

Edition

The journal of the Editors' Association of Canada, Toronto branch

JUNE 2008

Editing onscreen versus editing on paper

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Editor's Note

*So long. Farewell. Auf Wiedersehen. Goodbye.
I'd like to stay and drink my first champagne...*

THESE WORDS ARE A SEND-OFF TO ME, AS *EDITION* co-editor; the champagne mention is a nod to the branch's upcoming party. I've enjoyed teaming up with co-editor Sara Promislow, layout editor Heather Guylar, and an excellent roster of volunteers, but it's time to pump up my paid editing work and slow down my volunteer editing work. In the fall, I plan to take on the role of *Edition's* book review editor, instead.

Please enjoy our last issue before the summer break. There's an article about the onscreen/hard copy editing debate; Freya Godard tackles some of the challenges of working with foreign languages in English texts; there's an excellent book review by Dimitra Chronopoulos on the art of self-editing; and, as I mentioned above, there's an invitation for you all to attend our June 23rd party and lift a glass with me to celebrate another successful year of *Edition!*



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Above & below: EAC's April monthly meeting.



Copyrights, anyone?

By Irene Peters



Marian Hebb and Warren Sheffer

CREATORS TEND TO “SIT ON THE fence” regarding copyright law because creators are also borrowers. Although they desire strong copyright laws to protect their own work, they want—nay, require—access to the work of others. Herein lies a conundrum.

The presenters at April’s EAC monthly meeting, Marian Hebb and Warren Sheffer, are partners of the law firm *Hebb & Sheffer*. Marian Hebb specializes in arts, entertainment, and copyright law, and Warren Sheffer specializes in intellectual property and business law. Their discussion didn’t directly address how copyright law affects editing, but rather was a broad overview of the following theoretical issues: What is a copyright? Who are its

stakeholders? What are its nuances? How do Canada’s copyright laws differ from those in the US? Where are we now? And, in what direction are we heading?

One of the problems with modernizing copyright legislation is that there are so many types of, and uses for, creative works that it is difficult to please everyone, or anyone. Copyrights are a complicated matter, and it didn’t take long for this to become apparent during the discussion. Our presenters used an analogy to clarify the issue: a copyright is like a sandwich and editors are the filling; creators are pitted against users and editors get caught in the middle. How much, if anything, can be borrowed before being acknowledged? How much can be borrowed and



*... a copyright is
like a sandwich
and editors are
the filling ...*

acknowledged before needing permissions? What, if anything, can be changed without the creator's expressed consent? What are the creator's rights? What, if any, are those of the purchaser or borrower?

Copyright use and justice can be murky. And, having to think about legalese is the antithesis of creation. Although Jack McClelland of Canada's publishing house, McClelland & Stewart, is known to have stated that copyright is boring but necessary (and most of us would agree), copyright issues, as presented at this meeting, were certainly not boring, but were instead marvellous, wonderful, and interesting. ■■■



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Author's note: I am “retiring” at the end of the season and *Edition* will be looking for a new program reporter. I have thoroughly enjoyed the discipline and honour of writing a regular report for *Edition* and being published in it. I have learned a great deal by regularly attending the meetings and now feel like a thoroughly vested EAC member and contributor. And that feels good!

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■ For your diary pages

General meeting

Volunteer appreciation and year-end party
Monday, June 23, 2008
Stay tuned for announcements about time!

The Women's Art Association of Canada
23 Prince Arthur Avenue
Members free/non-members \$5



■ Welcome new members!

As of May 1, 2008, the Toronto branch has 694 members: 357 voting (including 2 life members), 280 qualifying (formerly associate category), 48 student members, and 7 emeritus members. Fifteen people have joined since March. The new members are:

Julia Aitken
Cathy Biribauer
Sharon Carere
Sandra Conrad
Glen Denyer
Carolyn Eisen
Ian Kennedy
Heather Martin

Debra Matheson
Lief Pagalan
Erin Pennington
Rosemary Reilly
Beryl Schultz
Patti Welsh
Marilyn Wilson

Branch executive elections report

TORONTO BRANCH MEMBERS elected a new slate of branch executive members for the 2008–2009 year at the general meeting on Monday, May 26. The newly elected executive will officially take over from the current executive on June 7, 2008 (the date of EAC's national annual general meeting).

