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SPEAKERS

Tara Whitaker



Tara Whitaker 00:00

So this was happening today. I was like, yes. Yeah, so continue to talk. I'm just gonna put some more hot water on my coffee. Oh, yeah, he didn't talk. Anyway, I wanted to talk about your question. So don't let me forget. And then just a heads up, well, you already know this, Lauren, but three new people joined during Black Friday, the Black Friday sale. So they're in the community, and they have access to podia. But they won't have access to these calls until January. So you'll see them around in in the community, but they're not going to be on these calls until January. So there are three awesome people. So I'm super excited. And it's going to be good. There'll be good. You already know them, or did they just like happen upon your stuff on Instagram?



Tara Whitaker 00:56

I already knew them. They were either Instagram people or email list people. So yep. All current contacts, whatever you want to call it. So yeah, so it'll be really good. So just to give you a heads up that you'll see them in the group. And then Janice, we were going to talk about fair use, which I went down a major rabbit hole. Look ahead to this. I've got some things to share. Yeah. And and then you had the question about line editing versus copy editing. Right. Yeah.



Tara Whitaker 01:36

And very quickly how that came about, because we already discussed it thoroughly. Thanks to you. And, you know, glare and I, I kind of like I knew I knew what I knew. And I just wanted to get validation from you. But now I come across all these different sources, that it's very vague, and it's like they're now making me rethink what I should already know or not that I don't know, it's, anyway, when we get there, it's just I don't know, it's just we can start there. Because I was reading, I was reading the book too. And it was fine. Because one section that talked about line editing, sort of contradicted the other section about line editing. So it was interesting, but it

was also kind of validating, because there is no black and white answer to it. I mean, one person is going to have their definition and another person, it's going to be sort of the same, but have some different qualities.



Tara Whitaker 02:31

So I think it was good to have both of those perspectives, because it just shows that I think that the thing that I took away from it was, I think the most important thing with what you are providing, what service you're providing is that you're very clear about it to the client, like this is your definition of line editing, whatever. And, you know, if it blurs a little bit here blurs a little bit, they're fine. But just to make sure the client knows that I think that's really the most important part. Right? And then, of course, like, a line editor doesn't proofread, or a developmental editor doesn't proofread. So as long as you're not going into those, you know, blurring those lines too much. But yeah, it was really interesting to see how they're different perspectives. Were just, they were so similar, but then they were also some very different.



Tara Whitaker 03:26

Right? Yeah, yeah. Okay. Yeah. Yeah, no, I like that. I like what you said about just cause. And I think it's because all these different people from their different background, varying various backgrounds, you know, because some are agents, some we used to be editors and our agents and, and they each have their own different experiences with the different publishing houses and, and even with the academic versus, you know, commercial fiction publishing house, or, and I guess what it is, is that there's some overlap. And sometimes they're talking about copy editing, when they really mean line editing, or when they're talking about line editing.



Tara Whitaker 04:10

And I'm thinking, Well, isn't that really more of a copy editor that does that? Or, and I'm thinking, are they confused? Am I confused? Are we? I think we're all confused. Yeah. Because there's one point in here about copy editors don't fact check. I know, to me, because experience, that's part of my job is to fact check. So right and that woman is she wrote the subversive copy editor. She works for shrine Manual of Style, like she knows what she's talking about. I'm thinking we'll shoot like, are the publishers I'm working for not right. But I think it's just it's the different background and the different clients and different publishers because right and especially the client I have now, they pay extra for like a deep dive fact check. Like if it's about I actually had to Pass on one that was about a different religion.



Tara Whitaker 05:02

And I had a lot of words that needed to be fact checked like a different language. I was like, I don't, I don't have the knowledge for this. But that was part of copy editing. So, okay. And you know, I haven't read the entire book, I kind of skipped around a bit. Because to be quite honest, the acquisition section got a little boring for me. So I just started skipping around. But it's very heavy on traditional publishing. And it's very heavy on lot of the sections I read, were all about

academic publishing. No, yeah, I was like, I mean, that's fine. There are academic editors, but I would have thought that it would have been more heavy on the commercial fiction side, but it's a good.



05:53

You're talking about? We talked about last time. Yes. This one? Yeah, I saw put it on hold. And then I forgot to go pick it up. So I missed my hold. And I actually, I put it on hold again, but I guess somebody grabbed it. So Oh, actually, it actually came available today. So I'll probably still go pick it up.



Tara Whitaker 06:11

I figured we would talk about a more next time to to give everybody time to because again, I haven't finished it either. I just read sections, but and I also was thinking about because I looked at your service, sheet, Janice, how you break down copy editing and to light, medium and heavy. And I think some people probably would consider a heavy copy edit, to be starting to get into line editing. So it's just, you know, it's just what you what you want to define it as within certain constraints. You know, like I said, you don't want to start proofreading or you know, like developmental editing, but there is some wiggle room, there is some gray area, that's



06:55

What I feel like I wouldn't as a person, I just, I don't think I would be able to copy edit without line editing. Like just what I know about myself, I am told I am unable to look past things until they're fixed. So I think if I'm like reading something and trying to word not see it, I would probably accidentally go all the way.



Tara Whitaker 07:14

Yeah, but then you might want to offer it as a line at it for a line at it. Because it's better to Well, I mean, you can't charge for a line at it and do a copy, edit. But if you're really new about line editing until you mentioned it, I've always just like okay, developmental editing, copy editing, proofreading.



