

The background of the entire cover is a marbled pattern. It features large, organic, cell-like shapes in shades of light pink and peach, set against a white background. Fine, shimmering gold lines and speckles are scattered throughout the design, particularly along the edges of the pink shapes.

**EBOOK**

**UNDERSTANDING  
THE EDITORIAL  
PROCESS**

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# Introduction

It is estimated that in 2019 over 4 million books were published in the US. [This data](#) included both commercial and self-published books. That number continues to climb. With so many books and eBooks hitting the market for public consumption, it is no surprise that authors face fierce competition for readership.

As a ghostwriter and editor, I notice that one of the first rookie mistakes of many self-published authors is to write their book and upload it to Amazon or Goodreads.com only to get negative comments and reviews about disconnected concepts, or grammar and spelling mistakes. It's only then they determine they might need a second set of eyes. But you need to know what you need, right? Where do you begin? What should you look for in an editor? What should you expect? If you aren't sure, you're not alone!

As an author, it is crucial to know the different types of editing and the differences between editing, proofreading, and beta reading. You also need to understand if or when you would need all three. Finally, you need to know how to find a good editor, how much it will cost, and how long editing can take. Having the proper knowledge and

expectations upfront will help you budget your resources and manage your timeline better.

When you partner with a professional editor you can rest assured your writing will be polished and ready to compete for readership when published.

# Chapter 1 | So, You Think You Know What Editing Is

The word "edit" comes from the Latin word "edere", which means to publish or bring forth. The primary purpose of an editor is to review and improve content then format it to attract readership (aka your audience). Editors can work both inside and outside the publication they represent. However, many editors are freelancers who contract with one-off clients such as self-published authors and businesses. Both can be equally capable. The difference will come down to experience, cost, and whether they are taking new projects.

Before you begin your search, there are a few things you should know. First, it is good to understand the different types of editing.

## Difference Types of Editing

When we think editing, we often miss the nuance. Editing encompasses several different areas of focus and can be known by different names but mean the same thing. Further, editor services will vary in each area. For example, one editor may include section rewriting as part of their editorial process while others don't. It can be confusing so let's break them down:

## Developmental & Substantive Editing

**Developmental** (sometimes called structural) and substantive editing "cleans up" story structure and flow so that your writing is coherent to the reader. It helps you tell a better written story by removing parts of your manuscript that are irrelevant or unnecessary (aka clutter) while helping to enhance clarity. This type of editing is usually the first step in the editorial process.

For fiction and fantasy books, developmental edits dig deeper into the plot, characters, and storyline. Developmental editors will look for inconsistencies with your character's traits throughout different parts of your book. The editor might ask things like:

- Is the plot believable?
- Do the characters seem one dimensional or flat?
- Are there any gaping holes in the story that need to be plugged?
- Does tension build appropriately throughout the work and is it released correctly?

For non-fiction books like how-tos, memoirs, autobiographies and business books, a developmental editor will work to ensure your information and concepts are well organized and there is a clear

progression to the information. The editor might consider the following:

- Does all the information support the objective or main purpose of the book as promised?
- Does the tone, style, and language match that of the target audience?
- Is there sufficient material, content, stories, references to support the point of view (POV)?

**Substantive** editing is often mistaken for developmental editing because these edits will often be done at the same time. However, substantive edits are more of a combination between developmental and line editing. The focus is on flow, tone, and overall quality of writing with a little doctoring of the content.

Think of the substantive editor as a ghostwriter and editor. The editor will often lightly rewrite sections of the book for the author.

Substantive editors will also work to move sections, if necessary, copy and paste sections, and reorganize to improve the flow of information.

Both look at the big picture and help shape the story. However, the developmental editor will usually only guide the author and give feedback on what is written without writing or rewriting any content for you. The developmental editor will give editorial advice but not dig

in and move sections around or rewrite content to fill in missing gaps. On the other hand, the substantive editor will be more of a collaborator and dissect a manuscript and dig in to do some writing to fill in the missing gaps.

