

11-19-20 FEC Q&A call transcript

Tue, Jun 20, 2023 2:24PM 58:31

SUMMARY KEYWORDS

book, editor, editing, good, publisher, authors, work, coaching, thinking, world, totally, talking, developmental editing, networks, question, published, fiction, group, publishing, literary

SPEAKERS

Tara Whitaker



Tara Whitaker 00:00

Okay, now we're good. Yeah. I mean, this is totally related to what we're talking about anyway, but it is one of the books that I wanted to add to the list of for Oh, okay. Yeah. And I'll just email it to you.



Tara Whitaker 00:16

It's Max Perkins, and that's okay. Title.



Tara Whitaker 00:21

But there's a movie version that came out four years ago, I want to say, and it's about the life Colin Firth, Colin. Oh, yeah, he really? Yes. Oh, yeah. So now I got your attention. Oh, I love Colin Firth. Well, I kept thinking of The Great Gatsby movie that just came out not too long ago. Well, it's probably been a bit now. But was it Leonardo DiCaprio? Have you? Did you see it? Oh, yeah. Did you like it?



Tara Whitaker 00:50

It's, and yeah, actually, it was entertaining. Yeah. Did you see it? I did. And embarrassingly enough, I hadn't read the book. So I watched the movie. And then I read the book. Hmm.



Tara Whitaker 01:06

I didn't really like either. I felt like such a bad editor. Like, No, you're not supposed to love this. You don't have to. Yeah, yeah. No, honestly, as a creative writing instructor, I'm here to tell you, you don't have to love every classic. Yeah, yeah, American classic world, classic European

world, whatever. It's just, um, you know, it's one of those things that you want to tick off on your right reader bucket list, if you will.



Tara Whitaker 01:39

I see reading lists, but the reading list goes on and on. And on. A reading bucket list is the one where it's a must read before you die kind of deal.



01:47

And honestly, it's you don't have to like it. But and yet, as an editor, it's interesting that one of the books in the list that I sent you is the artful edit.



02:01

The artful edit, I've heard of it. I haven't read it. You know, that whole book, the whole book from cover to cover is all about editing. The Great Gatsby. Oh, yeah, yeah. So if anyone were to have an editing class developmental editing that is, or even self editing, before you even gets into the hands of the editor, just the writer, they dissect as an editor would, you know, piece by piece, The Great Gatsby. So obviously, you would have to read it first. So I guess what I'm trying to tell you, Tara, is that as an editor, it's a good book to read that you don't necessarily have to like, right, yeah, yeah. But because it's such a classic and American literature. It's a great example that a lot of editors turn to time. And again, number one is because they they do expect that most Americans have read it.



Tara Whitaker 02:56

Yeah, whether high school or college, or as or if you get an MFA or an MA in creative writing. And then editors write it because the interesting backstory behind the Great Gatsby is max Perkins is the real life editor of F. Scott Fitzgerald, which I think you'll find more interesting in The Great Gatsby.



Tara Whitaker 03:20

I'm willing to give it a shot, that's for sure. Yeah. Yeah. So I'll I'll just go ahead. And do we still do the boxer or maybe I'll just email you the title of



03:31

yeah, you can totally boxer me, but I was actually going to talk about the Facebook group.



03:39

Oh, thanks for reminding me that. Oh, no.



Tara Whitaker 03:43

Well, I think I mentioned last time, I don't like Facebook. Yeah, just don't like it. And I created it. I started posting in it, and it's just, I don't like it. And I don't want to force that on anybody else. So I'm gonna switch where we host our community. I'm going to put it on mighty networks, which is essentially a Facebook group. Okay. Without the Facebook.



Tara Whitaker 04:09

No, I don't know. I totally agree. And you know what, it's interesting that you said yes, but no, and I'm like, but no, did she did she not learn it? Did you start it? Because honestly, I totally forgot it. Because it's not even on my radar. I mean, not not, not our group. Oh, no, no, General.