We on the nominations committee are still looking for someone to serve in the important, newly created position of member relations chair. Also, we need to find a co-chair to team up with Emily Dockrill in running the seminar series. The branch executive is authorized to fill any vacancy by appointing a suitable person or persons.

If you are interested in either role, or want to know more about what would be involved, please contact one of us on the committee. Your energy and organization skills may be just what the branch needs.

Thanks! ■■■

THE NOMINATIONS COMMITTEE

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Elizabeth d'Anjou
elizabeth@danjou.ca

Annie Leung
toronto_br_vice-chair@editors.ca

The new executive members are

<i>Branch chair</i>	Alan Yoshioka
<i>National representative</i>	Ken Weinberg
<i>Vice-chair</i>	Annie Leung
<i>Secretary</i>	Cindy Law
<i>Treasurer</i>	Ann Firth
<i>Member relations chair</i>	vacant
<i>Newsletter chair</i>	Sara Promislow
<i>Program chair</i>	Nancy Foran
<i>Public relations chair</i>	Jen Govier
<i>Seminar chair</i>	Emily Dockrill
<i>Past chair (not elected)</i>	Mary Anne Carswell

The view from the co-chair

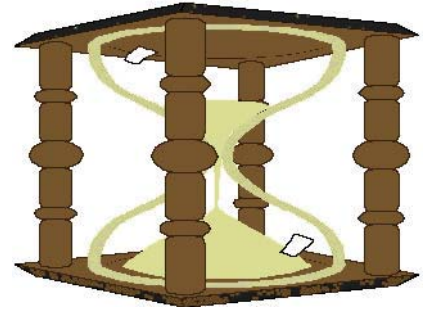
ALMOST ANOTHER WHOLE YEAR HAS SLIPPED BY, AND what an action-packed year it has been for EAC members. For me, as a branch executive member, the most outstanding feature has been the intensity with which members have discussed restructuring the way we do business and communicate with each other.

A few years ago, at a general monthly meeting, I remember Lee d'Anjou standing up and saying thesis editing was really something EAC needed policy on. She gathered an ad-hoc committee, and no more than a few months later, if memory serves me, that policy was in place. (You can find it today at www.editors.ca/hire/theses.html.) That struck home: when association members decide something needs doing, they step up and do it. Things get done.

This year another group of people stepped up and got it done. They focused the discussions members were having generally, at the monthly meetings and online, and put forward their ideas about how the branch executive and the general monthly meetings could be restructured in ways more suitable to EAC in its 30th year. The results of their discussions were about to be heard as *Edition* went to press.

See you all at the annual party on June 23 and have a good summer, everyone! ■■■

Mary Anne Carswell
Toronto branch co-chair
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Professional development chair report

ANOTHER YEAR OF EAC TORONTO BRANCH professional development seminars has drawn to a close. It's been an interesting year, with several sold-out seminars—and several winter storms on seminar days.

We continued to experiment, bringing new instructors on board and developing new seminars, in addition to offering the tried-and-true favourites. One new seminar—*Editing in Adobe Acrobat*, taught by Rachelle Redford—sold out in its very first offering.

We continued a new practice of offering seminars outside Toronto. In the fall we offered *Copy Editing: A Hands-on Introduction* in Guelph, and in the spring we ran *Taking the Plunge as a Freelance Editor* in Kitchener. We hope to continue to experiment with options for editors living outside the GTA.

