

Tracking Changes

The Journal of the Society for Editing

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**We're all
in this
together**

ACES' new president shares her thoughts on moving our organization forward

by Sara Ziegler

When Teresa Schmedding and David Sullivan announced their decisions not to run again as president and vice president of ACES: The Society for Editing, I panicked.

This organization owes so much of its success and stability to their leadership. Could we keep up the initiatives they had set in motion? Where would the next big ideas come from? And who would possibly fill their shoes?

After that moment of panic, I looked around at the people who make up ACES: the volunteers who work so tirelessly, the members who keep coming back to our conferences, the editing veterans who jump to contribute to Twitter chats and panel

sessions. I remembered that there's no one person responsible—we're all in this together to promote the work of editors and to lift each other up.

We need to balance the needs of members who have been here since the beginning with the needs of a new generation of editors—those who may have approached the field in completely different ways.

Even in my short time on the board, ACES has grown by leaps and bounds. In 2015, when I became treasurer, we had 1,300 members; today, we're at more than 2,500. It's so exciting—but it brings new challenges.

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We need to be sure to balance the needs of the members who have been here since the beginning with the needs of a new generation of editors—those who may approach the field in completely different ways. I want to maintain that sense of community that brought so many of us to ACES in the first place, which won't be easy in an organization growing as fast as we are. But there's room for all of us in this group—and we all have things to learn from one another.

I know I have so much to learn from so many of you, and I'd love to hear from you if you have thoughts or concerns. ACES is in an exciting place, and I'm humbled and honored to be your president. ●

Let me know what's on your mind: saraziegler@copydesk.org



Join ACES board members Sam Enslin and Teresa Schmedding for two free online training sessions—available exclusively to ACES members.

THE POWER OF CHECKLISTS

Sept. 27, 3 p.m. EDT

Presented by Samantha Enslin, owner of Dragonfly Editorial and ACES vice president

Pilots use checklists to make sure they never forget a step in their safety process. Surgeons do, too. The processes that editors use may not save lives, but they could save an author's reputation. Let's make ours just as careful.

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- Create manual and automated checklists
- Avoid the kind of checklists that just don't work

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Oct. 25, 3 p.m. EDT

Presented by Teresa Schmedding, Rotary International Managing Editor and past president of ACES

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- Why it's important
- How editors can support it

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Tracking Changes

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The Journal of the Society for Editing

ACES' MISSION:

The Society for Editing, the nation's leading organization of editing professionals, educators, and students, is dedicated to improving the quality of communication and the working lives of editors.

We set standards of excellence and give a voice to editors in journalism, government, business, and beyond through top-notch training, networking, and career opportunities.

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Get your video team on board with copyediting

We're not trying to stifle videographers' creativity or vision. Here's how to let them know.

by Ali Killian



Many video teams are made up of people who aren't journalists in the traditional sense—filmmakers, graphic designers, animators—but who bring a unique perspective and love of visual storytelling to the company. They're creative, smart, and ambitious. They see a story in frames and shot sequences rather than in sentences and column inches.

They can also be reluctant to accept a copy editor telling them they can't use a particular word because it's factually incorrect—despite the fact that the cadence is perfect for a voiceover. Or that they need to re-export a video because there was a typo in a caption.

That's where these tips come in.

Copy editors have a different set of priorities than producers or video editors, which lets us catch factual errors and address other issues that video creators may overlook. Copyediting ensures clarity, accuracy, transparency, and consistency across platforms.

The key is to help your video team understand that you're there to help make their videos the best they can be. You're not trying to stifle their creativity or vision. Here's how to start making that distinction.

First, ask yourself and your manager these questions:

- What has the video team struggled with?
- What's their workflow?
- Are readers noticing errors or inconsistencies in your video product?
- Are your producers trained fact-checkers?
- Are your videos particularly fact heavy or text focused?
- Do your competitors copyedit their videos?

Next, consider similar work you've done. What projects has the copy team worked on that could have similar challenges to video—whether it's editing for Snapchat, Instagram, or some other platform? Can you get an idea from these efforts of how effective the copy team could be with video content?

Finally, identify possible issues and come to the table with tangible solutions. Knowing your video team and how it functions is a crucial step toward getting them to trust that you're aiming to better their content—not just add another step to their process.

Many video creators who aren't trained journalists may not quite understand what a copy editor does or why copyediting is important. You may need to educate them about your role and then explain how it relates to their work. Paint a picture for them of exactly how copy editors will improve their videos, rather than simply expecting them to know.

After all, video creators appreciate a good visual. ●

Ali Killian is the deputy copy chief at Mic. Previously, she was a web producer at CBS DFW and a web writer for various entities, including SXSW and Emmis Austin Radio. She also worked as a journalism writing coach at the University of Texas at Austin, where she obtained her journalism degree. You can find her on Twitter at @ali_killian.



Style haiku

furbearing, jinni
land of the midnight sun, tin
Gwich'in, gakabu

Queen, qat, buzkashi
Labradorian, typhoon
tagelmust, -eater

— from the *National Geographic Style Manual*
(stylemanual.natgeo.com)

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Karen Conlin receives 2018 Robinson Prize

by Abbi Booth

Karen Conlin, co-owner of Grammageddon, is the 2018 winner of ACES' Robinson Prize. She was presented the award at the 2018 ACES national conference in Chicago. The Robinson Prize honors a "copy editor of the year" whose work exemplifies the values ACES promotes.

Conlin is a freelancer who does more than just fix grammar and punctuation—she maintains a steady stream of clients and participates actively in the community of online editors. In 2017 she wrote about [understanding and using register](#) for [aceseditors.org](#) and hosted an ACES Twitter chat about it.

Conlin said her philosophy on editing is: "Working with

"[Conlin] is direct and pulls no punches. She also honors the creative process and is incredibly supportive," one reference said. "It makes the hard work of considering her edits and having to make difficult changes so much less painful knowing that she understands what I'm trying to accomplish and supports my vision for the work."

The prize is named for Pam Robinson, a founder and past president of ACES. One of Robinson's goals was to make copy editors more visible in the workplace and to encourage them to take a constructive role in the publishing process. Robinson Prize nominees are



"[Conlin] is direct and pulls no punches. She also honors the creative process and is incredibly supportive."

me should be an enjoyable experience, not a chore. I aim to teach while I polish my clients' prose."

The judges agreed that, although they had a talented group of nominees, Conlin was an exceptionally impressive candidate and a worthy winner of the award. Her experience and reach represent much of what the Robinson Prize is meant to promote in the field of editing.