04:25

So yeah, okay. Yeah, I was just it was one of those things were kind of a good lesson in terms of editing to is that I had this gut feeling that I just didn't want to do it, but I thought that I had to, or like, that was my only option. And then I made this decision last night, by the way, because I was attending a conference, a virtual conference, from this group that I'm in that's on mighty networks. And it is such a...It's just a better platform, in my opinion.



05:03

And I think there's this, at least for me, when I get on Facebook, I just have this yucky feeling like I'm dreading what I'm gonna see I don't want to get on the app like I just don't like it. And with mighty networks, you know, you're going into a good community, you know, you're going to see your way. Okay, good things like, that's what I want. So we're going to switch. Right, and how does that work? Since I've never done my unit? Or before? Is it? Is there an app or I know you just sent me the link? Yep. So that's the invitation link.



Tara Whitaker 05:41

It's on, you can access it from your computer, or there's a separate app. I never check it on my computer, just because I just use the app. But full disclosure, because I decided last night to do this. There's nothing in there yet. There's no content. So you can join and then I'm going to convert everything from Facebook over into tiny networks. I just haven't gotten to it yet. Because I Oh, okay. Okay. Yeah, I did last night. So I think you're gonna like it better. I think it's a better option for us. Yeah, I have to agree.



06:19

And one of the reasons why, obviously, I mean, it's long before the election season that I started not going on Facebook. I would say that, you know, the last time I went on Facebook was probably well, it's only because it was a must when my mother passed a few months ago, and my brother posted photos. And I think I went in just quickly. And then I realized, well, you know what, I'm, I really don't need to go on Facebook to get to messenger. I can just do messenger separately. So what am I doing, right?



Tara Whitaker 06:51

Yeah. So yeah, because it's so toxic that it kind of fills me with dread, just like, Oh, are you really serious? Yes. Can I just bypass all that? So all that negativity is the toxicity? And I am I aim for breathability?



Tara Whitaker 07:11

Yes, and not yet to know that when you're going to go into something that you're not going to be shocked, annoyed? Or any of those things. So yeah, yeah. And I'm actually in an editing group on mighty networks that I found on Facebook.



Tara Whitaker 07:28

But, you know, it's just getting to that point where I think more and more people are looking for other options besides Facebook, but, you know, people are still using it, because it's free. And it's something the vast majority of people have. But I, I just don't want my stuff on there.



Tara Whitaker 07:50

Understand. So does mighty network. Is there a fee?



07:54

No.



07:55

So I'm on the free version right now. Because you know how I like to try something out for free before. But if I want, of course, more functionality and some fancy things in there that I'll have to pay for it, but not you guys, you guys will never have to pay for it. Okay, no, I wouldn't do that.



Tara Whitaker 08:16

No, no, no. But you can have, you can host courses on there. And you can do a whole thing on

there. But then you have to pay for the people. So we're just gonna try it out. For sure. Yeah. Yeah. So I just click on the link, and then they'll that's an invitation to join. Okay, God, yeah, it will probably have you set up a brief profile, not it, you know, name and whatnot. Then you're in. That's it. Okay. And then you said that I can actually download an app on my phone. Yep. It's just called Mighty networks. Just search for it. And it's free app. Okay, good. Good. Good. Just like a Facebook app, but much better here. Thank you. Thanks. Much better. Wasn't really. Yeah, tell me about it.

 09:00

So, of course, everybody's looks different. But I mean, it literally is like, Oh, that's terrible. That's terrible. What is happening?

 09:13

That's not looking very good as it I can't even see the words. Oh, there we go. It's just like, yeah, it's definitely have different channels. So you couldn't I mean, we can get real fancy. Like, really? Okay. We're not there yet. But like, can you? Can you read? You can see that? Yeah, those are like different topics. So there's like, this is a different group I'm in so there's a diversity equity inclusion topic. There's insurance in retirement, there's finances, like all of that sort of thing, and it's just cleaner. looks so much better. So can't wait to talk. We're gonna go Yeah, I am, too. I'm really excited. I can already tell the how I approach it like I don't dread doing it. So I already know that it's way to just be a more positive vibe going into it. So, yeah. And for anybody watching the recording, I'll send the link in an email. Okay.

