

From Conflict to Concord:
Copyeditors, Composition, and Technology

by

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Abstract

The traditional rhetorical model suggests that the composition process progresses from writer, to text, to audience, but copyeditors must be added to the equation as writers create texts for the purpose of publication. To better understand the copyeditor's role in the publication process and within authors' writing and revision processes, this study examined how thirty copyeditors describe their roles; how they feel about their interactions with authors; and how they feel about the role of technology in the writing process and how they have adapted to technology. Overall, copyeditors were confident in their ability to copyedit using technology. In revising/editing, copyeditors are responsible for grammar, punctuation, and style; additionally, however, this study posits that they are also responsible for engaging in a collaborative revision process with the author. They must be recognized as both readers and writers and thus have the ability to affect a writer's revision and writing processes.

Chapter 1: Introduction, Rationale, and Literature Review

“No passion in the world is equal to the passion to alter someone else’s draft.”

–H. G. Wells

Introduction and Rationale

Publishing technology has evolved at a rapid pace forcing anyone who works within the industry to reconsider comfortable conventions in exchange for a more economical and less time-consuming system. In the 90s, as computers became more accessible and authors began submitting electronic files to publishers, editors were required to learn how to edit on the computer screen with the aid of a keyboard and mouse. Editing is an indispensable process that allows the publishing industry to maintain particular standards of written language, but approaches to editing have changed; just as the composing process differs from paper to screen, copyediting has progressed alongside technology. Reception to and/or resistance against new editing procedures prompted by technology has not been fully investigated; copyeditors use technology on a daily basis, but some of them may only do so grudgingly, longing for the days when red pencils and hard copy were the custom. Setting their red pencils aside, copyeditors have both struggled and thrived while adjusting to the technological learning curve—developing advanced typing skills, meeting earlier deadlines, and garnering more work while mastering a new, rapidly evolving medium. Unfortunately, their experiences have been shuffled away with archaic hard-copy proofs. Out of necessity, copyeditors have quietly adjusted their procedures, but because technology has changed the way we read and write, it is necessary for the publishing industry as a whole to renegotiate the way it approaches editing.

As writers have moved from paper and pencil to computer screen and keyboard, copyeditors have likewise revised their editing strategies, using coping methods similar to those of their authorial counterparts, to incorporate these new technological mediums. The traditional rhetorical model suggests that the composition process progresses from writer, to text, to audience, but copyeditors must be added to the equation as writers create texts for the purpose of publication. Copyeditors are integral tools within authors' final stages of the revision process; furthermore, copyeditors are influential not only on the text, but on the way that authors revise. Thus, copyeditors should not only be identified as readers of authors' manuscripts, but, because they take an active role in editing and/or revising the text, this study contends that they should also be recognized as writers themselves. Though the author is ultimately responsible for his or her publication, the act of writing is a social process that necessitates contribution from multiple parties and a copyeditor's contribute to this process is significant. Though this study identifies the copyeditor as a type of writer, it also distinguishes this particular writing role from the role of the writer responsible for the creation of text. To better understand the copyeditor's role in the publication process and within an author's writing and revision processes, this study asks: How do copyeditors describe their roles in the writing and publication processes?; How do copyeditors feel about their interactions with authors?; How do copyeditors feel about the role of technology in the writing process?; and How do copyeditors feel they have adapted to these technologies? This study specifically focused on publishing professionals who identified themselves as copyeditors; this type of editor works with both the author and publisher to correct and revise an author's written work after it has passed peer review and been contracted with a publisher. In her study of the writing and revision strategies of professional copyeditors in the workplace, Jocelyne Bisailon defines editing/revising as

an activity that consists in comprehending and evaluating a text written by a given author and making modifications to this text in accordance with the assignment or mandate given by a client. Such modifications may target aspects of information, organization, or form with a view to improving the quality of the text and enhancing its communicational effectiveness. (296)

Bisaillon successfully captures the essence of copyediting without getting into the particulars; comprehending, evaluating, and modifying are essential to the editing task, but one must further fine-tune this definition.

Amy Einsohn posits that copyeditors are responsible for mechanical editing, correlating parts of the manuscript, language editing (grammar, usage, and diction), content editing, permissions, and typesetting; conversely, they are not responsible for proofreading, rewriting, or acting as developmental editors or publication designers (5–11).¹ Each job that a copyeditor undertakes requires a different level of editing. In *The Copyeditor's Handbook*, Einsohn explains that “many book and corporate publishers use the terms *light*, *medium*, or *heavy* to let copyeditors know how to focus and prioritize their edit.” She points out “there are no universal definitions for light, medium, and heavy copyediting” (13). See Table 1 for Einsohn’s general guide of the major differences between the levels of editing. A publisher or acquisitions editor (or the editor who is most familiar with a manuscript’s content) may recommend a specific level of editing, but ultimately, the quality of writing is not always the most important factor when considering the level of edit; Einsohn acknowledges that time and budget weigh considerably upon a publisher’s decision when recommending a specific level of editing for the copyeditor

¹ There are numerous types of editors in the publishing industry: acquisitions editor, developmental editor, project editor. Some editors may have different titles, but perform similar tasks. For a more detailed description of copyediting tasks, see Chapter 1 of Einsohn’s *The Copyeditor's Handbook*. I use “copyeditor” and “editor” interchangeably throughout this paper with the understanding that both roles are performing the same function.

(13). The more extensive the edit, the longer copyeditors will work on a manuscript, and the more they should be paid. Because there are not universal standards, however, copyeditors should converse with their project editors to make sure that both parties agree on the tasks associated with the level of editing recommended for the manuscript.

TABLE 1. Levels of Copyediting

	Light Copyediting	Medium Copyediting	Heavy Copyediting
Mechanical editing	Ensure consistency in all mechanical matters—spelling, capitalization, punctuation, hyphenation, abbreviations, format of lists, etc. Optional guideline: Allow deviations from house style if the author consistently uses acceptable variants.		
Correlating parts	Check contents page against chapters; check numbering of footnotes or endnotes, tables, and figures. Check alphabetization of bibliography or reference list; read footnote, endnote, or in-text citations against bibliography or reference list.		
Language editing	Correct all indisputable errors in grammar, syntax, and usage, but ignore any locution that is not an outright error. Point out paragraphs that seem egregiously wordy or convoluted, but do not revise. Ignore minor patches of wordiness, imprecise wording, and jargon. Ask for clarification of terms likely to be new to readers.	Correct all errors in grammar, syntax, and usage. Point out or revise any infelicities. Point out any patches that seem wordy or convoluted, and supply suggested revisions. Ask for or supply definitions of terms likely to be new to readers.	Correct all errors and infelicities in grammar, syntax, and usage. Rewrite any wordy or convoluted patch. Ask for or supply definitions of terms likely to be new to readers.
Content editing	Query factual inconsistencies and any statements that seem incorrect.	Query any facts that seem incorrect. Use desktop reference books to verify content. Query faulty organization and gaps in logic.	Verify and revise any facts that are incorrect. Query or fix faulty organization and gaps in logic.
Permissions	Note any text, tables, or illustrations that may require permission to reprint.		
Typecoding	Typecode all elements.		

Source: Amy Einsohn. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications* (Berkeley: University Press of California, 2000), 244.

Building from Bisailon and Einsohn's definitions, this study recognizes that copyeditors are responsible for reading and evaluating an author's text to assess and correct both language and mechanical aspects of the writing as the text is prepared for publication (and after an author has completed the revisions requested by his or her reviewers and acquisition editor).

Copyeditors assist authors and/or publishers by refining the text to conform to the style adopted by the house in which the text is being published. Copyeditors may correct grammar, spelling,

punctuation, style, and consistency, in addition to specific requests—for example, coding—made by the publisher. Though the copyeditors in this study reported that they edit in various fields, overall, their own descriptions of their editing processes conformed to those implemented in scholarly publishing. Future studies should endeavor to explicitly ask copyeditors to distinguish any differences in their copyediting processes across the various fields in which they work.

This study suggests that in addition to the aforementioned tasks, part of a copyeditor's job is the creation of a comprehensive style sheet. The style sheet tracks the consistency of style throughout the manuscript or article. Einsohn suggests that copyeditors create the style sheet as they copyedit by inserting significant terms or usage into a blank Microsoft Word document. She explains: "Whenever you come upon an item that belongs on your style sheet, you can copy-and-paste the term from the manuscript to the style sheet. . . . There's no need to keep track of page numbers, since you can use the global search feature to locate all mentions of a term" (53). As well as the style sheet, copyeditors are responsible for creating clear queries to the author or editor within a text or through other means of communication and the "cleanup" of the text following an author's input.

Copyeditors—especially freelancers—rarely have the opportunity to share their opinions with an empathetic audience; in fact, after years of working silently in the shadows, a study of the group's collective point of view may help these solitary individuals gain a better understanding of the importance of their roles within the revision and publication processes. More important, however, is the need for the publishing industry, authors, and readers to understand the significance of professional editing. Sylvia Hunter, a copyeditor of seven scholarly journals, concurs that copyeditors deserve recognition. She describes the mentality of the typical copyeditor and the consequences of being a silent workforce:

Copy (or manuscript) editors are rarely mentioned on journal mastheads; we seldom make our way into authors' acknowledgement footnotes; we toil in silence, invisible. A lot of us like it that way. The problem is that when, as a profession, you are not out there shouting about how indispensable you are, people tend to forget about your contribution—not just how important it is but even that it exists at all. (7–8)

As Hunter suggests, copyeditors do not get the recognition they deserve, in part because they are not highly visible, but also perhaps because their role is not fully understood. Copyeditors are important because they strive to enforce the standards of written language used by the publishing industry. Scholarly publishers, for example, rely on *The Chicago Manual of Style* to mandate a consistent set of standards; journalists, however, rely on the *Associated Press (AP) Stylebook*. Though each style manual may have a different interpretation of correct grammar, punctuation, and style, copyeditors are responsible for adhering to the precedent set by their publishers. To publish an unedited manuscript or article would be to invite confusion, because errors inevitably distract readers from the meaning behind a text. Although they are not often credited for their work, copyeditors have traditionally helped authors fine-tune their writing by regulating grammar, punctuation, and style. In order for copyeditors to be able to continue to provide quality services, however, they have had to reconfigure their objectives to also meet technological standards.

By researching the reactions of copyeditors to technology, we can garner their initial responses to on-screen editing as well as how they feel it has affected their skill level or overall efficiency. In some cases, technology may assist the copyeditor by saving time; the convenient “Find and Replace” feature in Microsoft Word is a successful timesaver that allows copyeditors

to perform a global search to, for example, replace a misspelled or incorrect word throughout a document. In order to utilize the benefits of technology, copyeditors must first be willing and eager to accept it into their everyday practices. Although copyeditors may initially be intimidated by new technology, perhaps by developing technology-related skills they are, in turn, fostering a more productive copyediting method. Technology is, after all, typically revered for the many ways that it makes complicated processes easier—copyediting is not an exception.

This study suggests that copyeditors are uniquely positioned within the composition process as both readers and writers. They are responsible for reading the text for comprehension and revising/editing as writers; as such, they must navigate the peculiarities of these tasks as associated with technology. Earlier studies in on-screen reading by scholars like Christina Haas (1996) have suggested that on-screen readers are more likely to scan the text, devoting less time to the task without full comprehension of the written work. If reading on screen is a major factor in the overall effectiveness of copyeditors (who must read and revise a text that they did not compose, on a subject with which they may not be familiar), it may mean that the diminished comprehension of text associated with on-screen reading could result in publications that are generally less reliable as copyeditors struggle to locate errors as they read on the computer screen—thus affecting the accuracy of the information meant to be disseminated to many different reading communities. Yet, advancements in screen resolution, contrast, and size may prove to influence today's readers differently. In terms of how technology influences writers, research like that of Robert Bangert-Drowns's meta analysis has suggested that student writers are able to spend longer amounts of time writing on a computer and generally produce better quality text. Are copyeditors, then, comfortable with the efficiency of the way they currently approach their work? Whether in-house or freelance, copyeditors in general lack the authority to

control the pace at which they must adapt to technology because their jobs depend on their ability to quickly and accurately copyedit a body of work; yet copyeditors will continue to be driven to meet technological demands namely because technology has made the publishing process quicker and cheaper. Those who cannot keep up with those demands will fall by the wayside.

At present, copyeditors typically edit work that has been deemed acceptable for publication, meaning that authors have made their final substantial revisions. A copyeditor is not contracted to rewrite an author's work; after all, the author is responsible for countless hours researching, composing, and revising his or her piece, and is clearly most familiar with the field of study in which the piece falls. In her guidebook for copyeditors, Carol Fisher Saller explains that the copyediting stage is necessary because "when an author and her peers read a manuscript, they tend to focus on the larger picture, the argument, the logic, the organization, and the clarity or accuracy of expression," thus smaller details often escape their eyes (9). While copyeditors may be tempted—by way of their telltale perfectionist grammarian nature—to edit where there is not an error, ultimately, they should not endeavor to rewrite an author's work. Einsohn encourages copyeditors to follow the "four commandments of copyediting": "Thou shalt not lose or damage part of a manuscript."; "Thou shalt not introduce an error into a text that is correct (As in other areas of life, in copyediting an act of commission is more serious than an act of omission.);"; "Thou shalt not inadvertently change the author's meaning."; "Thou shalt not miss a critical deadline" (4). Additionally, a copyeditor may fact check dates and names, correct misspelled or misused words, or, if necessary, *help* an author to rephrase a particularly troubling sentence (by obtaining an author's approval via an in-text query or email). A copyeditor also addresses stylistic concerns raised by the publisher, assisting the author in the constructing of

work that is in accordance with the publisher's style standards. Their work, however, should not be noticeable to the general reader—copyeditors are practicing a subtle art. This discreetness is valued, but as Hunter indicates, successful copyeditors' quiet modesty is also responsible for their obscurity.

In conjunction with an investigation into the correlation between the editing process and the writing process, this study will also complicate the notion of the rhetorical triangle—author, text, audience—to take into consideration the role of a copyeditor in the creation of work suitable for publishing. In this study, along with Lester Faigley and Stephen Witte (1981), I define revision to include editing. Copyeditors should be situated within the revision stage of the writing process, though a copyeditor's revision tactics may differ from an author's own discursive revision process because they do not typically focus on global tasks. What is the point of adding another level of revision? While the rhetorical triangle is certainly the foundation of the traditional writing process, when considering work drafted for the purpose of publication (either journal or book), the collaboration process between author and copyeditor reveals the way an author accepts criticism in a manner that will best serve his or her work. As an author, after hours of laboring on one's writing, it can be difficult to set aside ego long enough to accept constructive criticism (after all, authors may consider their work extensions of themselves). Copyeditors, however, have a unique, less biased perspective that allows them to give impartial feedback to authors—thus, they do not necessarily distract an author from his or her ultimate goal, but can potentially help the author reach this goal in a timelier manner. This collaboration allows authors the opportunity to reevaluate and improve upon their own editing process by considering the copyeditor's suggestions, and perhaps even mimicking a copyeditor's task-oriented revision process. Composition Studies, like the publishing industry, is wrestling with

technology and new media, though the field has focused on these opportunities and impediments in correlation with student writing. By concentrating on professional writing and situating copyeditors within the larger composition process, scholars can better understand how copyeditors supplement and enhance the revision process.

Literature Review

Although there are few studies that focus specifically on copyeditors, revision and reading strategies from paper to screen are pertinent to this study, yet most research concerning the revision strategies of writers has focused on the tactics of student writers. This study endeavors to explore and define a copyeditor's work as "revision," a combined editing and proofreading strategy. Research that draws from the experiences of writing professionals will be most beneficial to this study, but where there is a lack of information concerning writing professionals, this study asserts that there are parallels between student writers and copyeditors. While copyeditors should certainly be more skilled in the art of writing than a college freshman, they face similar frustrations. For example, both groups of writers must accommodate the expectations of professors and authors, respectively. Furthermore, there are stronger parallels between authors and copyeditors, because while copyeditors are not responsible for creating text, they must have an excellent command over language; they also frequently use the same tactics for revision and adapting to technology as the writers of the texts they are editing.

Copyeditors as Revisers

One must understand the cognitive processes of writer and copyeditor to better comprehend how they handle their respective writing tasks. Ronald Kellogg studies the way that individuals learn to write from the time that they are children to their experiences as adults, emphasizing cognitive processes in conjunction with memory. His observations are limited to writers, but apply to copyeditors as well; seeing the parallels between his research and copyediting helps to better position copyeditors within the writing community. Kellogg suggests that "interactions among planning, generating, and reviewing observed in advanced writers

requires available capacity in working memory in several ways. . . . This requires not only well-developed short-term storage capacity, but also executive attention to keep the representations active and to inhibit irrelevant information” (14). Copyeditors, like writers, rely on both short- and long-term memory as they edit. Copyeditors must continually build their editing repertoire by collecting information from the experiences they encounter in each manuscript. This long-term knowledge will help copyeditors be more decisive the next time they encounter similar situations. One can also argue that copyeditors must develop short-term memory capacity so that they can remain consistent in their edits throughout the manuscript. Kellogg outlines the three stages in the progression of cognitive writing processes in which each stage is more advanced than the previous: knowledge-telling, in which the writer invents and writes the story; knowledge-transforming, in which the author is more reflective about his or her written message and what the text actual conveys, revising as necessary (revision is more extensive than in knowledge-telling); and knowledge-crafting, which involves the most consideration of audience (though in the other stages of writing, authors cannot be completely unaccountable for the audience) and which Kellogg recognizes as “the progression to professional expertise in writing” (7). In this stage, he suggests, “The writer must maintain and manipulate in working memory a representation of the text that might be constructed by an imagined reader as well as the author and text representations” (7). As professional writers, copyeditors are constantly balancing what they envision as an author’s intent, what is represented in the text versus what was meant, and how it might be represented to an audience; furthermore, they are also expected to acquiesce to publisher standards as well. This more advanced stage of writing incorporates planning, generating, and reviewing, and thus is more demanding of higher cognitive processes.

Alice Horning studies the writing and revision strategies of professional writers to better understand their processes as compared to those of student or inexperienced writers. She studied the revision tactics of nine professionals in separate case studies; though none of the individuals that she studied claimed that they were writers by profession, their fields included academia, editing (though Horning does not specify the type of editor), and law. After questioning and observing the copyeditors, Horning summarizes her results by suggesting that professional writers can identify themselves through three different types of awareness: metarhetorical, metastrategic, and metalinguistic (118). If copyeditors are writers, these levels of awareness may have additional implications strictly for editing/revision tasks. “Metarhetorical awareness refers to writers’ knowledge of themselves as writers” (118). Certainly, the copyeditors in this study demonstrate, through their detailed description of their copyediting processes, that they are quite conscious to their role and the techniques they use as writer/copyeditor. Horning explains that metastrategic awareness “arises from their knowledge of themselves as people, especially in terms of personality type, and the implications of this self-awareness for their approaches to writing” (118–119). Metastrategic awareness for a copyeditor would mean that the editor could recognize and embrace their aptitude for attention to detail. Horning suggests that this knowledge is particularly helpful because it also allows authors to recognize their weaknesses so that they are better prepared to search for solutions. A copyeditor may exemplify metastrategic awareness by referring to the *Chicago Manual of Style*, researching on the internet, or querying the author or editor. Finally, metalinguistic awareness is a general knowledge of language as well as a writer’s awareness of the terminology associated with his or her profession (119). Once again, as a rule, copyeditors have mastered language, though they may not always be privy to jargon associated with the different fields in which they edit. Horning clarifies that in addition to these

three different levels of awareness, “Professional writers also have four skills useful to revising: skills in the use of collaboration, in genre, in audience and context, and in using tools effectively to rework a text” (119). An effective copyeditor must be able to collaborate and should understand that he or she may benefit from approaching different genres with a slightly different set of objectives (one would not, for example, copyedit a math journal the same way he or she would edit a political science book). In this study, as copyeditors report on the wide variety of tools they use on a daily basis, one can deduce that one of a copyeditor’s greatest strengths is knowing how to effectively use the tools available to him or her.

Jocelyne Bisailon studied the revision and editing strategies of six editors (with varying levels of experience) in the workplace as they edited authentic text. Bisailon’s study is especially relevant to this study because she focuses on professionals who identify themselves as copyeditors in an effort to better understand their revision strategies. Bisailon asserts that reading is an important editing task for copyeditors; she clarifies that copyeditors should read to comprehend, to evaluate, to solve problems, and to check their own revisions (302–303). As the copyeditors edited their respective assignments (authentic writing assigned by their employers), they detected and corrected text by either comparing the text to be revised or anticipating potential problems; comparison was used more prevalently at almost 98% (308–309). Bisailon argues that as copyeditors use these two different error detection strategies they easily recognize a problem (certain knowledge), are unsure if a particular passage constitutes correction (uncertain knowledge), or completely overlook error (lack of knowledge) (305). The likelihood that they would have certain knowledge is based on their experience: “When editors had more experience, they also based more of their comparisons on certain knowledge than did less experienced editors (91.31% vs. 71.25%)” (310). Like Kellogg, Bisailon points out that

copyeditors must also rely strongly upon memory; an error may invoke their memory so that they are either able to automatically correct the error or know other sources which they can rely on to correct it. Copyeditors could either immediately resolve an error or postpone the correction. An automatic correction is “most often used to solve spelling, grammar, and punctuation problems,” so it may be an error that is easily, and perhaps innately, resolved (306). In addition to automatic solution, “there are three forms of an immediate solution: no modification, revision, and rewriting” (308). Bisailon found that copyeditors were most likely to solve, “automatically or immediately, a little more than half of the problems encountered in the text (56.77%)” (310). This suggests that effective copyeditors feel comfortable with the editing/revision task and because they practice grammar and style rules on a daily basis, they are better prepared to make effective judgment calls using information from their experiences stored in short- and long-term memory, as Kellogg suggested. Bisailon’s results suggest that there is a correlation between experience and the revision tactics used by copyeditors; she found that “Editors with more experience relied relatively little on problem-solving strategies, considering that 74.55% of the time they solved the problem automatically, whereas less experienced editors were able to do this less than half the time” (310). Bisailon suggests that editors go through a series of problem-solving strategies when they are introduced to an error which they cannot automatically correct: rereading, reflection, immediate search, postponement of solution, and tentative solution (307). So, copyeditors use anticipation or comparison strategies, but often take the opportunity to contemplate further on the writing: “Among strategies, reflection and rereading were the most effective, producing an immediate solution to the problem in 76.37% and 69.23% of the cases, respectively” (314). Based on Bisailon’s results, this study also

classifies copyeditors as both writers and readers. Copyeditors must not only correct text, but should read and interpret thoughtfully so that they can easily come to a clear resolution.