## **Copy and Line Editing**

Once your developmental and structural edits are complete, you will then move on to copy and line editing. This type of edit focuses on grammar, punctuation, syntax, and style issues.

**Copyediting** is a lighter type of editing focused on the technical aspects like formatting (capitalization, space, font consistency), grammar, spelling and punctuation. Word choice, active vs. passive voice and long or awkward. This type of editing gives a final polish to your writing.

**Line editing** is slightly different as the editor goes “line by line” to bring life to your writing. It tightens up your writing looking for cadence and style weaknesses so that your writing flows well and sounds like something an educated person would say. Line editing is considered a moderate to heavy hand in editing and often used for authors where English isn’t their first language, or they need significant help in proper writing technique. It is considered a heavy copy edit. Meaning, the editor will go line to line and rewrite where necessary.



Both line and copy editing may include review of references and citations for academic or business writing. However, some editors may consider this another step and it could fall under what some call mechanical editing. Other editors may consider reference and citation review as part of the proofreading process. Make sure you ask!

## **Proofreading**

The final step in the editing process is proofreading. Proofreading is often mistaken for copyediting. However, there is a significant difference. Proofreading technically takes place AFTER book design and a proof copy is printed. Proofreaders look for errors that were not caught during line edits. They also check format, spelling, punctuation, grammar, and typos as well as misspelled words or homonyms (words that sound alike but are spelled differently like there, their, they're).

Some authors get upset when paying for proofreading of a Word document because after print mistakes like typos or format issues are found. This is why it is important to print a copy for proofreading. If you pay for proofreading of an online or Word document, keep in mind that mistakes will be missed. It is inevitable.

Another tip to remember is some editors may include book formatting review with proofreading and others will not. Some believe that book formatting falls under the book design. Book formatting is not the

same as format editing that looks for consistency in capitalization, spacing, or font usage.

Again, be sure you ask what is included or not included so you can negotiate in advance or find someone willing to do edits to your expectations.

## **Beta Reading**

Beta reading is different from editing in that it focuses more on story development than language usage or mechanics like a traditional editor would do with their clients' projects. However, some editors may offer beta reading services if they have time available between other jobs they're working on.

Beta readers are people who read your work before you publish to help you make the story better. They aren't there to edit your grammar or point out where you went wrong with your plot. They're there to tell you what worked for them, what didn't, and offer suggestions on how to improve the overall story. You can think of beta reading as a final "quality check" before sending your manuscript off to be published.

You can hire a beta reader before editing or after proofreading. Some authors will choose to do both. The idea is to get the book into readers hands and get feedback from people outside of the project. If you have

friends, family, a social group or co-workers, they are a good start.

However, remember when you ask for honest feedback, you might not get it. Your family and friends may not want to hurt your feelings.

# Copyediting Overview

## Search and Correct

- Spaces between sentences
- Mechanics and format of quotation marks and apostrophes
- En dash, em dash and hyphens
- Spacing around dashes, symbols
- E.g., i.e., and etc.

## Copy/Line Edit

### Spelling, Grammar & Punctuation

- Style consistency (numbers, capitalization)
- Usage and syntax
- Organizational or logic problems
- Tone (biased, or inappropriate)
- Check URLs, contact information

### Improve Readability & Clarity

- Reduce jargon, break up long sentences, paragraphs
- Reword awkward, confusing or inaccurate text
- Reduce wordiness, redundancy, overuse of passive voice
- Check for monotonous passages
- Check for fragments.

### Address Acronyms

- Spell out in first use
- Delete if used only once
- Ensure proper usage of articles

## Developmental/Substantive Edit

### Fiction

- Introduction captures attention
- Characters are developed
- Main character(s) evolution
- World is developed
- Story flows
- Logical timeline, any anachronisms
- Story point of view changes
- Gaps or missing information
- Pacing problems
- Issues with setting, actions, behavior
- Inconsistencies in world/characters
- Unresolved threads

### Nonfiction

- Introduction captures attention
- Points are developed
- Research supports claims
- Information flows logically
- Point of view changes
- Gaps or missing information
- Pacing problems

## Proofreading & Formatting

- Final check of spelling, grammar and punctuation
- Consistency in formatting (page numbers, section headings, font, margins)
- Update Table of Contents
- Cross reference with Grammarly

NOTE: Every project is different and requires different attention. This is meant as a guide.