Conlin is co-owner of the [Grammageddon blog](#), which offers clear explanations of grammar, usage, mechanics, writing, and editing. Her engagement in copyediting has transferred to social media as well, where she offers thoughtful and educational perspectives on language.

evaluated on a combination of elements, including editing, design, mentoring and training, fostering a sense of teamwork and pride among colleagues, and anything else that furthers the craft of professional editing. The winner of the Robinson Prize receives \$2,000 and a crystal trophy.

This year, the judging panel consisted of Jamaal D. Pittman, freelance copy editor; Karen Yin, proprietor of the [Conscious Style Guide](#) and [AP vs. Chicago](#), and the 2017 Robinson Prize recipient; Andy Bechtel, associate professor of journalism at the University of North Carolina at Chapel Hill; Matthew Crowley, digital desk editor at the *Arizona Republic*; and Sarah Grey, proprietor of [Grey Editing](#) and the 2016 Robinson Prize recipient. ●

Abbi Booth is the operations manager for ACES.



How quilting is like editing

Understand your audience, stitch together sideways narratives, cut out extraneous material. These guidelines will help you be a better quilter—and editor.

by Amy Spungen

How is quilting like editing, you wonder? You *don't* wonder? In fact, you are rolling your eyes at the notion of a grannyish quilter just a rockin' in her chair, cat snoozing at her slippers feet, compared to the image of a professional, high-tech-savvy editor, masterfully executing Important Projects?

Well, since I both quilt and edit, I can say with authority that there are more similarities between the two than you might imagine. For instance, I have been known to edit in my slippers, cat draped upon my keyboard. Just kidding! Well, maybe.

Can you tell I'm a bit sensitive about stereotypes? Some of us quilters *are* grandparents, of course, but there are plenty of younger folk, and many of us are professionals. We are doctors, teachers, cowpeople, librarians, and engineers. And one of the best quilters in my northern Illinois guild is male. Just like editors, we quilting women and men come with a wide variety of ages, interests, experience, and backgrounds.

The Beginning, or Top

What are some of the first things to consider before starting an editing project? That's right: the message. The audience. The intricacy of the content. The quality of the material. The length. The guidelines. The deadline. Those apply to quilting, too.



This Prairie Star quilt took me more than a year to complete.

I'm a professional editor, not a professional quilter. But professional or not, as with editing, when I discuss a quilting project with the intended recipient, my first step is to establish the goal. And that leads to the audience.



Is my audience a jury of adults deciding whether my project is prizeworthy or a child who loves dinosaurs? Perhaps someone whose husband died wants a comforting memento made of his favorite shirts. I listen carefully, as I do with editing clients. This is the stage where it may not seem like I'm doing much, but my brain is on overdrive as I consider the possibilities.

By the end of my pondering stage, I have a plan—a pattern to follow, the material I need, guidelines to help me stay organized, and a time frame. I divide my work time into reasonable increments. The beauty of being a quilter, as with being a freelance editor, is having the flexibility to shift working blocks of time around as convenience dictates or unforeseen situations arise.

I may not feel fortunate about this when I find myself editing or quilting in the wee hours of the morning (this would definitely be in slippers), but I've learned how to minimize the likelihood of late-night work happening over the years, mainly by practicing the word “no.” Sometimes I won't take on that tempting project because it will throw my work-life balance, already tenuous, completely out of whack. I'm fine with a relatively quick turnaround, but it has to be within the parameters of what I consider reasonable.

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Curved piecing introduced many circles of hell as I toiled over this Indian Orange Peel quilt.

Why? Because a reasonable deadline allows for high-quality execution, and a deadline that comes up too fast may result in an unavoidably sloppy, unsightly product.

The Middle, or Batting

Quilts consist of a pieced-fabric top; a middle, insulating layer; and a fabric bottom. Think of a quilt top, in which a design comes to life, as a narrative meticulously pieced together. Interpreting the design of a quilt is similar in some ways to approaching a text, especially fiction; it can be formal and austere, though lovely (think Henry James or Amish quilts); it can be bold and exuberant, with jewel tones and a curving, dramatic design; it can evoke childhood or a specific place—or be as dull as paste and poorly done.

Once assembled to the satisfaction of its creator, it's time to edit the story, tightening it up, cutting or removing extraneous material, and stitching the top to its supporting layers for optimal beauty and strength. With care, the skilled quilter positions the top, middle, and bottom into a “sandwich” under the needle. Then she—or he, or whoever—takes a breath, presses the pedal, and begins editing the components into a final form, using as heavy or as light a hand as needed, whether adding intensive free-motion stippling or barely there stitch-in-the-ditch lines.

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Both quilting and editing are repetitive physical acts often performed in long stretches while sitting. This arduous work poses health challenges mitigated by frequent adjustments in posture, as well as breaks for water, coffee, and, on occasion, wine.

Speaking from experience, I suggest that, if you ever come upon a stunned quilter or editor sucked into the black hole of a looming deadline, shoulders hunched, mechanically toiling despite obvious exhaustion, gently get their attention. Look them in their bleary eyes with sympathy, place a comforting hand on their shoulder, and then say quietly but firmly, “Step away from your machine now. *Now.*” Be prepared to wrap them snugly in a blanket to restrict flailing limbs and remove them to a quiet, contained room if necessary. (Actually, those may be the instructions my vet gave before Kitty was vaccinated. But you get my point.)



I made these Bargello quilts out of my husband's ties. Next time I will ask for permission to use them.



I loved the simple, straight lines of this Magic Squares quilt.

The End, or Backing

After days, weeks, and often months of intense focus, the colors and pattern of the quilt, like the words I have edited, have merged into a cohesive language communicating the desired message to the viewer. Finally, the quilting is done. The edited text has gone through design. Now both quilt and novel are ready for binding.

The book is sandwiched between covers and bound with glue, stitching, or staples. The quilt's raw edges are covered. Though I am not involved in that final publishing step, I am the one who attaches the fabric binding by hand, sealing the quilt together seamlessly and rendering it complete.

Both editing and quilting cast a spell upon me every time I embark on a project. If the many bits and pieces of each can seem at times tedious and uninspiring—if they sometimes make me want to shriek and on occasion prompt completely justified curses—the successfully completed project nonetheless can seem magical. It's finished! And it's ... beautiful. All is harmonious with the project, with my client, and with my world.

I'm talking about quilting, and I'm talking about editing. ●

Amy Spungen, who lives in Highland Park, Illinois, has been editing for nearly 30 years and quilting for almost as long. She hopes this essay inspires you to visit your closest quilt shop; feel free to contact her if you have any quilting questions. You can also read more about [Amy's quilting journey](#).



