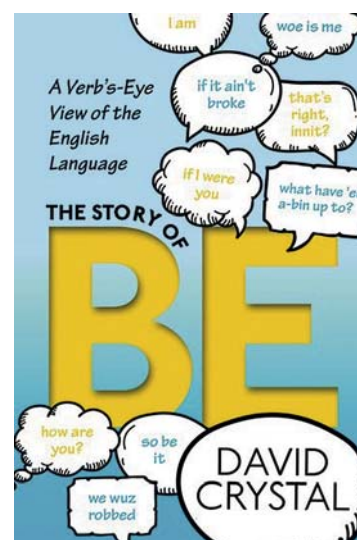
Be is presented by OUP as an entertainment. The cover is jokey to a degree that makes it seem that the publisher is hoping to capitalise on the *Eats, Shoots and Leaves* market. But in fact the book is a serious and well-focused treatise on specific aspects of the development of the English language, and I'm glad to see that the front flap states that its appeal will be to 'a broad audience of language lovers and

wordsmiths'. Inside we taste and digest 'Alongside *I'm*, which became the modern informal standard form, we see *I're* (from *I are*) and *I'se* (from *I is*) along with several spelling variations, such as *I'z*' (p34), and 'The use of a preceding negative particle attached to the past tense form (as in *naere* or *nerre*) died out in Middle English' (p136). Just as Strachey's sense of humour would have appealed to his compeers, so is Crystal's

sense of humour one that appeals to *People of Language*: 'A verb's eye view' (cover) and 'Today, *me* is the only pronoun on whom woe regularly falls' (p137). The dichotomy between first impression and actual content is neatly summed up by the contrast between the chapter headings, eg 'Wannabes and has-beens', and their subtitles, 'nominal *be*'.

It's peppered with century-old illustrations from *Punch* and by some more recent cartoons. It has two indexes: names and subjects.

So, as with Crystal's *Spell It Out* (2012), the people who will appreciate this book are going to be those who enjoy exploring the more abstruse byways of our language, and who already have a fair knowledge of – or at least an interest in – its construction and roots. If that's you, get ready for an enjoyable ride. However, those who have only a hazy idea of what 'etymology' means might find that this book takes them out of their depth. I imagine that SfEP members will find it interesting, informative and fun. □



A meeting of great minds



Nancy Campbell was invited to join a network of (mostly) academics involved with the New Modernist Editing. Not quite sure what she had let herself in for, she went to the first meeting, and now gives us a glimpse of this august body.

Thanks to the AHRC (Arts and Humanities Research Council) Network on the New Modernist Editing, I know all about Elizabeth Gaskell's curtains. And her chair covers. And her crockery. The Victorian novelist's former home in Manchester was the venue for the first of the Network's three initial meetings, and between sessions I and my fellow Network members were given a guided tour of the imposing house. The drawing room, where eminent writers once met over tea, had been refurbished using clues from Gaskell's own archive; in a letter to a friend she describes the chairs as upholstered in 'pretty' white chintz decorated with 'little rosebuds and carnations'. The curtains (in a grander fabric) were suitably voluminous: it is said that Charlotte Brontë hid behind them when another visitor was announced because she was too shy to meet anyone.

Literary titan Virginia Woolf in 1902 by George Charles Beresford

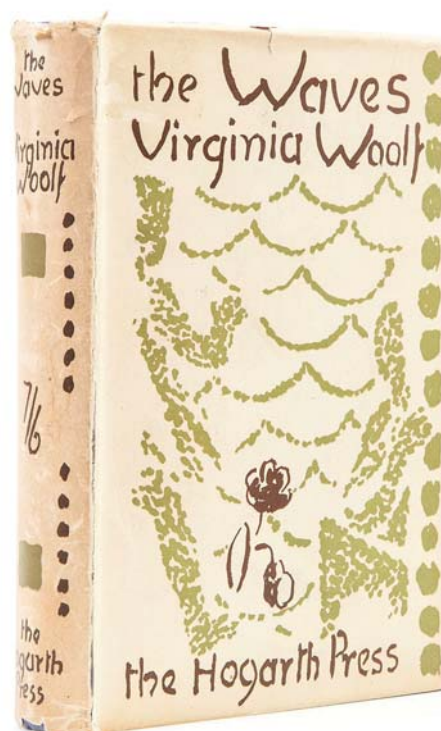


I too felt a little shy, about meeting the other members of the Network – all distinguished scholars who study the writers who came after Gaskell during the early 20th century: literary titans like Virginia Woolf, James Joyce and TS Eliot. I'd been invited to join the Network in my capacity as an artist and poet, which meant I was an outsider in this academic world, but I was warmly welcomed. I soon found that the discussions provided insights into my professional editorial practice too, and I was eager to share my experience as an editor of living authors – someone whose concerns generally relate to the demands of budget or house style rather than textual scholarship.

“Terminology is debated during the coffee break”

What is the New Modernist Editing?

This was the first question asked at Elizabeth Gaskell's House – somewhat to my relief! It seemed I wasn't the only person looking for orientation and quietly hoping terms would be defined and common expectations set out. The Network was formed by Dr Bryony Randall to encourage debate around scholarly editing practice on Modernist texts. Randall, who is based at Glasgow University, explained that the field has changed dramatically in recent years. Copyright laws mean that some Modernist authors' texts are only now coming into the public domain – leading to a multitude of new editions. But which of these editions can be trusted to adhere to the original manuscripts or typescripts, and who makes decisions about adding punctuation and correcting typos? →



First edition of The Waves, published in 1931

If a word or phrase has been crossed out in the manuscript, should it still be mentioned, perhaps in a footnote? If a poem was not published in the author's lifetime, which of the drafts would they have preferred to see in print? (Indeed, could an editor ever justify going against that preference?) Occasionally, we all have reason to bemoan the authors we work with, but it's a privilege to have access to their opinions.