# Style Guides & Style Sheets: What's the Difference?

What the heck is a style guide?! And for that matter, what is a style sheet. I'm glad you asked!

Let's start with the style guides. There are a few formal style guides. The most widely used are the Chicago Manual of Style (CMOS), American Psychological Association (APA), Modern Language Association of America (MLA) and Associated Press Stylebook Online (AP). For these, which guide used will depend on the genre of the manuscript and the niche or field it is in. Each guide provides the accepted standards that should be used in writing.

**CMOS** is the most widely used in academic and commercial fields. It gives guidance on grammar, spelling, and punctuation use as preferences for source citation.

**APA** is used in mostly journals and academic or scholarly writing. APA is mostly focused on formatting and citation.

**MLA** is another style guide focused on mostly formatting and citation in academic settings.

**AP** is a guide used in news media and cultural trends. It is considered the most up to date guide when writing about current events or sensitive topics like Covid-19 or gender neutral stories. It offers standards for spelling, grammar, and usage.

Each editor will use a style guide for reference. Ask which one they use! In addition, editors will also have what is called a style sheet. It is similar to the formal style guide but more specific and personalized.

A style sheet is an editor's manual or a cheat sheet on how he or she will address particular style questions within the manuscript. It will lay out the editor's standards for design, formatting, and writing. A style sheet will help set the expectations between the author and editor while ensuring certain aspects remain consistent throughout your book. Because editor's practices and styles vary, there isn't a standard style sheet. They can be as unique as your fingerprint. The following are some examples of what you might see:

# Style | General Guidelines

All manuscripts are edited using the Chicago Manual of Style 17th ed., Merriam-Webster's Collegiate Dictionary, 11th ed., and the AP Style Book. APA Style is used for technical and academic reference citation.

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## Numbers

- In general, numbers above one hundred will be written in numerical form. Numbers under one hundred will be spelled out unless the section has several numbers that are above and below one hundred. In this case, the higher will set precedent.
  - Dates: Numerals for days and year.
  - Time of Day: Spelled out unless style choice.
  - Decades: decades of life spelled out (e.g., in her thirties). In time, twentieth-century in words (e.g., the sixties). In dialogue, numerals with no apostrophe (e.g., 1960s).
  - Measurements: Hyphenate units that work together (e.g., five-day week, seven-hour shift).
  - Percent: Spell out percentage and percent recommended.
- 

## Clauses

- Which vs. That: In nonrestrictive clause, use which. In restrictive clauses, use that. Comma used with nonrestrictive clauses and no comma with restrictive clauses.

## Comma

- Use serial (Oxford) comma.
- Not used after dialogue tags when not a part of dialogue (The teacher said it wasn't funny vs. The teacher said, "it wasn't funny.")

## Compounds

- Capitalized compound nouns not hyphenated (e.g., African American, Asian American).
- Compound adjectives will be hyphenated only if the meaning could be unclear.

## Initials

- Periods used to separate initials unless extensively used or well known (J. S. Jones, or FDR).
- United States is US or USA with no period.

## Italics

- Italics replaces scare quotes and all caps for emphasis.
- Italics used for internal dialogue, titles of books, films, etc.

## Possessives

- Only an apostrophe for plural names or when the word ends in s. (the Jones' car)
- Use 's for singular possessive (Jim Jones's wife).

## Spelling

- The Merriam-Webster preferred spelling of words will be used (e.g., labeling not labelling).

NOTE: Editing is a very detailed process and this is meant as a general guide, not an all inclusive list.

# Style Sheet

## Language and Font Style

- US English spelling unless discussed.
- Default font style and size will be: Garamond or Times New Roman for print. Calibri or Arial for online eBooks, articles, blogs.