 10:12

Yeah, I had a question for you. And yes, I do with clients and editing not my fault was that I didn't jot it down or at least have all these tons of posts, it's here that the point of having them if I'm not going to use them, if I can't find my phone, then I've got to post it. So, um, but when the question if I remember, hopefully, during our coaching call, it's it is a burning question, but I still can't.



Tara Whitaker 10:39

It's because I while I was reading this, I know that we're not going to discuss this just yet. But it's like, I really should start putting questions down because it isn't a book club discussion. But it's also kind of this whole when you're launching a business, things come up, even though they're talking about traditional publishing, mostly. I mean, I haven't gotten to the part where they start talking about freelance editors yet. I don't know if they will, maybe they will. Or they will, okay.



Tara Whitaker 11:08

It's still it's still they're still talking about agents, and acquisitions.



Tara Whitaker 11:13

And then academic publishing, which to me was like, oh, that's boring. Writing.



Tara Whitaker 11:22

Academic publishing.



11:24

And I'm thinking I had to force myself, you know, migraine aside, I don't know if that I still would read this. But anyway, I kind of plowed through it. But then it's like, but but there was some questions that were unrelated to what I was reading, that came up. And I said, Oh, I should write this down. But then I kept reading, and then I totally forgot. So I'll have to let you know, it's really a burning one of those burning questions about the early stages. In fact, I think it's sort of simmering in my mind, as I'm talking to you. I don't have talked it out.



11:56

Maybe it'll come. Yeah, when I talk it out. Yeah, I think it has something to do with divorce. I know it's developmental, developmental. And then I'm sure I know that you read the first introduction by the editor, Peter Jinnah, where he talks about conceptual editing, which I honestly haven't remember how even my sheet has all the stages. I started with critique. And then I went to the different stages of copy editing heavy or developmental, and then the copy editing and then the proofreading, etc. But, um, Peter, Gina mentions about when you're when you're just talking over lunch, and you're just brainstorming with the author. And he's already saying he's already calling that conceptual editing. And then he kind of makes light of the fact that oh, a lot of people wouldn't think having lunch with your author is editing. But it's already that stage where you're talking about it.



Tara Whitaker 13:00

And I think he won't be what he meant was more for nonfiction, creative nonfiction proposals.



Tara Whitaker 13:08

And maybe not so much with fiction, but it seems to sound like something I'm doing now.



Tara Whitaker 13:15

Which is not in any of its editor, editors, freelance Association rate sheet, the conceptual editing that is, so would you count that as critiquing? You know, like, they're not ready to publish yet. All they're doing is just giving you pages

publish yet. All they're doing is just giving you pages.



Tara Whitaker 13:33

So have really, really fresh first drafts, but then you still want to get paid for it? By the page or by the hour. So that Yeah, so it's like two or three pages here and there, double spaced? Yeah. So I need to do some more digging into this. Let me just put in that caveat. But when I read that, I had not heard of that term before the conceptual editing. Okay. I what I think, again, I need to look into this. But I've editors provide manuscript critique services, or book coaching services. And I'm wondering if that's what fits into this conceptualization because, yes, you know, in self publishing, or even just online publishing, I don't think it's very common to be taking your authors out to lunch on a regular basis.



14:26

At least in the publishing houses I've worked for, which again, that's just my experience, but I can imagine if you're, you know, Stephen King or something, I'm sure you're going out to lunch quite frequently. But I think that like you're right before the developmental editing stage, when you're still kind of just talking through ideas or the plot or just the really big picture things.



14:51

I think that would be considered a manuscript critique and or book coaching, but you



14:59

Because I have also not been super familiar with book coaching, I came across that and was like, what is that? What does that mean? And I haven't really gotten a good definition of it. So I don't know if it's kind of a catch all or a me. Yeah, different people think it's different things. I'm not sure. But that's what came into my mind when I read that conceptual editing.