Useful editions

Terminology was debated during the coffee break. 'We read books but we use editions', asserted veteran Joyce scholar Hans Walter Gabler. New Modernist editors need to consider the audience (or 'user') of their edition. Is it a paperback for the general reader or a tome from a university press? In the former, a glossary might be helpful; in the latter, detailed footnotes are expected. The intended audience will also influence the format of the edition (and thus, of course, the cost). Texts are published today using media that the writers of the past would not recognise. How can the New Modernist Editing benefit from digital media and tools? Digital and online editions allow the reproduction of original manuscripts and typescripts at lower cost than print editions. They also enable clear cross-referencing between different versions of the text and quick access to the editor's comments. I was intrigued by a collaborative project on Joyce's novel *Ulysses* that uses simple XML to tag elements (eg the names of horses, or ships) to make the work more searchable. As part of the New Modernist Editing project, Randall intends to publish a new digital edition of a poem by Virginia Woolf and an associated practice guide – which will spread the benefits of the Network's discussions to other Modernist scholars and students.

After the event in Manchester, I felt inspired to re-read Gaskell's novel *North & South*. I smiled at the passage in which the heroine, Margaret, reminisces about her former

home, especially 'the dear old Helstone chintz curtains and chair covers'. Were I editing a new edition, surely that would deserve a footnote ...

About the author

Nancy Campbell is a Professional Member of the SfEP. The Polar Tombola, her recent project to raise awareness of endangered languages, was funded by Arts Council England Grants for the Arts. (campbellcopy.co.uk). □

A second meeting of the Network was held in Durham in February, and a third in Glasgow in April: summaries of all three can be read at newmodernistediting.wordpress.com.

Get the best advice from the SfEP Guides

Available from the SfEP (sfep.org.uk/resources/guides/).

- *Editing Fiction: A Short Introduction* (Imogen Olsen)
- *Editing into Plain Language: Working for Non-publishers* (Sarah Carr)
- *Editor and Client: Building a Professional Relationship*, 2nd edition (Anne Waddingham)
- *Going Solo: Creating your Freelance Editorial Business* (Sue Littleford)
- *Marketing Yourself: Strategies to Promote Your Editorial Business*, 2nd edition (Sara Hulse)
- *Pricing a Project: How to Prepare a Professional Quotation* (Melanie Thompson)
- *Theses and Dissertations: Checking the Language* (Pat Baxter)
- *Your House Style: Styling Your Words for Maximum Impact*, 2nd edition (Christina Thomas)

J&E
 Landscaping / Tree's Felled / Topping / Fruit Tree's Pruned / Hedges Pruned & Trimmed / Tree's Sprayed / Lawn's Turfed / Rubbish Clearance / Wall's & Patio's Powerwash / Patio's & Driveway's Chipping's / All types of Fencing
 No job too large or too small
 All Rubbish Removed
 FREE ESTIMATE'S & ADVICE
 PHONE-0 [redacted] 2

How many apostrophes do you need?

This delightful ad was sent to *Editing Matters* by Advanced Professional member Peter Nickol.

Apart from breaking one of the most important rules of advertising – that your advert should be legible – it has no fewer than 10 apostrophes, none of them used correctly. As Peter said, 'you can never have too much of a good thing ...'. □

What is the Judith Butcher Award?

Having asked us all to put forward nominations for the Judith Butcher Award (JBA), **John Firth**, the SfEP's membership director, explains why he's asking.

Every year about this time I write to ask members to put forward names for the JBA, which since 2011 has been the way the Society honours someone who has

- made a clearly identifiable and valuable difference to the way that the SfEP is run and/or
- carried through a specific project that has been of particular value to the SfEP and/or its members.

This is not meant to be the old guard rewarding the old guard, but a democratic process for finding out and honouring the people who really make a difference. Directors are not eligible; our Honorary Members are not eligible. The people who were on last year's shortlist cannot appear on this year's shortlist, although there's nothing to stop you nominating whoever you think deserves our recognition.

“Honouring the people who really make a difference”

Who has won the JBA?

There's a list on the SfEP website (sfep.org.uk/about/judith-butcher-award) that shows who has been presented with the JBA. Lesley Ward won it for setting up and running some of our best-known training courses; Helen Stevens for establishing our social media presence; Averill Buchanan for setting up sister societies in Northern Ireland (SfEP) and the Republic of Ireland (AFEPI); Rod Cuff for his work on our website, the Directory and *Editing Matters*, and for leading the group that developed our new membership structure; and Anne Waddingham for helping set the standards in on-screen editing (and developing the training courses to match).

Who should win this year?

Perhaps you've found a particular member's forum posts especially helpful, or have benefited from the efforts of a local group coordinator. Many members contribute to the Society and its spirit and character, often in less-than-public ways. We'd like to honour the many people who help create the Society by giving time (sometimes paid, more often not) to helping us

- run our 39 local groups, international group and Skype Club
- coordinate the benefits we provide
- run our website and keep it up to date
- moderate our 72 forums
- develop and run our courses
- assess applications to upgrade

- make apt and timely contributions to Twitter, Facebook, LinkedIn and Google+
- organise and run our conference
- find and negotiate with sponsors for the conference
- represent the SfEP at universities and publishing, professional and government bodies.

This doesn't even mention the many people who give their time to helping other members on our forums, or to quiet work behind the scenes on projects (I alluded earlier to the Futures Group; someone is looking at our memorandum and articles as I write).

The SfEP council is developing a page for the website on which we'll list our contributors and let people know about opportunities to join in. However, it takes time and effort to get this right: we don't want to play favourites or forget someone, and we need to decide how to keep it up to date and what to do if someone is happy to give their time but does not want to appear on the list.

Please take time to nominate

So there isn't (yet!) a list you can consult if you'd like to submit a nomination for the award. Still, I hope you will put forward the name of that person who, you think, makes the Society what it is. And I hope I've shown that there are a lot of people that you could say this of, who all deserve our thanks. □



The SfEP's honorary president David Crystal (right) presents the JBA to 2015's recipient, Rod Cuff

A good time to consider mentoring



The SfEP's mentoring scheme is growing ever more popular, providing a means of professional development for members at all levels. To cope with this, changes need to be made, as Stephen Cashmore, the SfEP's training director, explains.