## Slang, Jargon, Idioms

- Will be noted, not changed (for example using lift vs. elevator).
- Will suggest changes or alternatives.

## Sentence Structure

- Missing articles will be added (the, a, an) for proper sentence structure.
- Prepositional phrases will move to the end of the sentence for clarity in some cases.
- Wordy or compound sentences will be rewritten for readability.
- Unnecessary words will be removed (very, actually, that, in order to).
- Comma usage will be corrected (serial comma used).
- Starting sentence with vague pronouns (They, Her, His) changed.
- Check for shift in verb tense.
- Check parallelism errors, unnecessary adverbs or prepositions, adjective drift, etc.

## Misspellings or Word Use

- Correct homophones (their/there, peak/peek).
- Correct word choice (which/that, to/for, then/than, who/whom).
- Compound words (afterall to after all).

## Numbers in Sentences

- The technical or scientific (medical, technical books) option is always to use numerals. The non-technical or humanistic is different. Some prefer to spell out any number lower than 10; others spell out everything under 100. There are exceptions.
- I spell out everything under 100. However, if there was a combination of numbers above and below 100 within the same paragraph, then I used the format of the larger number in the text.

## Punctuation & Formatting

- Single spaces between sentences
- Scare quotes (quotation marks used for emphasis) will be changed to italics when the word is known or in the dictionary (She said she was "helping" but ended up making a bigger mess.) They will be left if the word or phrase is unknown or needed for definition (I "liked" her post on Instagram).
- Quotations and apostrophes will be changed from straight to curly.
- Abbreviations and contractions (Mr, Mrs, US not Mr., Mrs., U.S.)
- Titles chapter headings, and quotes will be centered.
- First paragraphs will be indented, body text paragraphs will not.
- Plural possession with an apostrophe alone after the word unless it doesn't end with an s.

NOTE: Every project is different and requires different attention. This is meant as a guide.



The style sheet will address things like how numbers will be addressed. Will they be spelled out? Or will a dash be replaced with an em-dash? What about scare quotes?

The style sheet is a good time to discuss your preferences with the editor. Do you have certain slang or jargon you intend to use? What is your style . . . or — for the pause? Do you want to use words that are considered unnecessary like ‘usually’ or ‘really’?

It can sound a little overwhelming. However, if it sounds a little overwhelming, it might mean that you underestimated the need for an editor! A great editor will walk you through all of the nuance.

# Chapter 2 | Who Needs an Editor?

Now that we've talked about what editing is, maybe you're scared or still not sure you need one. If so, you are not alone. Many new or self-published authors believe they can do their own edits and proofreading. However, more often the professional editing process is skipped due to budget and sometimes due to time constraints. Either way, consider this... even editors will hire a “second pair of eyes” for their own work. If you're still not sure —

Here are the two most important questions authors should ask themselves to determine if they need an editor:

- How confident am I in my knowledge of the English language, grammar, and punctuation?
- How confident am I that my manuscript captures attention, engages the reader, and delivers what I promise?

If you lack the confidence but you aren't sure where to begin your editorial journey, you will need to know that answers to the following:

- How much will it cost me if I do need one?

- How long will it take for my manuscript to be edited?
- How do I find a good editor within my budget and timeframe?

The answer to all three questions is: **It depends.**

It depends on the type of editing you need, how long your manuscript is, and how many rounds of edits you go through. Generally speaking, the more extensive the edit, the more it will cost and the longer it will take.

That being said, if you're a first-time author with little writing experience or an entrepreneur who needs a professional document written, then you most likely need an editor. And don't forget that proofreading should always be done last, in print, and before publishing to avoid any embarrassing mistakes!

It's hard to justify the extra cost in the beginning. Yet, your book will be a reflection of you. If you are publishing a book to build authority in your field, the last thing you want is information out in the world that looks and reads like it is an afterthought.

If you're convinced you need an editor but afraid of the cost, you might be surprised at your options.

# Chapter 3 | Cost

The cost of editorial services will depend on a few things. First, is the length of your manuscript or content. Next is the type of editing requested. Finally, how many revisions or times you go through the editorial process.