In memoriam: Hank Glamann

ACES loses a founding father

by David Sullivan



“Hank had an abiding faith in the importance of our craft and the people who toiled at it. He and Pam Robinson did more than anyone to ensure that copy editors mattered. That is his legacy.”

—Bill Connolly

Hank Glamann (center), pictured with ACES co-founder and past president Pam Robinson (left) and Bill Connolly (right), recipient of the 2011 ACES Glamann Award.

The first thing you noticed—you HAD to notice—was the voice. It was deep and resonant—perhaps the only way to describe it is “full,” like the narrator in those early NFL Films productions, or Orson Welles. With just a hint of a twang, it was unmistakable.

Next, you noticed how it fit the man it belonged to. He was tall and broad shouldered, overall a physical presence. When Hank Glamann was around, you knew it and thought, maybe everything is bigger in Texas, just like they say.

But what made Hank a real giant was his effect on editing. Wanting more training and respect for copy editors in the newsroom, Hank was among the first to respond to the call coming from the American Society of Newspaper Editors following its study decrying their neglect. As the late Steve Buttry, longtime newspaper editor and consultant, wrote of Hank and Pam Robinson: “They decided to stop lamenting the lack of respect for copy editors and form a group to train and advocate for copy editors.”

Now, that voice is stilled. Hank Glamann, co-founder with Robinson of the American Copy Editors Society, died June 28 at age 64.

“I hate to resort to a cliché, but Hank was genuinely a force of nature,” said Chris Wienandt, ACES’ third president. “He had strong opinions about a lot of things,

he defended them fiercely, and he was usually right. Plus he was a truly nice guy on top of it all.”

“There was no one, ever, like Hank,” said ACES past president and current executive committee member Teresa Schmedding. “There were times he could be infuriating. But far more were the times of wise counsel. And he completely believed in what we do and why it matters. That’s why ACES named its award for contributions to the field of copyediting after Hank. The Glamann Award is given to people and organizations who stand for what Hank stood for, where he led the way.”

Hank worked for the *Galveston Daily News*, *Houston Post*, and *Dallas Morning News* before arriving at the *Houston Chronicle*, where he was hired by Fernando Dovalina, assistant managing editor in charge of the international, news, and copy desks, and a longtime friend and supporter of ACES.

“Hank Glamann was one of the best hires I ever made,” Dovalina said. “His editing, supervisory, and training skills made the *Houston Chronicle* look superb. He shepherded several reporting projects through the editing process, improving them and making them more likely to win prizes. He mentored many an intern who came to our copy desk. He also turned into one of my partners in my efforts to add diversity to our news desk staff.” Eventually, Hank became executive news editor.

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And along with all this came the early days of ACES. As Robinson, ACES' first president, wrote on Facebook:

“As we formed, he turned out to be comfortable wheeling and dealing with editors and publishers for money, a not-small skill. ACES godfathers Merv Aubespin and Bob Mong helped us at the start, putting Hank and me together as we tried to find a way to elevate the level of respect for copy editors, who were far too often ignored or even abused in some newsrooms.”

Hank “had a taste for the flamboyant,” recalled longtime ACES board member and current Education Fund board member Bill Connolly. “Remember those Lincoln Town Cars? But most of all Hank had an abiding faith in the importance of our craft and the people who toiled at it.”

Tireless in promoting copyediting, Hank wore many hats, such as being a visiting faculty member for the Robert C. Maynard Institute's Editing Program for Minority Journalists at the University of Arizona in Tucson. And his work was recognized widely; he won the 1998 Hearst Eagle Award for outstanding contributions to the *Chronicle's* parent company, and he was a two-time winner of the [John Murphy Award for Excellence in Copyediting](#), given by the Texas Daily Newspaper Association.

“If we lose the quality control that comes from the copy desk, I fear that we risk endangering newspapers' role in society.”

—Hank Glamann

Headlines were a particular concern of Hank's. He emphasized their role with “Hank on Heads,” which was a staple of the annual conference for more than a decade. Matthew Crowley, a longtime ACES member who also has presented workshops on headlines, recalled them: “The Hank on Heads sessions were always packed, and they were so fun that people who went one year would go back the next,” Crowley said.

“Hank's booming voice and his sharp wit kept us engaged. He always had a few examples of unintended double entendres that had us roaring with laughter. ‘Think you know what this means?’ he'd ask. ‘Do you now?’

“He also helped us see instantly how heads helped people get through newspapers quickly. He'd hold up a copy of the Sunday *New York Times* and ask how many of us would read every word. Even dedicated readers might not; but we might read the heads.”

HONORING HANK'S LEGACY



In 2007, ACES created an award recognizing people and organizations that have significantly contributed to our society and the craft of copyediting. The award is named for Hank Glamann.

2016–2017: Bill Walsh

2015–2016: Vicki Krueger of The Poynter Institute

2014–2015: Steve Buttry

2013–2014: Alex Cruden

2012: Craig Silverman

2011: Bill Connolly (receiving a Lifetime Achievement Award)

2010: Bill Cloud

2009: University of Missouri School of Journalism

2008: Merrill Perlman

2007: Dow Jones Newspaper Fund

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Hank left Houston to go to the *Cleveland Plain Dealer* during the brief period when newspapers “thought they couldn’t function without copy editors,” Robinson said. “Hard to believe now how prevalent that thought was.” The vogue at that time was to have copyediting departments led by assistant or deputy managing editors; Hank arrived in Cleveland as the A.M.E. for copy desks. Not long afterward, as the economics of newspapers began to deteriorate, Hank was told his department should pick up being wire editors as well. That wasn’t what Hank had been brought to Cleveland to do. As he once put it: “If we lose the quality control that comes from the copy desk, I fear that we risk endangering newspapers’ role in society.” Shortly thereafter he ended his newspaper career. These days, the relationship between newspapers’ ongoing abandonment of copyediting and their endangered role in society seems to fulfill Hank’s prediction.