Tara Whitaker 07:33

Like, yeah, I think it gets skipped a lot. It's not the most commonly known type of editing out there. I think you're right. It's proofreading, copy editing, or developmental editing, inline editing kind of gets lost in there. And for me, that's the hardest pass or the hardest type. Like, I because I feel like it's just this gray area a bit. I know the definition. And I know what it takes, and I've done it. But I find myself either trying to do too much developmental editing or too

much copy editing and forgetting the line editing portion. So very difficult and would rather do something on either side of that the developmental or the copy editing, because it's just right, right.



Tara Whitaker 08:19

Yeah. And the reason why I mentioned is because it's real answers. I'm thinking in my, in my getting paid appropriately in my charging appropriately in my getting underpaid, overpaid, you know, that sort of thing kind of comes up? Because right now I'm reading about proofreading, and I'm taking another course online, because they had a Black Friday sale. You know how that goes. Right? Oh, yes. And I already know how to proofread but I don't, what what what's the harm in putting something extra under your belt in terms of like when you show them? You know, my rating sheet is like a mini resume at the end? To kind of let let them know that I took courses in developmental editing, in copy editing. And then if they say, Well, I don't see any proofreading here. At least that'll cover me.



Tara Whitaker 09:04

And then of course, I started reading and they were like, Okay, let's do find the difference between copy editing and proofreading. And I'm like, Oh, come on. I'm just now you know, in the throes of this debate with line editing and now. And yeah, and then we're like the fact checkers, right? Because the fact check, according to this course, fact checking is really the copy editors job, but the proofreader doesn't do it unless they flag something that sort of blatant that really needs but that's really the copy editors job. But then the the other thing the proofreader looks at format.



Tara Whitaker 09:44

So all the routing things right and that right and so so and then there was little a little quiz after a module, like each module and I go oh my gosh, am I gonna pass? I mean, because I don't know. It's like I'm a little confused now and fuzzy but yeah, thankfully I got all the answers. Right before I moved on to the next one, because you can't move on unless you pass. So yeah, it was great. It was cool to know that. At least I, you know, I got stuff, right. And I'm clear on some things. Yeah. Yeah. And it's interesting too, because even within editors, like within FFA, right, there's, there's differing opinions, because some people have a background in traditional publishing, some have never worked in traditional publishing, like me, like, you know, it's just different. It's so different across the board. I think just having an open mind about it, too, and kind of going with it. And then making sure that when you do have a client, you just clearly communicate what that entails. And hope, hope that works. Yeah. Yeah. Appreciate that. Tara, thank you.



Tara Whitaker 10:55

Yeah, no problem. No problem. Was that all the questions? The Was it just the gray area? Area? Yeah, pretty much. Yeah. Yeah. And again, like I was, that's good advice to really take it on a case to case basis with each client. And to I mean, what are we what do I mean to say that I

guess, I guess, I can't really say, oh, because I have to know if I want to appear to the, to each client as not being confused myself. Because if they're looking at me, like, Oh, she doesn't even know, then, I don't know, I want to be able to know for a fact this is, this is what I'm offering. And this is, you know, what it is what it is you need, but but I think that the case to case basis is, I guess what I'm referring to is I want to hear what what their needs are, then I decide to put a label on it.



Tara Whitaker 11:56

Because if I say line editing, this is what you need. Well, what if that's not what they need? So I'm going to ask them first, what do you think you need? Does that accept some? Yeah, because it's going to depend on the client. Because some I've had clients come to me and say, I just need a quick proofread, I just need another set of eyes, and they need a hardcore developmental editing, they just don't know. We know about it. And, you know, we don't even know all of it, I there was nothing in here, series editor. I've never heard of that before. I still don't really know what it is. So it's just, um, it's educating the client to because some of them will know the difference, and some of them will have no idea.



Tara Whitaker 12:41

So if you say, I'm gonna give you a heavy copy at it, they're gonna be like, I don't know what that means. Or they might be like, Okay, I know exactly what that means. It's just gonna depend. And it will be by case by case, I had someone. I had a copy at it. And they requested that the punctuation was not touched. That's like, a copy of it, that that's a huge part of a copy, edit. And so we had to go back and be like, we edit to see moss like, night. And yeah, it was one of those where he was using M dashes instead of commas for dialogue, dialogue for dialogue tags, or he would use commas and M dashes. Yes, yes. It was, it was not correct in any way. But he initially wanted that not to be touched.



Tara Whitaker 13:39

Or like II, that's, that's not how that works. That's beyond style. And, you know, that's just plain wrong, but you're going to have different Yeah, things. And now I'm starting to think I actually did a cold read, which is, you know, the absolute final step, nothing should be horribly wrong. There was a mention of a newscaster now I'm drawing a blank on what her name was, but it was misspelled the cold read stage. And she was famous. I wish I could remember who it was. But I was like, that doesn't look right. I'm just going to double check, even though that's not supposed to be part of the cold read, and it was wrong. And I was shocked. But you know, things slide through.



Tara Whitaker 14:25



Tara Whitaker 14:25

You're right. Right, right. Yeah, well, these types can be they just hang on all these pages. So

you're right. Right, right. Yeah, well, those typos can be they just hang on all those passes. So you know, technically a cold read doesn't involve fact checking a name a proper name, but if I find it, of course, I'm going to mention it. So again, just the blurred the Blurred Lines with that. Was that that helped? Really appreciate wonderful insight. I'm more clear than I was yesterday or an hour ago. Okay, good. Well, because sometimes Even while I was reading this today, I was like, Wait, that's, that's not what I thought or you know, or the series editor thing do you? Do you either have you know what a series editor is?