While copyeditors are not necessarily creating a new, comprehensive work, they are typically revising an author's text to make changes to spelling, grammar, and punctuation. In addition to these more mechanical editing tasks, Donald Murray suggests that writers must revise for meaning, audience, order, evidence, and voice. He clarifies:

There may be no need to perform each stage of revision on every text. In one case the meaning may be clear and the evidence all in hand; in another case the meaning may be confused but once that is solved, the rest falls into place; another time all is pretty well set but the voice is stiff, awkward, inappropriate; and most of the revision involves working with language. (15)

Like an author, a copyeditor's focus will vary from project to project and his or her attention is devoted to different editing tasks with each pass through the manuscript. This suggests that a copyeditor revises recursively, because revising linearly may mean that a copyeditor is more likely to miss errors because it is difficult to focus on so many tasks at once. Bisaiillon posits, however, that copyediting is not a recursive process; she believes that authors are inclined to write recursively as they refer to their writing in order to revise for stronger text, but copyeditors approach the task in a systematic, linear method. Interestingly enough, Bisaiillon explains that the six copyeditors she studied did not often refer back to previous sections of the text while editing. They read the text once before editing to better infer the text's meaning, but as they edited, they read the text line-by-line: "we may assert, on the basis of the editors whom we had the opportunity to observe, that professional editing is a linear process. The subprocesses of evaluative reading, detection, and correction are always performed in the same order as the editor

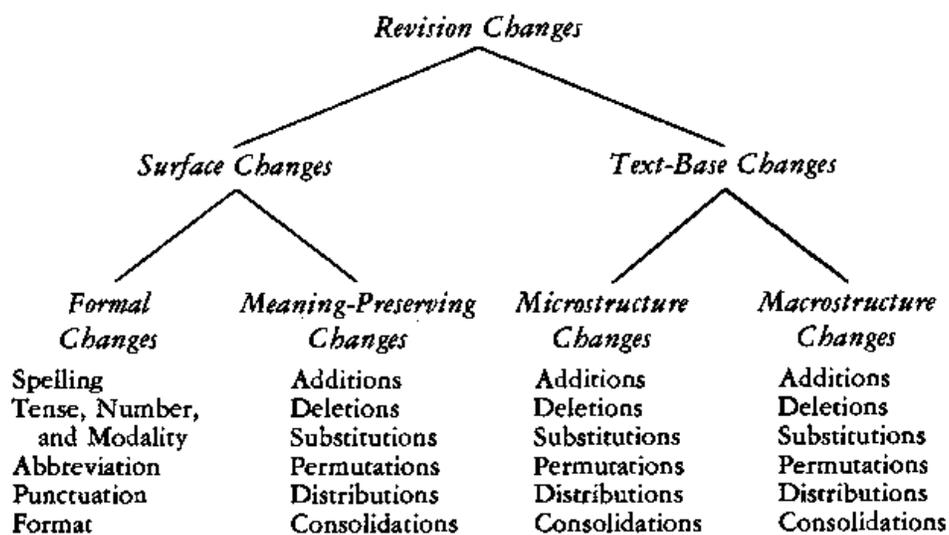
advances through the text line by line” (319). She qualifies that this hypothesis is only based upon the six editors she studied; however, each editor was working on a different project and the length of each copyeditor’s assignment was not disclosed. Bisailon does mention that at least one of the editors was working on a magazine article, meaning that the length of the text may play a factor in an copyeditor’s decision to edit recursively.

Conversely, following a case study that compared the writing of students with that of experience writers, Nancy Sommers explains that “experienced writers possess a nonlinear theory in which a sense of the whole writing both precedes and grows out of an examination of the parts” (52). As writers, copyeditors understand that editing is easier when examining different parts of the work individually (for example: front matter, captions, chapters, notes, and bibliography). Sommers believes that “The experienced writers see their revision process as a recursive process—a process with significant recurring activities—with different levels of attention and different agenda for each cycle” (52). Copyeditors may ideally reread a manuscript up to four times, because they should be searching for different issues or errors with each pass. Sommers’s definition, like Murray’s, suggests that copyeditors are, in fact, using a recursive revision process, assuming that they have the opportunity to make multiple passes through the manuscript.

Lester Faigley and Stephen Witte catalogued the different types of revision, explaining that there are, indeed, diverse levels of revision that address multiple factors both globally and locally: “Our taxonomy of revision changes is based on whether new information is brought to the text or whether old information is removed in such a way that it cannot be recovered through drawing inferences” (402). “Surface Changes” do not actually change the text, while “Text-based Changes” are additions and deletions of text. Under this taxonomy, Faigley and Witte suggest

that the work that copyeditors typically do (especially in the case of scholarly or journal editing) would best be described as “Formal Changes” under the “Surface Changes” category; they clarify that this includes making “changes in spelling; tense, number, and modality; abbreviations; punctuation; and format” (402). Based on Faigley and Witte’s chart (see Figure 1.1), copyeditors may likewise make “Meaning-Preserving Changes.” Copyeditors will rarely make “Text-Based Changes” and never do so without the consent of the author. In the more rare occasions when copyeditors are contracted for substantive editing, they may make “Text-Based Changes.” In these instances, copyeditors make “Microstructure Changes” which, Faigley and Witte explain, do not affect how the work is summarized. Copyeditors do not make “Macrostructure Changes”—edits that affect how a text is summarized (404). These types of major revisions are the responsibility of the writer. While Faigley and Witte ultimately find, like Sommers, that experienced and professional writers employ different revision tactics than inexperienced writers, these studies are also useful in understanding how the role of the writer and copyeditor are comparable—especially in the revision tactics that they use. Faigley and Witte’s taxonomy, for example, neatly diagrams the types of edits that not only writers, but copyeditors make as they are revising a text. They may not only use the same revision tactics, but when an author has become too involved with his or her work to be able to see inconsistencies or unconsciously inserts errors, copyeditors have the opportunity to engage with an author in a way that influences his or her revision strategies to avoid those types of writing errors in the future.

Figure 1.1. “A Taxonomy of Revision”



Source: Lester Faigley and Stephen Witte. “Analyzing Revision.” *College Composition and Communication*. Vol. 32, no. 4 (Dec. 1981): 400–414.

Technology and Copyediting Processes

As copyeditors have developed revision strategies, they have also had to take into consideration the demands of technology. With advances in computer hardware and software, copyeditors have had to modify their processes. Early research concerning the technological transition was triggered by the advent of word-processing programs; the result of this exciting breakthrough in the composition process is an influx of research conducted in the late 1980s and early 1990s. Less research has been conducted recently as writers have become more comfortable with word processing programs like Microsoft Word—software that is typically implemented in the contemporary classroom at an early age. In fact, younger writers and/or copyeditors may take for granted the benefits of typing versus writing, because outside of an exam room, they are rarely required to use a pencil or pen to create or edit a draft.

Christina Haas is a prolific writer and scholar in the field of composition and computers; in “On the Relationship between Old and New Technologies,” Haas (1999) exposes the

oversimplified view of technology—out with the old, in with the new—and the role it plays in creating a new literacy. She clarifies that there are different models that dismiss the importance of changing technologies and ways of writing: the “simple replacement model,” which dismisses old technologies to replace them with newer ones, and the “straightforward progress model,” which assumes that new technology is always superior. Haas explains that “both kinds of narrative are based on the premise that old and new technologies are separate, distinct, mutually exclusive, and easily differentiated” (210). Haas reminds readers that as technology becomes more embedded in our social practices, it is regarded less as technology because it is commonplace—i.e. the book. Gutenberg’s printing press catapulted the printed word into mainstream society, but in the twenty-first century, all too often the book is merely an object that collects dust on our shelves. Haas focuses on the workplace in her assessment—a professional environment that has direct correlation to copyeditors. Haas includes three case studies of “technology and the practice of work,” (213) for which data—including notes, interviews, and audio recordings—were collected over 16 to 28 months. She concludes that in the workplace there are “competing visions of what technology is and what it can do,” “multiple literacy technologies are copresent in the conduct of work,” and “advanced literacy technologies are not necessarily the most powerful within work cultures” (213). Drawing from Haas’s study, one can conclude that tensions regarding on-screen copyediting are the result of competing visions of technology among copyeditors because they *are* functioning at different levels of literacy. One may also infer that the different levels of literacy can either help or hinder a copyeditor based upon the requirements of the employer. Although, as Haas points out, advanced literacy technologies cannot always compete, especially against established power hierarchies within an office. New and old technologies do not only coexist, but also influence how each other

functions and how a writer or copyeditor approaches composition. Cynthia Selfe explains that the computer as a writing medium has, out of necessity, created a new form of literacy: “New forms of literacy don’t simply accumulate. Rather, they have life spans. In different social contexts—different portions of the larger cultural ecology—they emerge, accumulate, and sometimes compete with pre-existing forms of literacy . . . and they also sometimes fade or disappear” (49). Selfe is referring to the way that new media has influenced student writers, but it is important to understand that Composition Studies and the publishing industry are simultaneously wrestling with technology. By adapting to technology, copyeditors acquire new forms of literacy; approaching the computer screen in the exact way that one would approach a hard copy manuscript is neither efficient nor practical. Thus, in the future, copyeditors may slowly—and more important, consciously—begin encountering or creating these new hybrid writing spaces as a means of adaptation.

By comparing the different mediums of and approaches to the composition process, we may better understand a writer’s—and, in turn, a copyeditor’s—struggles. In a meta-analysis, Robert Bangert-Drowns (1993) assessed thirty-two early studies that compared the writing of two groups of students with identical instruction in writing—one group was allowed to use the word processor while the other wrote by hand. Bangert-Drowns explains that most studies involving the effect of the word processor on writing are concerned with either process or product. While it is easy to question how technology influences writing process, studies become complicated by individual researchers’ interests, which may include revision strategies, length of the paper, length of time composing or revising, attitude of participant toward the word processor, and number of spelling or punctuation errors. Bangert-Drowns hypothesizes that because writing methods vary from pen to paper, the word processor may improve a student’s

writing ability. He speculates that “tools may transform human cognition and become instructional because they can allow learners to practice, and thus enhance, skills that otherwise would not have been practiced as frequently or because they permit the internalization of information representations, processes, or strategies exhibited or stimulated by the tool” (70). Bangert-Drowns reasons that the word processor makes the composition task easier by allowing writers a significant amount of control through keystroke editing; moreover, the “fluidity” of such tasks are “closely connected to thinking and speaking” (72). As one’s cognition adapts to these technological writing techniques, writers spend less time assessing small tasks in their writing (correct punctuation), thus promoting “higher-order processes” (organization). Bangert-Drowns reveals that “A full 66% of the 28 studies that measured writing quality reported” that writing quality had improved, though the change was minor in some studies (87). Likewise, students typically produced longer texts when writing on the word processor. Bangert-Drowns’s meta-analysis gives the most comprehensive view of the type of research being done in composition and computers in the 80s and early 90s; it also overviews the most typical results, providing a necessary background that explains concerns and adaptation to earlier technologies. By applying Bangert-Drowns’s conclusions to contemporary copyeditors, one may reason that editing on-screen has improved their level of editing as a copyeditor’s cognitive processes adjust to new technology-related procedures. Although the studies indicated that higher-level processes were most improved and copyeditors are typically concerned with smaller cleanup tasks, in order to hone editing skills, a copyeditor must not only master grammar, but, as a writer, also have an advanced understanding of these larger, global tasks.

In a similar but more recent study, Goldberg, Russell, and Cook (2003) combine both qualitative and quantitative methods, analyzing twenty-six different studies that met the

researchers' criteria. The researchers pose several questions, but focus primarily on the effect of word processing software on K-12 student writing. "Across the studies, the following writing dimensions were included: mechanics, style, structure/language use, content, coherence/competence, unity/focus, purpose, word choice/vocabulary, grammar, organization, voice, tone, audience, commitment, creativity, punctuation, theme, setting, characterization, [and] emotion" (8). While the researchers focused on the writing of elementary and high-school students, these groups are also more suited to adapt to technology and many of the writing dimensions observed are essential for quality copyediting. While revision is taken into consideration, Goldberg, Russell, and Cook explain that different studies focused on different aspects of revision methods. The researchers further explain that when they had sufficient information, they calculated effect sizes "by taking the mean performance difference between computerized and paper-and-pencil groups and dividing it by a pool standard deviation," also taking into account publication bias. Most of the studies did not meet criteria to qualify quantitatively (9). The researchers noted studies that found that writers were more motivated to write on computers and wrote for longer periods of time on computers. Many studies found that, overall, students wrote better on the computer. The researchers emphasize that their results support other meta-analyses that conclude that composing on computers enforces social interaction with peers, encourages students to revise more often, and produce longer texts. Although the participants in this meta-analysis are young, if, as Bangert-Drowns suggests, tools influence our cognitive processes, one may infer that copyeditors are also likely to spend more time revising if they work on screen.

Even if copyeditors are prone to edit for longer periods of time if they work on screen, composing on a computer is complicated by more than just the keyboard; the computer screen

presents physical setbacks such as eyestrain, as well as the inability to view the text as a whole. Haas (1996) examines the effect of reading on a computer screen in “Reading On-Line”; she explains that “Computers can—depending on how they are configured and how they are used—have vastly different effects on writers and writing” (51). Haas further complicates technology by examining the difficulties that writers encounter, doing so allows for realistic expectations, but may also help writers adjust to future technologies. She suggests that size, legibility, responsiveness, and tangibility are factors that influence how writers read on-line (on-line, in this context, meaning on screen) (53). Reading clearly plays a critical role in the writing and copyediting processes because writers and copyeditors alike must feel comfortable with the computer screen instead of regarding it as a hindrance to their ability to perform. Haas conducted a study, interviewing a diverse group of thirty on-line writers; she gathered positive and negative feedback. Many of the complaints about writing on a computer were associated with complications in the reading process. Haas categorizes four types of reading problems: formatting, proofreading, reorganizing, and reading for sense; once again, these types of reading problems are pertinent to copyeditors as well because they may face similar problems while reviewing a manuscript. The three empirical studies that Haas conducted sought to examine ability to recall “the spatial location of information,” “retrieving information,” and “reading to revise.” The first study utilizes ten students in the Master’s of Professional Writing and Master’s of Arts Programs in the English Department of Carnegie Mellon University, who “were randomly assigned to either a hard copy or a computer condition” (60). It found that for three different categories (text-sequence score, vertical score, and horizontal score) “readers in the hard copy condition scored better than readers in the computer condition” (61). In study two, there were not significant differences between the conditions. In the third study, “Readers’

performance in the hard copy and large screen conditions were similar, while performance in the small screen conditions was significantly slower” (67). So, response times differ according to screen size. The size of a screen then, is one factor that may influence the skill level of copyeditors editing on screen, so editing on a netbook will be less effective than editing on a 20” flat screen monitor. As technology has advanced, size is not the only thing that matters. Since this study, the mammoth computer monitors of ten years ago have evolved from using cathode ray tubes (CRTs) and glass screens to lightweight, thin LCD and Plasma screens, which offer better picture because of finer pixels, little distortion, better contrast, faster response, and more accurate color. As computer technology continues to rapidly progress, we may find that the size of the screen does not have as much influence as it once did. Dedicated e-readers like Amazon’s Kindle, for example, use e-ink to display text on a small electronic paper display (EPD). E-readers are convenient because aside from their portability, they have a bright contrast, easy to read screen, are readable in direct sunlight (unlike most laptops), and require little power to run.

In a study that takes into consideration computer screens and proofreading, Patty Wharton-Michael explicitly relates the credibility of publishers to the number of errors in a text, questioning the accuracy of on-screen (referred to as “Visual Display Units” [VDUs]) proofreading. Wharton-Michael suggests that critical components in assessing VDU effect include speed, error type, and proofreading experience (30–31). She asks: “For students, controlling for proofreading experience, what is the relationship between medium and proofreading accuracy?” (31). Wharton-Michael used eighty-four college undergraduates, and participants received extra credit for their involvement in the research (32). Students were assigned at random to one of two conditions: “The first condition (N=42) was the paper

condition, and the second condition (N=42) was the computer condition” (32). The students proofread newspaper articles, in which

an equal number of each of the types of errors were placed in the text (i.e., punctuation, capitalization, misspelled words, indented paragraphs, and double words), and each contained ten errors on the first page and seven errors on the second page. The types of errors were carefully selected to test students’ actual proofreading abilities rather than their grammatical skills. (32)

Student proofreaders were asked to mark any errors, and much like copyeditors, they were able to mark up hard copies, but had to use the keyboard, mouse, and track changes if they were working on a computer. Wharton-Michael found that medium did influence the students’ ability to proofread, because students performed better when proofreading hard copy. Wharton-Michael writes that “Results indicated that participants detected more errors at the beginning of the story than at the end of the story, regardless of medium. However, it cannot be concluded from these findings that speed was not affected by the medium” (36). Finally, Wharton-Michael speculates that familiarity with the story being edited may have actually resulted in more errors because students were involved more with the plot than mechanical proofreading tasks. This would indicate that copyeditors are likely to perform better when they are not well acquainted with the text at hand—which is routine. This study is one of the few that has made a connection between reliable proofreading and credibility. Copyediting may be considered a more extensive form of proofreading; if VDUs negatively influence a copyeditor’s work, one may argue that paper editing is more appropriate because it is more accurate.

Technology has become more attractive, but the actual software plays a decisive role in the success of this medium. In “The Word Processor and Revision Strategies,” Richard M. Collier (1983) hypothesizes that revising on a computer in word processing programs will actually benefit inexperienced writers who may otherwise hesitate to make global changes to a draft that may make it difficult to rewrite; furthermore, because of the ease with which changes may be made the writers will be more willing to make complex changes, thereby improving their revising strategies. Collier’s aim focuses on “four operations (addition, deletion, substitution, and reordering) and six domains (punctuation, words, phrases/clauses, T-units, idea clusters, and paragraphs)” (150). Revision strategies did not significantly change from those used on paper, and there were mostly positive effects. Collier found that it may be more confusing for a poor writer, and suggests that in order for the word processor to work to its full potential, students need to be computer literate and software should be more efficient. In the 21st century, computers are accessible and relatively inexpensive, meaning that Collier’s conditions have been met and, in many cases, exceeded. Collier’s revision operations and domains, however, directly relate to the skills that a successful copyeditor must possess. In addition, this study also exemplifies earlier problems related to technology, ones that may be less apparent today, and a comparison to more contemporary revision practices will prove how writers adapted to overcome these setbacks.

John Bryant is interested in the way that technology has complicated the boundaries of the traditional form of text, and suggests that there is a need for software that could make it easier to perceive changes in a text in its different mediums. This would promote what Bryant terms “fluid text.” Fluid text would make it easier for readers (including authors and editors) to identify changes in text as corrections are made, even from the first edition of a book to its

second edition. He outlines four main principles: fluid-text editing is critical editing, fluid-text editors are pedagogues, fluid text editions must be comprehensive, and fluid text editions are a synergy between book and screen. While Bryant's proposals are meant to help readers differentiate one book in its different forms (subsequent and revised editions, e-readers, PDFs, etc.), his theories have interesting implications for discussion of hard-copy versus on-screen editing and how to distinguish a copyeditor's and author's revisions from the original text. Bryant suggests the need for "an electronic archive [which] can assemble all versions of a work in one place so that it can be achieved on a disk, or better, on a secure, always adaptable website" (147). To help readers balance multiple screens, he believes that we will need a program that endorses linearity. "Fluid-text editors must necessarily theorize about the growth of a text through its compositional and revisional stages, and computers can help them visualize their theory and the revision codes of their fluid texts, allowing users to watch the theoretical progression of events unfold on screen" (148). He proposes a type of mapping (what he terms "base version") that will allow users to see where a work has appeared previously and where it has been revised. Next, he suggests a "revision narrative," that includes the author's creative processes, the work's publication history, etc . . . so that "in assessing the mechanics, agents, phases, direction, and modes of revision, the editor will inevitably speculate upon the strategies that dictate revision" (159–160). A revisional mapping feature such as this may be distracting to general readers, but harnessing this type of innovative technology would benefit copyeditors in their revision processes; furthermore, because they frequently work in reviewing (tracking) mode in Microsoft Word, they may be well suited to adapt to this type of technology.

Writers must change the *way* they write in accordance with technology, but their styles may be a different matter. In a longitudinal study, James Hartley, Michael Howe, and Wilbert

McKeachie evaluated the work of themselves as academic writers to investigate the effect that technology may have on one's writing style. The writers made a self-evaluation of the way their writing has changed, and they exemplified their style by providing samples of their work from different periods in their writing careers. "These samples were chosen from particular genres. . . . Three or four printed pages from each of the samples were then scanned into a computer and converted to text" (144). By focusing on the writing of established writers, the researchers meant to ensure that they have had better opportunity to establish a writing style—feeling comfortable with one's voice is attained with time and practice (though, one should note that writers continuously change and develop over time). When the researchers studied their own works of writing, they calculated the number of words sampled, average number of sentences and words per sentence, the average percentage of passive sentences, and also used the Flesch index ("the higher the score the more readable the text") and the Flesch-Kincaid grade level ("Add five to obtain an approximate reading age") (147). After analyzing the data in quantitative terms, they found that an author's individual writing style seemed to remain consistent over time, despite transitioning to writing with the aid of a word-processing program. "What appears to have happened is that we have brought our own personal styles of working to the word-processor, and the word-processor has accommodated us" (149). Copyeditors, like authors, approach the revision task similarly whether they are editing on hard copy or computer screen, they are just using different tools to meet their editing objectives. Copyeditor style is defined by the way they query the author (how frequent or the likelihood that they will qualify why the edit was made), trends that they typically look for (these trends may vary according the genre of the text they most often work with and likely vary because they are gathered with experience), or whether they start with the notes or chapter one first. Since my study has qualified copyeditors as writers,

based on this data, one would reason that their editing style has remained consistent over time, despite technology.