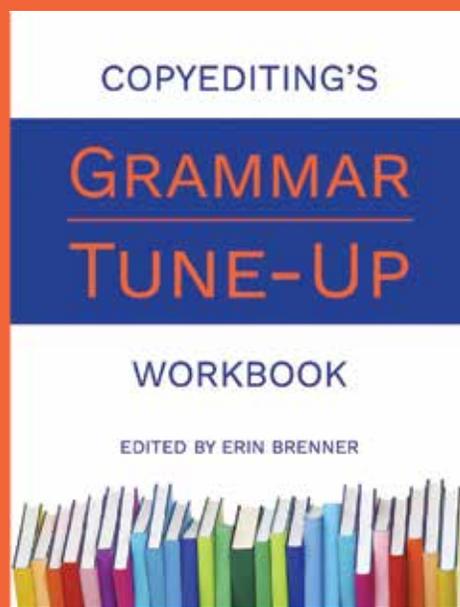
Hank then returned to his beloved hometown of Galveston, about which he wrote movingly for the ACES newsletter after it was pummeled by Hurricane Ike in 2008. For a time he worked as a spokesman for the Texas Department of Transportation. In recent years, his health had begun to decline; as Robinson put it, “The last time many of us saw him, in Portland in 2016 (for the 20th anniversary conference), we could see he wasn’t fully himself.”

But there was still the voice, which Hank had crafted through work as a radio DJ. “The voice of God,” as Dovalina put it, “a deep, sonorous instrument, precise and authoritative.” Or in Robinson’s words: “That voice that boomed across the room. Hank loved the mic and it loved him.”

And there is ACES, in part the lengthened shadow of Hank Glamann. As Connolly said: “Hank

had an abiding faith in the importance of our craft and the people who toiled at it. He and Pam Robinson did more than anyone to ensure that copy editors mattered. That is his legacy.” ●

David Sullivan is assistant managing editor at the Philadelphia Inquirer. He is the former vice president of ACES.



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Setting boundaries with editorial clients

Defining the boundaries of a project sets the tone and expectations for everything that comes after. But what about issues that fall outside your project contract?

by Sarah Grey



We all know that when you set out on a project with a client, it's important to define the scope of work. Defining the boundaries of a project sets the tone and expectations for everything that comes after. What we don't talk about as often, though, is how to set boundaries for everything

that *isn't* in the project contract. This sets expectations too—for your relationship with your client.

Boundaries are about making sure the client understands that you are a professional who is at work. You're not their new best friend, you're not their love interest, you're not their therapist, you're not their secretary. Getting sucked into trying to fulfill any of those roles can badly sap your energy, your time, and the money you could be earning with that energy and time.

Boundaries are about making sure the client understands that you are a professional who is at work. You're not their new best friend, you're not their love interest, you're not their therapist, you're not their secretary.

It can also put you in an awkward or even dangerous position. It's not your fault if someone pushes you into something you don't want to do, but boundaries are a way to protect yourself.

Here are some questions to ask yourself to help you set boundaries:

When are you at work and when are you off the clock? If you're available to your clients 24/7, you train them to expect you to be available 24/7. Setting office hours

or letting that Sunday afternoon call go to voicemail trains clients to treat you like they would any other business.

There's nothing wrong with fraternizing—but be clear about what's work and what's play. You don't have to be friends with everyone—not even on Facebook.

How do you want to address “scope creep”? If a client starts asking for work that's outside the scope you agreed on, you can and should point that out—and either decline or charge them accordingly.

Do you want to work with friends and/or socialize with clients? Book people can be chatty, and in a small professional world, many of us work with people we already know from other spheres. There's nothing wrong with fraternizing—but be clear about what's work and what's play. You don't have to be friends with everyone—not even on Facebook—and you definitely don't have to respond positively or even politely if someone hits on you, harasses you, or makes inappropriate comments.

What do you feel comfortable discussing with clients? Aspects of the editorial relationship can feel like therapy. And when the subject matter is deeply intimate, it can be easy for a conversation to slide from the writing to the emotion itself. But going too deep into someone's emotional life isn't appropriate for editors. We're not mental health professionals, and we cannot take on responsibility for our clients' well-being. It is okay to say, “I'm sorry you're dealing with this, but it's not something I can help you with. Let's stick to your writing”—gently or firmly—every time the client tries to veer into personal territory.

When you set a boundary, you don't owe anyone an explanation; unless you're breaking a previous

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appointment, you don't owe them an apology, either. Particularly when you're freelancing, no one needs to know why you aren't available Thursday morning. Your time is your own.

Boundaries are also a security system: If someone is intent on testing or violating yours, that's a huge red flag.

Boundaries are also a security system: If someone is intent on testing or violating yours, that's a huge red flag. If you've been explicit about not being available weekends and the client keeps calling on Sundays for nonemergency reasons, they're testing you. When they push, do you push back?

It took me years of freelancing to realize that I had the right to say no to a client or a job. Sometimes it's a function of privilege to be able to push back, but when those who have the ability to push back do so—when we position ourselves as autonomous, independent, and deserving of respect—not only do we protect our safety and our time and our incomes and our emotional well-being, we also change expectations for our profession and create space for more of our colleagues to be able to do the same. ●

Sarah Grey is a freelance editor and writer at Grey Editing (www.greylediting.com) in Philadelphia and an ACES Robinson Prize laureate. She specializes in academic and trade nonfiction, including the humanities, social justice, political science, international affairs, language, and food writing.

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Why every style book needs a “Dog Terms” entry

Do you know the difference between a puppy mill rescue, retail rescue, and traditional rescue? Kim Kavin didn't either—until she started to explore the distorted world of dog rescue.

by Kim Kavin

The terms “puppy mill” and “dog rescue” have become ubiquitous. One is shorthand for the devils of the dog industry, the other a blanket description of the angels. “Adopt, Don't Shop,” the saying goes, suggesting that rescuing a puppy and buying a puppy are mutually exclusive actions.

How, then, was I supposed to describe people who use the term “puppy mill rescue” to describe buying dogs from breeders?

My editor and I discussed that question, and more, while preparing my [freelance exposé](#) for the *Washington Post* about the business of rescuers at commercial dog auctions.

For years, some “rescuers” have been asking consumers for donations and then spending that money at auctions to buy dogs from the very breeders they publicly decry as “puppy mills.” I documented some “rescuers” paying more than \$8,000 or \$10,000 to “save” individual dogs—a far cry from what average people think of when they read the word “rescue.”

Then, I looked into the breeders who pocketed the cash. Some of the kennels being called “puppy mills” looked like you'd imagine, but others had happy, healthy dogs running and playing in the grass and sunshine.

Writing the story was like being inside a wormhole of warped semantics. And the experience made me realize that every news organization needs a stylebook entry for dog-industry terms.

Here are my suggestions, in an order that I hope will help to illuminate the concepts involved.