Our mentoring programme is one of the brightest jewels in the SfEP's crown. A mentee receives detailed feedback on a number of proofreading or copy-editing assignments set by a mentor, who by definition has to be an experienced Advanced Professional Member. The assignments are not theoretical or made up for the purpose: they are genuine pieces of work that contain problems of editorial interest. And the one-to-one feedback from the mentor is designed to both support a mentee and show how the quality of their work can be improved. The way in which mentoring works is tried, trusted and respected, and many of our mentees say it is the best professional development experience they have had.

The cost of success

However, the way in which mentoring is financed needs to be changed. Simplifying slightly, the cost of the scheme is essentially the fee paid to the mentor. For the sake of argument, say this is £500 per mentee. At present, the mentee pays £250 of this sum, and the SfEP pays the other £250. That's right – the SfEP subsidises every mentee to the tune of 50 per cent.

When the scheme was started, there were fewer mentees, the cost of the scheme was lower and the subsidy (designed to encourage take-up) was met out of the Whitcombe Fund. Nowadays, what is in the fund cannot begin to cover the subsidy cost, and the SfEP can end up paying thousands of pounds a year from its general income, depending on how many mentees are accepted into the scheme. It is likely that this amount will grow, for two reasons:

- The number of people taking up mentoring is increasing. First, the SfEP is growing as an organisation. Secondly, introducing specialist forms of mentoring and making

the SfEP courses 'Copy-editing 2: headway' and 'Copy-editing 3: progress', and the upcoming equivalent SfEP 'Headway' and 'Progress' proofreading courses, more accessible online will drive up the numbers.

- Fees paid to mentors have recently increased, to be brought in line with those paid to online tutors.

Changes to tackle the problem

The SfEP can ill afford the rising cost of subsidising mentees, and in any case it could be argued that it is unreasonable for the many to subsidise the few. So, the SfEP council, at its meeting on 20 March 2017 (c86), approved two major changes to try to tackle this growing financial problem.

First, the level of subsidy to mentees will be reduced from 50 to 33 per cent. It may decrease further in future years: that rather depends on what happens to the 'bottom line' of mentoring finance. This is not going to happen immediately. Although the precise implementation date isn't known yet (it depends on a number of factors), it is planned to make this change around the date of this year's conference in September. This means that those people who have been thinking of applying for the scheme still have the chance to do so at the existing rate and benefit from the existing 50 per cent subsidy. So, if you have been thinking about it, get your application in before the conference!

“The best professional development experience they have had”

Non-member mentees

Secondly, the council has decided that the time is right to open up the scheme to non-members. In days gone by, access to the scheme was seen as a member benefit; now, it is more realistic to point to the subsidy as the member benefit. Non-member mentees will have to pay a fee that is slightly more than full cost, and will therefore be net contributors to the scheme. Their entry requirements will be the same as for members – that is, they will be expected to demonstrate the same level of eligibility with regard to courses taken and experience gained. These entry requirements are also in the process of being revised and updated in the light of the greater number of SfEP courses now available.

So, the message of this article is: the underlying philosophy of the mentoring scheme remains unchanged – it is a uniquely beneficial continuing professional development opportunity – but in the coming months the way in which it is financed will change, to reduce the burden on the SfEP's overall finances.

Could now be the time for you to take that next step to develop your career? If you think so, contact the office (training_enquiries@sfep.org.uk) or apply using the online form on the website (sfep.org.uk/training/mentoring). □

It ain't necessarily so!

Some widely held beliefs about how copy-editors and proofreaders make their living turn out to have shaky foundations. **John Firth**, the SfEP's membership director, pulls a few snippets out of the SfEP's autumn 2016 Membership Survey.

The SfEP surveys its members every autumn, and we like to tease out themes and explore them from one year to the next. This year we tested some 'truths' about editing, and weren't surprised to find that real life is more complicated than our expectations!

Editors are specialists, aren't they?

Well, actually ... As the horizontal bars in Figure 1 show, while quite high percentages of the members in our survey describe themselves as working in one of the four broad areas we asked about [fiction, the arts or humanities (H), the social sciences (SS) and scientific/technical/engineering/medical

(STEM) subjects], the vertical bars show that most don't work *only* in those areas.

Just over a third of the participants specialise by subject (STEM, 15 per cent; social sciences, 4 per cent; humanities, 13 per cent; fiction, 5 per cent). It is interesting, for example, that while 16 participants work *only* on social sciences subjects, and 51 *only* on arts/humanities subjects, 66 work in *both* areas.

Well, don't most editors work on books?

Yes, our survey found that nearly 80 per cent of editors work on books, but, again, as Figure 2 shows, only 14 per cent work *only* on books: in fact, only 23 per cent work exclusively on one type of publication. Moreover, since the 'among others' bars in the graph add up to 247 per cent, most of our members work on three or more types of publication. In fact, nearly 20 per cent work on types that we didn't think to ask about (board-game rules and TV and film scripts, for example).