Chapter 2: Methodology

Research Questions

This study endeavors to examine the parallels between the writing roles of copyeditors and authors to better situate copyeditors within the field of Composition Studies; thus, this study identifies copyeditors as readers, writers, and necessary supplements to authors' revision processes. Copyeditors must consider formatting, audience needs, house style, and accuracy of factual information within the text, in addition to ensuring that it is grammatically correct and punctuated perfectly—down to the last period. To manage their work, copyeditors use many of the same revision strategies as authors. Understanding how copyeditors approach editing will better demonstrate a copyeditor's role within an author's composition process (with the understanding that this role is limited to interaction with those works that have been submitted and accepted to be published). Another concern of this study is the way copyeditors negotiate new technologies to develop a method of editing that enables them to proficiently interact with text, the author, and publisher. Rather than observing copyeditors' actual techniques and interaction with technology, this study will rely on copyeditors to report both their practices and feelings toward technology. This will, essentially, give copyeditors the opportunity to voice their rarely heard opinions. To encompass these concerns, this study asks:

Research Question 1: How do copyeditors describe their role in the writing and publishing process?

Research Question 2: How do copyeditors feel about their interactions with authors?

Research Question 3: How do copyeditors feel about the role of technology in the editing process?

Research Question 4: How do copyeditors feel they have adapted to publishing technologies?

Method:***Justification***

As a component of the writing process, copyeditors, like authors, must negotiate the technologies that are responsible for the evolution of the composition process—from pencil and paper to keyboard and monitor. Thus, their roles in the writing and revision processes, as well as the way they adapt to new technologies are paramount to this study because knowledge of these conditions demonstrates the parallels between copyeditors and authors. Furthermore, it may allow copyeditors to better comprehend their value in the writing process; gaining an understanding that allows them to transcend the popular belief that they are merely, and perhaps mechanically, rendering a service. If the two parties are able to work proficiently in new technologies, they may also be able to foster a collaborative working relationship. An author who has worked slavishly over his or her work deserves the support of a copyeditor who can best communicate with the author through the technologies in which they both work. As copyeditors and authors revise their notions of the importance of copyediting, copyeditors will be better positioned to be accepted by Composition Studies scholars as an integral part of the writing processes.

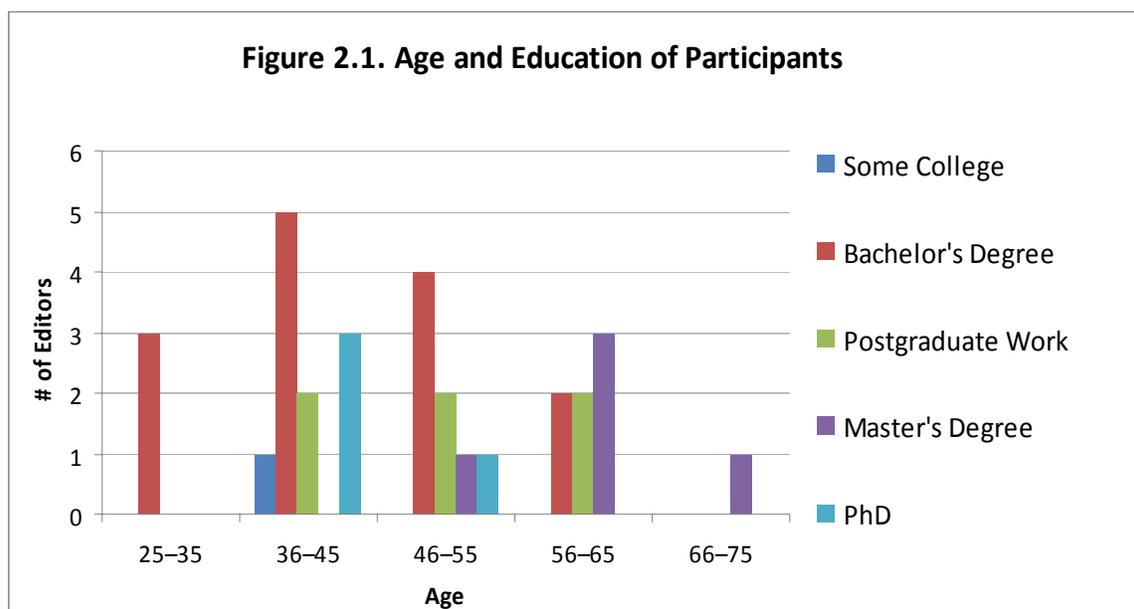
Sample

This study draws upon microtheory, as it has gathered information from a small group of individuals. I relied on nonprobability and snowball sampling because, through my position as production assistant at the University Press of Kansas, and with permission from the press, I have access to a database of freelance copyeditors; it includes copyeditors that the press uses on a regular basis, older information concerning copyeditors hired by production editors and project

managers previously employed with the press and who may not have been used within recent years, and information on copyeditors who were recommended by publishing colleagues, but never tested and used at the press. Via e-mail, fifty-seven individuals were contacted and asked to participate in this study. Six of the individuals formally declined (one woman explained that she is no longer a copyeditor, one woman has retired, four individuals cited lack of time). Nineteen individuals did not respond to the e-mail; however, not all of the e-mail addresses from the older database could be verified as active. The sample is composed of thirty freelance copyeditors. Eleven of the participants frequently work for the University Press of Kansas. Twelve were located and e-mailed on LinkedIn, a social networking website for business professionals, to see if they would be interested in participating, and the remaining copyeditors were enrolled in the study via word-of-mouth or were on file at the University Press of Kansas (though they may not have been employed by the press). By nature of a freelance career, the freelance copyeditors that are contracted by the University Press of Kansas may work for other presses (scholarly or trade), as well as journals (paper or electronic), or various other types of publishers. This study intended to target freelance copyeditors because of the general lack of stability and support that the role of a freelancer entails, but at least four of the participants were in-house copyeditors enlisted in the study via word of mouth. They contributed to this study by exemplifying the differences between freelance and in-house editors, especially in terms of the technological benefits to which the in-house editors are privy. In addition, three of the copyeditors indicated that they were working as both in-house and freelance editors. Out of the sample, thirteen of the editors have had prior (or current) experience working in an in-house copyediting capacity. One of the editors explained that she first worked as an in-house copyeditor for fifteen years, left the position, but continued to freelance both full- and part-time

as her schedule allowed. She recently acquired a full-time in-house position, but has continued to accept freelance work to supplement her income. Because their general job description remains constant, copyeditors can easily move from in-house to freelance as needed. These dual perspectives are particularly insightful.

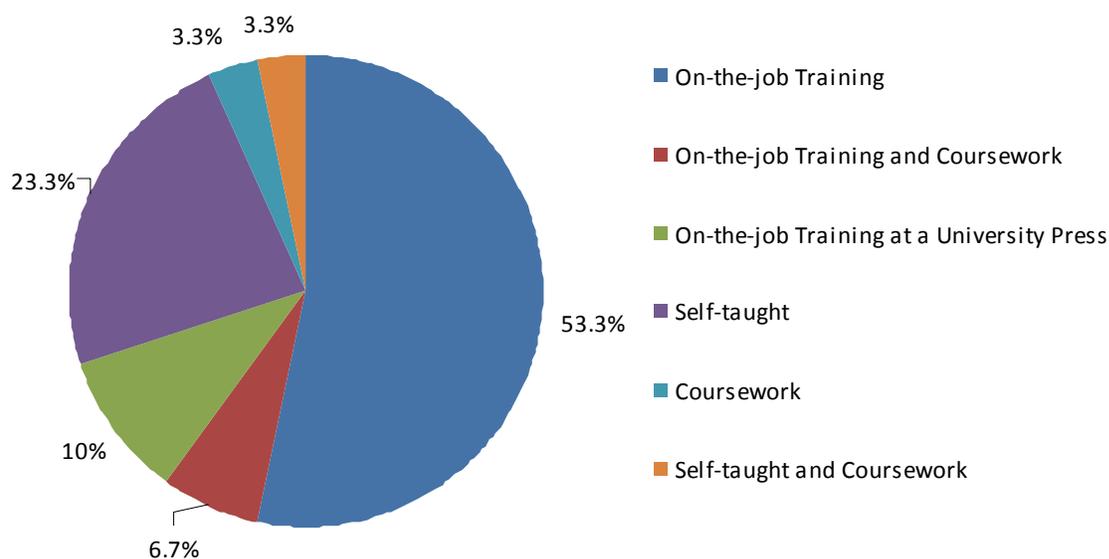
Caution was taken to contact and enroll a diverse sample. In fact, because the study initially lacked male participants, several male copyeditors were contacted via LinkedIn in an attempt to better represent a varied sex and age population. 87% of the sample is female, likely because the field is traditionally saturated with women. The nature of freelance copyediting allows copyeditors to complete work around their own daily schedules from their homes, so this sector of the profession lends itself to stay-at-home mothers. Although future studies may determine to explore correlations between sex and the ability to proficiently adapt to new technologies in copyediting or the ability to communicate effectively with authors, it is out of the scope of this study.



The copyeditors range from 25–75 years old. Clearly, because of their experience, older copyeditors may be able to best represent a more complete depiction of the technological transition. While younger—or more inexperienced—copyeditors may not have faced the full transition from pen and paper to typewriter to computer, their unique experiences with technology and copyediting provide an interesting perspective. Although initial estimates of this study anticipated that the largest number of the participants would be approximately fifty years old (because copyeditors employed by the University of Kansas were generally older), 47% of the sample was in the 36–45-year-old age range. When considering why individuals in this age range are apt to pursue this profession, one should consider that in addition to aptitude for editing, copyeditors (male or female) with young children may be inclined to freelance because it allows them to work from home and have a flexible schedule. Not coincidentally, 58.3% of the individuals in this age group were recruited from LinkedIn (of those individuals who were enrolled in the study from LinkedIn, 6.7% were 25–35, 23.3% were 36–45, 6.7% were 46–55, and 10% were 56–65); their willingness to network virtually may speak to their ability as copyeditors to work with and/or adapt to technology. As such, they may have a bias toward the use of technology. 23% of the sample was in the 46–55 age range, and 23% were in the 56–75 age range. One may speculate that an older individual may be attracted to freelance copyediting because he or she has more time, because of either retirement or grown children. The largest portion of this sample was originally estimated to be older only because many of the easily-accessible copyeditors first enrolled in this study were well-established in their careers and had likely made their way into the University Press of Kansas’s database as former colleagues of production editors (instead of using online networking, they were relying on networking through established business relationships). Subjects were asked to indicate the highest completed level

of education. All of the participants had completed high school, and only one participant does not have a college degree. Fourteen of the participants have a Bachelor's degree, four have completed some type of postgraduate work (but were not specific about degree earned), seven indicated that they have a Master's degree, and four have a PhD.

Figure 2.2. Editors' Training Experiences



Few of the copyeditors have received formal copyediting training in a classroom setting; 70%—twenty-one copyeditors—of the sample reported that they acquired the skill with on-the-job practice (of that 70%, 9.5%—two copyeditors—reported that their experience was a combination of on-the-job training and coursework and 14.3%—three copyeditors—reported that their on-the-job training occurred at a university press). Linda, for example, shares that her initial editorial foundation was expanded upon by work experience: “In college I was the head copy writer and editor of the yearbook, a job I got thanks to strong writing skills. I received hands-on training and mentoring during my first job in publishing after graduating, at Westview Press in

Boulder, CO.” Melissa also reports that the guidance of a supervisor was central to her learning experience:

I was hired as an in-house copy editor at the University of Missouri Press, where I worked for three years. My supervisor walked me through the first several manuscripts, showing me how to apply the rules in *The Chicago Manual of Style* to various problems I encountered. She eventually left me to work on my own but continued to guide me through unique situations.

33.3% of the copyeditors reported that they were self-taught (with the aid of style manuals and how-to guides). Diane explains that “[I had] no formal training—just adapting to various publishers’ house styles and lots of time spent with *Chicago [Manual of Style]!*” One copyeditor (4.75%) reported that she learned through coursework, and one copyeditor (4.75%), Ben, reported that it was a combination of self-teaching and coursework. He explains that he was “Initially self-trained through experience; [took] two workshops offered through [a] Copyediting newsletter; [and took] one online course through Mediabistro.com.”

In this sample of copyeditors, 17% had been working as a professional copyeditor for ten years or less, 43% had been working for 11 to 20 years, and 40% had been working for 20 to 35 years. The largest portion, 83%, of this group has clearly had years of experience from which they could draw. Some of them (three of the copyeditors had been editing for approximately five years), however, began copyediting after the shift to on-screen copyediting had already taken place, and thus have only worked on-screen. These participants were, however, able to provide useful information regarding evolving technology via computer hardware and software.

10% of the copyeditors reported that they were not currently freelancing or were trying to reestablish this career after layoffs from previous employment. 13% work twenty or fewer hours

per week, 37% work twenty-one to thirty hours per week, 20% work thirty-one to forty hours per week, and 20% work more than forty hours per week (one copyeditor reported an average of eighty hours per week).

Procedure

First, a self-administered questionnaire was e-mailed to prospective participants (see Appendix A). It was accompanied by a release form approved by the Human Subjects Committee of the University of Kansas, Lawrence Campus (HSCL). This form reassured copyeditors that their participation was voluntary, and that their anonymity will be respected and maintained. The first portion of the questionnaire focused on participant demographic (sex, age, education level) and experience. This study is concerned with the age of the copyeditors surveyed because the generational gap may be an indicator of how well participants adjust to technology, though the demographic information was intended to help gain perspective on the typical copyeditor. Asking copyeditors about their professional experience allowed this study to gauge a copyeditor's understanding of his or her profession to ensure that they are appropriate subjects for this study; that being said, they needed at least one year of experience, though their years of freelance experience did not have to be consecutive. They were thus questioned about how long they have been copyediting, their training experience, how long they typically spend on one project, how many projects they typically work on at one time, and the tools they use to help copyedit.

The next section of the questionnaire was a series of twenty-four questions with answers corresponding to a 1 to 5 Likert scale (5 being "Strongly Agree" and 1 being "Strongly Disagree"). All of the questionnaires that were distributed used the same questions and exact

verbiage; the questions were intended to gauge copyeditors' reactions to technology, their role within the composition process, and their collaborative efforts with authors. Following the Likert-scale questions, a series of nine open-ended questions probed copyeditors further about their editing processes, how they currently use technology while copyediting, how they feel about new technologies, and their opinions on the value of collaboration with authors (see Appendix A). This section gave copyeditors the opportunity to cite examples from their own experiences and describe, in detail, their feelings on technology and collaboration with authors. After copyeditors completed the questionnaire, they submitted it via email or mail. None of the copyeditors who participated expressed any apprehension concerning identity, though there was not a deception factor in this study. After all of the questionnaires were returned, the data was compiled and analyzed. A quantitative worksheet was composed in Microsoft Excel to document demographic information as well as the responses to the Likert-scale questions.

At the end of the survey, copyeditors were asked to provide additional contact information if they were willing to act as participants of an interview. Two participants were contacted and interviewed by phone because of the entire sample, these two copyeditors demonstrated that they were particularly comfortable not only using technology, but they have expertise teaching it as well. The copyeditors have been editing professionally for thirteen and sixteen years respectively, they both transitioned from hard-copy to on-screen editing, had supervisory experience, and have each worked freelance and in-house. As such, both interviewees offered a unique perspective because in addition to their copyeditor experience, they have also served in instructor and supervisory capacities; furthermore, at the request of their employers, both copyeditors implemented on-screen editing in their places of employment and were responsible for creating instructive on-screen editing courses, thus their particular

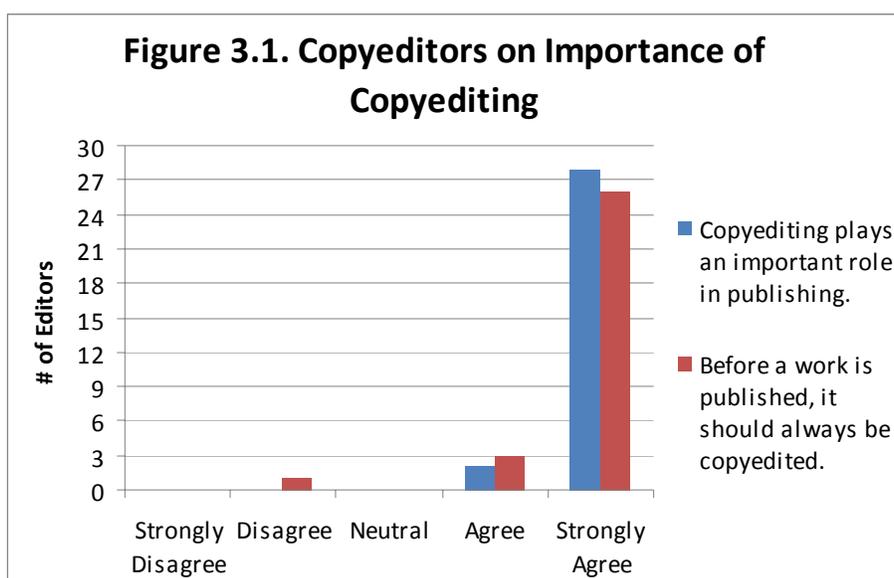
experience with colleagues who struggled with new procedural methods was valuable to this study. The participants were first informed via e-mail that the interview would be audio-recorded; they agreed to this arrangement, and simply returned the KU HSC-approved interview consent form via e-mail. Future studies will endeavor to interview more participants for information not only on supervisory and teaching experiences, but for their knowledge and use of new editing-related technologies and additional information on effective and ineffectual collaborative procedures and experiences with authors.

Chapter 3: Results and Discussion

COPYEDITORS ON PROCESS

Research Question 1: How do copyeditors describe their role in the writing and publishing process?

In the series of twenty-four Likert-scale questions that the copyeditors answered, there were general trends of agreement among participants. Copyeditors were most resolute on the importance of their contribution to the publishing industry (see Figure 3.1).



In response to: “Before a work is published, it should always be copyedited,” 87% strongly agreed and 10% agreed. Likewise, in response to the statement: “Copyediting plays an important role in publishing,” 93% of the surveyed copyeditors strongly agreed and the remaining 7% agreed. While these copyeditors may feel so strongly about the importance of copyediting because their careers depend upon the work, one may speculate that these numbers also represent the pride that copyeditors take in their work.

While it is clear that copyeditors consider their vocation essential to publishing, they have not received the attention that they deserve from scholars and publishers alike because their roles within the publishing and writing and revision processes are not entirely understood. To understand how copyeditors situate themselves within the writing, revising, and publishing processes and how copyeditors are currently incorporating technology into their everyday editing practices, this study asked editors to describe their typical editing routine. Although each copyeditor has his or her own process and each may consequently edit a manuscript in a different order with different tools, a typical edit incorporates the same tasks: edit the manuscript for grammar, punctuation, and style; check notes against the text and bibliography; ensure that all of the electronic files (if there are multiple ones) have the same format; create a style sheet; and code the manuscript as requested by publisher. To address all of these issues, the copyeditors who participated in this study agreed that the manuscript should be reviewed two to three different times depending on the project's schedule. Unlike the copyeditors in Bisailon's study who never referred back to the text they had already corrected, 47% of the copyeditors in this study indicated that they typically read the manuscript at least twice and 17% indicated that they typically read the manuscript at least three times. The first pass may be used to make initial edits, check notes and bibliography information, compile a style sheet, run macros or editing cleanup software, or simply acquaint oneself with the project. Diane² explains:

on the first round, I read the ms.[manuscript] rather quickly, mark obvious corrections and insert obvious queries, and compile an *extensive* style sheet. In making this first pass, I get a basic understanding of the subject matter; develop a feel for the author's style, voice, and preferences; weigh the strengths and

² As explained in Chapter 2, copyeditors have been given pseudonyms to protect their identities. Please refer to Appendix C for additional information on the copyeditors quoted in this paper.

weakness in the ms.; and identify the style issues that need to be decided before doing the line-by-line edit in the second (and perhaps third) reading.

As Diane suggests, the second pass typically involves a more thorough edit that includes the insertion of author queries. A copyeditor may use the third pass through the manuscript to make sure that his or her changes are reasonable and/or correct and that the author queries make sense. Time, however, is ultimately the deciding factor as a copyeditor determines how many times he or she will read the text. Diane suggests: “If time permits—and often even if it doesn’t (that is, even though I realize I won’t be paid for this extra step)—I do a third read in hopes of catching my own errors, rectifying any broader problems that weren’t apparent when looking at the material line by line, and ensuring that my queries are reasonable and clearly stated.” In some cases, a copyeditor is additionally responsible for reviewing art and/or its permissions and checking or creating captions lists. Carolyn clarifies: “If there are illustrations and captions, I have the caption file open to compare with the shorter versions in the TOC [table of contents] though sometimes I have to create those. Often, I’ll have the .jpeg files of the images and I’ll look at them to make sure they match the caption.”

After editing the files, the copyeditor must submit them to the publisher or author to be reviewed. After the project editor reviews the changes, he or she passes them on to the author, who then has the opportunity to answer both copyeditors’ queries and accept or reject the copyeditor’s changes. Opal clarifies that after completion of her editing tasks, she

Send[s] the edited files to the author for review; when they are returned, if the author has changes (or requests that any edits be undone), [I] make decisions to insert the changes or overrule them. If I decide to overrule anything significant or the author has asked me why I made certain changes, I may need to contact the

author again (usually by e-mail, but sometimes by phone) to explain/discuss/work out a compromise.

In some cases, the copyeditor may not have the opportunity to review cleaned files. If the cleanup is light, for example, an in-house editor may be responsible for this portion of revision. In any case, the author has the opportunity to disagree with edits. When these disputes occur, Einsohn explains that “The cleanup editor cannot override the author, and the cleanup editor cannot ask the author to re-review every rejected change. Instead, the cleanup editor needs to rethink each disputed issue and decide whether the point is worth revisiting with the author” (19). After a copyeditor has completed the cleanup, making sure to rectify any remaining queries, his or her role within the production of the manuscript is complete.

The participants reported that they use a diverse range of style manuals and tools, including *The Chicago Manual of Style*, *Merriam-Webster’s Collegiate Dictionary*, the *AMA Manual of Style*, *Words into Type*, the *Publication Manual of the American Psychological Association*, Einsohn’s *The Copyeditor’s Handbook*, *Stedman’s Abbreviations, Acronyms, and Symbols*, computers and related devices, paper, pencils, pens, and Post-it notes. Copyeditors are masters of multitasking, balancing assorted style guides for each of their different projects as required by each text’s respective publisher as well as meeting each publisher’s requests for a given project. 23.3% of the copyeditors reported that they typically work on only one copyediting project at a time (though they may have more in queue), 26.7% indicated that they work on at least one to two projects at a time, 20% one to three projects at a time, and 20% one to five projects at a time. Since at least 40% of the copyeditors are constantly dividing their time (and even those who are working on a single project must take their deadline into account), copyeditors must arrange a daily, prioritized schedule that enables them to complete each project

according to its own timetable. Kassie states that after her initial review of the manuscript, “I figure out how many pages I need to read each day in order to finish by the due date.” Carol Fisher Saller suggests that copyeditors organize their projects using simple to-do lists, schedules, and logs (86–87). She explains that “Freelancers need logs, probably best kept in the form of spreadsheets, to keep track of clients, fees, and income from each job” (87). Because Faye believes that she is an exceptionally effective copyeditor, she jokingly calls herself a machine; using a checklist that she created ensures, however, that she is always thorough (see Appendix B). The document acts as a reminder on how to prepare the file, pre-editing and post-editing tasks that must be completed, and special scenarios to which the project manager should be alerted (for example, “When the article contains reprinted information in figures or tables.”)