- **Traditional rescue:** The act of saving a dog from death or homelessness, usually in a shelter.
- **Puppy mill rescue:** A term used to describe the acquisition of dogs and puppies from breeders, either directly or through a middleman such as a dog auction. Sometimes breeders give dogs to rescuers for free. Other times, rescuers pay to buy the dogs, a business practice that traditional rescuers condemn. Use “puppy mill rescue” only in direct quotes.
- **Retail rescue:** A term that breeding activists use as a blanket condemnation of rescuers who acquire dogs cheaply and then sell them for substantial fees. An example would be someone who pays \$200 to buy a puppy at a dog auction, and then offers the puppy to consumers for a \$900 “adoption fee.” Traditional rescuers consider the term an insult. Use “retail rescue” only in direct quotes.
- **Dog flipper:** A person who acquires a dog cheaply and then sells the dog at a higher price, no matter whether the transaction is called a “sale” or an “adoption.”
- **Rescue expenses:** Money that rescuers say is needed to prepare a dog for adoption, such as for veterinary care. Unless written documentation of such expenses exists, consider the possibility that you are writing about a “dog flipper.”
- **Adoption fee:** The price—today as high as \$1,850—that rescuers charge consumers for a dog or puppy. Some breeders also market puppies with an “adoption fee” instead of a “sale price.” Under U.S. law, the exchange of any dog for cash is a property transfer. Use the term “fee” alone to be accurate.

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- **Commercial breeder:** A kennel that has as few as five breeding female dogs and that is licensed, inspected, and/or regulated by a state or federal agency, such as the U.S. Department of Agriculture. Rescue activists often use the term “puppy mill” interchangeably with “commercial breeder,” no matter the actual kennel conditions. “Commercial breeder” is accurate for regulated kennels.
- **Professional breeder:** A term that commercial breeders use to describe themselves, even if their kennel has citations for violations of animal welfare law. “Commercial breeder” or “regulated kennel” is accurate.



- **Puppy mill:** A term that rescue activists regularly use as a blanket condemnation to describe every dog kennel with a commercial license, regardless of

the kennel’s conditions. Breeders call the term a slur. Use “puppy mill” only in direct quotes.

- **Euthanasia:** The act of killing a hopelessly sick or injured dog in a painless way as an act of mercy. Shooting, drowning, or asphyxiating an unwanted or healthy dog is not an act of euthanasia. “Killing” is accurate, or use the specific “shooting,” etc.
- **Puppy mill ban/puppy mill law/retail pet sale ban:** Laws that activists say have been enacted in more than 250 locations across the United States since 2006 ([here is a regularly updated list of jurisdictions](#)). Such laws require pet stores to source dogs and puppies only from rescuers, with the promise of choking off funding to breeders. The laws do not actually affect breeding kennels that activists call “puppy mills” and do not affect “puppy mill rescuers.” Use “puppy mill ban” or “puppy mill law” only in direct quotes. “Pet store law” is accurate. ●

Kim Kavin is a 1994 graduate of the University of Missouri School of Journalism, a former Dow Jones editing intern, and a recovering daily-newspaper copy editor. Her most recent book is [The Dog Merchants: Inside the Big Business of Breeders, Pet Stores, and Rescuers](#). Find her at [kimkavin.com](#).

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Three rules for becoming a better editor*

Do you approach a new edit determined to leave your mark? If so, you've violating Rule No. 1 on Merrill's list.

by Merrill Perlman



By definition, editing is a negative situation. You're correcting the author, saying this was not good enough. This makes editing sometimes more emotional than it needs to be.

A few things can take some of the emotion out of it. Yes, these are all from

the editor's viewpoint, but the view from the high road is better than the one from the low road.

1: First, do no harm.

No editor deliberately goes into a piece to damage it, but many editors go in with the mind-set that they need to change something, if only to justify their payment, their job, their existence. You don't. To be crass about it, do not stop at every fire hydrant and make it your own. See No. 2, below.

2: If you can't explain it, you can't change it.

The instant you see a word that is misspelled, your brain recognizes it, and you don't have to think about it. Unless there's an exception: You're editing for a British audience, so "colour" stops you, and you need to explain to yourself that it's correct in this context. *Expand that concept to every change you make.*

Formulate a solid, understandable reason based in logic and not personal preference. "Our style is ..." is fine; "It sounds better this way" is not. What makes it sound better that way? As an editor, be able to understand not just the grammar, but the reason for the grammar and whether it applies in that situation.

3: No surprises.

No writer should ever be surprised by what appears under their name. Apply the golden rule: If this were your piece, would you want to know about this change? Oversharing information is better than undersharing, because it says you care about the writer's feelings. And

never go behind a writer's back just because you (think you) know better.

If you comply with No. 2 and No. 3 and end up in a knockdown fight, then Rule No. 3½ comes in. In a tie, the writer wins. If you are armed with logical, unemotional explanations and they are unpersuasive, let it go. The writer's name is on the piece, and the writer must take the responsibility. Occasionally, when the writer discovers too late that you were right, you'll have a new fan. We can only hope that happens to you.

*OK, so they're really not rules, but guidelines, and there may be more than three, depending on how you count, but whatever. ●

Merrill Perlman spent 25 years at the New York Times in jobs ranging from copy editor to director of copy desks, in charge of all 150-plus copy editors at the Times. (Both titles are, sadly, now extinct at the Times.) Now she's a freelance trainer, coach, and editor and an adjunct assistant professor at the Columbia University Graduate School of Journalism. She's also on the boards of ACES and its Education Fund.



ACES' MISSION

ACES: The Society for Editing is the nation's leading organization of editing professionals, educators, and students. We are dedicated to improving the quality of the written word and the working lives of editors. We set standards of excellence and give a voice to editors in journalism, government, business, and beyond through top-notch training, networking, and career opportunities.



Four ways to succeed as a corporate editor

The more you try to force grammar-centric ideals on your colleagues, the more resistance you'll encounter. Instead, find allies.

by Kristen Legg



Being an editor in a corporate environment is not for everyone. While there are benefits (literal and figurative) to a 9-to-5 job, there are a slew of challenges that really test an editor's mettle. Rigid hierarchy, long-

followed protocol, and overall resistance to the editing process can make for stress-filled workdays and prickly office relationships.

Although we may not be able to initiate drastic changes in company policy, there are a number of tools we corporate editors can use to better our working environment. These tricks all center on marketing yourself and your team as the people who can make an already strong company even better.

- **Make your presence known.** It is very easy for us editors to park ourselves in front of our computers and become immersed in our work. But it's so important to be seen by your colleagues. Walk to their desk to discuss project logistics, specific editing questions, even just the weather. Also consider joining committees as a way to develop relationships with coworkers you might not regularly interact with. Creating these connections will facilitate better interactions over more critical issues.
- **Stay relevant.** Keep finding ways to remind colleagues of the editing team's needs and requirements. The more knowledge you can provide your colleagues on writing and interacting with the editors, the easier your job will be. Witty presentations on best practices, weekly scheduling emails, and informative breakroom posters are all ways you can inform colleagues about and build respect for your work.