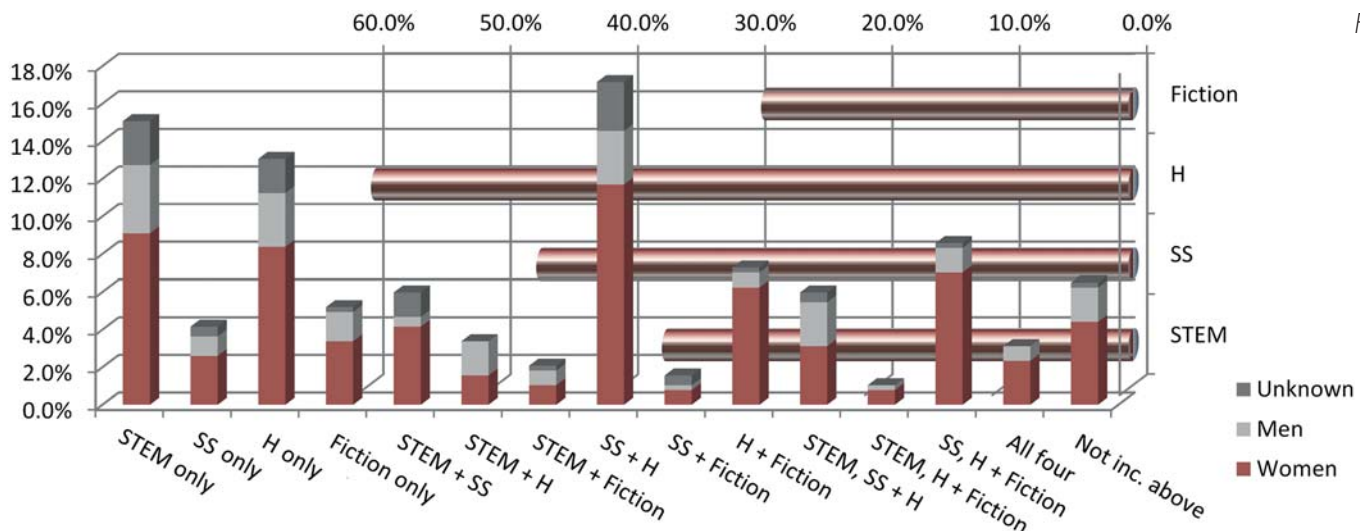


Figure 1

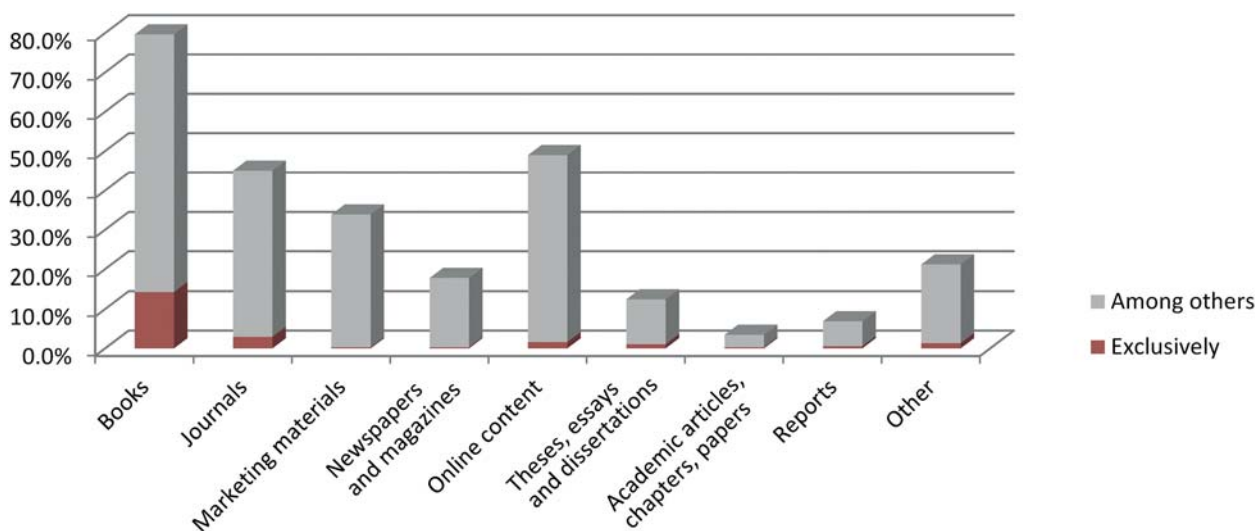


Figure 2

OK, but most editors work for publishing companies

You're right: just over two-thirds do, but our survey found that only 8 per cent of editors work *just* for publishing companies, and I'm going to bore you with another graph: Figure 3.

It's the same pattern: just under 18 per cent specialise, and more than 305 per cent work for more than one type of client (so, we can suggest that most work for two or three types of client, and many for more than four).

Surely they've all worked in publishing at some time?

Sorry to contradict: before coming to the profession, nearly 60 per cent of the participants had never worked in publishing. Moreover, high percentages of the participants who currently work in-house for publishing companies had previously worked outside publishing. Figure 4 summarises these members' backgrounds.

So, how representative is the survey?

We received surveys from 402 members, almost exactly 18 per cent of our membership in November 2016. In 2010 the

Professional Associations Research Network concluded that 'most organisations ... receive an 11–15 per cent response rate' to membership surveys; so, this is a good response. We found that Advanced Professional Members and members who had belonged for more than five years were over-represented in the results; and that the percentages of participants who were Intermediate Members, Professional Members, members who had recently joined, and members who had belonged for between three and five years were about the same as those groups' 'share' of the total membership. For all of these groups the balance between male and female participants was quite close or very close to the 'mix' among all members in that group. This suggests that the results are a good reflection of how established editors spend their time. □

If you'd like a copy of the survey, a PDF can be downloaded from (sfep.org.uk/membership/joining-the-sfep/what-members-tell-us).