Carolyn, a copyeditor with her PhD and sixteen years of editing experience as well as university press and scholarly journal experience, gives her simplified definition of the process: “A copyedit should only be checking grammar, spelling, typos, some facts, and consistency. However, often it can also turn into a line edit because there’s lots of passive voice out there and you want to make sure that an author is okay with you rearranging words or making word changes if the one they’ve chosen isn’t quite right.” Although copyeditors are initially given a list of tasks by project managers to ensure that they address the publisher’s specifications, they must also make their own evaluations of the manuscripts and articles they edit. As Einsohn suggested, before copyeditors begin working on their manuscripts, they should have a general idea of the level of editing they will be performing.

As Carolyn mentioned, copyeditors are responsible for the consistency of the text; to keep track of particular styles, words, and phrases used in the text, copyeditors create style sheets. This study found that a style sheet is an essential tool composed by the copyeditor during

copyediting. 53.3% of the copyeditors in this study report that the creation of a style sheet is part of their routine. Although publishers may have house style sheets that indicate to copyeditors their preference in style, the style sheet copyeditors create documents usage for consistency throughout each manuscript or article. Style sheets meticulously list (in alphabetical order) the spelling and capitalization of significant words and spellings (sometimes it is necessary to differentiate between noun and verb forms), names, abbreviations, and acronyms that occur throughout the manuscript to ensure that the copyeditor, project editor, author, indexer, and proofreader adhere to the same style when making corrections or additions. Lisa affirms: “For every project, I make a book-specific style sheet (even if the press has given me a company style sheet), which lists specific instructions, general and specific style rules (especially those that deviate from *CMS*), unusual words, proper nouns, and notes.” The style sheet also lists style for special symbols; tables, figures, and captions; dates and numbers; footnotes or endnotes; the bibliography (examples of different types of publications: newspaper, magazine, book, and journal); and punctuation (for a ruling on things like the serial comma and possessive forms for words ending in “s”; for example, Kansas’ versus Kansas’s).

Since every copyeditor works differently, each has a different method for the creation of a style sheet; Isabel, for example, explains that she uses both MS Word and pencil and paper as she prepares the document: “I also print out a blank style-sheet template (of my own design) and keep a written style sheet as I edit; at the end of the project I type the entries onto the template and create an electronic style sheet.” Every copyeditor settles into his or her own routine, yet as Fisher Saller points out: “Style rules aren’t used because they’re ‘correct.’ They’re used for your convenience in serving the reader” (29). Keeping this in mind, copyeditors must be flexible because style changes by project and according to publisher’s preference.

With the exception of one copyeditor who claimed that her method varied according to project, copyeditors in this study shared that they have a systematic method that helps them approach each editing task in an organized and efficient manner. That said, copyeditors start and end the process in different ways. Holly explains “I briefly look over the entire manuscript first to get a sense of the project, and then I start the editing with the first chapter, go through to the bibliography, and end with the front matter.” Quinn, on the other hand, says after looking over the entire manuscript: “I edit the references or footnotes, also checking them against citations in text. I put in a fair amount of tagging (for typesetting) at this point. Next I edit the text, referring to tables and figures as necessary. Finally I edit the tables and do a final check of the entire MS [manuscript].”

Kassie acquaints herself with the project before she starts editing: “When I first get a project, I make sure I can open all of the files. I then read over all notes and style sheets provided by the publisher. Then I begin editing the front matter. That is all I do on the first day. It gives me a good feeling of what the project will entail and how much work it will require.” From there, she devises a game plan and makes several passes through the manuscript: “Usually, I read the whole book, then read it all again. If the project is very long, I will read the first several chapters, then do my second pass on those chapters, then move forward from there.” Finally, she makes sure that her work is thorough and accurate: “After my two passes, I look over all of my queries to the author and editor and review my changes to make sure they make sense.” She reports that she is confident in this approach:

I believe this is the most effective way for me to copyedit. . . . A second pass is essential, and by reading all the way through once, I can approach the first portion with a better understanding of the author’s intentions. On very long books (600

pages or more), doing it in portions is helpful because it is difficult to keep all of the details in your mind for that long.

As the copyeditors in this study described and evaluated their own current editing methods, it became clear that they frequently use technology to aid them in their process. Hanna, a copyeditor with fifteen years of editing experience, relies on technology to help her start her editing process. She begins by using cleanup macros and editing software: “I run a file-cleanup macro (Jack Lyon’s FileCleaner from www.editorium.com, unless the client provides one for use on its material) and a couple of generic fix-it Find&Replace sets . . . then edit the reference section if there is one.” Using these macros makes the process easier because it automates otherwise small and tedious tasks—like removing extra spaces or changing hyphens into dashes—allowing Hanna to focus on more important editing tasks. As she is editing on this first pass through the manuscript, she looks for inconsistencies that can be fixed with a find and replace function of the Editorium software and begins collecting information for a comprehensive style sheet. “If patterns of error appear, I’ll use MegaReplacer again to fix them for the whole ms [manuscript]. Where words have alternate spellings or hyphenation possibilities, I use a macro to copy them to the style sheet—along with anything else likely to be useful later on: character names and descriptions in fiction, names of businesses, whatever.” Hanna makes sure to query the author when appropriate: “Where a proposed edit has any chance of impact on the meaning, I query the author, making heavy use of AutoCorrect and AutoText for questions and explanations that often come up.” After this first pass, Hanna checks the text against the author’s reference section, reads and edits the manuscript one more time, and adds additional queries for the author. On her third pass, she checks her work and finishes the style sheet. She explains that while she is confident in her ability to copyedit, she does not believe that

her process is the most effective way because: “nothing is ever the ‘Most Effective’ anything. But it’s the best I’ve come up with so far. I’m always tweaking and changing what I do.”

An integral part of the process involves editing onscreen, using the word processor’s “Track Changes” feature. Penny has been copyediting for fifteen years; she explains her copyediting process in simple terms: “Typically, employers first go through the ms. [manuscript] themselves for a preliminary look and to estimate the number of hours they think it will take. Then I edit onscreen, using Word’s Track Changes feature, and send that text file back to the employer.” Because they are editing and reading on a computer screen, copyeditors are dealing with limitations associated with technology. While they can open several different windows or documents at a time, side-by-side panes can be difficult to manage—depending on the size of the computer screen—because copyeditors are compromising the ease with which they can read, because of the smaller font size; thus, attention is generally limited to one part of a document at a time—calling into question the fluidity of the text. While she recognizes that technology has made the production process faster, Penny questions its overall effectiveness. She explains:

It’s very efficient for the employer, but editing on screen does not produce the best editing work, in my opinion—I am a substantive editor, and it’s very difficult to keep the big picture in mind when you can only look at a small part of the book at any given time. I equate it to trying to make a dress when you can only look at one piece at a time—only the hem of one sleeve, or only the neckline, but never at the whole dress.

To handle the limitations of a computer screen, John Bryant’s vision of a fluid text editing software would benefit copyeditors. To handle the limited view of a computer screen now, however, copyeditors may simply switch back and forth between windows. Melissa

explains: “After I finish my first edit of the chapter, I have two screens open, one with the chapter, one with the notes. I flip between screens, making sure that, say, if an author cites a source in the text, that source is in the note at the correct spot.” Though copyeditors have switched to on-screen editing and have adapted to the screen using techniques like the one previously mentioned, Melissa illustrates they can still use a hard copy to help their process if they feel it is necessary. “After I edit a chapter, I then edit that chapter’s footnotes/endnotes, using the hard copy of the bibliography to make sure titles match and to make sure that . . . a page cited in a note is within the page range cited in the bibliography.” Melissa is cautious as she checks the manuscript for consistency: “For each source that is in a note, I use the program’s search function to find every instance of that source and make sure that the author’s name and a shortened version of the title are rendered exactly the same way every time.” While working with MS Word’s Track Changes feature allows both copyeditors and authors to keep track of the changes they have made to a document, a messy screen can get quite confusing. Melissa remedies this potential problem: “Once I have a clean set of ‘archive’ files, I save a copy of them to a separate folder so that I can always refer back to the original unedited files.” Simple steps like this one are taken to ensure that files are not corrupted or lost. Melissa explains: “I’m not sure if it’s the most effective way, but it seems to work pretty well for me!” Copyeditors in this study generally feel that their methods of copyediting, however diverse, are efficient (see results for Research Question 3).

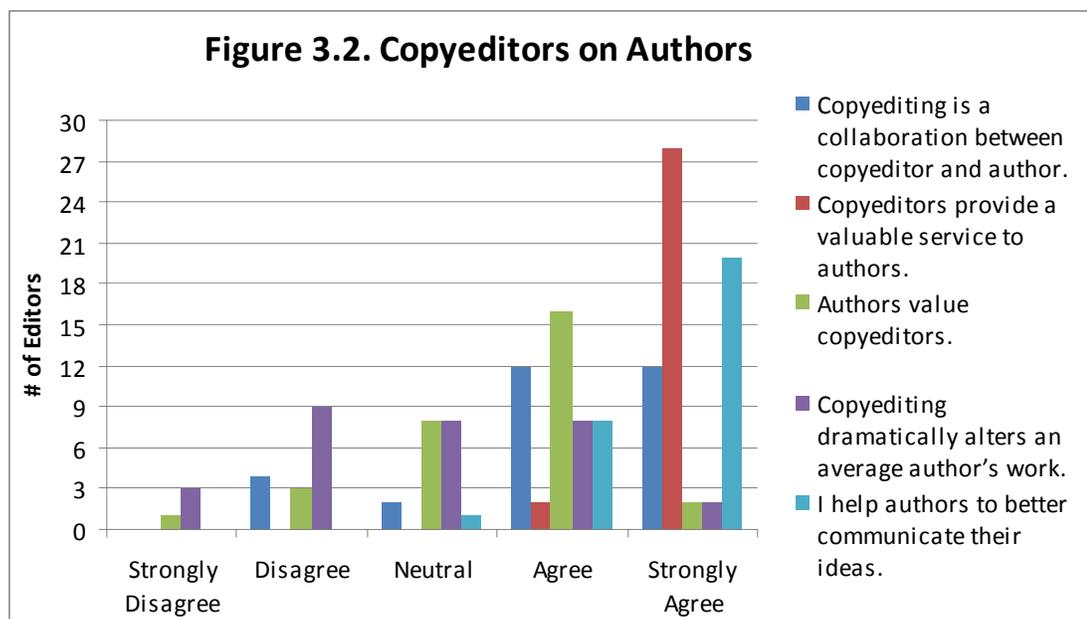
Discussion

Though copyeditors may endeavor to be subtle in their practices, their anonymity means that the art of their process is all too often unrecognized. Although each copyeditor may have a

slightly different approach, they all have the same objective: to assist the author in the final stages of revision to ensure that the work of writing is grammatically unflawed, punctuated correctly, and consistent in matters of style. The copyeditors in this study affirm Bisailon's assertion that copyeditors should read to comprehend, to evaluate, to solve problems, and to check their own revisions (302–303). In addition, copyeditors are typically responsible for the creation of a comprehensive style sheet to ensure the consistency of the text. The participants in this study demonstrated that as copyeditors, they are functioning dually as readers and writers. First, they read the manuscript to evaluate an author's approach, and then they revise the text as necessary. In this dual capacity, copyeditors are employing a recursive writing and revision strategy, reading the text multiple times, a different focus with each pass through the text, to ensure that each task is completed. While these professionals are dedicated to their work, are their endeavors truly appreciated by their employers and the authors they work with?

COPYEDITORS AND AUTHORS: COLLABORATE OR DISSOCIATE?

Research Question 2: How do copyeditors feel about their interactions with authors?



In response to the statement: “Copyeditors provide a valuable service to authors,” 93% of the surveyed copyeditors strongly agreed and the remaining 7% agreed. As previously indicated, copyeditors feel that their work is beneficial to the publication process, but why do editors feel their services are necessary? This study shows that copyeditors believe that copyediting is essential because it helps authors improve upon their work. For example, in regard to the statement: “I help authors to better communicate their ideas,” 69% strongly agreed, 28% agreed, and 3% (one copyeditor) was neutral. However, when asked if “Copyediting dramatically alters an average author’s work,” the copyeditors surveyed were more varied in their opinions; 7% strongly agreed, 27% agreed, 27% were neutral, 30% disagreed, and 10% strongly disagreed. Because these numbers represent every part of the scale almost evenly and thus denote the most dissonance among copyeditors’ answers in any of the Likert-scale questions with 34% agreeing, 27% neutral, and 40% disagreeing, one may deduce that the varied responses are the

consequence of diverse interpretation. With the exception of this question, the Likert questions in this study were answered in clear patterns of consent or dissent. This question was not intended to be misleading, though the phrase “dramatically alter” could have caused some confusion. Some copyeditors may have believed, for instance, that this type of alteration merely meant fixing numerous errors, while others may have interpreted that a dramatic alteration is similar to substantive editing or nearly completely rewriting an author’s work. The hesitancy or refusal by 67% to agree that an author’s work is dramatically altered by their efforts does, however, indicate that the copyeditors do not believe that they are responsible for recreating an author’s work. Wendy explains:

even when I’m rewriting to smooth out the author’s language, I am not the writer—because the author’s intent in the writing is not mine. My copyediting effort is a tool to help the author and the publisher present the work so that the author’s language does not get in the way of the author’s intent and that the publisher’s style is consistent enough that the presentation of the work does not distract from the author’s intent.

As copyeditors work on an author’s text, they most generally agree that there should be some collaboration between the two parties, though method and frequency are debated; in response to “Copyediting is a collaboration between copyeditor and author,” 40% strongly agreed, 40% agreed, 7% were neutral, and 13% disagreed. Future questionnaires would endeavor to define “collaboration,” because competing visions of the definition may have skewed results. This study defines collaboration at its very least as an exchange that takes place within an author’s text—a copyeditor queries the author in text, the author answers, and a copyeditor corrects or “cleans up” the file according to the author’s responses. By defining collaboration within the survey, the

study could have better determined whether 13% of copyeditors actually believe that these brief exchanges with authors are not collaborative.

To better understand how copyeditors feel about their roles within the publishing industry, one must also evaluate how copyeditors perceive themselves through the eyes of the authors they work with and for on a daily basis. Whereas copyeditors clearly value their editing tasks, responses were somewhat varied in regard to perceived authors' attitudes toward copyeditors. When asked if "Authors value copyeditors," 3% strongly agreed, 53% agreed, 27% were neutral, 10% disagreed, and 3% strongly disagreed (see Figure 3.2). These responses are influenced, of course, by the various relationships that copyeditors have experienced with different authors as illustrated by Nancy who explains: "Occasionally I've had direct interaction with authors, and those have been both good and bad experiences." While some authors gladly recognize the work of their copyeditors, perhaps even publicly thanking those editing efforts in their acknowledgments, other authors may respond to copyeditor suggestions with resistance or ambivalence. The copyeditors in this study have experienced a diverse array of encounters with the authors they have worked with, and these encounters have shaped each copyeditor's opinion on the value of collaboration. The relationship between copyeditor and author is clearly fragile. Future studies should investigate the authorial viewpoint to gain further insight into the dynamics of this complex relationship; however, because copyeditors have silently adapted to technology and acquiesced to the demands of publishers and authors, they have gone unacknowledged in terms of the importance of their work—this study thus endeavors to solely investigate their perspective.

How do copyeditors generally feel about authors? The copyeditors in this study agreed that any collaboration between the two parties is most affected by the attitude of the author

involved—diverse personalities and levels of experience, not to mention demands on time, contribute to authors' general responsiveness. Authors might be eager for the advice of their copyeditors, understanding that a copyeditor's primary task is to assist an author in making his or her piece of writing consistent and correct; on the other hand, an author might merely act as a grudging participant whose fragile ego is likely to impede the process with terse, unhelpful responses or silence. This is, perhaps, why some publishers may be inclined to discourage any interaction between copyeditor and author, opting instead for the project editor to act as an intermediary, relaying any messages between the two parties. In her sixteen years of copyediting experience, Carolyn has had ample opportunity to form an opinion of the collaborative process based on the many authors and publishers she has worked with; she explains why she believes that communication that is limited to the project/managing editor and the author is more effective than involving the copyeditor: "Working through the managing editor proves to be a better route because the managing editor has been working with the author all along. . . ." Carolyn realizes that trust is at least one factor in a healthy author/publisher relationship. An author may feel more comfortable working with a copyeditor who he or she has established a prior relationship with, or who has been involved since the beginning of the author's publication process.

To be fair, an author does work with several different types of editors from start to finish of publication. An author who is publishing with a scholarly press first has his or her manuscript accepted by an acquisitions editor. That same editor helps the author procure reviewers and basically shepherds the manuscript from a finished, but unedited, form to one that is satisfactory enough to be accepted by an editorial board, contracted, and submitted to the manuscript and/or production department (the titles of these departments may vary from press to press, but this department is responsible for turning the manuscript into its book form). From there, a

production/project/manuscript editor takes on the project, assigning various individuals—either freelance or in house—to copyedit, typeset, proofread,³ index, and print the manuscript. It is not necessary for authors to communicate with each of these parties; in fact, it would complicate the publication process. As it is, an author must communicate with at least three different individuals about his or her manuscript—the acquisitions editor, project editor, and copyeditor—which has the potential to be slightly confusing.

Sylvia Hunter recalls that, in her experience, the copyeditor is often unknown and their work goes unthanked, except in those rare occasions when “the author is very gracious—in a private e-mail message or phone call,” otherwise, “the copy editor’s pivotal role in saving countless academics from various degrees of public humiliation (and, occasionally, from legal action) is almost never acknowledged” (8). This suggests that authors are not well enough informed on the publishing process to understand that their copyeditors are serving as an important tool in their revision processes. Copyeditors can help facilitate the rapport and a better understanding of their role by getting to know their authors. Gail suggests that a little research on an author can go a long way: “I look the author up on the Internet (using Google) to find out who he/she is and learn about previous publications, interests, biographical facts, etc. It seems to be an effective way to copyedit because my clients and authors are always happy with my work.”

Researching an author may be helpful, but what is the best way for a copyeditor to approach an author with queries or suggestions? Janie explains, “I don’t think one size fits all; some authors are so fussy and demanding that the copyeditor shouldn’t be exposed directly to

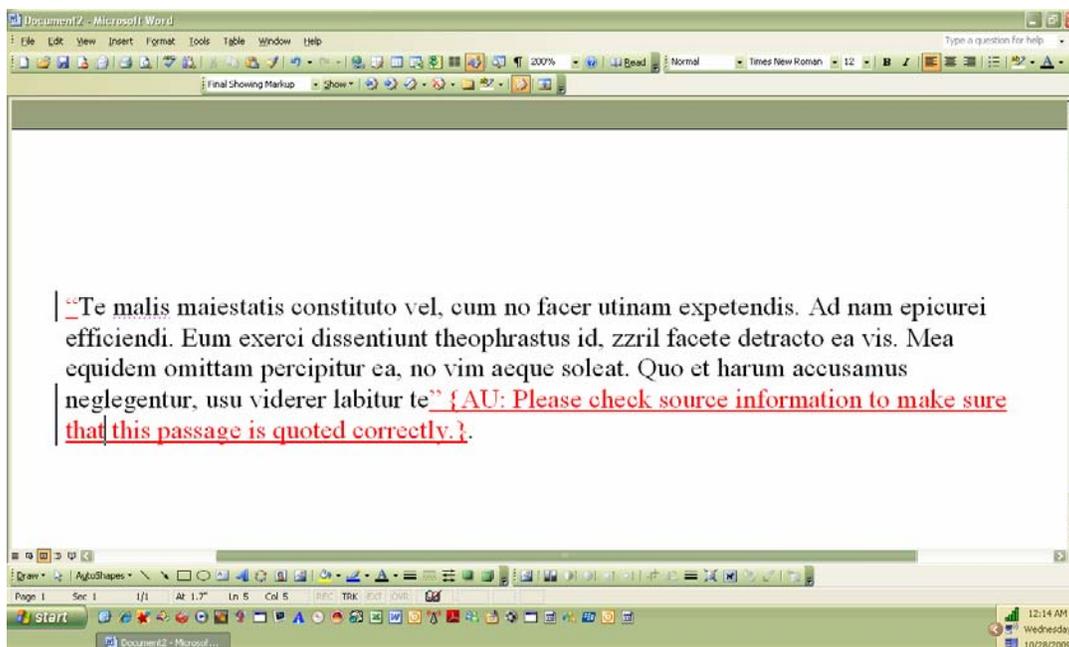
³ Proofreaders are also responsible for locating errors within the text, but they are reading the typeset pages for smaller errors like typos, discrepancies introduced during revision, or formatting inconsistencies introduced during typesetting. Proofreaders are not assisting authors in their revision stage, and thus are not as involved with the text as copyeditors who are well versed in the manuscript and its argument and thus in a better position to converse with the author. Project editors are better suited to act as liaisons for proofreaders.

them, unless the publisher is willing to pay a handsome additional fee for this.” Although collaboration is useful and should be utilized more often, it is not the solution for every situation. In these instances, project editors are likely to step in and play the intermediary. Carolyn speculates that an author may prefer to work with project editors because they are seen as authoritative: “many authors have a problem dealing with copyeditors, who they somehow think aren’t as high up on the ladder as editors at publishing houses . . . when they hear from the managing [project] editor at a publishing house, they tend to take that more seriously than if a copyeditor questions their citation style or some-such.” This tension may result from a lack of knowledge on the work that copyeditors do, which is why situating editors within authors’ revision processes is necessary. Otherwise collaboration will either be nonexistent or fraught with tension, and as Fisher Saller warns copyeditors, “to see the author-editor relationship as inherently adversarial is to doom yourself to a career of angst and stress” (6). Furthermore, authors should feel confident in their copyeditors; they are knowledgeable on press style, and because they spend hours thoroughly reading and editing authors’ manuscripts, they become more familiar with the content than project editors do.