Tara Whitaker 15:11

No, I actually know what the series at first I thought when I'm thinking series, I think of a series of books like a trilogy. Yeah. Yeah, it's not. And then I thought a series is a series of passes. Like, like, Is it someone who oversees an editor over another editor who oversees one pass to the next Pat editorial pass? Or I don't know. I need to look it up. Because it's bothering me. I've never heard of that before. And I just wonder where they fit in the, in the editorial process, so I'm gonna look that up. Let's see if I can. Oh, and Janice, we were talking last time about.



Tara Whitaker 15:56

Oh, my gosh, you just drew a blank. Remember, we were talking about the there was no consensus on bi weekly. Thank you. I still can't find a straight answer. Oh, my gosh, she thinks it's something different. So we had this conversation, Lauren, about what bi weekly meant? Or BI BI monthly? Was a bi or both? Yeah, we couldn't. We couldn't figure out what the standard was. And so there was something in Samos about it. But it's still not not. Yeah. Yeah, I did miss a call. last like two weeks ago.



16:36

Oh, yeah. I totally missed that. I didn't even know I missed one.



Tara Whitaker 16:41

No, you're fine. It was just me and Janice. We chatted it up. We had a good time. And we did. We did. Yeah. So what are your thoughts? Lauren? About bi weekly, bi monthly.



16:54

How was supposed to be punctuated or just what it means? What it means every other month or every other week?



Tara Whitaker 17:02

Okay, not as opposed to twice a week and twice a month. Right. Right.



17:05

Yeah, every other.



Tara Whitaker 17:05

But Janice's saying that's how the newspaper you worked at? Said it bi weekly meant twice a week. Right? Yeah, yeah, I was. In fact, the paper I wrote for I actually, well see better News Group is a whole conglomerate. So there's different papers. And sometimes you're you're just for one day, sometimes you're filling in for someone and I had to go to a different part of the county. And they had and I was getting to know the different papers in this whole southern umbrella of Bay Area News Group and they like, okay, we're a bi weekly. Okay, so you're every other week? No, we're Tuesday and Thursday, afternoon, twice a week, twice a week, twice a week world journalists here. But of course. And then I even have to look at style, because we're all about AP style. Right? And I know, it wasn't it didn't answer my question about the bye week is specifically to that. So I don't know. I was like, I've never encountered the use of by something that didn't mean every other like in my professional career. Because like, I do, like for environmental stuff that I do. People have to do annual inspections, but then there are some that do bi annual, right. Every other year.



Tara Whitaker 18:23

Yeah. And there's some if they say they say semi annual, so those mean twice a year, twice a year. Right. Right. Exactly. Yeah. And you know, one of my doctor's appointments that I have a biannual checkup, which is twice a year as well. So that, again, was



18:46

The other meaning of buy in your life before? I haven't?



Tara Whitaker 18:50

I don't know. I mean, it's just more in terms of time, like week and year, week, year, and what's the other one? I mean, week year, but then as far as bilingual, we get it bilingual. bipartisan, we get that, but it's the other. When there's a timeframe attached to it. It's a timeframe. Thank goodness, there isn't such a thing as my daily.



19:21

Well, I'm trying to think because like, there's societies or something that say like bi annual meeting, so when they say that, do they mean twice a year or every other year? Because, right, that says they probably mean twice a year?





Tara Whitaker 19:32

Yeah. Yeah. Yeah, because I keep going back, I keep referencing back to the My biannual checkup. And what it is, is, you know, like the dental for dental, of course, you know, depends on how if everything checks out, okay, you go twice a year for mine and then it's the she she calls it by annual and so it's twice so once in the spring, once in the fall or winter. Okay, and they say semiannual?



Tara Whitaker 20:02

Well, yeah, I guess it's like copywriting inline editing, it can mean what you want it to mean, right? As long as you define it. So I will really have an eagle eye out for other published work and see how they use it. And I'm going to start making logs. I'm gonna start creating a log and see, not that I'm going to use that as the Bible, but I'm just going to see, okay, I want to know, page, what page out of what book, you know, whether it's fiction, nonfiction. And I don't know, I'm not taking a poll necessarily, but I just want to have that on hand. So then when we finally get answers, then we'll know how to proceed right.



20:44

Seeing these words everywhere in life now.



Tara Whitaker 20:46

Yeah, right. It's probably a good idea to if you come across it in an editing project, just to query it and be like, oh, yeah, mean twice a week? Or do you mean twice a month, or whatever it is? Just to make sure they know. They're, they're saying what they mean to say? Yeah, exactly. Yeah. Yeah, yeah. Yeah. You know what, our club should come up with an anthology of our own because there's water there we go. Right. And arts, the title of ours is, are we on the same page?



Tara Whitaker 21:24

Style Guide? Yep. Alright. bi weekly actually means. That's a whole chapter right there. Right? Pretty much. And then another one on what's the difference between line editing and copy editing? Oh, my God, okay. Oh, so I am going to plop a link in the chat. So this whole Fair Use thing? Oh, this is the theme of everything. But every single article that I read and resource that I came across said the same thing. And it was, it's a gray area, or it depends. And I just sent this link, that's the one and for people on the recording, I'll put this link underneath the video.