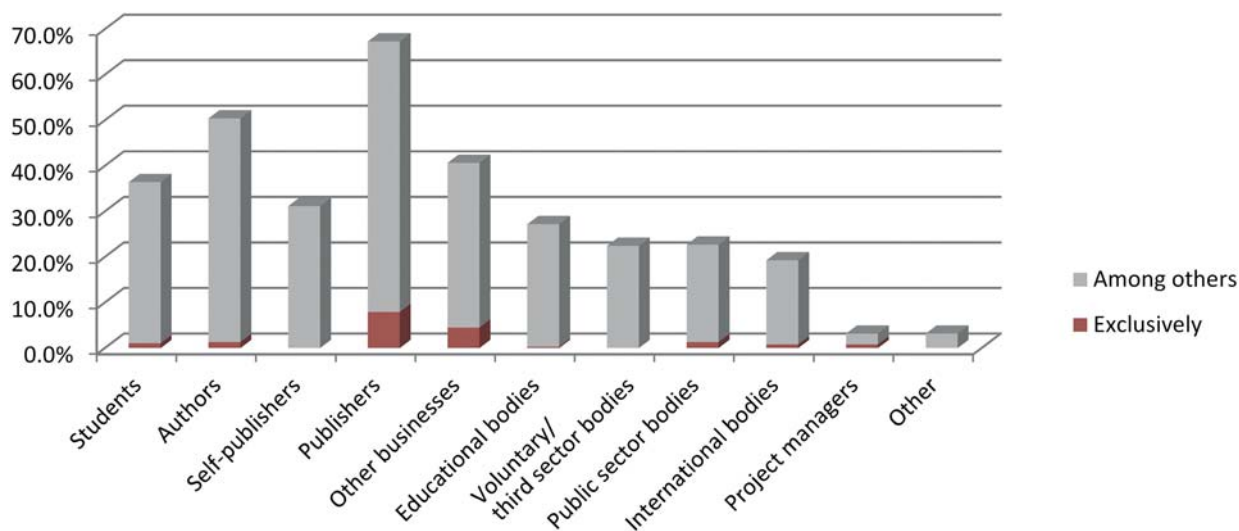


Figure 3

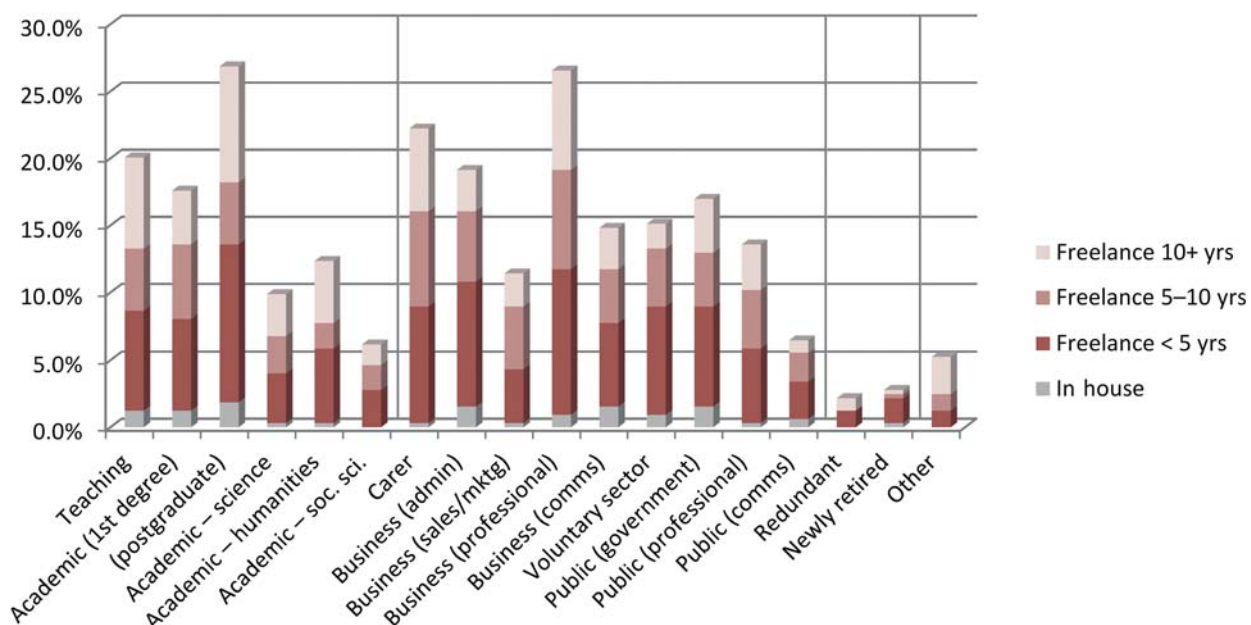


Figure 4

What's really bugging me is ...



Small buzzing things can be annoying, but when they turn up in software it's infuriating, as **Andrew Coulson** has been finding out.

As you may have seen in the SfEP forums (forums.sfep.org.uk/read.php?2,126394), I have been feeling less than charitable towards Microsoft because of a particularly annoying bug in Word. The issue I have been hit with is that, with track changes on, I frequently get Word telling me it is waiting when I make a change. However, as Luke Finley pointed out, if you click somewhere else in the document, it usually comes straight back ready to work. This seems to be affecting Office 365 (Word 2016), and is possibly related to recent updates, although Luke suspects it's been there for a while. Have a look at the forum thread for various ingenious suggestions (thank you in particular to John Ingamells and Emma Hoyle).

“It is very hard to get a bug fixed”

Bugs in Windows and Word

This prompted me to have a look at bugs in software as a user. I'm going to focus on Windows and Microsoft Word in particular, though many of the Office forums also provide details for Mac users. This is a good topic to move to the SfEP forums, so I will start a post in 'Off topic' if anyone wants to share any tips for overcoming a particular bug or annoyance.

My biggest takeaway from all of this is that Windows (and Microsoft generally) appears to have no manual bug reporting system. Since Windows XP, Windows has had an in-built error reporting system. If something crashes, this will attempt to send an error report to Microsoft to help it resolve bugs. With Windows 10 this has become more of a behind-the-scenes process than it used to be, but a lot of it is viewable from the Windows 10 control panel. There's a really good overview of all of this that's not too technical here: (goo.gl/xJfOFG). This may give you a pointer as to what is failing and when that may highlight a specific problem.

Microsoft's own forums

Another source of help, and sympathy, is Microsoft's own forums at (answers.microsoft.com/en-us). The forums are split into a variety of topics relating to different products, which can mean things end up in several different places. Fortunately, the forum search is very thorough, and brings up results for Word from across the forums. I've generally found these somewhat light on answers, but a common solution that crops up is to run Word in safe mode (eg see the answer here: (goo.gl/hLg6g9))

and disable add-ons, then enable those one by one, restarting Word each time. This narrows down the issue to an add-on or to Word itself but, if you can eliminate a bad add-on, this may solve your problem.

A Wonderland-like rabbit hole

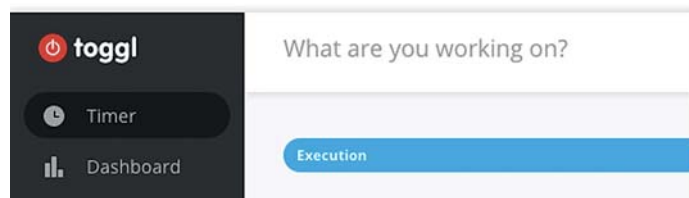
As well as Microsoft's own forums, there are other forums such as CNET, Mac Rumours and Tom's Guide, but it is very easy to disappear down a Wonderland-like rabbit hole trying to find 'the' answer to your problem. It is also worth remembering that, if you get an error message, copying the text into Google will often bring up something helpful (or else the kind of dire suggestions you get if you Google your symptoms when feeling ill!).