There are three ways editors will charge for services. The first is by word count. Another is either by a flat fee or “per project.” And the last is per hour. Fees vary greatly and you may find very capable editors at both ends of the spectrum. Below are some general guidelines on costs.

## **Structural/Developmental Editing**

This service typically costs between \$0.03 - \$0.08 per word depending upon length of project plus an hourly rate for time spent researching information or clarifying points made by the author. The hourly rate can range between \$50-\$70 per hour.

## **Copy/Line Edits**

This level concentrates solely on spelling, grammar, punctuation, and usage mistakes. Line editing typically costs between \$0.04 - \$0.05 per word depending upon length of project, plus an hourly rate for time spent researching information or clarifying points made by the author. The hourly rate can range between \$35-\$50 per hour. Expect that line editing may cost more than copyediting as one is considered a light edit while the other is moderate to heavy editing.

## **Proofreading**

Proofreading typically costs a flat fee starting around \$31-\$45 per hour. However, there are many editors that will charge per word. The average price range is between \$.02 and \$.04 per word. Price can depend on the level of proofreading needed.

There are also different levels of proofreading that can be purchased such as "light" or "heavy" where the former concentrates on basic mistakes and the latter looks for all sorts of errors including inconsistencies in style, tone, voice, and formatting.

## **Cost Considerations**

Many editors may charge per page or per hour. If so, ask what they charge per page or per hour and follow up by asking how many pages they edit per hour. On average, editors can edit between 4-10 pages an hour depending on the type of work (fiction, nonfiction, or academic/business). It will also depend on their experience and abilities.

No matter how or what the charge, be sure you ask how they define the types of editing, their preference style guide and sheet, and their experience in your niche.

## **Cost Saving Tips**

If you are on a tight budget and desperate for a second set of eyes, consider downloading the free version of Grammarly. Grammarly is an online Artificial Intelligence (AI) program that can help you correct grammar and spelling mistakes and improve sentence structure. There is a caveat. Sometimes, it can introduce new mistakes. So, be cautious and be sure to review each suggestion the program makes before agreeing to the change. While Grammarly doesn't completely replace the talent and expertise of a professional editor, it will give you a jumpstart.

Another good writing and editing tool is ProWritingAid. It is the best alternative to Grammarly and has a few differences. You can use a free version or upgrade to get writing suggestions to improve word choices and sentence structure. The platform is laid out a little differently.

How, if you use the two platforms together, you may find the edits will improve your manuscript to the point of not needing an editor or only need a light copyedit and proofreading.

Now, if you try editing on your own, you will quickly learn how time consuming it can be. So, let's chat about how long it takes a professional editor to get the job done.

# Chapter 4 | How Long Does Editing Take

It is sometimes assumed that editing doesn't take that long. After all, it's a quick spell check that Word or Google Docs can do, right? Wrong! Editing can take longer than writing the material. Editing can take anywhere from a few days or weeks to several months depending on how much work is needed.

Further, new authors sometimes mistakenly believe that developmental and structural editing takes longer than copy/line editing or proofreading. Typically, this is true. However, it can take longer to line edit and proofread if the manuscript is in poor shape. You could have a great flow of the story and characters, but sentence structure, spelling and grammar could be the problem.

Remember, substantive and developmental editing focus on big picture questions whereas copy/line editing, and proofreading are checking the minutia. Proofreading requires looking for improper use of commas and cliché phrases, etc. For example, editors will dissect sentences to be sure you have used “which” or “that” and “to” or “for” correctly. Comma use is another area where the nuance makes a huge difference. Using hyphenation improperly can change the meaning of a noun.



Another issue that authors often look over is the proper logic in quotes.

A professional editor will use several resources for editing. We visited CMOS (Chicago Manual of Style) earlier. It is the editorial bible. Editors will only use MLA or APA, etc. for citations. Further, editors will use the Merriam-Webster Dictionary for spelling, and AP for sensitivity editing.