Tara Whitaker 22:13

But that link shows a an amazing graphic like a flowchart on if you can use something or if it's fair use, and I found this to be the most helpful, especially when it comes to commercial fiction. Because, you know, we've all read books that have a quote in them, or, you know, sometimes

there's lyrics in there. But those are things that usually need permission to use or song lyrics. And according to the what editors do book, the developmental inline editors are the ones that are supposed to highlight or flag those things, highlight those issues. I am supposed to do that as a copy editor for the client I have. So again, it could I guess be any at any pass. Sometimes it's developmental editors, sometimes it's line sometimes it's copy editors. I only have to flag it.



Tara Whitaker 23:18

I don't have to, like give guidance or tell them what to do. I just have to flag it and say this is a potential issue. But this flowchart summarizes it in a really good way and especially with the one theme that I came across was usually if you are publishing something for profit, as opposed to an educational, like a textbook or something like that, that's where it gets sticky, because you're technically profiting from using whatever you're using a lyric excerpt, whatever. It The other thing I found was that in this flowchart shows that usually one line is okay, but that one line can't give away like the entire work like it can't be a spoiler for the book, because then you are affecting that book's marketability, saleability, because you already know what happened, or if you are taking either large chunks or important chunks that excuse me, that would, again, they people would maybe buy your book or your iteration other than rather than the other one.



Tara Whitaker 24:51

So the a couple exceptions that I did find where it might be okay to grab bigger excerpts is if you are doing well If you're critiquing, so if you are book, maybe you're reviewing a book and you take out a chunk to specifically comment on that chunk. That could be okay. They didn't say it was okay. It just, it could be okay, because you're using it as part of your criticism or commentary, or for parody. So if you're making a parody of something that might be okay, as well. But again, it was this gray area that I, and every article I read was like, you just have to ask, like a lawyer, or someone that does permissions because it I think it depends on how risk averse you are to as the author, because some might not care, they might think nobody's gonna read my book, or nobody that will report it will read my book and not and be okay with it.



Tara Whitaker 25:54

But then others might be super risk averse and not want to get sued, or have that even be an option. So there were the the four main criteria that every single article mentioned was, when you're determining if it's possible to use it, it was to critique the purpose of the use of the content, the nature of the copyrighted work, the amount you're using, so is it one line? Or is it 10 chapters, and the effect it has of using it on the original work. So that's the four things that a lawyer will take into consideration. And again, those are very gray, because there's not a specific amount. It's not like, you can use 17 words, and it is okay, but 18, and you're in big trouble. Like, there's no set word count, but they do take into consideration the ratio.



Tara Whitaker 27:00

So if you used a 500 word essay and you use 350 words that's different than one line from

So if you used a 500 word essay, and you use 500 words, that's different than one line from a 100,000 word book. So that's just something to think about, in my opinion, because I'm slightly more risk averse. And I like to cover my butt. If I am in any way, shape, or form, questioning it, I queried, I just said, there could be a potential issue with this. You might need permission look into it. And that article also has like a sample letter of permission, a sample permissions letter, and some resources to go to if you wanted to, like, request to use someone's lyrics or use an excerpt from something.



Tara Whitaker 27:47

So that article was really, really good. And the other thing was, anything in the public domain is good. So anything published before 1925, you're golden. And you can mention a title of a book, or a title of a song, or an author or a singer. Like just mentioning their name. That's okay. I don't know about you. But every book I read lately has mentioned Harry Potter. I don't know. I'm just, like, sensitive to it. But you can mention something like that. But you can't, quote a big wind from it. Or you could say you could paraphrase a quote, one of the things I came across was oh, what was it? It was a Beatle song. Hidden? Tell me a Beatle song, I'm drawing a complete blank right now. All I need is love. There we go. And instead of saying like a specific lyric from that, you could say something like, you know how the Beatles preach about love or, you know, saying something that just paraphrases it, that's okay. And that's something you can suggest to an author because getting permission from the Beatles to use a lyric is probably not going to be cost effective or easy to do.



Tara Whitaker 29:12

So paraphrasing, that would be a much better, cheaper, easier and safe option. So that's something that you can recommend if they don't want to go the permissions route, which I wouldn't. It can be very hard. I have worked on some romance books that had, oh, I forget who it was now, but they, they thought the author was like, Oh, just you know, ask permission to use this. And it was 1000s of dollars to use, like a couple lines from a poem or something. And they were like, no, just delete it. Just take it out. So that's what I found on fair use. Janice, I'm curious what you found and what if you had any specific questions or thoughts?



Tara Whitaker 30:00

Well, thank you, I really appreciate your delving into that rabbit hole there, because it's more than a rabbit hole. And it Yeah, it leads to all your burrowing and it's like all these different, you know, avenues, it's almost like an you go underground. And it's not just one way, there's several ways you can go. And then you can get confused and then one way will lead the way. So, to be honest, um, I haven't done a whole lot of research, and I appreciate you, at least you have and what, whatever research I've done, I'm just like the line editing, I guess I got so fixated on that, that I it's not that I didn't get the fair use. But these days, I used to be able to juggle and multitask in the brain. But given the migraines that I've been having late recently, I only tried to do the linear approach.