Unfortunately, the depressing conclusion is that it is very hard to get a bug fixed – and keeping your fingers crossed for the next update is often the best solution. With Microsoft reporting over 200 million devices now running Windows 10, and 1.2 billion Office users, it is no surprise that bugs appear, and also that not all of them get fixed, as there are a massive number of permutations and combinations of hardware and software versions. But if they could just fix this one for me ...!

Make time for Toggl

I'm having to be a bit more thorough about recording my time, and like many of you have been using Toggl (toggl.com) to do that. I have never really found a time tracker that I like, largely because I either forget to start or stop the timer, and clearing up the resulting mess is too much hassle. However, I've been impressed with Toggl, and I'm trying to make using it habitual.

At its heart is a very simple and clear timer with a 'press to start and stop' mode and a manual mode to retrospectively add time entries and edit existing ones if you forget things. There is a comprehensive system for organising entries by client, project and task.



Even with the free version there are good reporting formats, and you can get the data out of Toggl to do your own analysis. Toggl will also run on Macs and smartphones. This is the best solution I've found short of something that can read my mind.

About the author

Andrew Coulson is a copy-editor, recovering engineer and unashamed geek. □

A finer point ... punctuating lists



Luke Finley tackles another thorny grammatical issue that can often lead to dissension: displayed or 'vertical' lists.

As this year's SfEP conference draws closer, here's another topic where 'context is key' and the answer is usually 'it depends'. I'll discuss the options, but which ones you use will depend on your preferences and those of your client, and on any style guide you're following.

Some examples

1. This list is:

- short and concise
- composed of sentence fragments
- minimally punctuated

2. What follows is a slightly more complex list:

- it is still short and concise;
- list items are still fragments; and
- its punctuation is as it would be in run-on text.

3. In this final list:

- Each of the list items consists of at least one sentence.
- List items can have more than one sentence. Like this one.
- This affects both punctuation and capitalisation.

These examples aren't set in stone: there are several aspects that might vary, discussed below.

Introducing lists

Often, as in the examples above, this is done with a colon, and if the introductory text can stand as a complete sentence (as in example 2), you can end it with a full stop. However, some authorities, including the *Chicago Manual of Style*, consider that it's not grammatical to default always to using a colon, and advise that the punctuation introducing a list should follow the same logic as it would in a non-displayed list in running text: examples 1 and 3 then lose the colon and need no introductory punctuation. [*Editing Matters* follows *Chicago*: see the lists in other articles in this issue – Ed.]

Using initial capitals

In example 1 I've done away with the conventions of run-on text. I feel this uncluttered style is fine in most contexts, and that includes avoiding capitals. But maybe it would look underdressed in formal work. In example 2, punctuation follows the conventions of run-on text, and it feels more natural for capitalisation to do the same. But there's no

hard-and-fast rule: you could use initial capitals if you prefer. In example 3, the second item can't do without its initial capitals, so it makes more sense to use them throughout.

Punctuating list items

The argument in favour of minimal punctuation is that the displayed format of a bulleted list already shows clearly where the breaks in the text are. Example 2 is perfectly correct, but it's arguably unnecessary, if not a bit fussy, to include the semi-colons (or even commas in their place). But again, what's most appropriate depends on context, and some people just feel that there's something missing if you don't have at least a closing full stop at the end of the final item – even in minimally punctuated lists like example 1. If you follow the style of example 2, note that the 'and' before the final item comes after the punctuation (as in run-on text), at the end of the penultimate line. In example 3, again, the second item has to follow run-on text conventions because it contains more than one sentence, so it's preferable for the other items to conform.

Another consideration is whether your text has more than one list, and how consistent they should be with each other. It may look better to follow one style throughout, but this could push you towards maximum punctuation, in order to accommodate multiple-sentence list items.

E-publishing and accessibility

When this topic came up in the SfEP forums, a critical point was raised: the electronic voice-over used by e-readers reads an unpunctuated list as a single, continuous sentence – not helpful for anyone with visual impairment. If accessibility is a consideration, this should also influence your decision.

About the author

Luke Finley is an Advanced Professional Member specialising in social policy. (lukefinley-editorial.co.uk) □

Keep in touch!

Stay up to date with the SfEP's activities and read about issues of interest to editors and proofreaders by following the SfEP online: LinkedIn, Twitter, Facebook, Google+ and the SfEP Blog.

- LinkedIn: ([linkedin.com/company/society-for-editors-and-proofreaders](https://www.linkedin.com/company/society-for-editors-and-proofreaders))
- Twitter: (twitter.com/TheSfEP)
- Facebook: ([facebook.com/EdiiProof](https://www.facebook.com/EdiiProof))
- Google+: (plus.google.com/116493345036355410141)
- SfEP Blog: (blog.sfep.org.uk).

Join our many followers from around the world! □

SfEP round-up

Complaint and appeal

Complaint

In December 2016 the SfEP council received a complaint about the work of an SfEP member. In signing the membership form, a member agrees to be bound by the Society's by-laws, rules, regulations and Code of Practice (section 1.3.2). The SfEP chair therefore set up a complaint panel to look at this case.

After examining the correspondence and several chapters from the typescript, the panel reported that the editor did not act unprofessionally in requesting early payment of her final invoice; that her other professional commitments and holidays did not unduly delay the work; and that the copy-editing was not unsatisfactory but that there were flaws in the referencing. The panel felt that the editor should have communicated better and more clearly throughout the editing process, but that the client's unsystematic management of the project made him responsible for many of the problems with the edited typescript.

The council accepted the report, and both parties were informed that the client should pay the editor concerned the balance still owed, less a symbolic £75 for flaws in referencing, and that the editor should undertake further training in referencing within the next year.

Appeal

In February 2017 the client appealed, and the SfEP chair set up an appeal panel. After examining the emails and a further chapter from the typescript, the appeal panel agreed in part with the original panel's assessment, but considered that the editor's final invoice should have been accompanied by some effort at negotiation; that the editor caused some delay by her inefficient and unsystematic way of working; and that the quality of copy-editing, while not poor, was

disappointing and muddled. It was again noted that the editor should have communicated more clearly, but that the client bore much of the responsibility for the unsatisfactory references and the late completion.