15:26

Yeah. And what you mentioned book coaching, is it? So then it's, it's a question of semantics as well, because what I sort of label myself on LinkedIn is manuscript editor slash writing coach. Yeah, but Right. So I mean, if you go on the internet, you'll see when you google writing coach, there's tons like people out there, you know, with blogs with websites, calling themselves writing coaches, and they do both. Like I do manuscript editor slash writing coach, which, you know, can be the same, yet, the coaching precedes the editing.



16:08

So for me, it's like the can, what this gentleman is referring to his conceptual editing, that conceptual stage is more of the coaching, sort of, yeah, that person who doesn't really have a manuscript ready on hand, they're just sort of toying around with ideas. And I'm actually doing

that in my class anyway. But individually, when I'm having clients, then yeah, then I then I go from teacher of a class to coach an individual. But when you mentioned, Coach, I went on Amazon, and there is an I put it on my wish list, because I haven't gotten the book yet. But there's, there's a book about book coaching.



16:48

There is, of course, there is somewhat clean, writing coach and a book coach, it's not like you're obviously coach coaching the book. But then how is it different? That's a very good question. Yeah. So because that sounds like something I want to get into, unless I'm doing it already.



Tara Whitaker 17:11

You might be, you might very well be. Because I wonder. I wonder if even some developmental editing could be rolled up into that, because it's such a big picture high level, you know, editing. Yeah, I could see how that could maybe roll into coaching.



17:33

But then I wonder if they mean, like, someone to, to lead them through the publication process. I don't know if that's what maybe a book coach does to like, here's how to find an agent. Here's how to self publish. Here's where to get a cover artist. You know what? That's a good point, Tara, that I think what? Yeah, that's a really great point. I think the book coach is probably someone who works with independent authors, as opposed to traditional credit. And they do right, yeah. Yeah.



18:03

And they, they probably deal less with less, more or less with the actual manuscript, the texts, and do the business end of it. The marketing, the agent, Dean, if maybe some people don't, they don't. That's why they're independent. They don't have agents. Yeah. But they have a coach to help them a lot. Yeah, that's a great point. I'll hopefully, look into this book more, because it's the only book so far out there about book coaching specifically.



18:35

But what I liked about this, what, what do what editors do is they're saying now that the editing, at least from the traditional publisher standpoint, starts sometimes in a lot of cases before the book is even written. Oh, yeah. I was just thinking with this conversation about the book coaching that one of the publishers I worked for, it was a romance publisher, and the



Tara Whitaker 19:02

Well, her title was publisher, but the head of the company would very frequently come up with

book ideas and then ask authors she knew to write them. Like she would come up with the book idea, she would come up with the plot the characters, you know, very high level and then have an author write it.

 19:22

So that's, that was kind of what I was thinking about with the lunch thing to that, because I had no idea that was a thing. I just assumed authors were the ones that always came up with the ideas, but that's not the case. They I think a lot of that happens with textbook publishing, and, you know, academic type of thing, but it happens with fiction too. It's, you know, especially trope romance, where they can follow you know, the I don't want to say formula, but the Save the cat.

 19:55

Yeah, I have that book. I love it. Actually. Yeah. And if you have if you have the general concept the trope and a setting maybe or something an author can just roll with that. Yeah. I don't always follow it though, but it's good to have. Yeah. Yeah. As a teacher as a teacher and as well, yeah. Um, I didn't want to see something about.

 20:17

Gosh, you know, my mind these days. Oh, okay. I hear you. Oh, well, right along with what you were saying, Oh, good. It's not. It's not just me then. Oh, no, I think it's the entire world.

 20:29

Exactly.

 20:32

About a year ago, at this time, I was applying for job. It's here in the Bay Area and rebill Callisto media, I don't know if you've heard Callisto. Sounds familiar. Yeah, I they have?