- **Advocate for yourself and others.** Provide recaps for management semiannually to bring your successes and challenges to their attention. Also provide public praise to colleagues who are easy to work with, giving strong examples to the whole firm in the hopes that others will follow suit. Be sure to talk up your own team as well, so everyone is getting the recognition they deserve.

These tricks all center on marketing yourself and your team as the people who can make an already strong company even better.

- **Do it for the good of the company.** When you are in need of a workflow change, take the time to figure out how your request will improve company production or standards. Management is much more likely to support new policies and initiatives if they see clear reasoning behind it. Bring data to back up your request and clear goals and expectations you will agree to meet.

All of these tools allow you to focus on working from the inside out, instead of the outside in. The more you try to force your ways and grammar-centric ideals on the company as a whole, the more resistance you will encounter. Instead, find allies. Meet people halfway. Be your own cheerleader. Point out small steps that could be made to better the company. Your actions will not go unnoticed. ●

Kristen Legg has 10 years of experience as a technical editor, 7 of which have been at Floyd | Snider, an environmental consulting firm where she works to ensure consistency, accuracy, and overall quality in all documents. Kristen also plays a key role in Floyd | Snider marketing efforts, developing concise, powerful proposals and announcements.



If you're a freelancer who's feeling burned out or spread too thin, maybe it's time to consider specializing. Start by asking yourself these three questions.

by Michelle Lowery



The first ACES conference I attended changed my life. After nearly a decade of digital content copywriting and editing, I was burned out and had started to pursue fiction editing. I got a subcontracting gig and began planning to take formal training and build my own client base.

I joined ACES and went to St. Petersburg to network and learn more about my newly chosen field. During Elizabeth d'Anjou's session about 10 things she wishes she'd known when starting out as a freelance editor, **item #9** gave me an Oprah-like *aha* moment—I didn't enjoy editing fiction.

Upon returning home, I immediately began changing my business. After some thought, I realized it was the copywriting that was burning me out, not the editing. I needed to specialize. I left the subcontracting gig, stopped copywriting, and focused solely on digital content editing. I had a couple of lean months, but by December I had tripled my revenue. More importantly, I was happier than I'd been in a long time.

This led me to speak about specializing at ACES2018 in Chicago. If you're feeling burned out or spread too thin, maybe it's time to consider specializing. Start by asking yourself some questions.

1. Are you happy in your work?

If you're overstressed, overworked, and overwhelmed, it's a good bet the quality of your work is suffering too. What's the point of having your own business if you're not happy? You have the power to change that.

2. What should you specialize in?

To answer that question, ask three more:

- Do you enjoy some services more than others?
- Are you more skilled in some services than others?
- Do any of those overlap?

If so, there's your specialty.

3. Will you earn as much or more if you specialize?

You may have to raise your rates. A few things may support rate increases: experience, specialized training, a degree, and your reputation. When you inform clients of the increase, explain the added value they'll be getting.

Some will balk, some will walk, and that's OK. You *will* find other clients. Remember, *you* determine your value. That said, if you're in a position where you cannot weather a temporary dip in income, you're not ready to specialize.

Change may not always work out the way you want it to. But by taking control and taking a chance, you may create a new path to growth, success, and happiness. ●

Michelle Lowery is a digital content editor, instructor, speaker, and author. She helps her clients produce high-quality, plain language content that informs, ranks, and converts.

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WordRake

ACES members can now use the code "ACES" for a 10% discount on WordRake! WordRake provides editing suggestions for clarity and brevity and instantly edits documents in Microsoft Word and Outlook with the easy-to-install add-in.



This fall, we're breaking out a brand-new lineup of boot camps, coming to you in Austin, Atlanta, Baltimore, and Denver. Join ACES' board members in person for some of the best—and most cost-effective—editorial training you can get anywhere.

SEPTEMBER BOOT CAMPS

Ethics in Analytics

Half day: How to understand, interpret, and apply analytics ethically to measure your digital performance. **Presenter:** Teresa Schmedding

Sept. 12, 8 a.m.–noon, Thompson Conference Center, University of Texas at Austin, 2405 Robert Dedman Drive, Room 2.102, Austin, TX 78712. Complimentary on-site parking available.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “Substantive Editing” (below).

Substantive Editing

Half day: Editing for structure and focus, including how to systematically repair and perfect deeply flawed texts, using techniques such as transitions and reverse outlines. **Presenters:** Sue Burzynski-Bullard, Merrill Perlman

Sept. 12, 1–5 p.m., Thompson Conference Center, University of Texas at Austin, 2405 Robert Dedman Drive, Room 2.102, Austin, TX 78712. Complimentary on-site parking available.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “Ethics in Analytics” (above).

In-Depth Editing

Full-day: For experienced editors seeking to move their work to a new level. You'll hone your skills and edit strategically, going beyond editing for style, grammar, and punctuation. When you're done, you

will have expertise in substantive editing and will have learned how to use critical thinking skills across multiple platforms and disciplines. **Presenters:** Nick Jungman and Sara Ziegler

Sept. 26, 9 a.m.–5 p.m., Hilton Baltimore, 401 West Pratt Street, Baltimore, MD 21201 (site of the Excellence in Journalism conference).

Cost: \$150 for members, \$200 for nonmembers

OCTOBER BOOT CAMPS

The Art and Science of Editing Digital Content

Half day: How to craft content that appeals to the emotions of readers while utilizing the science that digital data gives us. **Presenter:** Teresa Schmedding

Oct. 8, 8 a.m.–noon, the University of Denver.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “Engaging Readers” (below).

Engaging Readers

Half day: How to take your content to where readers are and achieve your goals on any platform, from emails to social media. **Presenters:** Sue Burzynski-Bullard, Nick Jungman

Oct. 8, 1–5 p.m., the University of Denver.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “The Art and Science of Editing Digital Content” (above).

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Register now: aces.memberclicks.net/boot-camp-2018-register

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NOVEMBER BOOT CAMPS

Editing 101 for Marketing, PR, and Corporate Comms

Half day: How to choose the right voice for your audience and craft error-free, compelling copy. Includes exercises in audience segmenting. Presenters: Merrill Perlman, Teresa Schmedding

Nov. 9, 8 a.m.–noon, Cleveland L. Dennard Conference Center, Atlanta Technical College, Building B, 1560 Metropolitan Parkway SW, Atlanta, GA 30310. Complimentary on-site parking available.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “Being an Elegant and Authoritative Editor” (below).