This has been my last term as Toronto branch Professional Development Chair. I'd like to thank everyone who helped make this seminar season happen—from instructors, seminar volunteers, PD Committee members, Brian Cardie (our branch administrator) to the rest of the branch executive, and all of you who attended the seminars. I hope you will all support the next PD chair and the Toronto branch PD program in the fall. ■■■

John Green
Professional development chair
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**Seminars
for
Editors**

- Learn new skills
- Sharpen skills you already have
- Build your confidence
- Meet people who share your interests

**See you
Fall 2008!**

EDITORS'
ASSOCIATION OF CANADA
ASSOCIATION CANADIENNE DES
RÉVISEURS

Public relations chair report:

Volunteer opportunities at fall festivals

ALL IS AN EXCITING TIME FOR book lovers. Events like *Eden Mills Writers' Festival* and *The Word On The Street* offer EAC members the perfect opportunity to volunteer while they discover new authors and new books. If you are interested in volunteering at the Toronto branch booth at either of these festivals, we'd love to hear from you. Volunteers will answer questions about EAC and promote our services and membership benefits, but they will also have plenty of time to enjoy the events. We will have booths at *Eden Mills Writers' Festival* on September 7 and at *The Word On The Street* on September 28 (Toronto and Kitchener).

Eden Mills is a quiet little village just outside Guelph, yet it hosts one of the largest volunteer-organized festivals in Ontario. This year, it will be celebrating its 20th annual Writers' Festival on Sunday, September 7. Some of Canada's brightest literary stars will be there. We need a few adventurous souls to drive (or carpool) out to Eden Mills for shifts of three to four hours.

The Word On The Street, Canada's largest one-day celebration of the



printed word, has always been a successful public relations tool for EAC. We plan to have booths at both the Toronto and Kitchener events, which take place on Sunday, September 28. Many members have already volunteered for Toronto, but we can always use more. For the Kitchener festival, we need volunteers to set up and tear down the booth and to staff it for shifts of three to four hours.

Please contact Jen Govier at toronto_br_pr_chair@editors.ca if you would like to volunteer in the EAC booth at one of these events. Visit www.edenmillswritersfestival.ca and www.thewordonthestreet.ca for more information on the festivals. ■■■

Jen Govier
Public relations chair
toronto_br_pr_chair@editors.ca

Hotline Report

June 2008

Members registered	20
Clients registered: Hotline opportunities	None

Hotline Registration

Clients call to be matched with branch members who have registered with the Hotline for work.

When you register, please note these guidelines:

If you are listed in the EAC Directory of Editors (print or online), note any changes to your listing.

If you are not listed in the Directory and have not previously registered with the Hotline, send your résumé in Directory or Hotline style. You can find guidelines to the Directory format at www.editors.ca/hire/ode/search_tips.html. Hotline style follows the Directory format. However, you may include as many interests as you wish and write your profile in point form.

Please limit your résumé to one page.

If you have registered before, send your résumé only if it has changed.

Hotline registration begins on the first of each month. Please contact the branch every month to be listed again.

Telephone: 416 975-5528 Fax: 416 975-5596
toronto@editors.ca (.rtf attachment; subject: Hotline)

Editing onscreen versus editing on paper

By Sara Promislow

WHEN I STARTED OUT AS THE editor of the bi-annual academic publication, *art-informed*, the thought of editing onscreen was completely foreign to me. As an academic writer and graduate student, my professors trained me to edit the hard copy draft of every text or document I wrote. As an academic editor at a university research centre, hard copies were the norm.

Editing on paper

In her EAC course *Copy Editing: A Hands-on Introduction*, Kathryn Dean stated that most, if not all, copy editing is now done onscreen. But what about other types of editing? Can a substantive editor move back and forth in a text and judge the soundness of its contents and form by clicking “page-up” or “page-down”? Can a proofreader detect all the minute mistakes that

appear in a manuscript after layout? And what happens to the feeling for a manuscript that one gets from shuffling its pages in one’s hands—the visceral, tactile sense that the smell of fresh ink and the warmth of paper fresh from the printer offer? Can a computer screen replace these embodied experiences? Do we want it to? Am I incorrigibly old-fashioned? Debra Roppolo agrees with my approach (not to being old-fashioned).