 20:49

Well, they used to have offices in Berkeley. Then they moved to Emeryville recently, but then their main offices in New York, which I didn't know, I honestly never heard about it. So I had to research through LinkedIn. And there was a recruiter that invited me to based on what she saw. And I was like, Oh, it got really excited. You know, this was like, holidays. And it was like, right after, you know, Halloween, right before Thanksgiving. And you know, I've got a strong journalism background, and also have my MFA and also my creative writing, teaching

experience, but editing and publishing house. And I thought, Wow, that's so cool. Yeah, Sign me up. And then they go through all these different stages. Screen you before they asked you to come in again, this is pre COVID. Right. So I think, a whole different world.

 21:44

Yeah, yeah. And you know what, Zoom wasn't really even a thing. I'm sure it existed. But no, this was just a regular phone call. Not even a video. I'm in a camp that was obviously Skype, people were Skype have been Skyping from but I was surprised, and I could Skype. But she didn't say let's do an interview through Skype. She said, Let's chat by phone, like, and I go really the old fashioned way. But I actually did research about cluster media. And what they are is a publishing house of nonfiction books, mostly cookbooks.

 22:16

Um, let's see, oh, fitness books. And yeah, so to prepare for the interview, I told them that I also have a background of I've taught for 10 years now Pilates and yoga, on top of everything else. I mean, you know, my life, you know, before sore last November 20 2019? Was this running around doing? Every you know, and and I had just decided that I was not going to do journalism, maybe maybe it's still on hold? Because of the changing face of the newspaper business, as you know.

 22:54

And then what it is, is she said, Oh, you know, and my second interview was with one of the editors, and she said, you know, if we hire you, this is what your typical, you know, quarter is going to look like. So in a quarter, you are going to work with six authors.

 23:13

Six to 10, excuse me. So, and that's six to 10 books that you're going to be overseeing. And you're going to come up with topics and you're going to find the authors, too. And I agree

 23:27

610 and a quarter, yes, wow, pressure is on. And they want it they want you you as the editor, when they hire you, you're going to be working with other editors, but an editor who's going to be you're going to be reporting to who's going to oversee you and you're going to be overseeing the authors. But your job is to come up with topics, come up with the authors to write these books, and edit the books and do all of this in a quarter. So what US Excuse me, what is a quarter of about four months, roughly every three months, right?

 24:04

That's why three to four months for being on the sort of like extension side, but we want to have a quick turnout. And she said because you're a journalist, you know, you're used to your editor, you walk into the newsroom. Your editor assigns you you know something to write about. Then you go out on the field interview, you make some calls, you write it, you're pounding on your laptop boom by five o'clock. And I said yes, that that was my life. But this is something like that, but six to 10 books in a quarter. Yeah, three months.

 24:39

Maybe we'll stretch it out to four months, but since it's you, and it's just this machine, you know, and so when you were talking about that this was mentioned a little bit in this book about you know, find the topic hot topic. And so I went on Amazon after I research with this company was all about. Then I went on Amazon and I go, Okay, I'll look, I'll just click Callisto media and see what books and there's a lot tons of books on Slowpoke, slow cook, slow cook, and keto or keto keto diet, whatever.

 25:18

Those types of trends, fitness trends, intermittent it, tons of books about intermittent fasting. Okay, what can you what? And I didn't get past the second round, because at that time, it was a combination of me running out of steam and didn't think that was the right fit for me. And also, my mom had been diagnosed with dementia. And I got, well not diagnosed, but shortly after I had they saw a tumor in my stomach. I think I told you, my cancer diagnosis didn't come until early this year. 2020.

 25:52

But yeah, so that was this a year ago this time. It was right before everything. Yeah. So I'm glad I'm glad that it was. It was not meant to be. Because Can you imagine putting yourself into that? I know you make me feel stressed. Oh, I know. Just talking about it. Right. Like, I'm gonna. My cat is whining. I'm gonna hold the door real fast. I can still hear you though. I'm turning my video off. Okay.

 Tara Whitaker 26:22

We'll talk I have sweat pants on.