Being an Elegant and Authoritative Editor

Half day: Learn how to go beyond editing basics to elevate the sophistication of a story through editing and how to work with writers to improve collaboration, creativity, and consensus. Presenters: Nick Jungman, Merrill Perlman

Nov. 9, 1–5 p.m., Cleveland L. Dennard Conference Center, Atlanta Technical College, Building B, 1560 Metropolitan Parkway SW, Atlanta, GA 30310. Complimentary on-site parking available.

Cost: \$85 for members, \$125 for nonmembers

Combo option: You can combine this class with “Editing 101 for Marketing, PR, and Corporate Comms” (above). ●

Register now: aces.memberclicks.net/boot-camp-2018-register

Quote of the quarter

“

At the beginning of the composing process there is only blank paper. At the end of the composing process there is a piece of writing which has detached itself from the writer and found its own meaning, a meaning the writer probably did not intend.

This process of evolving meaning ... motivates writers. They never cease to be fascinated by what appears on their page. Writing is an act of recording or composing and much more. Writing is a significant kind of thinking in which the symbols of language assume a purpose of their own and instruct the writer during the composing process.

”

— from *The Essential Don Murray: Lessons from America's Greatest Writing Teacher*



Tempted to put a pun in that headline?

You may have to sign something first.



by Andy Bechtel

Back in 2009, Stephen Merelman, who was then front-page editor at the *News & Observer* in Raleigh, North Carolina, created a form about puns in headlines. It required copy editors to meet a six-part test before their wordplay headline would be published.

With his permission, I have frequently shared the “Merelman test” with journalism students and workshop participants,

including at the recent ACES conference in Chicago. Feel free to adapt or modify the form to fit the needs of your organization.

Merelman is now at Bloomberg News in New York, where he is still on pun patrol.

“The preservation of actual wit will require the lame-pun war to be fought and refought forever,” he said. “Dying is easy. Writing funny headlines is hard.” ●

AUTHORIZATION FOR PUN AND/OR WORDPLAY

By submitting this form, I signal my intention to make a pun or wordplay in display type.

I HEREBY SWEAR AND AVER THAT:

- The headline makes immediate sense to the reader and does not distort syntax or usage to make the pun and/or wordplay.
- This pun and/or wordplay applies to the story in both its senses.
- I have tested the pun and/or wordplay on my podmate, spouse, or pet.
- The test subject laughed, chuckled, or chortled audibly.
- I understand that a polite smile does not constitute merriment or delight.
- The pun and/or wordplay is not fowl/foul and does not include a proper name.

COPY EDITOR'S SIGNATURE: _____

Andy Bechtel teaches editing and writing at the School of Media and Journalism at UNC–Chapel Hill. He is also a member of the ACES Education Fund board. He writes at editdesk.wordpress.com and tweets at @andybechtel.



Editor’s note: For this issue of *Tracking Changes*, we asked members who attended ACES2018 to share what they learned. Here’s what they had to say.



Ask three key questions

Here are my top tips from ACES2018.

1. You make the choices you think are best. Use your best judgment and let your experience guide you.
2. Remember the four Cs for writers—clear, complete, compelling, concise—and two for editors—clean, correct.
3. Rules are written for speed, efficiency, and accuracy. Apply them thoughtfully with room for wide exceptions. Be willing to bend the “rules” in service of the author’s voice or the project’s goals. Let common sense prevail.
4. Manage your time: What must you do? What can you do? What would you like to do?
5. Remember the three cardinal rules of editing:
 - 1) Do no harm. Don’t look for mistakes. Let the mistakes find you.
 - 2) If you can’t explain it in plain language, you can’t change it.
 - 3) In a tie, the author wins.
6. People expect high standards of accuracy and information from the brands they choose. According to a British study, a single typo can cut your sales in half.
7. We don’t want to be the first people to adopt a language change, but we don’t want to be the last.
8. If you have to double back to the beginning of a sentence to understand it, fix it.
9. Always reread the first and last paragraphs of your copy.
10. For readability: Pull text into headers, break it up, use bullets, streamline bullets and make them parallel, don’t keep the reader in suspense, get the subject and verb together, and add subheads to help with navigation.

11. You and the writer have the same goal—get the piece read by the right audience, understood, and reacted to. Find a middle ground where you get the message across in a way that it reaches, advises, and affects the reader.
12. Put the three Ps in a presentation: Make it personal, positive, and passionate.
13. Pay attention to the first three words and the last three words in a headline; users skim.
14. Ask three key questions:
 - 1) Why care? What keeps your readers up at night?
 - 2) What do they want? What’s their goal?
 - 3) How can you help them meet their goal?
15. Plus three more: Who is the audience? What do they already know? What do they need to know?

*Shana McNally
Proofreader and Writer, Costco Wholesale
Seattle, Washington*



Explain your edits

I attended ACES2018 and wanted to share my biggest lesson: To be an editor is to be a teacher.

Here’s what I mean. By communicating what, why, and how

we edit, we help people become better, more effective writers. Internalizing this perspective has helped me realize that we, as editors, have a wealth of knowledge that we can teach writers through our feedback. When writers know better, they write better. And when writers write better, editors have less work and more time and space to edit deeply.

*Lianne Minnis
Associate Production Editor, Teachstone
Staunton, Virginia*

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Don't give the reader a reason to stop

Here's my top takeaway from the conference: Don't give the reader a reason to stop reading or to dismiss the writer's credibility. The copy

editor is often the writer's last line of defense. Our job is to scrutinize every detail to ensure an accurate message is getting out in an engaging, reader-accessible manner.

Ashante K. Thomas
Copy Editor, Solution Tree
Bloomington, Indiana



Use Word to check readability

The most useful thing (so far) was discovering that the Flesch-Kincaid Grade Level Readability Score could be checked in Word. Our editorial team was quite excited!

Jan Fehler
Senior Editor, Pearson
Austin, Texas

Jump online



One of the most useful things I learned at ACES this year was that Merriam-Webster online is now the most up-to-date version of the collegiate dictionary. I always wanted to know why there were differences! This is a game changer for the editors in my

group because we can now refer our content managers to the website for hyphenation usage, for example, rather than having them come to us every time they have a question.