The council accepted the appeal panel's report, and both parties were informed that the client should pay the editor concerned the balance still owed, less £150 for various minor but obvious errors and the flaws in referencing; the editor was advised to undertake further training in both copy-editing and referencing, with at least one such course to be taken within the next 12 months if she wishes to retain her Professional Membership status. The editor was also sent detailed feedback on the problems in one chapter, to help her improve her work.

SfEP seminar packs them in

Not only did the SfEP have a stand at the London Book Fair, manned by volunteers (see p1), it also put on a seminar.

Ian Howe was volunteered to run the seminar (a very good choice), and tells us what was involved.

The title of the SfEP's seminar at this year's London Book Fair was 'Editing

matters – doesn't it?' [I've let them off for stealing our good name! – Ed.] The organisers clearly think it does, as they put us in their largest seminar space, the Olympia Room, with a capacity of 140 people. I'm quite glad I didn't realise that until just before the event ...!

The session considered the roles and skills of proofreaders and copy-editors, and gave participants the opportunity to play 'spot the typo' in an error-strewn text. We explored when, and when not, to make changes, whether the text was what the author really meant, and the importance of context. Finally, we looked at how the SfEP can help publishers and authors as well as providing support and training for copy-editors and proofreaders.

The session was very well attended, with some people even sitting on the floor for lack of space, and the audience included a good mix of authors, publishers, self-publishers, freelance editors and proofreaders, a surprising quantity of students and an encouraging number of SfEP members. The interactive sections received an enthusiastic response, and many in the audience took the opportunity to visit the SfEP stand afterwards. It seemed to go down well, and I really enjoyed it, especially as I managed to fit everything in within the hour and even had time for some questions! □



Ian Howe's SfEP seminar at the London Book Fair

New arrivals and upgrades

Entry Level

Welcome to the following new members: Vivienne Ainslie, Amanda Anstee, John Armstrong-Gregson, Emily Armstrong Steel, Karen Atkinson, Cathy Barker, Imogen Barton, Emily Bates, Kate Bennett, Helen Bleck, Alison Boyce, Ruth Bramley, Jennifer Brien, Toby Broadhurst, Helen Brock, Beverley Brown, Jo Brudenell, Michelle Burgess, Trish Burrow, Libby Calaby, Roderic Cameron, Lucy Chadburn, Rebecca Channon, Sarah Chappelow, Wendy Cherry, Claire Clarke, Dawn Clarke, Yolande Coetzee, Simon Colledge, Hannah Colwill, Rosalyn Cowie, Clare Crossan, Victoria Crowther, Ann Currie, Jenny Daly, Franziska Davies, Joanne Davies, Patricia Davies, Trevor Dawes, Myriam Day, Rebecca Dicks, Alexandra Dobell-Harrison, Ashley Donnan, Alethea Doran, Kathryn Driffield, Colette Duggan, Kelly Dutton, Murray Eckett, Sara Emmerton, Alice Evers-York, David Fanthorpe, Nicola Faroppa, Sián Fender, Katie Field, Kara Filbey, Julia Firmin, Stuart Fitzgerald, Nicola Fitzmaurice, Sophie Flowers, Nicholas Franklin, Tracy Franks, Sophie Gallagher, Serge Garcia Lang, Anna Gardner, Sabrina Garner, Stephanie Gay, Wendy Giles, Akarshan Giroti, Stevi Glendinning, Melissa Green, Anne Greenway, Adrian Grieve, Allan Grubb, Paroma Guha, Therese Halley, Jamie Hancock, Tracy Hanify, Elinor Harbridge, Steve Harper, Jessica Harris, Elizabeth Heaven, Catherine Herbert, Joanna Hetherington, Eva Hibbs, Peter Hill, Nikola Hobbs, Catharina Emma Holtrust, Thomas Mark Hope, Rosemary Horsley, Jacqueline Hyden-Clement, Tanya Izzard, Anna Johnstone, Becky Jones, Hannah Jones, Serena Jones, Michaela Kapferer, Lorraine Kerslake, Juliet Keys, Jo Kneale, Helen Koch, Sophie Koenig, Sheila Korol, Samritee Kumari, Albion Land, Andrea Langley, Jillian Claire Larmer, John Layton, Jane Lee, Karen Leithead, Ruth Lewis, Joanne McCullough, Liz McGrath, Mary McNerney, Rob McKenzie, Natasha McNair Scott, Caroline McNaught, Melissa Mahama, Holly Marjoram,

Henry Martin, Sarah Mason, Yvonne May, Anjana Mistry, Nicolas Moon, Claire Moran, Eleonore Morena, Maureen Moyes, Andrew Mulley, Paul Mummery, Richard Munro, Philippa Neilson Blaikie, Ailsa Newcombe, Billy Nolan, Katja Nykanen, Karen Ogilvie, Karlien O'Grady, Grainne O Toole, Alex Parmar, Deborah Petrick, Stephen Pigney, Bina Raju, Grazyna Rakowicz, Katheryn Rice, Samantha Richter, Neil Roberts, Simon Roberts, Clare Robinson, Rachel Robson, Laura Roozendaal, Kathleen Rosewarne, Akiho Schilz, Joe Sedgwick, Clare Shaw, Daniel Shepherd, Gamila Shoib, Paul Sinclair, Simon Smith, Ian Spackman, Liam Sprod, Betsy Stainton, Jacquie Steel, Janette Stokes, Julia Sukan Del Rio, Robyn Summers-Emler, Sam Szanto, Alexander Taylor, Jane Taylor, George Teuton, Alison Thomas, Heath Thompson, Kelley Townley, Jenny Triggs, Gregory Turnbull, Mohammed Abdullah Umar, Ben Ushedo, Joseph Uwagba, Peggy Vermeesch, Annie Walker, Lee Watkins, Christine Welch, William White, Megan Whiting, Claire Wilkshire, Donna Wilson, Stephanie Winder, Jane Woodhead, Mary-Anne Wright, Rachel Yarham, Yasmin Yarwood, Ian Young and John Zellma.