 Tara Whitaker 26:28

being totally transparent here. That's okay. That's okay. And you know, I love cats. So I don't mind. Yeah. Well, he's Yeah, he's it's almost feeding time. So oh, that's pretend like he's never been fed before every night. For 30.

 26:47

Year? That's yeah, you just read in round. Wow. Right. Right. Yeah. But anyway, the reason why I mentioned that is because that's when it occurred to me that, wow, if I'm going to be, you know, looking into becoming an editor, it starts now, the minute they hire you, the editor is like, here, I am thinking, oh, where's the finished manuscript? Or at least, or at least a work in progress? This is where you, as an editor have to think about what books will sell, it's again, sell, sell, sell? Yep, you have to be very knowledgeable about the market, not about the current trends about what's going to sell, you kind of have to be a fortune teller a little bit because you have to predict what's going to be big and what's going to be like, A, this is not intermittent fasting or slow cookers.



27:44

But in the romance world, the Empire's had a bit of a comeback, right. And when I saw that, I was like, where did that come from that, you know, that was years ago. But those but that and then when you would see a few books come out, then you saw more and more and more and more. So you have to be on the cutting edge. And you have to be the you have to be but it's good to be the you know, the leader when it comes to that and to know what's going to come up. But



28:13

I've you know, I mean, I know there's a way, right and not an acquisitions editor for that reason. But yeah, a lot of it's a lot of market research and not so much editing. And I think a lot of people don't realize that. It's still editing, you're still an editor, you're just doing something very different than crunching, you know, grammar and, and whatnot. So Oh, I'm so glad you didn't take that job.



Tara Whitaker 28:44

I'm glad to I'm glad to know Oh, my goodness, I chose I chose family and health over that. And even that aside, even if my mom wasn't sick, and I wasn't feeling sick, I would probably get sick.



Tara Whitaker 28:58

Yeah, because they said the pressure is on because the reason why it's a quick turnaround is because they said well, what if it's not inter if it's not intermittent fasting, it's going to be something else. Right? Because by the time that book is published, there people are onto something new. Yeah. And then I said, Well, what Okay, so you're talking about print books here print, but then I think they do ebooks as well. They do, as well. So it's kind of like the print newspaper that Why are you going to buy the print paper that hardcopy when you can just go on your phone and get the news? It's quicker, right? Boom, it's on the news. So same thing. And so they said no, we still want you know, hard copies. We still want paperback or hard bound, because people want especially with cookbooks, you know, even if it's their fads, diets and stuff, people still want to have something to hold on to right.



29:53

But you know, you gotta be quick on your feet. And the reason why this recruiter said she was looking specifically for Pete bolt with a journalism background is because they can really be sort of this sort of robotic. Okay, I'm done next on this assembly line situation. And I'm, and they said, Do you have any questions for me because you know, even if they're interviewing you, it's like, okay, this is where my, my very first experience interviewing for a publishing house of this nature is like, Well, my question is, what about quality? I was just going to bring that up.



30:29

Because I'm sitting here thinking, the more you rush, the more errors are going well, even from the top, like, if an author is rushed to write this book, they don't have the time to research or really develop the content, and then it trickles down. And then you get these books you get, or you read these books that are riddled with errors. And you're like, what is happening? And it's because the publishing world and so like to get them out? Let's get them out. Sure. Sure. And especially how many slow cooker books are out there and intermittent and you know, and they sell and people want them, but what they do, there's a lot, and you've got to be constantly churning them out. Even with fiction, yes.



Tara Whitaker 31:19

And then your job doesn't end there before the next quarter, you've they're going to rate you based on your performance before the book comes out. And even after it comes out sales, right, right. Yeah, your success translates on how many books have sold, that you edited. And then it's your responsibility to find these authors who are going to do a great job, you know, interpreting, or basically said, Okay, keto diet, how can you make that different than the other keto diet book published by the same company?