Claire Fleischer
Associate Manager, Editing Services
Financial Industry Regulatory Authority (FINRA)
Gaithersburg, Maryland

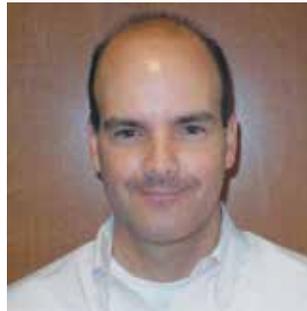


Come for the editing; learn other stuff

The most surprising thing I learned at the ACES conference is that the conference is not just for editors, but for many other titles and industries

as well. As a manager in marketing for a flourishing software company, I learned skills in leadership, social media, and blogging, and I also brushed up on pertinent editing skills. I would say that the conference is great for anyone who is looking to network with other professionals in any communications field.

Marissa Alonzo
Marketing Freelancer
Houston, Texas



Do your own reporting

One memorable tip was from *Chicago Tribune* editor Patrick Regan, who explained in his session that you should "do your own reporting" and understand the people whose work

you're editing. He illustrated this by describing his second day at the *Tribune*.

When he went over to a writer to talk about revising an unclear lead, the writer recognized him as the "new guy" and said he wanted to keep the lead as it was. Feeling intimidated, Regan backed off and said he would try to find a way to make the lead work. The next day, however, he saw that the article had been revised with the changes he had recommended.

His supervisor explained that he had overheard Regan's talk with the writer and told him that he shouldn't have backed down to a seemingly more senior colleague. He then concluded: "By the way, that writer is our new reporting intern."

D'oh! Do your own reporting, indeed.

Joseph Priest
Corporate Writer, Syniverse
Tampa, Florida

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Be yourself; be confident

This was my first trip to an ACES conference, and I loved it! I was part of the student newsroom, so I helped cover the event.

The particular seminar that stuck out to me was “How to Get Your Dream Job on the Web” with Megan Paolone, the copy chief of BuzzFeed, and Dru Moorhouse, deputy copy chief of BuzzFeed. They helped me understand why it’s important to create a personal brand for myself and how to stand out from a crowd of applicants. Moorhouse asked the audience during her presentation, “What are you doing to better yourself?” That’s when I realized my resume could be better. I wasn’t branding myself. I had a boring grad student resume. It didn’t reflect me.

One of the biggest takeaways from the presentation was to “be confident.” I think that’s something I’m lacking. I try to walk into an interview with confidence, but because I’ve been through so many, it’s hard. I always feel like I nailed it, but in the end, another candidate is chosen.

This presentation was a wake-up call for me, and I couldn’t be more grateful for it. I spoke to Paolone after the presentation, and she gave me a huge piece of advice: “Be yourself.” Have your resume and cover letter reflect who you are, dress the part, and walk into the interview like you’ve already got the job!

*Amanda Drapiewski
Freelancer Writer for The HOTH in St. Petersburg, Florida
Clearwater, Florida*



Edit more!

I learned that I am not alone; there are many, many others like me. And far from doing too much editing, I am not doing nearly enough. And now that I own one of Bill Walsh’s neckties, I will be doing even more. I am empowered!

*Robert W.C. Kennedy
Senior Communications Specialist, WEC Energy Group
Milwaukee, Wisconsin*



Take time to focus on your business

From the “Financial Strategies to Grow Your Freelance Business” session with Melanie Padgett Powers, Sea Chapman, and Michelle Lowery, I took the idea of

planning a solo business retreat.

It’s easy to get caught up in work and push off the kind of planning and reinvention that can rejuvenate your business. So I’m going to schedule a day, push everything else aside, and enjoy uninterrupted time looking at my business. I’ll also set an agenda beforehand to reduce flailing-around time. Should be fun!

*James Gallagher
Copy Editor and Owner, Castle Walls Editing LLC
Solomons, Maryland*



Supercharge your AutoCorrect

At ACES2018, I learned that when it comes to Microsoft Word efficiency, I am the Rube Goldberg of my department—minus all the whimsy. I click around too much while providing feedback on learner essays.

Rhonda Bracey’s course on harnessing the power of Word taught me that I can use AutoCorrect to share what I am calling a “Feedback Glossary” with all of my course directors and adjunct faculty members. Now they will be able to type a period followed by a three-letter code in a comment bubble, and Word will magically paste in text from the glossary. So, if someone wanted to paste a note about syntax, they need only type “.syn,” and Word will do the rest. This will standardize the feedback we give our learners and streamline the grading process, not to mention increase the quality of grammar-related feedback across the university.

*Nicholas Ekkizogloy
Senior Editor/Writing Center Director, Command
and Staff College Distance Education Program,
Marine Corps University
Quantico, Virginia*

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Watch the details

I work for a meat marketing company and edit lots of recipes. I attended the two sessions on Friday on cookbook editing and food editing, and I learned so much that I am already using in my job. I learned about the

many details to watch for, and I have already been able to create a complete style guide for our recipes.

While I am content at my current position, it was helpful to learn about the varied opportunities for copyediting that exist.

Diana Patulak Ross
Proofreader/Copy Editor, Midan Marketing
Charlotte, North Carolina



A big surprise

What surprised me at ACES this year? A panel of judges found my work worthy of the Robinson Prize. Nothing could have surprised me more.

Karen Conlin
Indie Fiction Editor since 2012
Sharon, Wisconsin



Let go

In “Editing and Emotional Labor,” I needed the reminder that as much as we may enjoy an editing project, it’s best to balance our passion for the work and our ability to detach. In other words, it’s OK to quit thinking about the edit after 5 p.m.!

Diane Rush
Copy Editor, Diane Rush Editing
San Diego, California



Take an hour off

ACES is a chance to learn from your peers in a lively, engaging environment, and I got some great takeaways this year. Amy Schneider’s presentation on advanced MS Word macros, Merrill Perlman’s talk on how editors can learn from journalists, and

Rhonda Bracey’s session on being more efficient in MS Word exemplified how even if you’ve been an editor for many years, there is still a vast number of things to learn.

Here’s another takeaway: If there’s a section on the program where there aren’t any presentations that call to you, take an hour off to recharge your energy so you can focus harder on the next one you attend.

Daniel Sosnoski
Editor-in-Chief, The Doyle Group
Jacksonville, Florida



Bring a book

Here’s a tip for future conferences: Bring a book. It’s a great conversation starter.

Because I thought some sessions would be more packed than others, I brought a book for the ones I tried to snag an early seat at to give me something to do. Turns out Isabel Allende’s works are a great conversation piece, and the fact that I was reading an actual book made people smile. ●

Can’t wait for Providence next year!

Maggie L. Shaw
Copy Editor, MJH Associates Inc.
Cranbury, New Jersey