As a copyeditor is editing a manuscript, he or she should query the author as appropriate (and accepted by the publisher). By turning on Track Changes in MS Word, and ensuring that “Final Showing Markup” is selected for viewing purposes, copyeditors can query authors within the text to make sure corrections are acceptable or to ask the author to recheck his or her facts or source. Melissa illustrates: “I insert queries about missing information or things that were unclear to me. Sometimes I put in ‘FYI’ queries to let the author know why I’m making a particular change.” The changes that are made by either author or copyeditor are indicated by colored text within MS Word. Linda explains that her “queries to the author are typed within angle or curly

brackets in the text.” Brackets of some sort also allow editors and authors to use the Find and Replace feature to more easily search for queries while also setting them apart from regular text. These in-text queries are a simple way for the author and copyeditor to communicate with each other.

Figure 3.3. In-text Queries with Track Changes



Copyeditors must use their best judgment when inserting queries because they should not be distracting for an author. If, for example, the copyeditor is merely making a stylistic change to conform to the publisher’s standards, a query is not necessary. Collaboration, while beneficial, should only be engaged in when there is a lingering uncertainty or the copyeditor feels that the correction may affect the meaning of the author’s text. Wendy asserts: “The most sensitive part of the job is querying the author about meaning without seeming abrupt, rude, ignorant, or capricious, and failure to query when it is necessary is also a hazard. Querying the author is a diplomatic art.” Ideally, the author answers all of the copyeditor’s queries without making other alterations to the text (keep in mind that after the manuscript has been formally submitted to a

press, the time for substantial revisions has passed, and they are most certainly unwelcome after the text has been copyedited); should the author have a question concerning specific edits or queries, he or she can simply reengage collaboration with the copyeditor by typing within the manuscript, sending an email, or—if a particularly tricky situation arises—telephone. Lisa agrees that collaboration at this stage is appropriate: “I do think that it can be helpful for the author to be in touch with the copyeditor when he or she is going over the copyeditor’s changes. . . . Often the copyeditor makes changes or suggestions that may be confusing to the author, and it can be helpful for him or her to be able to ask the copyeditor to explain the choices he or she made.” Ed also believes that collaboration has the potential to be effective under the right circumstances, but: “It’s best to limit the editor-author communication to the manuscript although I’d encourage publishers to be more open-minded about allowing authors to review the manuscript and answer queries onscreen. . . . Publishers need to establish clear boundaries, authors need to play by the rules, and copyeditors need to be flexible.” Flexibility and even-temper on the part of all parties involved will ensure that the process proceeds as proficiently as possible.

Isabel’s problem with a collaborative relationship between author and copyeditor stems from a concern that the relationship is not one of equal power, and thus the copyeditor is the one who will ultimately be inconvenienced. Being upfront about the terms of the relationship could thwart any anger from the author when the edited manuscript is returned for approval. Isabel suggests: “On the one hand, some sort of collaboration would be advantageous to avoid the frustration and wasted time on both sides when the author isn’t happy with the copyeditor’s work and ends up largely undoing it.” Yet, she expresses her hesitance to dive head-on into a collaborative relationship:

On the other hand . . . the author already has what amounts to a veto power. I believe too many authors would simply dismiss the copyeditor's suggestions out of hand if given the opportunity to do so. Without collaboration, I think it's more likely that at least some of the copyeditor's good changes will be accepted (albeit grudgingly) by most authors, resulting in an improved text.

In situations where an author resists against the process or demands that all of the original text be restored, the project editor should step in to play mediator. Fisher Saller suggests that there is at least one benefit to being a copyeditor: "there is almost always someone we can turn to when we need help with an unreasonable writer. . . . But [project editors] are all used to occasional appeals for help, and it's part of their job to intervene on your behalf when necessary" (41).

Of course, an author's opinion should always be respected, but sometimes an author may unknowingly argue for a change that does not cohere with press style. So, a sentence may be revised not because it is incorrect, but simply to be consistent with the press's style; these types of changes, however, should not change the meaning of a sentence. As one of Einsohn's copyediting commandments suggests, "Thou shalt not inadvertently change the author's meaning" (4). Isabel agrees that there are situations where collaboration is helpful: "I also think there are some situations in which an e-mail to the author to clarify his or her intention or to resolve a recurring issue throughout the text is a good idea."

Diane encourages collaboration, but, like Lisa and Ed, feels that there is an appropriate stage in the process at which such communication should take place: "I do not think they should collaborate during the initial copyediting stage because it would slow down the process. The queries inserted by the copyeditor, however, open up a natural collaborative process that occurs during the author's review." She explains that in-text queries are not the only way that a

copyeditor can contact an author: “in the ‘query integration’ stage, I sometimes use e-mails . . . to clarify final queries and style issues with the author.” An email may be the quickest, most convenient way to resolve an issue. Melissa explains that in one particular case, she called her client to forewarn him that the publisher had requested that all of his notes be switched to endnotes. After speaking with him, they were able to come to an amicable consensus. She understands that making a global change without the author’s consent could have left him feeling insulted and/or resentful: “More than likely, he would balk, and I’d end up reverting to the dual [footnote/endnote] system, meaning the initial changes were a waste of my time.” Melissa also points out that taking issue with one such unexpected change could result in anxiety or suspicion about other edits. “Having made such a sweeping change without his input could also really put him on edge as he approached my other changes. He might spend more time trying to ‘prove me wrong’ than reviewing the edits in the right frame of mind.”

Melissa remembers one such encounter with a disgruntled author that occurred after she followed the publisher’s instructions without notifying the author first:

A long time ago . . . I had been told to make a sweeping change without alerting [the author] ahead of time. He got so mad that he scrawled “F—You” on every single page of the manuscript and rejected nearly every one of my edits! It was actually pretty funny after about four hundred pages, but I did learn the lesson: the book is very near and dear to the author; he or she is generally going to be very sensitive to any changes anyway, so it’s best to consult them ahead of time before doing anything radical.

While this type of behavior is radical and unacceptable, clearly an unsuspecting author may feel attacked and affronted by such major, unauthorized changes. Melissa suggests that experience

has proven that collaboration with an author can be helpful (perhaps if only to avoid such situations). Yet, like the other copyeditors, she clarifies that this exchange is most appropriate after the text has already been copyedited and sent back to the author: “I like collaborating with the author, though I rarely do so during the actual editing. I may have reason to contact the author to clear up a pervasive problem or shed light on an unusual issue.” In her interactions with the author, Melissa also tries to clarify her actual role in the publication process to reassure authors that she is trying to be as unobtrusive as possible:

I always encourage them in my cover letter to call or e-mail me with any concerns and try to convey the feeling that (a) this is the greatest book ever written and (b) I’m only trying to help improve the book, not rewrite it. The flattery really does help in the collaboration process. I think it instantly puts the author at ease, so they understand I am not attacking them or their ideas but am merely trying to help them improve the final product.

By being complimentary, Melissa is not trying to merely placate the authors she works with; instead, she wants them to better understand her role as a copyeditor. Anxious authors could easily misunderstand a copyeditor’s intent, so reassuring them that their work is respected—but merely in need of the assistance of a copyeditor who is familiar with press style and excels in grammar and punctuation—is one way to ease authors into the process. Melissa concludes: “In short, collaboration is, in my opinion, a good thing. It establishes a mutual respect for each party’s role in the process and can go a long way toward avoiding an irate author who has become unable to perform his role in reviewing the edits.”

The

copyeditors who reported that they enjoyed collaborating with authors shared a variety of

reasons for their appeal to the process. Nancy explains, “I greatly enjoy working with authors. Being in touch with them (by both phone and e-mail) makes my work more meaningful and brings a ‘face’ to my work.” An author who has the opportunity to converse with his or her copyeditor is likely to gain a greater appreciation for the effort and thoughtfulness a copyeditor puts into the manuscript. Diane is also a cheerleader for collaboration: “I absolutely believe it’s a collaborative effort!” She explains that communication does not have to be lengthy, but is effective and fulfilling even when confined to the electronic files of a manuscript: “In the more typical copyedit, where I . . . never directly communicate with the author, I like to think that I’m speaking to him or her through my queries and the changes I make in the ms [manuscript]. (And when I get the material back for the QI, it often seems to me that we *have* developed a relationship of sorts just through the back-and-forth editing process.)”

Conversely, some copyeditors have formed a negative opinion of collaboration. Tom, for example, is a part-time copyeditor who sees the benefit of allowing author and editor to contribute to the process separately because each is a specialist in what he considers two separate tasks: editing and writing. Though this study defines editing as part of the revision process within the larger composition process, he says, “I don’t think that copyeditors and authors should collaborate. Editors edit, and writers write.” Collaboration, he believes, could unnecessarily complicate a process that is already pressured by a looming deadline: “That is, an author’s time is better spent by writing. Copyeditors allow authors to be more productive by allowing the authors to focus on generating new ideas. Asking an author to collaborate with a copyeditor eliminates the benefit the author gets from having a copyeditor.” Once again, this study may have benefited by adding a definition of collaboration to the survey, but without a definition, copyeditors gave their candid, uninfluenced opinions.

A successful collaborative effort also offers the opportunity for both parties to learn. What do authors stand to gain by acting as a willing participant? Is it worth the time and effort? In response to the question: “Do you believe that your corrections and/or revisions help authors learn from their mistakes and correct them in the future?” Diane declares: “I definitely believe that my editing can help the author become a better writer.” It is her job to edit, but she feels that the collaborative process can also help the writer learn.

I can, for example, help the author see how his or her ideas might be misinterpreted by someone who is less familiar with a given field. I think, too, that most authors appreciate it when I offer grammatical corrections and thus bring to their attention problems they may not have been aware of in their own usage; similarly, when I provide alternate wording to avoid repetition or to liven up a dry discussion, I think it prompts them to be both more careful and more creative in their expression.

If authors are, in fact, responsive to this type of feedback, do the prudent suggestions of a skilled copyeditor have any longevity? For example, if an author makes the same grammatical error throughout his or her manuscript, and a copyeditor diplomatically points out the error and provides an explanation and solution, will an author look for and correct the same type of error in future revisions? An analysis of how an author’s writing changes over time as a result of corrections during copyediting, and reports by authors on how they feel about the suggestions of copyeditors should be studied in greater detail in the future, but the copyeditors in this study have already developed their own opinions.

Carolyn asserts that authors have the opportunity to gain something from collaboration, even if her original intent is not to teach them, but rather to correct the document: “if

something's not working or if an author does something wrong consistently, I'll point it out and try to make it a learning experience for that author. So there is, technically, no reason that an author should NOT learn from working with me." Carolyn posits, however, that this process takes a fair amount of reflection on the part of the author: "That said, an author needs to be self-aware and able to see how something he/she is doing is working or not and then make the adjustments. . . . Editing and publishing are also about personalities and relationships and an author will only learn if he/she wants to." By the time authors reach the copyediting stage of publication, they may feel that their opinion is priority and that their writing efforts are complete, but the final stages of revision are essential. When asked if authors and copyeditors should collaborate, Donna replies: "Absolutely. A copyeditor should be in touch with the author as necessary, especially for documents where it is particularly important to preserve the author's voice." She explains that sometimes there are extenuating circumstances: "in my current area of specialization, most of my projects have multiple authors, which creates the need for smoothing writing styles and coordinating with the authors on common terms, style decisions, etc."

Melissa asserts that copyeditor suggestions do not have any sway on an author's writing style, but might help the more mechanical aspects of an author's writing: "I think my contributions affect them more on a grammatical level than anything else. Most people have a unique writing style that stays with them across projects. A bad writer will always be a bad writer." Hartley, Howe, and McKeachie have suggested that technology has not changed the writing style of professional writers, so the passing suggestions of an individual copyeditor are not likely to influence style either. Melissa is hopeful, however, that receptive authors will be able to take something from working with her: "I hope the authors get something out of my work

and that maybe they'll become aware of their idiosyncrasies and strive to change them, if they want to change them.”

Opal is less optimistic about authors' attitudes toward copyediting as an instructive experience: “I'm sure most of the authors whose material I've copyedited just think my changes are arbitrary, but as long as they aren't offended by them, they let them go—and they don't really learn anything.” She believes that they will most likely continue to make the same mistakes in future work. And perhaps they will because some of the changes that copyeditors make are merely stylistic and thus vary from style manual to style manual (and the different publishers an author works with might rely on different manuals) so authors may not *need* to internalize such rules. Consequently, things like the serial comma fall by the wayside in the learning process because of contesting style rules. Opal has, however, encountered authors who are eager to learn: “I've had many authors thank me for getting in touch with them to explain why I made certain changes in their material (which I do only if they ask), and they'll say, ‘Oh, I never knew that—I've been doing that wrong all these years. Now I'll know better.’ I'm pretty sure that some of them actually do try to do things differently.” Opal points out that the authors that exert an effort may resign when they “go to a publisher [and] my ‘lessons’ may be contradicted or at least not reinforced—so I don't have much hope that any author educating I might do is likely to stick.”

Naturally, because copyeditors specialize in different areas, they have gathered diverse reactions from their authors. A copyeditor who works primarily with math, for example, is less likely to provide authors with advice to make their article more fluid. Yet, Donna writes: “Yes, I think authors learn from their mistakes—particularly the biologists and other scientists I usually work with. They are very curious and open to new information and guidance about language and

style, areas where they often feel less confident than in their own field.” Likewise, authors who do not speak English as a first language may find the copyediting process especially helpful.

Wendy says:

I copyedit for a group of native Chinese political scientists. Usually I copyedit their chapter or paper that will be included in an edited volume. After the editor has assembled the book, he sends it to me for another copyediting pass, and I see what changes he has accepted/rejected. On the next project for the same people, I see evidence of their having taken each copyediting decision to heart. This is the best feedback I’ve ever had from clients!

Are authors who are more receptive to collaboration more likely to incorporate grammar, punctuation, or style rules into their own writing at the suggestion of a copyeditor? Positive feedback is, perhaps, the only way copyeditors can tell if their suggestions have been taken to heart because they lack the time—and perhaps the ambition—to follow up by reading their authors’ later articles, unless they have the opportunity to work with them again.

At least two copyeditors were adamant in their refusal to label the collaborative process as a learning process. Ryan, an in-house copyeditor who works primarily on journals, explains that he sees editing as a simple task that molds a piece of work to fit press standards so that readers can process an article without distraction: “We’re not here to teach or wag our fingers at authors but simply to improve their prose (of the article at hand) and standardize the style so that the readers can seamlessly transition from one article to the next.” Faye is not a proponent of author/copyeditor collaboration because, “Copyediting isn’t really a dialogue.” She sees editing as a job wherein she corrects grammar, style, and punctuation—none of which, she feels, typically needs explanation. “I am not grading or judging them. This is not an English class,

where they can look an error up in a handbook and think about it and try to do better. This is publishing on a tight schedule. Asking it to become a learning opportunity is just too much to ask.” Faye’s opinion is based on the difficulty of her job and which can also be attributed to lack of time and money. Certainly, communication between authors and copyeditors could be time consuming; in an attempt to balance as many different jobs at one time as possible, engaging in conversation with numerous authors could delay schedules. Faye rationalizes: “it takes too much time to explain all edits. I wouldn’t make money if I had to explain or justify what I was doing in such a way as to attempt to engage the author in a learning activity.” Though some copyeditors suggest that they do not endorse collaboration, and do not see their editing as a learning process, they should embrace in-text queries as a form of collaboration that makes it easier for authors to understand and, therefore respect, their jobs and to quickly resolve dissonance within the text. After all, as Fisher Saller asks copyeditors, “Who, if not you, will be the writer’s advocate?” (8).

Discussion

As copyeditors tend to their list of editing tasks, they are assisting authors in the revision of their work and are thus an integral tool in authors’ revision processes. Based on the general positive response from copyeditors who participated in this study, this study endorses collaboration between author and copyeditor, even if it is contained to in-text queries. Collaboration is useful because it clears up confusion about content and corrections between two parties who may see their tasks as separate, though this study points out that they have more in common than they may realize. Collaboration is meant to unite the two parties in their efforts to present an error-

free piece of writing for the purpose of entertainment or the dissemination of knowledge; thus, working together will make an arduous process more efficient.

As copyeditors compose queries, they should take care to use a courteous tone. Einsohn cautions: “Queries should never be sarcastic, snide, or argumentative . . . queries should not sound as though you might be challenging the author’s expertise or intellectual ability” (43). Queries are meant to help authors better evaluate their own writing, and, as Melissa emphasizes, there should be mutual respect throughout copyeditor/author collaboration. If a copyeditor needs to make a large or global change, a quick exchange with the author via email may be the best way to avoid offending the author.

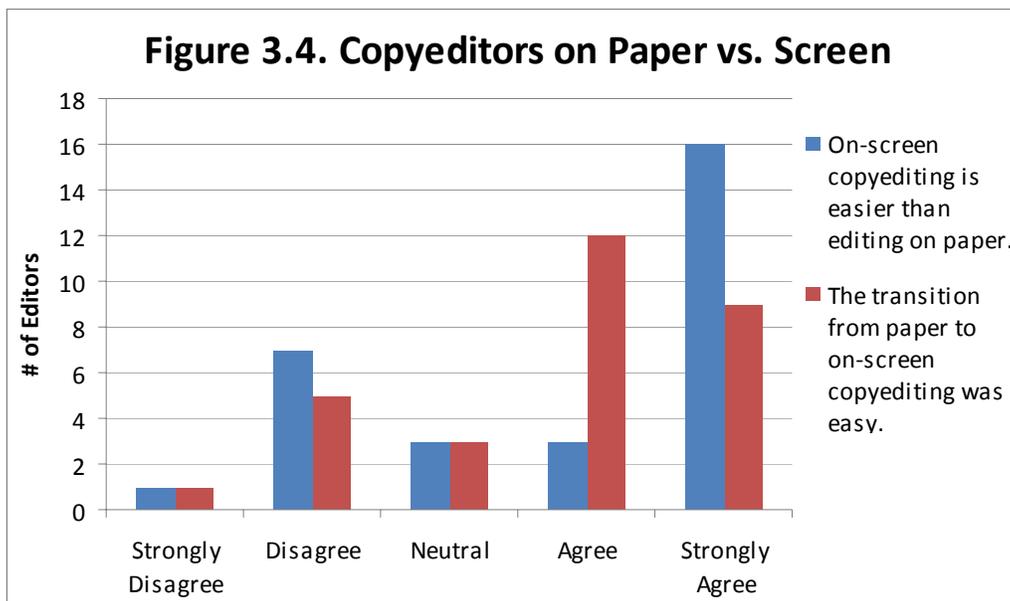
Based on the written responses of the copyeditors in this study, typically, the most appropriate stage in which to cultivate a partnership is after the copyeditor has completely edited the manuscript (barring any special instances where it would help the copyeditor to contact the author earlier). According to the copyeditors in this study, in-text querying is the best way to initiate conversation because it does not impede the initial copyediting. As authors review edits, they should feel comfortable contacting their editors to gain better perspective on why their copyeditors made specific changes. A collaborative effort should be initiated not so that the two parties can politely chat about weather, but because open conversation will help a copyeditor remedy problematic passages. The insertion of a comma or the correction of a word that has clearly been merely misspelled is not weighty enough to constitute an initiation of conversation.

Based on the responses from copyeditors in this study, the success of a collaborative effort is situational. Publisher, copyeditor, author, genre of authors’ writing, and the schedule of a project are all factors that may affect the outcome of a collaborative effort. In order for copyeditors to better assist authors, however, all publishers should begin to integrate these

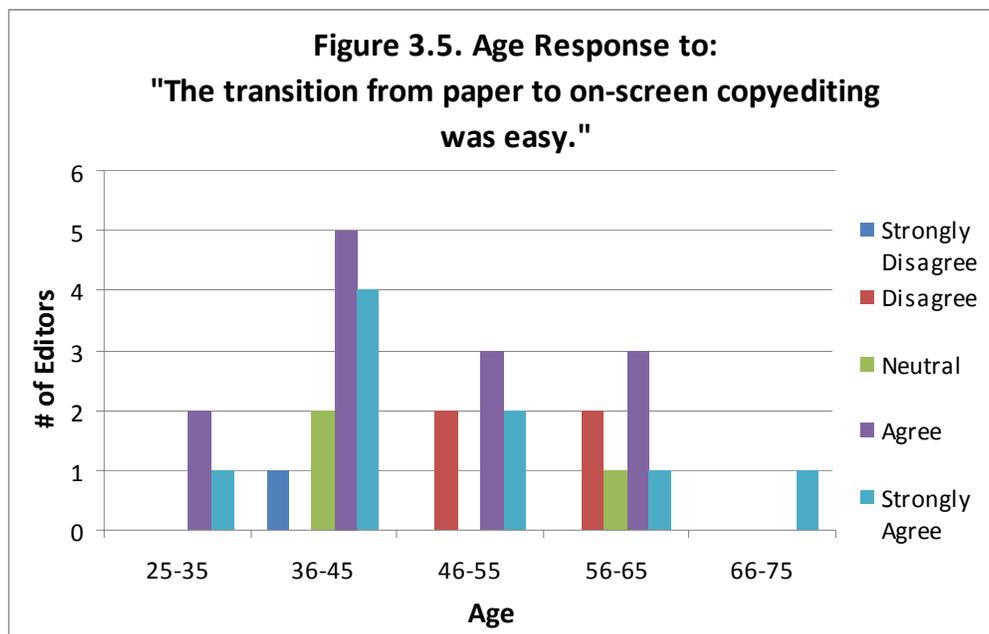
practices; furthermore, to better referee the collaborative process, publishers should, as suggested by copyeditors in this study, have a designated set of guidelines. To enforce these rules, the terms of collaboration could be written in an author's contract, along with any special stipulations; yet, a truly collaborative process will only be fostered in an environment where both copyeditor and author consent willingly. At the beginning of the process, the copyeditor and author can agree to a set of terms that specifies medium of contact, as well as frequency, to ensure that they can both benefit from even the smallest interactions.

COPYEDITORS ON PAST AND FUTURE TECHNOLOGIES

Research Question 3: How do copyeditors feel they have adapted to publishing technologies?