Tara Whitaker 30:55

So by the time I got to fair use, I was just drawing back on my own experiences with my students. And, and also the fact that when I'm reading some of these you know, the holiday romances, which has been kind of a tradition of mine anyway, to read holiday romances, and they, they, some of them, a lot of them go to town with, you know, Christmas song lyrics. And, you know, I check in the front. Like, I'm their editor, I mean, it's already published, I just want to make sure because, you know, as an editor, myself, and as a creative writing instructor, I go, Well, what is permissible? And yes, you know, there's permission, and a guess apparently, there are those songs that are public domain, that they're used so often that it's like, anyone, you know, as long as not the whole song. And it's like, you know, Oh, Christmas tree, Oh, Christmas tree. And it's like, those two lines are a refrain. And honestly, it's everywhere. And, you know, and it's like, and sometimes it's in a quote, you know, someone will just say to another person, oh, it's beginning to look a lot like Christmas.



Tara Whitaker 32:02

I mean, everybody says, says that anyway, so, and it didn't really say that's the song is just someone someone's quote, and there was no permission in the front. And he wasn't alluding to the song, I mean, the character that is, but it was accepted as such, but I just noticed that a lot of being an independent author myself, having independently published and have read books that, you know, borrow lines of poetry. And there's a lot of, you know, when I look in the front, it doesn't say that they got permission. So, I mean, it's for me, it's like, okay, I'm reading this. I'm not the editor, but I was just curious. Is this okay, was it Okay, did they did they check first.



Tara Whitaker 32:47

And then I look at the acknowledgments to see who their editor was, sometimes I know, the author because we're friends on Instagram, or I don't know the author. But I'm, again, just curious because I, those are things I look for. And because then I start to take notes, and I go, well, then that's when the research begins. Because for every little thing that I noticed, and I'm not always too anal about these things, especially since I'm not the editor, they're hiring. And I'm supposed to be reading these for pleasure. And it takes a curse with the editor. Exactly. Because I feel like, you know, I should just be reading this. It's not even a book club pick, I'm supposed to relax and just chill, but it's bugging me, I want to know, is it was this legally placed there?



Tara Whitaker 33:35

And again, it's not like, I'm going to call someone out and say, You know what, you did something wrong, or this is illegal? I'm just curious and what is permissible from that standpoint, and you're right, it there is a lot of there's a lot of gray areas from what I've gathered so far. So I guess my research, if you will, has been sort of on the practical side, based on a, as a reader as an editor as a creative writing instructor. What I have seen, and again, it's ongoing, because and then the case to case basis, too, because it's like, well, but public domain, there's no argument there. It's public. So I'm wondering if a lot of Christmas songs fall into that because they were if they were, I don't know, I don't know if they were made before 1925.



Tara Whitaker 34:20

But the other thing I forgot to mention was that you can't if it's a fact, it's fine. So your example of It's beginning to look a lot like Christmas. Is that a fact? Hmm. Could be you could argue that and make that argument. Yeah, yeah. That would be a strong argument. That's true. That's true. And you know what there's another thing, you know, how cliches and we're supposed to avoid them. But you know, a lot of Christmas songs are cliché that they be, they find their way in, they seep their way into dialogue of of all a lot of these holiday characters. and especially Hallmark, the movie Yeah, yeah.



Tara Whitaker 35:03

Okay, so does that Fair Use apply to screenwriting for screenplays for TV series as well, I would imagine that Hallmark has a pretty good, like, they would be covering their butts. I would have had to watch that there's got to be a lawyer involved. That's like, hold on, we can't use that, or we can use that. I mean, I would hope I would imagine. But there were, I'm sort of addicted to that now, because it's kind of my escapism, right, obviously, for a lot of people. And then like, this guy is quoting, he's like, spouting all these lyrics from Christmas songs like people like Like, he's comfortable with Shakespeare, you know, kind of, and they go he he's just not singing them.



Tara Whitaker 35:45

But he's saying them sort of cliched in what he was trying. I can't remember I should have written it down. But it was one of those things where it's 1am in the morning, and my brain is fried. And I and I really should write it down. But I'm like, you know, this is too much. I just want to enjoy what's going on here. Yeah. And then what's he saying? Exactly? The lyric or was he paraphrasing? No, exactly. Oh, remember? Because? Oh, I don't know if it was the Mariah Carey's Christmas song. She only has one row. Yes. Well, I think she has more than one. But really. This one is the famous one from love, actually. Because you know, for Christmas, is you? Yeah, yeah. Yeah, yeah, there you go. That could be a fact.



Tara Whitaker 36:32

That's true. I want for Christmas is you that, you know, there's that. But I think that's what you mean about the cliché? To them. Right, like, right, right. For Christmas Is You You know, sure. It's a song title. But it's also it could be a fact. Right. And there's nothing it's cold outside. That's another Right. Right. Exactly. Yeah, that's baby. It's cold outside. We can we can go on like Christmas without you. Yes. Yes. I would argue that those are so commonly used. Yeah. They I mean, I would have a hard time thinking that someone would sue for that use. But, I mean, who knows? But for things like that, I think it's okay. It's when you get into very specific or lengthy use, then you start getting a little gray. But yeah.



Tara Whitaker 37:29

Now I keep thinking of all these personas. We know why it's because the holiday romances that

I'm reading, when they use like, I'll have a Blue Christmas without you. And that's a guy saying that and the girl is thinking in an introspective voice. She's not saying it out loud. She's saying, Yeah, that's bullshit. I'm not falling, falling for that lie. Because you know what? You broke my heart, you know, shame on you. Or, you know, that kind of deal. But, yeah, you broke my heart when we were 18. And you left town and you didn't come back until you were a lawyer. And now I'm a small town farmer.