Grade to be confirmed

Welcome to the following new members whose grade had not been finalised at the time this list was processed:*

Amanda Barnes, Suzanne Brockhouse, Megan Crowe, Charlotte Davies, Liz Elliott, Colette Forder, Saul Gallagher, Alison Hill, Helen Kitto, Caitlin Lynagh, Eric Pradel, Stephanie Rebello, Katie Shimmon, Luis Sebastián Stuart-Pennington.

Corporate Subscribers and Friends

Welcome to new Corporate Subscribers Peter Day, Aki Schilz and Jonathan Steffen, and to Jackie Borge, Gillian Esson, Barbara Fox, Pereena Lamba, Laura McKendrick, Joseph Savage and Charlotte Wardle, who have joined as Friends.

Intermediate

Welcome or congratulations to George Appleton, Astrid Aregui, Dermott Barrett, Jennifer Bridges, Marie Campbell, Andrea Dunn, Charlotte Edwards, Pam Firth, Catherine Fitzsimons, Paula Gilfillan, Val Gyde, Judith Henstra, Christine Howarth, Kathrin Luddecke, Melissa MacAulay, Gillian McGarvey, Katy McIntosh, Rachael Mortimer, Nicola Parkins, Joanne Robinson, Nicky Taylor, Briana Walsh, Howard Walwyn, Laurence Wareing, Sara Wilbourne and Tina Williams, who have upgraded to or joined at Intermediate Member level.

Professional

Welcome or congratulations to Becca Allen, Celia Bingham, Stefan Black, Sally Brigham, Eleanor Clements, Aidan Cross, Justine Cunningham, Justin French-Brooks, Gemma Greenhalgh, John Ingamells, Anna Nolan, Sarah Peak, John Romans, Lynne Round, Shreeta Shah and Alexa Tewkesbury, who have joined at or upgraded to Professional Member level.

Advanced Professional

Welcome or congratulations to Sue Browning, Petra Bryce, Michelle Bullock, Siobhan Denham, Lesley Ellen, Beth Hamer, Penny Hands, Anya Hastwell, Amanda Morgan, Dorothy Moyle and Katherine Trail, who have upgraded to or joined at Advanced Professional Member level.

Rejoined

Finally, welcome back to Katherine Cavendish, Jane Coates, Ceri Daugherty, Clare Dobson, Katharine Farrell, Jennifer Harding, Katarzyna Piper, Barbara Wilson and Matthew Wright, who have all rejoined the Society.

*Caused by the amount of work being handled by the Admissions Panel. Names and grades are correct at the time this text was processed. □

Software gets it done in a flash



Fed up with the slow, repetitive nature of the job? Tired of looking for usage of the Oxford comma? Worried you missed errors in people's names? **Paul King** was ... then he discovered that his PC can do wonderful things ...

I've just spent the day looking at a new copy-edit. When I say 'looking at', I must qualify that by stating that I have not yet read a single paragraph.

First, I have a coffee and then set up a style sheet making use of the brief I have been given, the book prelims and so on. Then I sort out header levels, and mark these up in the text. Figures and tables are checked and tagged. And so it goes on ... in fact, I now draw a veil across the usual tasks.

The fun begins when I apply some computer wizardry. This is the bit where all the troubles and woes of the copy-editor's life can be eased.

"I get to have a cup of coffee while the PC does all the fiddly bits"

The Magnificent Macros Man

Last year, my local SfEP group secretary, Nik, set up a one-day course starring Paul Beverley and his amazing suite of editing macros. We had a great day, and Paul opened my eyes to the wonderful world of macros. I now MultiFileWord, DocAlyse, FRedit and ProperNounAlyse my editing as a matter of course. My latest edit was a new take on Homer's *Iliad* ... and there are a lot of characters in this tale, not helped by the fact that some names differ by a single letter. Using macros helped me to spot one instance of a character, Idomenus, who was actually Idomeneus; amend Hippodamos, who should have been Hippodamas; and also appreciate that Mestor and Nestor were two different characters. Not bad for a couple of minutes' work checking 250 pages of text, plus saving the author from several embarrassing spelling blunders! And I get to have a cup of coffee while the PC does all the fiddly bits ...

Another life-saver

Some years ago I invested in the PerfectIt software package (discussed in *Editing Matters*, Jul/Aug 2016), and it proved to be a boon. Already containing a number of style templates, PerfectIt can be tailored to suit your individual needs. As an example, all those nasty Oxford commas can be listed and the entire manuscript amended in a matter of minutes while I have another coffee.

Then on to the standard Word spelling and grammar check. Although, by now, I am not expecting much in the way of errors to show through. Job done!



I can now complete my mark-up of the manuscript and stop for another coffee break (and a toilet stop – I really should cut down on my caffeine uptake ...).

But there are still dangers lurking in those edited and innocent-looking Word files. The risks of relying on the gamut of spell-check software alone are obvious. Yes, they save time. Yes, they can pick up on many, many errors. But in the end, you need to sit down and read the manuscript for the wonderful gaffes that can occur.

Yamamoto and his elk

I love finding those tiny gems of amusement that any job can throw up. I even write them down if they strike me as quote-worthy (probably a sad reflection on my sense of humour). A history of World War 2 in the Pacific threw up several items. How about 'Yamamoto and his elk may not have liked the German link': I never knew Yamamoto had a pet elk ... Or how about this for a measure of bravery by a British soldier who 'attacked and destroyed two machine gun posts single headedly with grenades before being killed as he attacked a third ... He was later awarded a posthumous Victoria Cross.' Now that is brave. I think he would have been a great striker for the England football squad had he survived.

So there you have it. Get rid of the repetitive tasks. Let the PC do the boring bits and help you present a sparkling, quality copy-edit or proofread that will astound the author (I love it when an author says: 'How did you spot that error? The manuscript has been checked over three times already and nobody saw that one!'), and you also impress the company you are working for (who promptly book you for another edit).

About the author

Paul King edits educational texts, interspersed with editing fantasy and science fiction novels. He is not a caffeine addict ... honest. □