Tara Whitaker 31:52

You've got to have a pretty big network to write because you I mean, you've got to know who's into keto that has the authority to write a book about it. Yeah, that would have unless they have like a Rowlett Rolodex.



Tara Whitaker 32:07

That's okay.



Tara Whitaker 32:12

They have a directory of authors that they can pull from because otherwise, I mean, you really got to know you're that niche, niche. Whatever word. Yeah, yeah. But anyway, I was just

thinking, do I really want that? I mean, and then, of course, the last straw was, I didn't know whether this was good, good thing or, or not. So good thing, but she says he's, you know that a bunch of your colleagues from the times are also vying for the same position. And I look, I'm just like, I'm not looking at her because I'm on the phone. But I'm, if she were in front of me, I'm like, What do you mean?

 32:47

Is that supposed to make me feel like, right? I want this even more to kind of get that, you know, and I thought, Oh, I don't know i i can be competitive. But I like friendly competition to where not so cutthroat journalism was cutthroat. And you didn't really have to compete against anyone really, you just had to meet your deadline. But this is entirely different, because this is business and I had just never big. Well, here's the irony is I That's why I was taking your business builder coaching is because I suck at business. My Oh, no, you don't know you. I know. I know. I know, you get a mindset mindset. But I know Sorry.

 33:31

Didn't my teacher or anything?

 33:34

But it's a constant thing. And it slips out every now and then? Of course it does. It does with everybody, of course, everybody. But then I realized, no, this is me trying to make a decision. And I think as editors, we need to whether it's a client, like oh, we don't always have to think wow, this translates to maybe a \$2,000 You know, opportunity by the time I'm done with this book. But consider her if she's if she says, Oh, and I want this edited in six weeks.

 34:08

Everything from developmental to proofreading in six weeks, I'm gonna pay you \$2,000 I don't know. No. No, right. And this is something I did have a potential client who wanted it in six weeks and she was willing to pay this is true story. But then I realized that she was so nitpicking about everything even. We're having a conversation in this cafe. And I said, this is just a conversation we're having are the emails I was sending her know that I want to work with this woman. Yeah, your spidey senses were going off. Yeah. Yeah, there's that gut feeling. Now listen to it for sure. I just had a thought and then it escaped me.

 34:49

Oh, I was gonna say I think especially with the editing world in the freelance editing world.



Tara Whitaker 34:56

... I like to see community even competition

I'm I like to say community over competition.



35:00

Like, Oh, yeah, you're not working against this editor over here, or this editor over here. I've seen so many times where someone will approach an editor and they're not a good fit. And if you have a community, you can say, Oh, hey, Jen, this would be a much better fit for you. And some people don't like that. Some people just want to take all the clients and take everybody, no matter what the fit is, and I don't subscribe to that I subscribe to that there's enough for everybody. And if you take go at it with that community mindset and not a little, I'm gonna pit it against this person, and I gotta beat this person, you're going to be way more successful than, you know, this cutthroat. Give me Give me Give me I want all the clients whether or not they're a good fit or not. So I completely I completely agree with you.



35:54

I'm competitive with myself. Like, I don't need to beat you or get more money than you. I just need to be better than I was yesterday. That's all. And that's what I like to teach. Because there's just no room for that. I don't think there are certainly, you know, there. There are all kinds of editors, because we all come from such different backgrounds. And there's so many different types of editing that oh my goodness.



Tara Whitaker 36:25

Sorry.



Tara Whitaker 36:27

I liked her fluffy or his fluffy tail. Oh, yes. He's certainly floofy.



Tara Whitaker 36:33

Driving me nuts. Okay.



Tara Whitaker 36:37

But yeah, and that's kind of circling back to where you're talking about with the Facebook groups. I'm in quite a few editing centric groups. And wow, are there some that are just toxic and not welcoming? And, yes, it really.