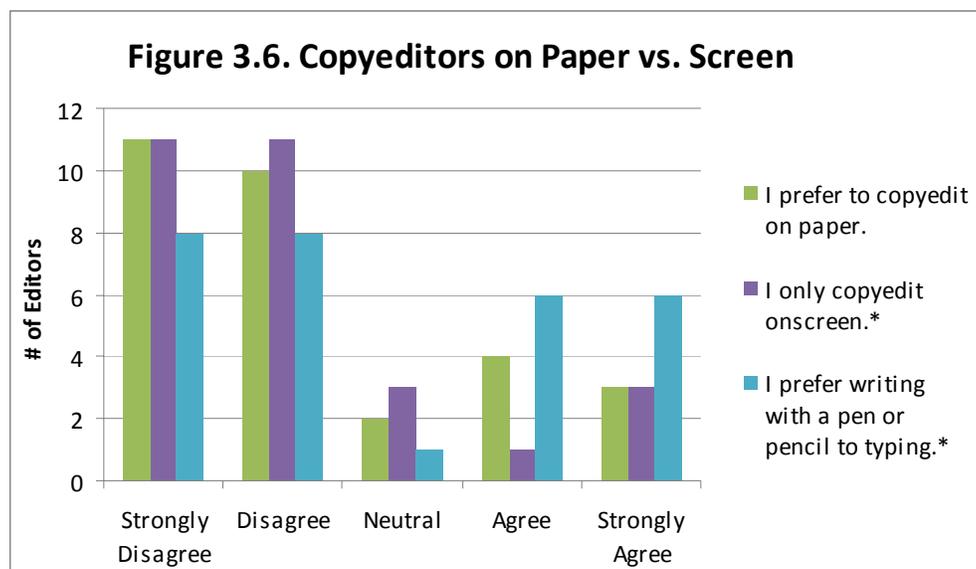


In the Likert-scale questions, copyeditors represented their general perception of their ability (or inability) to adapt to technology. In response to: “On-screen copyediting is easier than editing on paper,” 53% strongly agreed, 10% agreed, 3% were neutral, 23% disagreed, and 3% strongly disagreed. Regarding the transition prompted by technology, copyeditors were asked if they felt that “The transition from paper to on-screen copyediting was easy”; 30% strongly agreed, 43.3% agreed, 10% were neutral, 13.3% disagreed, and 3.3% strongly disagreed. Breaking the results to this question further down by age, copyeditors in the 36–45-year-old age range accounted for the highest percentage (16.7%) of those who agreed that the transition was easy (see Figure 3.5). The older age groups were the only ones that disagreed, with 6.7% in each the 46–55 and 56–65 age ranges. However, it should also be noted that in the 46–55 and 56–65 age ranges, a combined 20% agreed that the transition was easy.



Though this study hypothesized that older copyeditors would have had a more difficult time transitioning to on-screen editing, these results indicate that there is not a strong connection between age and ease of transition to on-screen editing since only four copyeditors indicated that it was difficult. Copyeditors responded positively to the transition to a medium that required the copyeditors to learn unfamiliar machines, software, and rules. If this transition was indeed easier for them than hypothesized, they may handle future transitions with ease as well. Although 63% of the copyeditors surveyed believed that on-screen editing is easier than editing on paper, 73.3% indicated that they do not only edit onscreen (see Figure 3.6). In response to “I only copyedit onscreen,” 36.7% strongly disagreed, 36.7% disagreed, 10% were neutral, 0.3% agreed, and 10% agreed (though the question should have been worded “I copyedit only onscreen” to avoid confusion). Thus, even if the copyeditors are capable of adapting to equipment, they still show some preference for earlier conventions. As Haas suggested, neither the “simple replacement model,” nor the “straightforward progress model” is appropriate because, as these results

suggest, copyeditors are integrating old and new technologies by using both paper and computer screen.



* indicates a less than 100% response rate

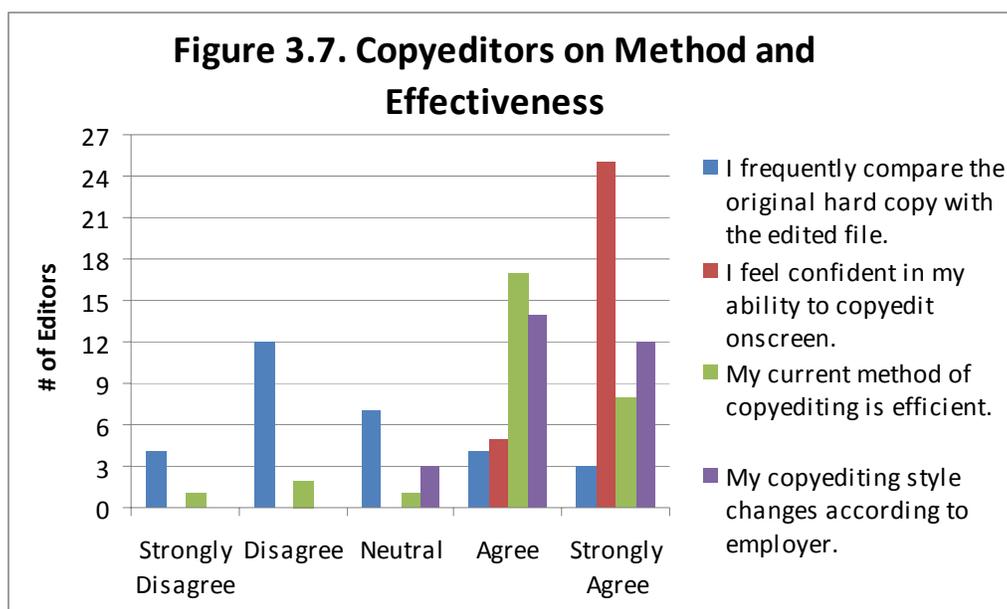
Regarding preference to hard copy, copyeditors were asked to respond to the statement: “I prefer to copyedit on paper”; 10% strongly agreed, 13% agreed, 7% were neutral, 33% disagreed, and 37% strongly disagreed. Ben indicates that he incorporates both hard copy and on-screen editing as he copyedits:

I transfer my marks [from the hard copy] using Acrobat’s comments or Word’s track changes. If there are only a few corrections, I’ll usually write them in the body of the e-mail instead. This is probably not the most efficient way to copyedit since I’m duplicating my marks (first on paper, then on the PC), but it’s more comfortable for me to spend less time sitting at the computer.

Likewise, as illustrated earlier, copyeditors incorporate both paper and computer while creating style sheets. To better understand how copyeditors are simultaneously using old and new

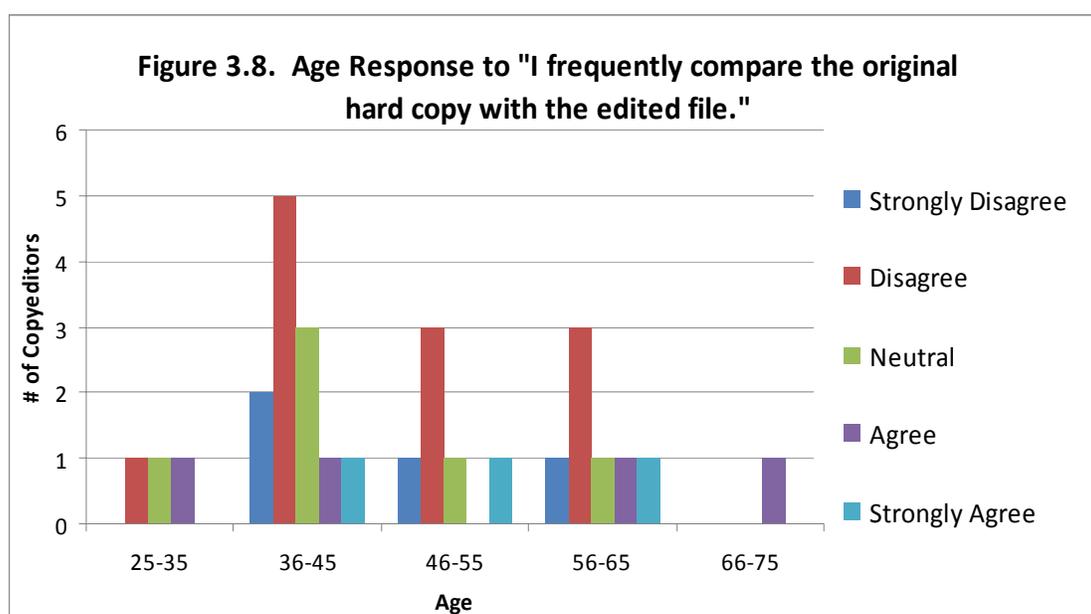
technologies, future studies should endeavor to ask copyeditors how frequently (and in what stage in their process) they use both paper and computer screen while editing.

In response to: “I prefer writing with a pen or pencil to typing,” 37% strongly disagreed, 37% disagreed, 10% were neutral, 3% agreed, and 10% strongly agreed. Though, as Wharton-Michael’s study suggests, proofreading may be easier on paper, copyeditors generally feel that it is easier to type than write with a pencil. Perhaps, as Ally offers, it is because it is faster: “[On-screen,] I’m able to make more extensive comments to the author. (Typing is way faster than writing by hand—for me, anyway. I type about 130 WPM.)”



Though this sample of copyeditors reported various copyediting routines (for example, starting with the bibliography first versus starting with the body of the manuscript or vice versa), they are all generally confident in their approach to copyediting. When asked if “My current method of copyediting is efficient,” 40% strongly agreed, 47% agreed, and 10% were neutral. Likewise, they feel certain about their aptitude for copyediting on screen, because in reaction to the statement: “I feel confident in my ability to copyedit on screen,” 17% agreed and 83%

strongly agreed. Copyeditors clearly feel that they have been successful in transitioning to on-screen editing even though they had to accept additional responsibilities associated with technology. Donna explains: “It was a difficult transition only in the fact that editing became more time-consuming (as a result of having to add such items as coding and special elements).”



In response to: “I frequently compare the hard copy with the edited file,” 10% strongly agreed, 13% agreed, 23% are neutral, 40% disagreed, and 13% strongly disagreed. Although 16.7% of the copyeditors in the 36–45 age range disagreed with this statement, once again, there was not a clear connection between age and a copyeditor’s preference for using this older convention (see Figure 3.8). Nine copyeditors were neutral perhaps suggesting that, in their careers, they may have never been required to compare an electronic document to the original hard copy. These results imply that not only have copyeditors transitioned to screen, but half of them are also beginning to completely adapt how they use the hard copy of a manuscript (assuming they even receive one from the publisher). Opal exemplifies this transition:

At first I liked to make the first pass on hard copy and then transfer my edits to the electronic file on the second, final pass—however, a growing comfort level with editing on screen and my creation of Word dictionaries for scientific terms, acronyms, and industry terms caused find and replace to become more and more vital in my early process.

Copyeditors who feel more comfortable with the hard copy may continue to use this method on occasion. Also, if an author opts to mark his or her corrections on a hard copy of the manuscript (at the request of the publisher, for reasons of convenience, uneasiness with technology, to make it easier for a series editor to collect corrections from numerous authors, etc.) a copyeditor would be required to review the manuscript and incorporate the changes into the electronic file during cleanup. If this is the case, a copyeditor may have to alter his or her approach according to the publisher or author's request; this is corroborated in copyeditors' responses to the statement: "My copyediting style changes according to employer," to which 28% strongly agreed, 57% agreed, 3% are neutral, 7% disagreed, and 3% strongly disagreed.

Copyeditors on Transition

Many of the copyeditors who participated in this study transitioned from paper to screen; a better understanding of how they felt about the process and the strategies they used to adapt will help current copyeditors develop a preemptive plan for future publishing technologies. Even those copyeditors who had missed out on the paper era have had their own technology-related gaffes; learning new software, grappling with compatibility issues, and identifying the changes between different versions of the same software (for example, Microsoft XP and Vista). By asking copyeditors to recollect their unique experiences with on-screen editing, this study also

aimed to gain a better understanding about their generational position in regard to technology. Even today, copyeditors are functioning at varying levels of capability; as Haas suggests, “multiple literacy technologies are copresent in the conduct of work” (213). Kary responds logically to the industry’s push for on-screen editing: “One must edit onscreen these days in order to get freelance work. It is much more cost-effective for the publishers, so paper edits are nearly obsolete.” Kary’s positive attitude regarding change results from her unique work strategy that allows her to blend new and old processes: “I think it’s a good transition—I just can’t look at a computer screen for so many hours a day, which is why I do the initial edit on paper, then type it in.”

As new computer technologies are released, employers embrace them in order to stay competitive within the market, and they expect their copyeditors (in-house and freelance) to implement the new—and costly—technology. Opal, a veteran copyeditor of twenty-nine years, recalls her transition: “My employer at the time decided to make the switch and provided the initial training (we were using XyWrite at that time).” In-house editors (and more rarely, freelancers) have the benefit of working with corporations who can pay for these types of training sessions and workshops. Opal found that the transition was not as difficult as she might have anticipated:

This was my first experience with computers at all (back in 1987), and I found the transition to be sort of fun and relatively easy—I was able to see parallels between the steps I took when editing on paper and those I took when editing on-screen.

. . . Learning how to manage files on the computer was probably the most painful part at first.

Instead of becoming frustrated with the clunky, slow, infantile computers of the 80s, Opal eased into the new process by drawing a connection between old and new. After all, the task at hand did not change; copyeditors were still expected to correct grammar, punctuation, and style. These types of parallels are, even now, an effective way to understand the relationship between writing tasks in different mediums.

In the short-term, it may be costly to purchase new software or machinery, but the publishing industry clearly realized that it would pay off in the long-term as new technologies reduced production time and costs. Sally, an in-house copyeditor at a large university press, confirms that she transitioned to save money: “It was a financial decision. When I was an in-house copy chief I implemented on-screen copyediting to save money on shipping projects back and forth and alts keying.” As a copy chief, Sally was also responsible for implementing change in her department. She recalls the initial reaction from some of her staff: “I encountered resistance from some of my ‘old school’ freelance copyeditors who only copyedit[ed] on paper, but overall it was a success.” Of course, resistance to new practices is inevitable because they cause copyeditors to question their aptitude for editing.

Nancy expressed initial fear to on-screen editing, but she clearly understood why it was necessary: “I was initially petrified about learning electronic editing, but knew that on-line editing was the wave of the future and that my future as a free-lance copyeditor depended on my learning new skills.” Just as the copyeditors who were surveyed reported that they learned the trade through on-the-job training, they were likewise able to acclimatize to the computer by attending seminars and conferences that provided comprehensive instruction. Immersion in the new on-screen practice at the hands of a knowledgeable instructor seems to have proven to be an effective method. Diane, a freelance copyeditor with twenty years of editing experience (who

also has experience as a writer), explains that her transition process was also encouraged in the workplace, by an in-house editor with an aptitude for and interest in technology: “she developed a teaching program and manual geared specifically to copyeditors; this made the transition much easier, since she understood all the troubles we encountered and had worked out the kinks in new on-screen editing programs. Moreover, she knew how to counter our initial resistance to making the change!” Learning from someone who understands the frustrations and rewards of technology made learning easier for Diane.

Quinn, an in-house copyeditor with thirty years of editing experience, says: “The catalyst was that our company switched to computer copyediting and then also typesetting (done initially by copyeditors), and it was a required part of our job.” Luckily, however, the company did not frustrate their employees with a sudden switch to new software: “The transition came gradually, however, with a few projects switching at a time. This meant that work could continue as usual while we learned the new way of copyediting, but it also meant that we were editing in different media for some time, which necessitated a lot of mental changing of gears.” She explains her motivation for pursuing the technology: “The main catalyst was the awareness that this particular change was going to occur, and I wanted to be on the cutting edge of it.” This forward thinking is essential to the success of a copyeditor’s career. Ed had the opportunity to teach copyediting classes and work one-on-one with copyeditors to help them develop their skills and negotiate the technological transition. In his capacity as an instructor, he had the chance to learn more about how his colleagues felt about technology. In regard to how most copyeditors acclimatize, he explains:

It depends on their skill level. . . . Sometimes, you’re getting people who are just a little bit intimidated by computers. . . . Maybe they’re not of that

generation, or whatever, but they're anxious about it. Part of it is just reassuring them that it is okay, and that you can't really mess up a manuscript. That anything you do, you can always undo. (Interview)

Carolyn believes that despite her early reservations, even within recent years, new technologies have made editing easier. She explains that she taught herself to incorporate track changes by simply exploring the function: "I clicked into 'track changes' and figured out pretty quickly how to accept/reject and make changes." Even though one-on-one instruction may be the best way for a copyeditor to learn, taking the time to research technology on one's own also makes the process easier. Carolyn also recommends that copyeditors face their fears head-on by attending workshops: "I just jump in and start trying things out or I take workshops if it's something like Quark." Carolyn is happy with her choice to make the transition to the computer screen: "Editing onscreen—once I did a couple of projects and got comfortable with it—is a lot easier for me. No more sticky notes! No more printing out tons of versions! And I can do reference-checking right onscreen. That's made me faster. I'm actually pretty efficient, I think."

Mandy, a younger copyeditor who transitioned in the mid-to-late 90s, understood that her career—and income—would be influenced by her ability to adapt. She wrote that "The catalyst was a client asking me to take a test using MS Word's track changes feature. If I passed, I would be hired." Because she felt somewhat insecure within the new medium, she double-checked her work using a more comfortable, traditional method. "I was nervous at first and printed out the original file to make sure I had caught everything on screen that I would on paper." Luckily, time (a commodity that is difficult to find in a fast evolving technological world) and practice helped Mandy adapt. "It became easier and easier, though, and now it's second nature. Most of my clients are at a distance, so working with electronic files is much

more practical.” She raises a point that is at the heart of the technology debate: convenience. Distance between publisher, freelancers, and authors makes electronic files convenient.

Even the copyeditor who is most reluctant to live a technologically driven life will find it difficult to argue with practices that have made it easier to perform what used to be difficult tasks. MS Word’s Track Changes, Find and Replace, and Spell Check are seemingly straightforward tools that make small tasks easier for both writer and copyeditor. Kassie, a young copyeditor who has been editing for approximately ten years, elaborates on the convenience of MS Word: “One of the biggest benefits for me to copyediting on screen is how easy it is to make a style sheet. No more writing on paper and then typing and alphabetizing. Now I just cut and paste. Search and replace and spell check are both major benefits as well.”

While most copyeditors eventually adapted, the more reluctant copyeditors left the industry for their own best interest. Penny, a former freelancer, explained that she understood why the transition was necessary, and much more effective, but as a result of the move to screen, she no longer derived joy from her work. She clarifies: “I was required by employers to make this transition. It’s a very efficient way to create books, so I can see why publishers prefer to do it this way. But being tied to a computer screen all day took much of the joy out of the job for me—I no longer got to touch the pages or interact with the book in the real, physical world.” On-screen editing is not for everyone. Penny, who enjoys the task of editing, simply misses hardcopy manuscripts: “If I could find paid work editing on hard copy for authors or publishers, I would go back to my editing career in a heartbeat.” Certainly, there are drawbacks to on-screen editing—even if one feels comfortable using the keyboard and software. There are physical discomforts like sitting for long periods of time, strain on the wrists from the repetitive motion of typing and using the mouse, or eyestrain associated with staring at a computer screen. Opal

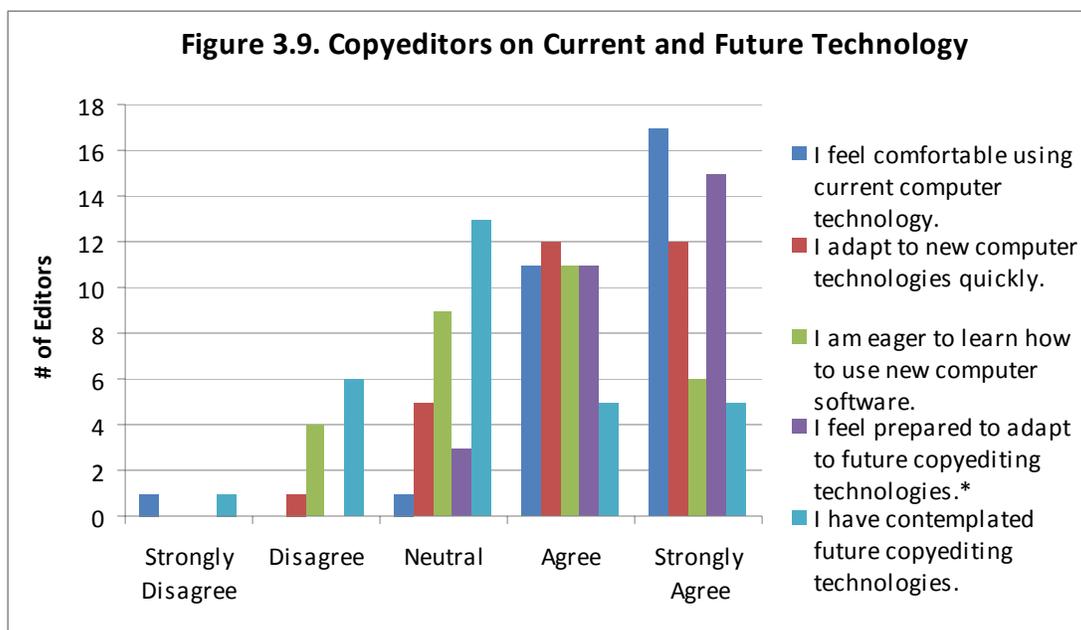
agrees that the computer has drawbacks: “It was a little difficult at first to have to look at the computer screen for hours at a time, but I got used to it. . . .” Regardless of the drawbacks, copyeditors continue to roll with the punches—namely because they have few other options if they want to remain in the field.

Kassie is blunt, but rational, about the realities of working in the publishing industry: “As a copyeditor, you do it the way the publisher wants it.” Though her transition was not difficult, she says that

It was a bit of an adjustment, and I still believe you don’t get as good of an edit when it is done electronically. The hardest part is seeing the punctuation, but in general, more errors are missed. I think when the words are on screen we tend to fill in the missing words or correct the spelling in our minds, whereas when we have the hard copy, it is easier to pick out the errors.

Most of the copyeditors in this study clearly felt that adapting to on-screen editing was worth the grief because they have incorporated new technologies into their everyday editing routine; the copyeditors who were unable to deal with this transition, such as Penny, have since withdrawn from the profession. As Kassie points out, to survive in the business, copyeditors must acquiesce to the demands of their clients. Although change is daunting in its uncertainty, the courage to explore future technologies will ultimately allow copyeditors’ procedures to evolve parallel to technology.

Research Question 4: How do copyeditors feel about the role of technology in the editing process?