Tara Whitaker 38:04

Right? Yeah, that's ex boyfriend. Because remember, it's formulaic. She's got to have the ex boyfriend, come back into her life kind of deal. And then she meets Mr. Right down the road, but you've got to deal with the ex boyfriend first. Or he's just added conflict. And that's where that line that I remember now. I'll I'll have a Blue Christmas out without you. The the ex ex was saying that. And I go, Hey, that's that's an actual line. But you're right. He he maybe he meant it? Or maybe? Yes. Right. It's total BS, but it could be a fact. Yeah, like that, okay, I'm gonna I'm gonna use that as, as a defense, my look sort of like a defense, and how old the content is or how commonly used it is. Because I can't imagine someone would sue for saying something like, like singing Jingle Bells.



Tara Whitaker 38:54

Now, I'm thinking of the Mean Girls where they do the Jingle Bell Rock. But I would think that they would ask permission, you probably you would probably need permission for something like that. I don't know film at all that song is because even though you know, we know, it seems like newer versions of the song. The original one was and yeah, let's see. I mean, his that would be public domain 1945 If it 1957. So it doesn't hit the public domain. Do you know why it's 75 years instead of shorter? Because it changed like, I guess they lobby Congress or something. Like I don't really know the details, but Mickey Mouse was about to go into the public domain and did push to get it extended because it used to be a lot shorter.



Tara Whitaker 39:48

Now makes sense. Yeah. I can see how Disney would throw their weight behind that and get that fixed. Okay. Yeah, good to know. Learn something new every day.



39:59

So I just know that because my husband like, big on like Disney conspiracy.



Tara Whitaker 40:05

Conspiracy does he watch the movies and find the subliminal messages and stuff?



40:13

Not necessarily that he's just like Disney basically owns everything now.



Tara Whitaker 40:19

Well, publishing is getting to be that way. Now. There's now it's gonna be the big four. It's gone from the Big Six Penguin Random House is buying Simon and Schuster. Oh, yeah, I heard about that. are buying I don't know if that's the right word, but merging with so soon, there's just gonna be one. Does Disney own may the force be with you? I think so. Yeah. Yeah. The step Star Wars, right? That was fairly recent. Disney owns Marvel, too. Yeah. Because I see that with ABC and Fox.



Tara Whitaker 40:59

Right? Yeah. It's because I read a book where someone was teasing in character was teasing another one saying may the force be with you. And because they're they're nerds. But that's just two friends bantering, or kind of doing this sort of like flirting, bantering kind of deal. Oh, yeah.



41:16

I mean, that's a good, really good question. Because that's such an iconic phrase. But is it to the point where it's just like, in our collective consciousness at this point? So? I don't know. Because definitely not 75 years old.



Tara Whitaker 41:31

But yeah. And it's not taking away from the original work by saying it. So I'd, you wouldn't think it would be a big deal. But like, I don't know, they might be really strict about that, too. Yeah. And you know what, it's interesting now that it's called coming back to me because of like, I am your father. I mean, that's, that could be a fact. But then the fact.



Tara Whitaker 42:00

Yeah, but it's true. And that's where that's where I would get really sticky? Because it depends on maybe it depends on the context to, I guess, if you if you're saying it as a fact, like, I'm just I'm your father. No. But if it's, you know, if you can tell that they're quoting the movie, then that might, who knows, maybe get a little sticky. But yeah, well, this situation that I read, it was kind of there again, friends that were Star Wars fans, and they were just kind of, you know, sort of that teasing, bantering kind of thing, and back and forth, and to see who and who knew the, the most lines. And that's within a short story that I read some years back.



Tara Whitaker 42:46

I didn't really pay too much attention to it. because I was really immersed in the story. And I do.

okay, they're just, they know their lines. Yeah. Wow. So yeah, another yet another area of no black and white eye, but honestly, like, the overarching theme is, if you're in doubt, just flag it. And just say, you might this, you know, and you can refer them to resources, I've got some more that I'll add into podia. Like once from Stanford, I think, once from copyright.gov, so they're legit, you can refer to those. But yeah, honestly. I think it depends. I don't know, everybody has a different opinion. But sometimes I would question What purpose does it serve? Like? Why is the excerpt or why is the poem or why is the quote in there?



Tara Whitaker 43:43

Does it really add to it? Or if you take it away, does it? Does it affect the story at all? Because I've read books where there's like a quote in the beginning of each chapter. And they made no sense at all to what the book was about. So I just stopped reading them. And like, the book would have been better had they been removed. So there's always those and they make no sense because you're like, missing something. Yes.



Tara Whitaker 44:12

Am I dumb? Did I, there's something underlying steam or something that I'm missing, like, I don't get this.



44:21

Or maybe there is a big meaning and you just have to be a super fan and read the all of the author's books and be maybe it's like their little easter eggs for their super fans, which I appreciate. But very true. Maybe I'll never know maybe. I don't know. By the end of the book, I'm like, Oh, I don't get it.



Tara Whitaker 44:44

Yeah, yeah. You know, what comes to mind is all these in Amazon has so many books of retellings and reimaginings fairy tales. And what they do is they recycle some of the it's like their way of life. homage to the original. And you know, like, for example, Hansel and Gretel or any of those other things where, you know, you'll see like, oh, a line from the original that they borrowed, just to kind of feel that, okay, this is a retelling. But it's sort of like, maybe maybe in this version of Snow White, you know, she doesn't eat an apple. Maybe she eats a pear or something like that. But you go on Amazon, and you see that, you know, kind of like the back cover texts that they use as information.