The point is, every word, every sentence, every paragraph, every page is examined, and every editor works at a different pace. Further, their schedule will dictate how long before they start on your project. For example, many editors are booked about weeks or months in advance. Think about when you hire a painter, landscaper or plumber. The good ones are busy.

## **An Editor's Schedule**

It is worth noting that editors work by a different schedule. Editing is a profession in what author Cal Newport calls 'deep work' in his book by the same name. What this means is editing requires a state of concentration that is free from distractions and pushes cognitive abilities to their limit.

Deep work is not sustainable for long periods of time. Newport suggest three to four hours of deep work is the limit before quality of work suffers. It seems that editors agree. In professional forums, editors seem to editor an average of five hours a day. Some extend to six or seven but agree that the extend hours have longer breaks during those extended hours.

The other consideration in an editor's schedule is the tasks required outside of editing but still part of the job. For example, editors have to do sample audits, respond to new and existing client inquires, and often attend calls or meetings to discuss projects.

Finally, most editors are freelancers. This means they also must do business housekeeping. Many handle their own marketing, accounting, and scheduling. For those of us that have assistances or junior editors, we have to manage the staff.

So, you may read online that an editor can edit 2-5 pages an hour or up to 1,250 words per hour. You may do the math and think for a 90,000 word manuscript it should take about two weeks. Why are the editors quoting six weeks?! This would be why. The five hours a day are split between clients and other business duties.

# Calculating Time

To help them determine how long it will take to edit your manuscript, they will need to know a few things:

- What is the word count of your manuscript? Most will not go by page count because spacing, and page and font size will vary.
- What is the genre or niche? Academic or technical writing will often take longer than fiction.
- Is English your first language (if the manuscript is intended to be in English)? If English isn't your first language, more editing is usually required.
- Can you provide a sample of the manuscript? Editors will want a sample to audit the extent of edits needed. Is the writing well done or does it need extensive corrections? It takes long and costs more if edits are extensive.
- When do you need the work done? Some editors will offer express service for a fee. Although, many do not if they are already booked.

I know it is frustrating to not get a definitive answer on the process but now you can see why. There are too many variables to consider, and each project is unique. Every editor and their schedule is different.

The biggest piece of advice is to plan for editing in your schedule. Contact editors well in advance and giving a deposit to hold a spot on their schedule doesn't hurt. It is better to be too generous with the time than not giving enough — but here are some general guidelines:

**Developmental or Substantive Editing:** This process can take **three to six months** depending on the length of the book and how well developed it is. Three to six months would be for a full length fiction novel around 90,000 words. This is a GENERAL guideline.

**Copy or Line Editing:** For a well written novel around 90,000 words can take approximately **four to eight weeks**.

**Proofreading:** A 90,000 word novel that is in print (paper or hardcopy) can take as little as **two to four weeks** if it is in good shape.

## **Understanding the Editorial Process**

Of course, every editor will have a slightly different process. But in general, you can expect the following:

# Workflow

## I. Project Evaluation

- Submit sample for audit to determine extent of editorial needs
- Estimate on price and time for completion
- Accept, modify, or reject terms
- Author will receive editorial style sheet, disclosure, workflow, and checklist

## II. Upon Project Acceptance

- Complete requirement questions
- Review all terms, FAQs, style sheet, disclosures, and workflow
- Ask/Answer additional questions
- Submit manuscript in Word or Google Docs format
- Project is assigned to editor calendar
- Zoom meeting schedule if agreed

## III. Review and Beta Read

- Author will be notified of project start
- Editor will do full read through
- Developmental or substantive notes taken
- Review big picture idea, flow, etc.