I prefer editing on hard copy. I like the feel of the paper in my hands; I find it faster to flip back and double-check something; it’s easier on my eyes. A document on a clipboard is even more portable than my laptop, and easier to take down to the porch on a summer (or spring or fall) afternoon. Plus, I can leave it there while I dash in the house to get something to drink, which I would never do with my laptop. It also necessitates a second pass at the



document as I input the changes on the computer, which almost invariably allows me to catch something else.

Editing onscreen

I was surprised (and maybe a bit disappointed) to find that many members edit exclusively onscreen. Marie-Lynn Hammond states,

I have to admit that I far prefer working onscreen. No more broken pencils, goopy correction fluid, red pens running out of ink at 1 AM before a morning deadline, sticky notes coming unstuck, or tea inadvertently spilled on a manuscript page. And when having to shift around larger chunks of text or rewriting longer bits of sentences, I find doing this onscreen so much easier—no complicated road maps of arrows and inserts and deletions crisscrossing the pages.

I asked Rosemary Shipton for her opinion:

In my work as a substantive/stylistic editor for Canada's large trade-book publishers, I work exclusively onscreen. In the substantive phase, I have to reorganize large blocks of text, delete, blend, and

ask for additional material. In the stylistic phase, I tackle every paragraph, often every sentence, rewording, and shaping as necessary. I simply cannot envision doing this intrusive kind of editing on paper—it would become an indecipherable mess. Editing onscreen (with both a tracked and a clean edited version) enables me, as well as the author, to see exactly what I am suggesting. And it saves the inevitable errors that would occur if a typesetter tried to make sense not only of my recommendations but also of the author's response.

Onscreen versus paper

I do concede that my preference for editing on paper may be a matter of habit, no more. I also agree that my hard copy does become quite messy when the text I am working on requires a lot of changes. In such cases it is often easier for me to transfer my scribbles on to a Word file than to try to clean up my markings for the client. However, when a 200+ page manuscript demands half an hour per paragraph, I cannot, nor will not, edit it onscreen. My eyes will fail, my back will give, and my neck

And what happens to the feeling for a manuscript that one gets from shuffling its pages in one's hands...



Onscreen editing enables editors to work with clients who live out of town or abroad.

will make me regret having been born. Not to mention the toll it will take on the quality of my editing. Am I being spoiled? Should I train for the future (more like the present), of editing *everything* onscreen? Run around the block with weights on, get my eyes laser-corrected, even though I do not require glasses?

And what of proofreading? Can one accurately proofread a text onscreen? In her EAC *Proofreading* course last year, Stephanie Fysh explained the process of proofreading a book and preparing it for print. According to Stephanie, this process involves a paper copy of the unpublished book, a ruler, and a keen eye. Since Ann Firth became a freelance editor, she does all her editing onscreen, including proofreading. Pietro Cammalleri states that he proofreads onscreen when he works from home, but he always proofreads on paper when he works for advertising agencies.

Working with clients

Indeed, onscreen editing enables editors to work with clients who live out of town or abroad, a feat that was very difficult or impossible in the past, before the Internet.

Marie-Lynn Hammond recalls:

A couple of years ago I worked on several large reports destined for the UN. The raw material (in Russian) originated in Tajikistan and Kyrgyzstan, where the UN liaisons were; the translators were mostly in Uzbekistan; the production coordinator was in Seoul; the writer was in Vancouver; the editor and the designer lived in the Toronto area; and the printer was in

Moscow. Needless to say, deadlines would never have been met if hard copy had been involved.

It seems that many clients prefer their documents edited onscreen, as Nancy Holland states:

It wasn't that long ago that I would have said, "Paper...always!" But I've been editing exclusively online for about seven years, and I don't see going back. My clients are all producing online products. The Word documents they generate and I edit are dumped into Captivate¹ and manipulated there: none of it gets printed. I don't remember the last time I had to print something for a client.