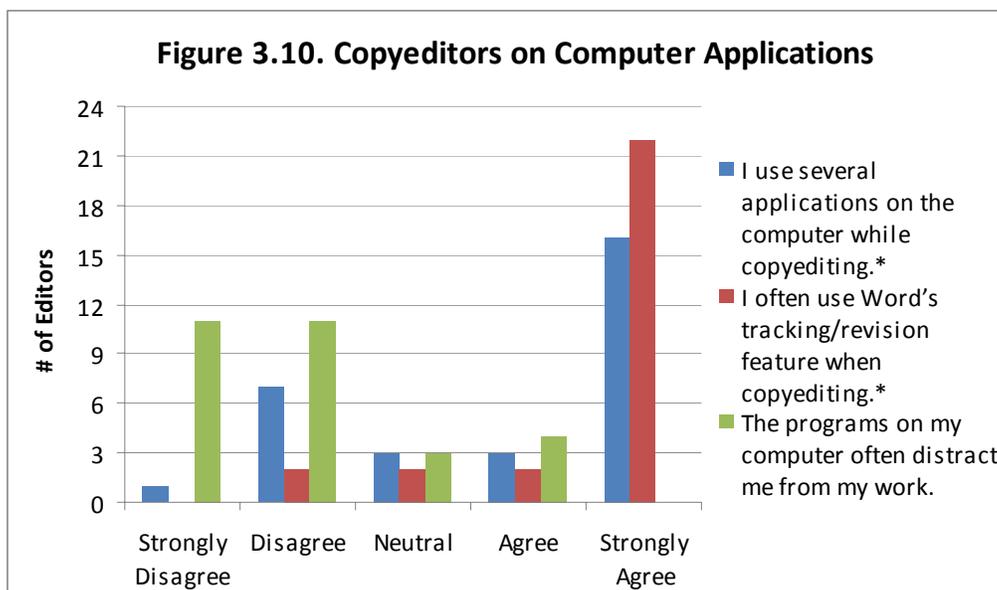
* indicates a less than 100% response rate

Just as the copyeditors' responses regarding their feelings toward transitioning to past or present technologies were positive, so were their responses to present and future technologies. In regard to the technologies they have encountered or have some knowledge of, they feel confident in their ability to utilize and/or adapt. In regard to the question: "I feel comfortable using current computer technology," 57% strongly agreed, 37% agreed, 3% were neutral, and 3% strongly disagreed. They feel so secure with their current setup, that they may be reluctant to give thought to the future mechanisms that they will encounter; when asked: "I have contemplated future copyediting technologies," 17% strongly agreed, 17% agreed, 43% were neutral, 20% disagreed, and 3% strongly disagreed. The high percent of those who were neutral might indicate that they were unsure as to what would constitute as a future technology. Although in the Likert-scale

question, 34% express that they have given some thought to future technologies, in the open-ended questions, copyeditors confessed that they had given little, if any, thought to it. Ben explains: “I’m definitely open to such prospects, but I really haven’t given much thought to what those new technologies might entail.” Mainly, they expressed difficulty imagining a type of technology that would make copyediting easier. Likewise, Erin states: “In principle, I believe new technologies could help, but at the moment, I can’t imagine what they would be.” Kassie states, “I have not considered what new technologies would help. . . . To me, copyediting isn’t tied to technology. It’s a simple trade in which you learn rules of writing that other people don’t care to learn, and then apply them to other people’s writing.” Wendy agrees that there is more to editing than technology, “I haven’t thought much about this. I’m quick to adapt [to] new technologies, but cannot dismiss the human element.” Clearly, an effective copyeditor must primarily understand grammar and style, but perhaps the “the human element” should not be dismissed from this trade; however, without the ability to quickly adapt to the methods and technological mediums that are held as a standard in publishing, copyeditors will inevitably be forced to fold from the business.

Although they may be unsure as to what they can expect within the next five years, copyeditors in this study are eager to delve into any technological venture necessary to keep their jobs and propel them forward in respect to their overall effectiveness. In response to: “I feel prepared to adapt to future copyediting technologies,” 52% strongly agreed, 38% agreed, and 3% were neutral. In the open-ended questions, 86.7% of the copyeditors indicated that they are willing to explore new technologies, even those who confessed that they are hesitant (eight copyeditors expressed some reservations), if their clients ask them to. Erin explains: “I like sticking with what I know, because it’s comfortable, but I can also see when it’s time to change.

As I become aware that some clients are wanting editors to use new software, I budget for it and then learn it. Can't afford to become outdated!" That copyeditors are willing to make these necessary transitions is a good indication that they will be able to tout a successful career in the future. Likewise, regarding the statement: "I am eager to learn how to use new computer software," 20% strongly agreed, 37% agreed, 30% were neutral, and 13% disagreed.



* indicates a less than 100% response rate

Copyeditors cited that they use programs from MS Word to online style manuals and dictionaries; yet, although copyeditors frequently use a number of different applications while editing on a computer, for the most part, they do not feel that it distracts them from their work. In response to "The programs on my computer often distract me from my work," 36.7% strongly disagreed, 36.7% disagreed, 10% were neutral, and 13.3% agreed. In regard to the statement: "I often use Word's tracking/revision feature when copyediting," 73.3% strongly agreed, 6.7% agreed, 6.7% were neutral, and 6.7% disagreed. MS Word was cited as the most used program in this study, with 80% of the copyeditors citing that they used it.

Table 2. Computer Programs Used by Copyeditors	
Function	Software
Word Processor	Microsoft Word, WordPerfect
PDF Reader	Adobe Acrobat, Foxit
Internet Browser	Internet Explorer, Firefox
Email	Outlook
Style Guide/Manual	<i>Chicago Manual of Style, Webster's Collegiate Dictionary</i>
Editing Software	Epic, Editorium
Typesetting Software	InDesign, Quark, Penta
Project Managing Software	TraxTime
Photo Editing Software	Photoshop
Accounting Software	Quicken
File Compression and Retrieval Software	WinZip, Fetch
Indexing Software	CINDEX
Web-related Software	HTML Validator Lite, Dreamweaver

Copyeditors also reported that they use other programs in Microsoft like Excel and PowerPoint. Likewise, they frequently use various Internet browsers, Adobe Acrobat or Foxit, and e-mail. Also cited was *Webster's Collegiate Dictionary* for the desktop; editing software like Epic or Editorium; typesetting software such as Penta, InDesign, or Quark; scanners and scanning software; printers; project managing software such as TraxTime; Photoshop; Quicken, for accounting purposes; WinZip; Fetch; Quattro Pro; CINDEX; HTML Validator Lite, to check HTML scripts; and web design software like Dreamweaver. Some of them even find it necessary to use mediation software that allows multiple systems to work in collaboration with each other; for example, Parallels allows Windows to run on Macintosh computers and Synergy freeware enables a user to use a single mouse and keyboard with multiple computer monitors (two of the copyeditors in this study indicated they used two monitors in their setup). Of course, not all

editors use every tool previously listed, but they may benefit from learning more about these technologies because they are currently available, and their peers are profiting from their use. One program that at least two copyeditors in this study use on a frequent basis is TraxTime, a program that allows a copyeditor to track the amount of time spent on each project. On speaking about her computer setup, Hanna says that on the “Left 1/3 [of one monitor, I have] the TraxTime window (I never report hours worked, but I track my time the way an owl tracks mice, and for much the same reason). . . .” As Fisher Saller suggested, using these kinds of tools to create logs makes for a more efficient process. Likewise, accounting software like Quicken helps copyeditors create invoices and keep track of their expenses. Both of these programs make billing easier, but can also help copyeditors estimate how much time they will spend on future, comparable jobs.

Also useful are editing software and/or macros. In-house editors have the benefit of using proprietary programs, but even this technological advantage does not always perform perfectly; Ryan explains: “Epic (our main editing software) is dated, heavily modified (by unskilled IT staff), and clumsy. A replacement would be an improvement.” These editors are fortunate that they have in-house IT staff that can assist them with the program, whereas freelancers do not have this type of support. Another option is to utilize functions within the programs one is already running on his or her computer. For example, instead of fighting with unreliable software, editors can manipulate MS Word through the use of macros. Four of the copyeditors in this study stated that they use macros as they edit. Faye suggests that “Wildcard macros in Word are crucial for a copyeditor.” Macros are written to allow copyeditors to automate repetitive tasks; for example, replacing two spaces with a single space, changing two dashes to a single em dash, or replacing a hyphen in between two numbers to create an en dash. Writing and using

macros would, of course, require that copyeditors learn how to manipulate this function of MS Word. They may also be able to purchase macros or seek the assistance of a coworker who is particularly skilled at writing them. Faye, a technologically savvy copyeditor, explains her frustrations with existing, unsupported editing software:

I'd love to be able to run reliable clean-up macros (I use Jack Lyons's Editorium Editor's ToolKit Plus . . . but it is crashy and I get run-time errors all too frequently). . . . But I lack the expertise in Perl or Visual Basic to write a script that would do just what I wanted. I could chain together a bunch of Word macros, and I used to do that for some jobs.

Stringing together a series of macros is an easy way for a copyeditor to eliminate tedious, time-consuming tasks. MS Word's template feature is equally useful because it also automates part of the process by ensuring that the document is already set up according to typical specifications. Faye frequently uses this feature as well: "I create a template for every journal I edit. It cues me to certain style points and provides the order the client needs the info in. I begin by cleaning the author's file, then flowing it bit by bit into the template. I attach a sample journal template."

Within the next five to ten years, copyeditors will continually face new technologies; they may either resist and be frightened of them, or learn from and adapt to them. Eight of the copyeditors in this study expressed some reluctance to accept new technology because they feel that their current technology is satisfactory. Changing to new programs, then, is an adjustment. Melissa explains that she was hesitant to switch from WordPerfect to MS Word because she feels WordPerfect is the superior program.

In addition to the problems associated with Revision Tracking [in Word],

WordPerfect offers macros that Word doesn't, such as automatic renumbering of

footnote indicators after I've edited the notes and combined them within paragraphs. What took literally five seconds in WordPerfect may now take ten minutes [in Word], which is obviously less efficient.

Although she prefers to work in WordPerfect, most of the publishers she works with prefer MS Word; she explains, "most say it's not their choice to work in Word but that the typesetters and designers are making them make the change." However, only three copyeditors in this study indicated that they are currently using a version of WordPerfect, and only an additional two copyeditors indicated that they had used it in the past. Hanna, for example, wrote that "WP 5.1 really was perfect; it did what it did and it never caused any trouble . . . but I wouldn't use it now, as I've gotten to depend on some of the features of the newer software." Nevertheless, Melissa is pessimistic about the future: "if current 'new' technologies are any indication of where the technology is going, I am not a fan and have no faith that they will make me more efficient."

Ryan, on the other hand, is ready for the future: "I long for improved technologies and new software. What we have is useful, but improvement is needed." He explains that as the tools he frequently uses are released in a new, technological form, he embraces them. "The more items available electronically, the better. *CMS*, *Webster's*, *OED*, and more and more manuals and guides are making electronic versions available. As I find them, I happily set aside the printed copies and use their electronic substitutes." His excitement over digitized technology is a testament to the fact that copyeditors can benefit from changes to current technology. According to 94% of the copyeditors who participated in this study, they feel comfortable with current computer technology and prepared to adapt to future technologies. Admittedly, even those with the ability to look forward find themselves reminiscing about their favorite things from the past.

Nancy exemplifies the type of purgatory many copyeditors find themselves in: “As it is, I find my electronic editing to go very nicely. The Edit-Find feature is simply the best. For that reason alone[,] I should prefer electronic editing to hard copy editing, but old habits die hard: I love working with my red pencils and I love holding the pages. At present I am doing approximately 60 percent of all my jobs on-line.” Although copyeditors generally feel that they are equipped with the tools to prepare for the future, before they can move forward, they must first know about all of the tools that are currently available to them. When asked if new technologies would help her efficiency, Carolyn replies,

They already have. Editing onscreen—once I did a couple of projects and got comfortable with it—is a lot easier for me. No more sticky notes! No more printing out tons of versions! And I can do reference-checking right onscreen. That’s made me faster. I’m actually pretty efficient, I think. I’ve developed systems that work for both fiction and nonfiction, and I’m flexible and can adapt quickly to the different house styles of different publishers.

Ed has been professionally editing since 1993, and his experience has given him a practical approach to new technologies. He says: “Keep it simple and you won’t get distracted.” New technologies, whether enticing or daunting, should not be cause for anxiety and conflict as long as a copyeditor understands that, ultimately, he or she has the power to decide how to use them. As she tries to guide copyeditors with her experience, Fisher Saller also suggests mastering programs used on a frequent basis: “Learning to use keyboard shortcuts instead of motoring around the screen with a mouse is a good place to start improving your skills, because shortcuts are fun and easy and can save you time and physical pain from mouse-steering” (72). Shortcuts can either exist within a program or be created to meet a copyeditor’s needs, but they are an easy

way to harness technology to make the editing process easier. Ed agrees that, many times, the tools needed are already at one's fingertips and just need to be learned: "Adequate technology already exists. . . . I think the challenge is getting publishers to be more open-minded about that technology." Ed explains that MS Word is a familiar—but perhaps underestimated—program that can truly be helpful when used correctly; it offers a dictionary, Find and Replace, and Track Changes. Donna concurs: "I'm a huge fan of intelligent find and replace, as well as tracking changes and commenting. I've also been grateful for merge and compare [because] more than once as I've turned track changes off for formatting-level changes and forgotten to turn it back on." A program's shortcuts and tools make it easier for a copyeditor to blend editing with technology or, as Ed recommend, "The trick is to blend the old-school skill of editorial judgment with new-school skills in technology."

Tagging and Coding

Developing skills to keep up with the progression of computer equipment is not the only complication that arises as a result of a rapidly changing industry and a profuse technological market; as copyeditors teach themselves how to edit with new or upgraded tools, they must also learn how to cope with the newly delegated duties that develop as a consequence of technology. Early copyediting practices integrated the computer screen with the hard-copy manuscript by encouraging copyeditors to compare the changes made on screen to the original manuscript. Today, instead of comparing the changes they make on the computer screen with a printed copy of the original manuscript, copyeditors simply correct an electronic file (usually with the help of MS Track Changes). While that part of the process has been simplified, now copyeditors must worry about inserting specialized codes or tags that work with popular typesetting programs like

Quark and Adobe InDesign. Publishers often supply copyeditors with a list of their codes, and simply ask that they incorporate them into the electronic file. Unfortunately, publishers have not agreed to one set of standardized codes, which could be confusing for a copyeditor who works with several different publishers. In fact, some publishers may complicate matters more by asking that copyeditors use specific software to help with the coding process. Multiple coding schemes and multiple software will likely result in a massive headache for a copyeditor. While considering how future technologies could be beneficial, Jani agrees that standardization is key: “If publishers could agree on a common set of typecodes, a universal file-tagging program that is easy to use would be nice. As it is, I’ve had to learn different proprietary tagging/cleanup software for different publishers.”

Einsohn explains that “The codes for elements are short mnemonic combinations. There are various systems for formatting the codes. Some place the codes in angle brackets, others use square brackets, and still others use special characters before and after the code (for example, chapter number, @ct:)” (313). These tags basically allow a typesetting program to recognize the different parts of a manuscript. Chapter headings, A-heads, B-heads, paragraph indents, block quotes, diacritics, etc. receive different treatments as far as fonts and styles, so a copyeditor may insert a code around text to differentiate it from the normal text (or the “body” of the manuscript). Curly brackets may be used as a way to encase the command, and there must be a tag to introduce the phrase and a tag to end the phrase: {A}Codes and Tagging {/A}, for example, allows a typesetting program to understand that the words “Codes and Tagging” are the only words that will receive a different font and style treatment. In an interview, when asked if she was responsible for XML formatting, Faye explains how tagging works with the journal she copyedits: “The copyeditor just sort of baby tags [the text] and when it goes to India, the coder

there fully tags it. . . . But we're just providing enough little handles for the coder to grab onto and automate the full tagging process." Quinn, an in-house copyeditor, is also quite familiar with tagging: "First I look over the entire MS [manuscript] to see what it's like and note particular difficulties or things to watch out for. Then I edit the references or footnotes, also checking them against citations in text. I put in a fair amount of tagging (for typesetting) at this point. Next I edit the text, referring to tables and figures as necessary. Finally I edit the tables and do a final check of the entire MS." As she describes her process, it is clear that she has already conceded to accept tagging as a part of her job description. In many ways, the boundary between copyeditors and typesetters has begun to blur.

Ed explains why his former employer bought a new typesetting system and implemented the use of SGML codes and tagging: "with SGML, the benefit was you could use the same file to typeset [and] to prepare it for other media. Like put it online, or put the abstracts online. . . . The same file could be used to prepare all three media. SGML tagging seems to be the default these days" (Interview). SGML (Standard Generalized Markup Language) and the more recent XML (Extensible Markup Language) format are also timesaving technologies. Copyeditors only have to code a file once, but it can be reused for publication in a variety of different mediums (both in print and online). Different publishing houses have different standards for coding; they can be either easy (using simple curly brackets that benefit the typesetter) or complicated (SGML or XML coding). Fortunately, not all coding must be done by hand. There are numerous software programs that help copyeditors code a document. So, while coding is a potentially frightening concept because coded text looks busy and confusing, as Ed suggests, it is an effective way to prep one file for multiple uses.

Technological Distractions

As a copyeditor sits at her computer, she could succumb to her desire to check Facebook, catch up on her favorite blogs, or play a rousing game of Bejeweled, all thanks to the conveniences and entertainment that technology has to offer. Yet, as she prepares to tackle the manuscript that has an imminent due date, having the internet at her fingertips can be helpful as she checks statistics, reviews source information, or uses Webster.com to investigate the proper way to spell an unfamiliar word. Carolyn explains that self discipline and goals help her stay on track:

I have lots of windows open, but I generally don't need to have any applications other than the Internet windows I'm using for reference and Word open. And no, it doesn't add distractions because I'm one of those people who just focuses on the task at hand and gets to work. It makes it a lot easier to fact-check and reference a style question, having access to the Internet and having the windows open that I need. I only keep the windows open that I'll be using, so I stay organized throughout the process.

On those occasions when free-time websites are too alluring, Faye suggests using tools like LeechBlock (an add-on for Firefox which allows a user to restrict specific websites during specific hours—for example, a copyeditor could block Perez Hilton's blog from 8 a.m. to 5 p.m., while allowing the user to access useful, work-related sites like the Library of Congress). Faye quips, “[LeechBlock] helps me be productive. Whatever it takes, right?” (Interview)

Even without internet distractions, the most resolute copyeditor could quickly become lost in a computer screen full of multiple windows—even if they are all work-related. Ben attests to the reality of a crowded screen:

Yes, I often have multiple windows open: (1) the website I'm editing, (2) a website or two used for research, and (3) Word, to enter my comments. Or, I'll have an Acrobat PDF open with one or more Internet Explorer windows. And yes, they do add distractions, because every so often I'm tempted to browse or read e-mail.

While numerous windows can be distracting, they also have their benefits; for example, multiple windows make it easier to bounce back and forth between internet pages and documents. It allows a copyeditor to easily compare the notes, in one file, to the text, in another; a copyeditor can even compare the screens side by side. Melissa illustrates: "After I finish my first edit of the chapter, I have two screens open, one with the chapter, one with the notes. I flip between screens, making sure that, say, if an author cites a source in the text, that source is in the note at the correct spot." Furthermore, as she is editing an author's notes, a copyeditor might notice an inconsistency, and simply open an internet browser window to search for the source information so she can compare the two alongside each other.

Paying to perform: is it worth the upgrade?

Before a copyeditor can even begin to embrace technology, he or she must first be able to afford it. Cost is a practical and pervasive issue for freelance copyeditors. Because of the nature of freelance editing, copyeditors are not guaranteed a steady income. As the media constantly pushes new technology at the general public, copyeditors must consider how they can profit from buying into the hype. Ed considers the price of technology and concludes:

I don't think cost is the issue. I think value is the issue. You can mess up a manuscript with a computer and software and it can be the fanciest computer. You

can also mess up a manuscript with a blue pencil and an eraser. There's really no difference between the two. The idea is to find whatever the most value is in the piece of equipment that you're buying or the software. (Interview)

So, while witty iMac commercials are intended to entice consumers to purchase an expensive piece of equipment, copyeditors have to look at technology as an investment. How much should they be willing to pay? Technology is not only an investment of money, but also of time. They have to take the time to relearn how to complete their objectives in a new technological medium.

Credit card bills could start to pile up if copyeditors dive too eagerly into technology; especially if publishers ask their copyeditors to purchase software. Nine of the copyeditors in this study (30%) indicated that expense would weigh heavily in their decision to purchase new technology. Faye fervently agrees: “[Cost is] a huge issue.” For her, mounting price tags can make or break a deal with a potential client: “I’ve dropped two clients because of cost. They wanted me to buy something that I didn’t want to buy for one little job, and I don’t have seven hundred bucks to buy InDesign” (Interview). So, when considering whether the purchase of new technology will pay off, copyeditors should thoroughly research the product to ensure that it will, in fact, benefit their operations. Wendy concurs: “For my freelance business, I welcome new technologies, but I would have to weigh the expense against what the new technology would do make copyediting go any more smoothly than it does now.” Cost is clearly an important factor in the decision to invest in new technologies; money aside, how might copyeditors be coerced into upgrading their equipment?

73.3% of the copyeditors in the study explained that they would be most compelled to invest in a new technology at the request of the publishers/clients they work with. For example, Kassie says: “I am required by my clients to use certain software and that is what I use. I will

switch when they switch, but not before (for obvious compatibility reasons) and not too long after (as I don't want to lose my clients)." Likewise, Hanna explains that, "client demand is the key. In publishing, it isn't safe to change text from one software platform to another. Sometimes there's no way to avoid it, but it's undesirable as conversion exposes the files to corruption every time." In order to keep up with the competition, and keep clients, Hanna realizes that she must have a progressive attitude: "you have to use what your clients are using, or you're part of the problem when they're paying you to be part of the solution." Surely, there are fears that an investment in a costly computer program will fail if the software is not compatible with other technologies or does not perform as efficiently as advertised; the more likely reason for reluctance, however, is that copyeditors have clearly settled into a comfortable routine. Without cause or encouragement, they will continue to follow their customary procedures. Opal is adamant that changes in her system are unlikely to happen on a whim: "I can guarantee you that only a client/employer requirement will ever get me to make a transition to a new technology—I don't much like change, and if what I'm doing is working for me, I'm not likely to make any changes on my own." Three of the copyeditors (10% of the sample) indicated that would look into new software on the recommendation of colleagues. Tom assents: "If a fellow editor recommended a new technology, I would try it. If a publisher required me to use a new technology, I would adopt it. Other than that, though, I'm not looking for a change on my own."