Tara Whitaker 45:40

It's like, well, wait a minute. How much and I haven't read the book, but I'm thinking, wow, this is so close to the original. And yeah, they do take liberties. But when you actually read the book, you know, you're sort of curious, you know, sort of what's allowed and do they make

exceptions with retellings? And reimaginings? I'm just curious. I'm just saying that they, they probably treat those types of books as any other book. Well, their public domain, the originals are public domain.



Tara Whitaker 46:12

So Right. Okay. You know, that they can take extra liberties with those because they're in the public domain. That's true. Yeah. Yeah. Yeah, yeah, that's true. Okay, good. For the older books for the ones that are published before 1925. But if it's a retelling of a current book, right, right. Okay. So I mean, look at 50 Shades of Grey. Mm hmm. That's a retelling of Twilight or fanfiction of Twilight. Is it? Yeah, it's the adult the adult version of Twilight? 100% It started as fanfiction. Yeah. See, I've never read them. But I love Twilight.



Tara Whitaker 46:53

You're not missing? ons. No, I'm not gonna read them. It's fine. I read the first one and was like, Okay, I had I had to because at the time, anytime that I told someone I was an editor, they would go Oh, you mean, you read it? 50 Shades of Grey? No, no, just one editor did if if that? Not sure. Okay, so we only have a few minutes. But, Lauren, I wanted to talk about your question. So do you want to mention it? So Janice is in the in the No.



47:26

Okay. Um, yeah, I just I just mentioned to Tara that I kind of am in that place right now, where I'm like, halfway talked myself out of ever being a freelance editor, because probably has something to do with starting my new job and not loving it. But just the fact that like, am I ever going to truly love something that I'm trying to make money doing? Because I think sometimes the pursuit of money ruins things for you. In general, that's the way that I view it in my life. But I also think maybe that's because I've never had a job that I really loved. And that's kind of you know, that's, I've always come back to freelance editing. But this is what I've done to myself, for the past seven years. I mean, because freelance editing has popped into my head. And I've like, gotten, like kind of researched about it. Like, maybe I could do this. And then like, talked myself out of it. So I'm like, even the past year, I've talked myself out of it, like three or four times, I think this is, you know, so I'm just here I am again.



48:31

And I think it's really when I dig down in there and try to figure out why that's happening. I think it's fear. And I think I'm just afraid of never loving a job maybe or, I don't know, there's a lot of fear, of course, because like, you know, am I ever, like, will I be able to financially support myself and my, especially if we decided to change our family and have a kid or, you know, whatever we want to do in the future. Like, you know, kind of if we want to take more vacations we'll be would be able to afford that. And well, my income be able to support that. So that's where I am and the kinds of things I go around in my head.



Tara Whitaker 49:11

Well, first of all, I just want to say that that's 100% Normal. And you're not the only one that has ever thought that trust me. It's interesting that you mentioned your job because I was going to ask what has happened that has made you think that doing something for money kills the joy for it? And is it your job like your full time jobs? Like you don't like that? You associate that with me? Right?



49:40

I've never enjoyed a job that has been a career position for me. Like all the jobs I've enjoyed have been like my side jobs like I told someone lessons at one point, or like everything that I've done as a result of the degree that I have from college, I have not lived. Yeah.



Tara Whitaker 50:00

Again, I don't think that's uncommon because I'm in the same boat. I don't, I don't event plan anymore. And that's what I have a certificate in. And I think the overarching thing, though, too, is that, you know, with the questions about changing your family, which, you know, I started freelancing way before I was married or had a kid. And wondering if that was a viable option. You don't know until you try it. Like, you don't know if it's going to kill the joy of making money from it unless you actually make money from it. So I think it's just, it is pushing that fear aside and just saying, you know, what, I'm just gonna give this a shot.



Tara Whitaker 50:42

You're not married to it, like you still have your full time job, you still have your, your salary, you know, I assume you have health care if like, you're, you're okay, so you can try this and make some money from it. And if you really like it, then you can amp it up and maybe replace your job. But maybe you don't. I mean, that could happen. I you know, no one can say if it is or isn't it? Honestly, when I started editing, it took me a long time to be able to read for fun again. Like I stopped book blogging because I was editing full time and reading a book all day. And with that critical editor I and then trying to flip into a fun, light, breezy romance. I couldn't do it, it was so hard. So I stopped book blogging because I was just not reading for fun.



Tara Whitaker 51:32

It took me years to be able to, to be able to flip that switch. And I still have bouts of not being able to read for fun. Like the during COVID. Like during the beginning of it when it was real bad. I could not focus on a book to save my life could not do it. So I think my my best advice would just be to honestly, just let yourself try it. Just give it a good valiant effort. Give it a good shot. So you can honestly say, I really like this or Nope, I don't want to be paid to, to edit. That's not for me. But give it a good shot. Like, especially when you have that like I don't want to say security but you still got a job, you still you know you're not. You don't necessarily need the freelance editing income to survive. It can be a true experiment to see if you like it and then go from there.



52:32

Well, you know, when I left my previous job, they told me that I can always come like I'm welcome back anytime to do part time as needed. So I could I could use that super easily to supplement my freelance income if I needed to. Yeah, oh, that's a great position to be in. Yeah, they're it's a really a company. And yeah, I'm already like, I mean, I was really stressed out and busy there. Because that's just how that consulting company works. Like they kind of overload people. But it was so hands off. Like I basically managed myself, I didn't really I had a supervisor, but not really. And this company is kind of different. I'm already getting micromanage a little bit, and I'm already feeling myself being very resistant to it.