1 "Captivate is an Adobe product used to create online learning programs. It has its limitations, but it's pretty cool." Nancy Holland



At the same time, there continue to be authors who prefer to see their edits on paper. According to Debra Roppolo, “The vast majority of my clients like to see my edits in ‘track changes’ in Word, although I do have one [client], based in Tennessee, who likes me to fax the changes on hard copy.”

Adapting to onscreen editing

When Kate Britt began editing onscreen, she found onscreen editing inferior. “I was able to find errors on paper that I wasn’t seeing onscreen.” To address this issue Kate adapted her “paper-based editing techniques to screen use.” She made sure to slow down and take frequent breaks to rest her eyes. Kate also took advantage of technological advances; she bought a large LCD monitor that is easier on her eyes and allows for full-size displays of two pages side by side. Kate explains, “Paper editing always helps us keep track of what’s been edited while still seeing what was there originally. Now we can also do this onscreen.” Ann Firth, who also edits onscreen, uses both her laptop and her desktop computer while she is editing; she works on her laptop to edit and displays the original document on her desktop.

Closing remarks

Although the sample of editors who responded to my informal survey was very small (about 10 editors), it became clear to me that many members edit exclusively onscreen, some edit both onscreen and on paper, and few continue to edit exclusively on paper. Despite the advantages of editing onscreen, my preference, I believe, will remain with paper where the roots of my love for language are: books. ■■■

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Author’s note: I would like to thank the members who shared their experiences and opinions with me for this article.



Grammar food for thought

An editor's observations on grammar and usage

Foreign languages in an English text

by Freya Godard

Some recent questions on the e-forum about whether a particular foreign word should be italicized or, in the case of German nouns, capitalized, reminded me of the pitfalls of handling foreign words in English manuscripts.

When I am editing, and I encounter a foreign word, phrase, quotation, or entry in a reference list, I find it safest to assume there is probably something wrong with it. That is not an unreasonable assumption. I have known a lawyer to spell *habeas corpus* as *habeus corpus*. This is a well-known term that can be found in any English dictionary, but had it not been, I would have looked in a Latin dictionary or, nowadays, on the Internet. In another book I edited many years ago, the Latin motto (which appeared on a frontispiece) of the organization, representing the authors and many of the people who were referred to in the book, was misspelled. Here I wasn't positive, but I had my doubts and was able to find the correct spelling in a Latin dictionary. Nowadays, I would look at the organization's Web site. (Out of curiosity, I've just done so and am pleased to see that the motto is spelled correctly.)

Another place I encounter many foreign words is in the concert programs I edit for my choir, in particular in the biographies submitted by the soloists. I can honestly say that I have only once received one such biography that did not contain at least one—and usually several—



misspellings of the names of operas, composers, or the roles the singers had performed. The most recent misspellings were *Faure* for *Fauré*, *Mendelsobn* for *Mendelssohn*, and *Mtstensk* for *Mtsensk*. The last two I wasn't sure about, but, knowing I wasn't sure, I looked them up in a music dictionary. Composers' names can also be found in the list of biographical names at the back of the Webster's dictionary. In all cases, of course, you can look on the Internet, bearing in mind that you have to choose the more reputable Web sites to rely on.

Although no editor can be expected to know every language that may appear in a manuscript, every Canadian editor should be able to handle French competently. In the case of a few isolated words or phrases, the author should be asked to confirm that the spelling is correct and, in the case of a non-scholarly work, whether the intended readers will understand the word. (A recent letter to the editor of *The Globe and Mail* poked fun at a previous letter writer who had used the word *piéton*, which means *pedestrian*, instead of *piton*, which is a device used in climbing cliffs or mountains. Obviously the letter hadn't been edited by someone who knows French.)