Discussion

Technology can be either foe or ally to today's copyeditor—and sometimes it masquerades as both. This uncertainty surrounding the concept of "technology" is the result of the enigmatic nature of a colossal beast—one that takes a different form based on the locale; recognizing its

role in a situated context, however, is the first step to taming it. As it relates to the publishing industry, technology is translated into an understandable, tangible form by means of computer software and complicated—and increasingly digitized—machinery. The average consumer learns to use new software and computer systems as time and money allow; because copyeditors are required to use these new technologies on a daily basis for work purposes, they are under pressure to learn—and master—more quickly because their jobs are on the line. The process for copyeditors is more complicated because they not only have to modify the way they edit, but—because in addition to being writers/revisers of the text, they are also readers—the way they read the work that they are editing onscreen.

Copyeditors in this study have illustrated that the transition was not as difficult as this study initially hypothesized. In fact, most of the copyeditors are not only satisfied with their current setup (or even hesitant to change it because they feel it is so efficient), but they are grateful for the little ways that technology has made their jobs easier: e.g. Find and Replace and MS macros. Furthermore, copyeditors have successfully transitioned, in part, because they incorporate old and new technologies into their editing processes. The most difficult part of the transition may not be adapting to technology, but rather adapting to the added responsibilities that emerge as a result of technology; for example, tagging and coding text and understanding XML.

Copyeditors must reevaluate the tools that they use to aid their editing process. As the copyeditors in this study suggest, sometimes that means embracing the same tools they use on a regular basis, but in its digital form; for example, replacing or supplementing *Merriam Webster's Collegiate Dictionary* with Webster.com or an edition of the software. Cost, however, is a major concern for copyeditors—especially freelancers. Before they are willing to invest in a new

technology, copyeditors must feel confident that it will improve their current editing processes. The copyeditors in this study suggested that learning new procedures associated with technology was made easier by clients who offered support through training. Since the copyeditors in this study indicated that, in regard to technology, they are most driven to make a change in order to meet their clients needs, if publishers endorse or require specific technologies, they should also be willing to take the time to properly train their staff to ensure that the production process is not impeded. Publishers, as well as authors, want reassurance that they are hiring knowledgeable copyeditors; however, knowledge of grammar, punctuation, and style is not enough—editors must feel comfortable working with technology. Unless copyeditors experience an unexpected windfall or decide to abandon the profession to pursue another career, they are rarely provided with the opportunity to escape a lengthy learning process that can become complicated in one's solitary efforts; whether in-house or freelance, editors must not only confront technology, but they must acclimatize to the new procedures and processes that develop as a result.

Chapter 4: Conclusion

“SYCOPHANT, n. One who approaches Greatness on his belly so that he may not be commanded to turn and be kicked. He is sometimes an editor.”

—Ambrose Bierce, *The Devil's Dictionary*

Composition Studies utilizes the rhetorical triangle to denote three major aspects of composition: writer, text, and audience. The writer is clearly the main actor, and rightfully so, but when writers compose for the purposes of publication, they are simultaneously casting supporting actors—within this host of integral nameless actors are copyeditors. Composition Studies recognizes the struggles associated with technology and endorsement of new-media writing in the classroom, but should give more thought to the struggles of professional writers as they work within a publishing industry that is experiencing similar technology-related growing pains. As authors endeavor to acclimatize to technology, their support system—copyeditors—is simultaneously grappling with the same problems: how to efficiently write, read, and revise on a computer; an enterprise additionally complicated by new technologies (for example, software). Writers might be hesitant to accept a copyeditor’s struggles in association with their own because a copyeditor is not composing a new piece of work; as such, they are positioned outside of the traditional writing model. Although they are not included in this model, they play an important role. As the copyeditors in this study demonstrated, copyeditors must be recognized as both readers and writers. Because they function in this dual capacity, copyeditors and writers are well positioned to work (and empathize) with each other because they function under similar processes as they write and revise/edit. Though copyeditors and authors have long been

functioning under the pretense of demarcated roles, even the minimal collaboration that takes place in current editing practices has shaped the way that copyeditors influence authors' revision strategies.

Copyeditors are situated within a writer's composition process as a supplement to the author's revision process. Sommers defines revision as "a sequence of changes in a composition—changes which are initiated by cues and occur continually through the writing of a work" (45). The typical revisions undertaken by a writer before the manuscript is accepted by a publisher are more extensive than those that take place as a book is prepared for the final stages of publication. As authors compose, they are also engaging in recursive revisions; within these initial revisions, the writer is responsible for not only punctuation and grammar, but also for producing a clear argument or story in a well-organized format. Upon arrival at the publishing house, the author enters into a stage of revision that is guided by the publisher's standards and methodical schedule, one that is less recursive and likely less intensive; at this point, they, like copyeditors, are engaging in what Faigley and Witte classified as "Surface Changes." Writing a clear piece of work to engage one's envisioned audience may still be the primary goal, but the writer is no longer the sole actor. Wherein a simpler process goes from "text" to "audience," as a manuscript goes to press for the purpose of publication, authors continue to be responsible for more minor revisions of their work, but it is at this point that they must incorporate editors as their supporting cast. Though this is how scholarly presses produce books, one limitation of this study is that it did not endeavor to better understand how authors and copyeditors are involved in the production processes of different types of publishing houses. Since many of the copyeditors in this study were enrolled because they work for a scholarly publisher, and did not describe their

knowledge of the processes within the different types of publishers they may also work for, this study relies heavily on the processes of scholarly publishers.

Sommers suggests that it is in an author's revision strategy where one sees the "importance of dissonance; at the heart of revision is the process by which writers recognize and resolve the dissonance they sense in their writing" (51). Copyeditors assist authors in polishing their work by making subtle changes to enhance the writing, but aside from mechanical editing, copyeditors also strive to find and remedy dissonance. Errors, inconsistencies, or awkward phrases cue them in to areas of discord, and they must quickly assess how to best resolve them. By listing their editing processes, the copyeditors in this study illustrated that they are attuned to specific errors that reoccur frequently in authors' writing; the tools that they use—like dictionaries and style guides—help them remedy conflicts that are more unusual. As they revise, copyeditors use varying levels of revision as outlined by Faigley and Witte, just like the typical experienced writer. Although this study did not observe the levels of revision that copyeditors use, the editors reported that they are not typically responsible for substantive revisions. Opal, for example, explains that "Any significant developmental work on a manuscript is usually the responsibility of the publisher—as a copy editor, I'm not paid to think too deeply about the content; rather, it's my job to make sure it doesn't contain errors of grammar, spelling, or punctuation and—if possible—that it reads reasonably well."

Wherein the traditional model do copyeditors lie in terms of audience or responsibility for an author's audience? Lisa Ede and Andrea Lunsford suggest that "It is the writer who, as writer and reader of his or her own text, one guided by a sense of purpose and by the particularities of a specific rhetorical situation, establishes the range of potential roles an audience may play. (Readers may, of course, accept or reject the role or roles the writer wishes

them to adopt in responding to a text.)” (89). An author envisions a specific audience and has the opportunity to recognize the copyeditor within that audience. Authors are not, of course, writing for the copyeditor, but perhaps if they designate a role for the copyeditor before the revision process begins, authors will be better prepared to work with copyeditors during the production process. Ede and Lunsford suggest that “the term audience refers not just to the intended, actual, or eventual readers of a discourse, but to all those whose image, ideas, or actions influence a writer during the process of composition” (92). The copyeditor is certainly influential on the work he or she edits; thus, even if the copyeditor is not part of an author’s invoked audience, he or she is part of the actual audience. Copyeditors have always been part of the author’s audience—but have never been given due recognition. Future studies should endeavor to ask copyeditors how they feel about being classified as part of an author’s audience. While the author should envision the copyeditor as audience, copyeditors do not necessarily have to accept the role designated to them. They may, for example, be more or less involved than an author estimated, or they may reject the notion of being an audience member completely. Yet, as a member of the author’s audience as defined by Ede and Lunsford, should a copyeditor be responsible for trying to envision the same audience?

Copyeditors are not only responsible for serving authors, but must take additional concern for authors’ audiences. It is, after all, for the benefit of readers that copyeditors rectify dissonance in authors’ texts. Three of the copyeditors in this study reported a concern for the readers’ understanding of the text, demonstrating that they feel some responsibility for authors’ audiences. Ben, for example, says, “theoretically, I believe my contributions can help authors think about their audience, about how their words will be read and understood. They may introduce into the author’s mind that the reader needs to be considered.” A limitation of this

study was that it did not explicitly ask copyeditors about their relationship to their authors' audiences. Amy Einsohn explains that "Copyeditors always serve the needs of three constituencies: the author(s)—the person (or people) who wrote or compiled the manuscript, the publisher—the person or company that is paying the cost of producing the printed material, the readers—the people for whom the material is being produced" (1). The work is ultimately written for an audience, and just as an author invokes his or her audience, so should both publisher and copyeditor. Publishers are motivated to be concerned with readers' opinions because happy readers drive sales. Accordingly, publishers want to ensure that readers are pleased by not only the subject matter but also the quality of work—errors or inconsistencies are distracting. If readers find numerous errors, they may believe that the work, and by association the publisher, is not credible. Thus, publishers hire copyeditors for their writers because they want to ensure the satisfaction of readers.

In his study of copyeditors, David Henige appreciates that copyeditors may, at times, be torn in their allegiance. "Editors are proverbial men in the middle, forced to decide—or, worse, having it decided for them—whom they are to serve. Should it be readers or publishers? . . . Should the cognitive domain of the readership count for more than that of the publisher or the editor?" (64) So, Henige suggests that copyeditors are not even most dedicated to the authors they work with, since they are hired by publishers to please readers. To better balance the strain among publisher, author, and audience, copyeditors should try to invoke authors' audiences. By visualizing a similar audience, the copyeditor can better assess the writer's goals. Having at least a vague notion about who the audience is will also help a copyeditor prepare for both author and publisher concerns. Though they may hesitate to identify themselves as central characters in an author's revision process, as they work silently, copyeditors are—consciously or not—

influencing how authors approach editing and revising within their own work. Furthermore, as ambassadors for readers—in addition to authors—by attempting to envision authors' invoked or actual audiences, copyeditors will better position themselves to work in cooperation with authors.

In addition to qualifying copyeditors as a component of the revision process, this study found that the copyeditors surveyed did not feel that the transition to on-screen editing was as difficult to manage as hypothesized. Memory was an essential component of this study because the study asked copyeditors to recount their experiences, but may also have been a limitation. For example, copyeditors may or may not have had a difficult time adjusting to the switch to on-screen editing, but they may also have compartmentalized their experiences. Because memory influenced their responses, it may have impeded the study by either making answers more or less negative, and thus inaccurate. For instance, because the copyeditors have adapted to current technologies, they may have forgotten how difficult the original transition actually was. Moreover, the copyeditors represented their memories to the best of their abilities in the questionnaire, but did so without the opportunity to make amendments or add additional information.

The copyeditors reported that they engage in a recursive revision process in which they typically read the text two to three times. Though earlier studies asserted that the copyediting task is linear, by employing a recursive strategy, copyeditors become better acquainted with the text, and thus better positioned to collaborate with authors than project editors are. Most copyeditors have developed a routine that involves tending to different sets of tasks with each pass through the manuscript. By working recursively, they can ensure that they handle everything required as designated by the publisher. Writers can approach their own revision

processes in a similar fashion. Writers should not underestimate the value of reading their own work. As they revise on their own, like copyeditors, they should read for comprehension before attempting to focus on smaller issues. After writers have revised for global issues, they should revise for the “Surface Changes” for which copyeditors are typically responsible. Since it can be difficult to proofread one’s own work, by placing emphasis on different editing tasks with each pass through one’s own writing, a writer can avoid becoming overwhelmed or distracted; like copyeditors, the more focused a writer is, the more likely he or she is to catch errors. Likewise, writers can mimic a copyeditor’s efficiency by learning more about the technology they write with and using shortcuts to reduce tedium associated with smaller revision tasks. Furthermore, as writers edit their own work, they should take care to note reoccurring issues. By building a repertoire of their own frequently made errors (and adding to that collection with the feedback of copyeditors), writers will better prepare themselves to accurately edit their work.

As part of their routine, over half of the copyeditors in this study listed the creation of a style sheet as one component of their editing processes; future studies should explicitly ask copyeditors if they always create a style sheet to determine if a larger percentage of editors actually compose this tool. Though copyeditors are typically held responsible for punctuation, grammar, and adhering to press style, the style sheet helps them be consistent throughout the manuscript. Consistency in one’s writing is, perhaps, a finer point that writers should be more aware of in their own revision processes. However, the ability to recognize and track usage and style for consistency throughout a body of text is perhaps one thing that sets writers and copyeditors apart. Because copyeditors have a fresh perspective, they are better positioned to ensure that writing is consistent. Understanding designated style and usage rules, however, may help writers better prepare their own work for publication.

Another component of copyediting is the exchanges that occur between copyeditor and author during copyediting. Collaboration is useful for resolving dissonance within the text, and careful querying by copyeditor and mutual respect from author will help both parties avoid conflict. The copyeditors in this study indicate that, unless it is warranted, collaboration before the manuscript has been completely copyedited is potentially distracting. They prefer to limit their communication to the text using MS Word Track Changes, though email, and on rare occasions, phone calls, can also be helpful.

This study did not endeavor to analyze the copyediting skills of the participants or the actual amount of time it takes them to edit a piece of work on screen; therefore this study could not verify their ability to perform succinctly either on paper or on screen. Yet, most of the copyeditors in this study reported that they have found new technologies to be beneficial to their editing processes. They explain that, although they have had to accept new tasks like coding in association with traditional editing tasks, technology often allows them to work more efficiently as the result of timesaving software, macros, and shortcuts and access to the internet which proves helpful in fact checking. Copyeditors have adapted to new editing processes by incorporating both old and new technologies as they edit. Although some copyeditors had reservations about recognizing technology as an integral component of the editing process, based on the many ways editors actually use it, it is now difficult to extract technology from copyediting. One aspect that most concerns copyeditors in regard to new technology is cost. Since technology has become a fundamental component of the production process because of its cost and time efficiency, editors can expect to continue to face new technologies. In its many different forms, technology has become indispensable as it has influenced the way that copyediting has evolved. If copyeditors were able to transition from hard copy to on-screen

editing with relative ease, they may be well prepared to adapt to future technologies too. As writing professionals who interact with publishers, authors, and old and new technologies, copyeditors play an important role in both composition and publication processes, a role that is deserving of further examination.

Appendix A

Please fill out the following questionnaire, making sure to provide an answer to every question. If you are returning the questionnaire via e-mail, you may highlight your answers instead of circling them. Please return this questionnaire by March 26, 2009.

Gender (Please Circle One): Female Male

Age (Please Circle One): 18–24 25–35 36–45 46–55 56–65 66–75 75+

Highest Education Level Completed (Please Circle One):

High School - Some College - Bachelor's Degree - Post graduate work/Master's degree/PhD

Please give a brief answer to the questions below.

1. How many years have you been copyediting?

2. Please briefly list your training experience in copyediting.

3. Please list computer software that you use on a frequent basis.

4. Approximately how many hours a week do you currently spend on freelance copyediting?

5. On average, how many pages do you estimate you copyedit per hour on a computer screen?

6. On average, how many pages do you copyedit per hour on a hardcopy?

7. On average, how many different freelance jobs are you working on at one time?

8. Do employers typically give you enough time to copyedit? How often do you ask for extensions?
9. Which style manuals and usage guides do you use most often?

Beside each of the statements below, indicate whether you:

1=Strongly Disagree 2=Disagree 3=Neutral/No opinion 4=Agree 5=Strongly Agree

PLEASE INDICATE A NUMBER

- | | | | | | | |
|-----|---------------------------------------------------------------|---|---|---|---|---|
| 1. | On-screen copyediting is easier than editing on paper. | 1 | 2 | 3 | 4 | 5 |
| 2. | The transition from paper to on-screen copyediting was easy. | 1 | 2 | 3 | 4 | 5 |
| 3. | I prefer to copyedit on paper. | 1 | 2 | 3 | 4 | 5 |
| 4. | Copyediting is a collaboration between copyeditor and author. | 1 | 2 | 3 | 4 | 5 |
| 5. | I prefer writing with a pen or pencil to typing. | 1 | 2 | 3 | 4 | 5 |
| 6. | I feel comfortable using current computer technology. | 1 | 2 | 3 | 4 | 5 |
| 7. | I adapt to new computer technologies quickly. | 1 | 2 | 3 | 4 | 5 |
| 8. | I am eager to learn how to use new computer software. | 1 | 2 | 3 | 4 | 5 |
| 9. | Copyediting plays an important role in publishing. | 1 | 2 | 3 | 4 | 5 |
| 10. | Copyeditors provide a valuable service to authors. | 1 | 2 | 3 | 4 | 5 |
| 11. | I feel prepared to adapt to future copyediting technologies. | 1 | 2 | 3 | 4 | 5 |
| 12. | Authors value copyeditors. | 1 | 2 | 3 | 4 | 5 |
| 13. | Copyediting dramatically alters an average author's work. | 1 | 2 | 3 | 4 | 5 |
| 14. | Before a work is published, it should always be copyedited. | 1 | 2 | 3 | 4 | 5 |
| 15. | I only copyedit onscreen. | 1 | 2 | 3 | 4 | 5 |
| 16. | I have contemplated future copyediting technologies. | 1 | 2 | 3 | 4 | 5 |
| 17. | I use several applications on the computer while copyediting. | 1 | 2 | 3 | 4 | 5 |

18.	I frequently compare the original hard copy with the edited file.	1	2	3	4	5
19.	I feel confident in my ability to copyedit onscreen.	1	2	3	4	5
20.	I often use Word's tracking/revision feature when copyediting.	1	2	3	4	5
21.	My copyediting style changes according to employer.	1	2	3	4	5
22.	The programs on my computer often distract me from my work.	1	2	3	4	5
23.	I help authors to better communicate their ideas.	1	2	3	4	5
24.	My current method of copyediting is efficient.	1	2	3	4	5

Please provide answers to the questions below (1–2 paragraphs, please write more if necessary).

A. Please describe the tools you use to copyedit (Style manuals, dictionary, paper, pencil, laptop, desktop computer, mouse, etc.).

B. Please give a brief description of your typical copyediting routine. Do you believe this is the most effective way to copyedit? Why or why not?

C. Do you believe that new technologies would help your copyediting efficiency? How and what kind?

D. Do you like to use several different applications and/or internet windows while you are copyediting? Do you feel that working like this on the computer adds additional distractions? Why or why not?

E. Please describe how you were able to transition from copyediting on paper to copyediting on a computer screen and how you felt about it. What acted as a catalyst in this decision?

F. Please describe how you feel about current changing technologies as they pertain to copyediting. For example, do you feel comfortable working with your current software? Would you be willing to work with different software or devices?

G. Do you believe that copyeditors and authors should collaborate during the copyediting process? Why or why not? How?

H. Do you believe that your copyediting contributions also have the ability to change an author's future cognitive writing processes? For example, do you believe that your corrections and/or revisions help authors learn from their mistakes and correct them in the future? Please explain why or why not.

I. What would most influence you to transition to a different type of copyediting technology? For example, do the organizations you work for demand that you work with certain software?

Would you like to be contacted for an interview?

Yes _____ No _____

If yes, please provide additional contact information.

Would you like to obtain a copy of the final research?

Yes _____ No _____

Appendix B

COPYEDITING CHECKLIST

This checklist was submitted by Faye.

PREP FILE

- Strip file.
- Transfer info in footnote and endnote fields to text.
- Flow into template (code).
- Style front matter.
- Insert variables from MS transmittal form: DOI, ISSN, received/accepted info, corresponding author info.
- Prep for compare: insert entities or special characters.

PREEDITING TASKS

- Edit front matter.
- Edit heads.
- Edit/insert table and figure in-text callouts.
- Check in-text callouts of tables and figures against actual tables and figure captions and ensure they all exist; write/transfer fig caps as needed.
- Edit references section.
- Check off in-text refs.
- Run project-specific pre-edit checklist (word pairs, that/which, repetitive styling, etc.).
- Edit figure captions.
- Edit tables.

- Do a pass for acronym expansion and turn them red as you go.
- Read for style, consistency, and sense, writing queries as you go.

POSTEDITING TASKS

- Turn all type back to black.
- Transfer queries to proper query format, as desired by client.
- Run compare if redline is needed by client.
- Final coding check.
- Save in file format required by client.

TELL THE PRODUCTION EDITOR . . .

- When any materials are missing.
- When you renumber tables or figures (some clients do not permit figure renumbering).
- When you alter the number of tables (e.g., when you split one apart into two).
- When the article contains reprinted information in figures or tables.
- When the article type appears to have been misattributed in the transmittal form.

Appendix C: Additional Information on Copyeditors					
	Pseudonym	Sex	Age	Education	Years Copyediting
1	Aly	Female	46–55	Bachelor's Degree	12
2	Ben	Male	25–35	Bachelor's Degree	11
3	Beth	Female	36–45	PhD	16
4	Candy	Female	36–45	Bachelor's Degree	14
5	Carolyn	Female	56–65	Post graduate work/Master's Degree/PhD	20
6	Diane	Female	56–65	Post graduate work/Master's Degree/PhD	5
7	Donna	Female	36–45	Bachelor's Degree	30
8	Ed	Male	36–45	Post graduate work/Master's Degree/PhD	16
9	Erin	Female	46–55	Bachelor's Degree	25
10	Faye	Female	36–45	PhD	13
11	Gail	Female	46–55	Master's Degree	16
12	Hanna	Female	56–65	Bachelor's Degree	15
13	Holly	Female	56–65	Master's Degree	24
14	Isabel	Female	46–55	Bachelor's Degree	27
15	Jani	Female	46–55	Bachelor's Degree	20
16	Kary	Female	46–55	Post Graduate Work	19
17	Kassie	Female	25–35	Bachelor's Degree	10
18	Linda	Female	36–45	Bachelor's Degree	25
19	Lisa	Female	25–35	Bachelor's Degree	5
20	Mandy	Female	36–45	PhD	15
21	Melissa	Female	36–45	Bachelor's Degree	14
22	Molly	Female	46–55	Post graduate work/Master's Degree/PhD	16
23	Nancy	Female	56–65	Master's Degree	35
24	Opal	Female	56–65	Bachelor's Degree	29
25	Penny	Female	36–45	Some College	15
26	Quinn	Female	56–65	Master's Degree	30
27	Ryan	Male	36–45	Master's Degree	5
28	Sally	Female	36–45	Bachelor's Degree	11.5
29	Tom	Male	36–45	PhD	8
30	Wendy	Female	66–75	Master's Degree (2)	27

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