Tara Whitaker 53:15

Like it makes me really mad. And I it's it's good, though, because it's made me realize that my issue for some of the companies I've worked for, like I've wanted to be in charge and not stress myself out, trying to like work my way up and be in charge. But that was never the point. I don't think the point for me was that I wanted to be in Jordan, it was that I didn't want people to be in charge of me.



Tara Whitaker 53:38

So freelance editing sounds like a perfect time with that, like entrepreneurship has always appealed to me to like, and just the community around that, which I mean, this proves that to like i i love this group and I already love like the people I'm networking with, within freelancing, so it's good. I just, I mean, I'm pretty sure I'm gonna go for it. And I enjoyed the editing I was doing for that travel blog or travel website, but it was just too much with my job at that point. And I honestly, I haven't edited a book for money. It's just that's my next thing.



Tara Whitaker 54:20

Here you go. That's your 20 So that's a good leading because next next meeting, next call. We'll talk about the book club book, but then I also want to do some goal setting. Not 2021 Because I need to do it too.



54:37

First, I have got to make a website. I've been really putting that off hardcore.



Tara Whitaker 54:40

So there you go. There's your first goal. Yeah. Did that help at all? Like I didn't want to like I would just give it a good shot.



54:51

Ya know, it's good to talk about it. And I don't know I also just like, once I start having those kinds of thoughts. I feel like I just kind of like spiral down and like I, and honestly, I don't even think it started with those, like my whole clunk, I was in started for whole different reasons and that just like, just like came into the funnel.



Tara Whitaker 55:14

When you have those feelings Oh, that's what a group like this is for like to talk about it because number one, most likely some at least one other person has either felt it or is feeling it. And number two people can give you insight that you might not have thought of before. And that's exactly why I have this group. Because when I was back in the day, wanting to start, you know, sometimes you just need to talk things out or gripe about something or event. And if you don't have that, it's it's a totally different experience in entrepreneurship.



Tara Whitaker 55:49

So if anybody has anybody on the recording, or on the live call, if anybody has those feelings, bring them up, because that those are where I think the group is really going to shine. Janice, did you want to add something? No pressure, but if you had any thoughts I do, Lauren? Yeah, I mean, even with me being in this profession already, for years, because I was juggling freelance editing, with teaching, and writing for the newspaper, which was my main job and teaching yoga. So I told myself, yeah, I'm gonna go ahead and dive right into the editing part. But what I, what I recommend you do, which has helped me, Lauren, when I feel you know, uncertain, and there's a lot of fear is I start to physically write down whether posted or, or you just have little stickers, to kind of remind yourself why you're doing it. Because it's almost like affirmations, you know, and to keep them positive, because I say, to myself, I am reading books, I enjoy reading, you know, it's like I am, well, I am healthy, I enjoy reading, and get and getting paid to do it. And, and helping others, you know, achieve their dreams. And then at the end of the day, that that's what gets me going, because I feel like, yeah, I get to read, and I'm getting paid, and I'm helping somebody else.



Tara Whitaker 57:16

So. So it's, it's a win win. And if you and you can make as many positive affirmations, on on the reasons to do it, in addition to money is your love of reading, right. And that's why I have the affirmations and I think this might help you to as well, Lauren is to help you pick and choose the kinds of projects you want. Because if you if you have this sort of history, if you will, for lack of a better word, for being unhappy with certain jobs. Now, you you reclaim that power, because you have a choice, you have a choice, if you know it's going to be this medical tome or whatever, something that's similar to what you're doing now. Maybe say no to it.



Tara Whitaker 58:02

And take that risk, it might be money, but hey, maybe you want when one door closes, another door opens. And maybe there's someone who's giving you a seven 750 page novel that's kind

door opens. And maybe there's someone who's giving you a seven 750 page novel that's kind of Harry Potter ish. And it's like, oh, wow, I could potentially be this editor for the next Harry Potter, you know, series. And it's like seven books. And you can be so much a part of that journey to this towards this author's success. And, and it makes you feel like excited, and you just can't wait to dive in. And you're gonna get paid, you know. So that's kind of the way I look at it is so that, you know, find what it is you like to read. And then because you wouldn't waste your money on a book that you're not going to enjoy.



Tara Whitaker 58:49

So might as well pick a project, a book that you're going to read and get paid for. And that you're, you know, you feel so much more satisfied, because it was the enjoyment as well as the learning experience and helping yourself as well as someone else. So I hope that makes sense, or because it's helped me that had to have that mindset.



59:14

Yeah, no, I think that's great. I think mindset is super important. And I mean, cuz even everything earlier this year is kind of like when I decided that I was just gonna go for it wasn't scared anymore. That's when everything just like started. Just everything getting in line. Like it's everything. And I was like, okay, here, we're just writing the strain.



Tara Whitaker 59:33

Exactly. Open yourself up to the universe and open up the possibilities and then they happen. They happen. I do. Yep. So well, thanks. I appreciate it. It's good.



Tara Whitaker 59:45

Is that helpful? I hope Okay, yeah. Good. And we are over again. I need a good night. I'm sorry. Does anybody have anything else you want to talk about though? Before we I do want to click big thank you Tara again for Are you know, making some time about the fair use? Oh, yeah, I have. I mean, I like going down rabbit holes and learning so yeah, please, please tell me yeah, I'll pop more those links into Podio when I get the video uploaded so you can find them they're really yeah. Any other questions? Always just let me know. Okay. Yeah you tell so yeah, good. all right. Take care. Okay, bye.