## IV. Uniformity for Edit

- The manuscript will get a once over spell check to begin
- Quotation marks, apostrophes changed to curly from straight
- Spacing between sentences changed from two spaces to one

## V. Developmental/Substantive Edits

- Second read focused on overall flow
- Character development
- Does information progress properly
- Any factual mistakes
- Create and update Editorial Letter

## VI. Copy or Line Edits

- Focus on grammar, punctuation, sentence structure, format
- Author updates given on progress
- Clarify style choices if needed
- Upload to Grammarly for review

## VII. Proofreading

- Third read looking for anything missed in past reading/editing cycles
- Final format checking TOC, page numbers, headings, page breaks, etc

## VIII. Author Review

- Receive Redlined/clean copies
- Receive Detailed editorial notes
- Read editorial notes
- Review tracked changes
- Get clarification if needed
- Accept editorial changes or reject in redlined Word document
- Ask for revisions if desired

## IX. Editorial Revisions

- Review author change requests
- Revise where needed
- Resubmit to author for review and acceptance

NOTE: Every project is different and requires different attention. This is meant as a guide.

# Chapter 5 | Finding a Good Editor

If you are a new author and aren't working with a writing coach or mentor, you will need to do some research. It can be hard to know whether someone is a good editor but consider the following:

**Find a good match** – Look for someone you feel comfortable with and is a good personality match. If you are sensitive, you may not appreciate an editor that is very direct.

**Consider your budget** – If you find an editor who is a good match, but out of your budget, consider asking them if they give discounts or if they can possibly refer you to someone within your budget that has a similar style.

**Consider your timeframe** – Good editors can be busy and will need to work you into their current schedule. Ask when they can start on your project and how long they think it will take. Be realistic. A good editor will not be able to get your 70,000-word novel properly edited in a week.

**Consider genre** – Editors often specialize in a specific genre. Some are very good at fiction while others focus only on nonfiction. Further, white papers and academic papers like a thesis are different than a traditional nonfiction. Finally, keep in mind that there are sub-categories in each genre. For example, in nonfiction, you have history, business, wellness, and memoirs. Whereas fiction includes romance, fanfiction and science fiction.

Some editors will not work on romance or fanfiction.

## **Don't Be Afraid to Ask Questions**

You should never feel bad asking questions. Good editors will want to be sure they answer all your questions up front, so you understand the process and the proper expectations are set.

If you talk with an editor that makes you feel uncomfortable or feel they are being impatient or slow to respond, you might want to move on and find someone else.

The editing process can be a weeks or months long process. You don't want to start off with a bad feeling.

## Questions to Consider

It's hard to know what to ask when you don't know what you don't know. Hopefully you have a better idea about the process by going through the information in this book. Perhaps the information triggered some questions for you. If you aren't sure where to start, think of it like anything else. What would you ask when you hire a painter, plumber, or accountant? You could ask:

- How long have you been writing or editing?
- Do you have references that I could email or speak to?
- Is writing and editing your full time job?
- Do you have any formal training or education in editing, writing, or my subject?
- Are you part of any professional associations or groups?
- What do you feel makes you qualified for my project?
- How will we communicate (calls, messages, Zoom etc.)?
- How often do you communicate during a project?
- What situations do you experience on a frequent basis that an author may not know about? For example, can I add content or make changes to my work while you are editing?
- Do you provide a style sheet?



Of course, there are many other questions you could ask. Hopefully this list sparked your curiosity and inspired you to create a list of your own! If you want to know more about editing or the editorial process, let me know! I am here and happy to answer your questions.

You can contact Andrea at:

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# About the Author

Andrea Lard is a professional writer, ghostwriter, writing coach, and editor specializing in non-fiction. She has guided writers across the globe, spanning many industries. Some of her most notable clients have been news agencies, retired government analysts, influencers, public speakers, investment firms, doctors, celebrity fitness trainers, psychics, and small to medium-sized business owners among others.



Andrea's approach to editing is a mix of "tough love" with a soft touch. She will never edit to the point that her client's voice is lost. She is honest with feedback, suggestions, and options so her clients never feel painted into a corner. While she can be direct and sometimes brutally honest, it is done with kindness because she too is a writer.

Andrea started The Creative 5280 so she could focus on what she loves . . . reading, writing, and research. Her business allows her to share her passion with others and gives her the freedom to enjoy life with her family and pets. Andrea loves to travel and experience different cuisine. She and her husband have been married for three decades and have grown twin children (Jon and Kayla).