Beyond that, the editor has to decide whether to italicize a foreign word. Since eventually many foreign words come to be thought of as English, that decision can usually be made by referring to the

dictionary being used for the manuscript in question. If a manuscript contains a great deal of French (or of any foreign language), however, whether in the text, footnotes or endnotes or the reference list, those passages should be edited or proofread by an editor who knows the language. The necessity of subcontracting this task is something for the editor to consider when discussing the project with the publisher. Among the less well-known ways in which French is different from English are the use of *guillemets* (which look like this << >>) where we would use quotation marks, the spacing of colons (French puts a space before a colon), and the rules of capitalization.

Fortunately, much help is available in *Editing Canadian English* in a chapter called "French in English Context." The topics covered include accents, names of organizations, place names, titles of works, and quoted material. For help with French word division, *Editing Canadian English* refers the reader to the *Chicago Manual* and *The Canadian Style*. I have also found *Le guide du rédacteur* (published by the federal





government's translation bureau) to be very useful. However, even the very precise rules for French word division require some knowledge of the language, and if a proof (as opposed to a manuscript)

contains much French material in which words are to be broken, it should be read by someone who knows French well enough to apply the rules.

There are, however, countless other languages that an editor may encounter, if only in a reference list. For most of them, the best place to begin is the *Chicago Manual*, which devotes an entire chapter to the subject. Some of the topics considered are special characters and accents, capitalization, punctuation, and word division. The alphabetization of names in various languages is treated in the chapter on indexing.

Another layer of difficulty occurs with languages that have been transliterated, that is, languages that do not use the Roman alphabet. Among others, that includes Russian, Chinese, Japanese, Greek, Hebrew, and Arabic. One difficulty is that in some cases there is no standardized system of

romanization; in other cases, there is more than one. Sometimes the system used will depend on whether the book is intended for a general readership or a specialized scholarly audience. I once edited a new edition of a book on world religions whose author decided that for the transliteration of Chinese, he would change from the old Wade-Giles system, which, for example, gives us names such as *Mao Tsetung*, to the newer Pinyin system, which spells the same name *Mao Zedong*. About all I could do was make a list of the names that were to be changed and try to make sure that none were overlooked.

Whatever the language, when a new system of transliteration is used, it is often preferable to retain the long-established spelling for names of well-known people and places. My preference would be to follow that principle with *Mao Tsetung*.

When a manuscript contains transliterated material, an editor who does not know the language can only discuss with the author the principles he or she followed and try to be alert to any apparent inconsistencies. As with any foreign language, it may sometimes be necessary to have the manuscript looked at by an editor who knows the language. ■■■

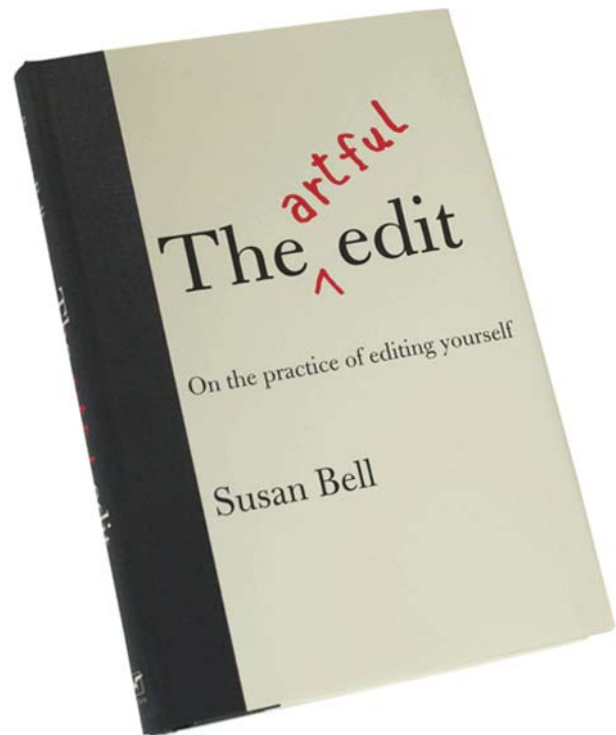
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SUSAN BELL'S *The Artful Edit:* On the Practice of Editing Yourself

Published by W. W. Norton & Company, NY, NY

Reviewed by Dimitra Chronopoulos



As an editor and sometimes-writer with a perfectionist streak, resisting the urge to edit while I write has always been virtually impossible. So the subtitle of Susan Bell's *The Artful Edit: On the Practice of Editing Yourself* immediately struck a chord. What might I learn to help me edit my own work more effectively (and less painfully)?

It turns out that the trick to self-editing isn't necessarily separating the acts of writing and editing, but balancing them. Bell uses real-life examples to illustrate the principles and practice of editing as they apply to self-editing. Exercises and practical suggestions in the first three chapters provide opportunities to develop the skills and mindset of an effective self-editor. The end of every chapter features first-person reflections about writing and editing from

accomplished authors—a comforting reminder that there are no formulas, just options and strategies; you have to find what works for you.

The biggest difference between editing someone else's work and editing your own is perspective: you have to close the gap between what you think you've written and what you've actually put on the page. In the first chapter, Bell describes how and why various strategies, such as reading aloud or editing in a different environment, can help writers gain that perspective. Some of these strategies I had never heard of and am eager to try, especially printing your work out in a different font (going from Times New Roman to Helvetica “kicked the complacency” out of one writer) or hanging your pages on a line and reading them



standing up. Other strategies operate more subtly on the psyche. For example, the act of sending your manuscript out to an agent or editor can cause you to suddenly see it through another person's eyes.

The next two chapters are about editing the big picture (macro-editing) and editing the details (micro-editing). Editors reading the book will find themselves in familiar territory, as Bell takes readers through all the elements to consider when editing, from character and structure to continuity, dialogue, and transitions. Almost all of Bell's before and after examples in these chapters come from various drafts of *The Great Gatsby*. As I followed the discussion of revisions, deletions, and additions made by that book's author, I felt a little intimidated. There were so many changes I wouldn't have thought of making, either as a writer or an editor! And I had to keep reminding myself that this was an author editing his own work—of course, he would see and write things that I wouldn't think of.

Bell's goal is not to make editors obsolete, but writers more self-reliant. This book will not eliminate the need for an outside editor, but it will minimize it. When writers learn how to better edit themselves, editors will not be out of jobs; rather they will be working with texts at a more advanced stage, and their editing will be less an act of excavation than one of refinement. (p. 5)

The Great Gatsby is an excellent example of how an author can successfully edit his own

*The biggest
difference
between editing
someone else's
work and editing
your own is
perspective.*

work, but it also illustrates the value of an external editor: Scott Fitzgerald made many revisions in response to substantive questions and comments from his editor.

In chapter four, Bell takes a close look at the work and work process of five artists, not all of them writers. About the decision to include non-writers, Bell says that writers, when looking to learn more about their craft, tend to circle back to the familiar—other writers, other writing tales.

A look at artists at work may shake open a writer's calcified idea of editing; besides, it is fascinating to note the way another vessel navigates the same water. For we writers and artists are in, while not the same boat, the same creative sea. (p. 147) The non-writers



are a sound editor and a photographer, and the descriptions of how they edited specific pieces of work were fascinating and my favourite parts of the book.

The book ends with a brief history of editors, whose changing role is elegantly summarized by the title of the chapter, *Servants, Dictators, Allies*.

I enjoyed this book tremendously, not just for what I learned and can apply, but because it was such a pleasure to read. Good advice, useful questions, apt quotes, elegant summaries, insightful comments. I have underlined something on almost every page. Bell promises, "There is much pleasure...to editing yourself." (p. 5) After reading her book and writing this review, I'm starting to believe her. ■■■

**Are you
planning to
attend the EAC
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- What was the most interesting information you learned?
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