Tara Whitaker 36:57

I'm not gonna get on a soapbox. But one of the big reasons I wanted to start this club was that I see a lot of these people, freelance editors and non-freelance getting into these groups and

see a lot of these newbie, freelance editors and proofreaders getting into these groups and going, Hey, I'm so excited. I really want to get into freelance editing, where do I start? And it's like, these people pounce like, Well, what do you call? Are you even qualified? Why do you want to do this? Are you good at that, like just asking these questions like they're these unofficial gatekeepers of the freelance editing world, and it's like, Hold on this, this, usually it's a girl just is the way what I've seen. But this woman is like, super excited and has legitimately great background. It doesn't even matter. Like you can come from any background. But I mean, there are people that have maskers in there, and they're like, Well, are you even qualified? It's like, hold on. That's not how you approach people. And I don't just don't like these Facebook groups. So that's why I wanted to create the club because I want people to be able to get excited about it and, and come to the group, and we can support them and give them guidance, but not be these.

 38:08

I don't know, these unofficial gatekeepers of like, you're not allowed to be in this world and what makes you qualified. And because there is no standard qualification, there's no, they are becoming more publishing degrees, but there's not specific training you have to have in order to be a freelance editor. And it really bugs me.

 38:33

It really bugs me. So no, I hear you. I that's that's kind of what I was going for with my own creative writing class. I said, because I've been through the grad school wringer where, you know, basically, when we're in fiction writing workshop in grad school, right, it's like people are so petty. They're so Catty, and so competitive. And yes, they'll they'll say, I went to Brown and I went to Ivy League, I went to Iowa writers workshop, I would stand for grip, whatever. And, you know, it's like, well, I didn't go to any one of those schools and then we're supposed to be professionals here and yet people look, there's they can be very kind of condescending, and it's like, well, and I want to say something like Did we not just you know, get accepted to the same program.

 39:23

Legally Blonde, the first

 39:27

I had that scene in my head like, to the same school. Yeah, exactly.

 39:33

What's his name?

 39:37
Weather Yeah.

 39:39
Today Yeah. It's not wonder one more nerd.

 39:47
It's totally true, though.

 39:53
I'm so glad you knew that movie reference. I love it.

 39:57
Because it's so true. It's relatable.

 40:00
Today, now that movie is like 20 years old, but hard to believe. Right?

 40:09
But it is. But But it's so relevant to what's going on right now. It really is. We look at each other, you know, from different parts of the country and the world. And we're here to share, and I, and then people and they make it public. But then there's some people, like you said the gatekeepers who say, let's see, what are your qualifications? Should you even be here? A chef? Oh, maybe you need to go to the meeting down the hall or something. Get the deal? Yeah.

 40:41
Yep. I just not, I'm not into that. I don't agree with that.

 40:46
And I think it it, it can deflate these poor people who are so excited and want to learn. And I mean, like, you know, I've said this, like, that's the hallmark of an editor is always learning and always growing. And the immediate response to I want to be an editor is, well, what makes you

think you can be one or you got these qualifications. It's like, you can just see the balloon deflate, like, come on. But we don't want that's not that's not how I want the industry to look. Yeah. So.



41:25

Um, and this is kind of related to and before I forget, because again, the brain these days, right, like, Steve,



41:33

when I started reading this book, and still I have this feeling, I don't know if you've ever watched the oh, I guess if you don't have cable, then have you heard of this show? Younger?



41:45

I've watched the entire



41:50

I love that show.



41:53

I mean, especially the first Well, I still love it. But the first two seasons, right? It got me really excited about book publishing, right? And how book publishing and also social media and how it plays a role and really just sort of finding authors that you want to acquire and there and that's, they're all about acquisitions, right? And when Liza became when she went from editorial assistant type job to Diana to, and she still was, but then she started acquiring her own books. As an editor. I thought, Well, gosh, you know, I couldn't help but you know, think about that show when I was reading this.



42:32

Yeah. And I think what I'm, what I'm hearing is, like these groups, these maybe I'm thinking, you know, I don't I don't know, since I'm not part of these groups, is that they probably have this sort of idealistic, you know, view of this corner office kind of deal that you, you really paid your dues to become this editor of this lofty position is lofty the company is and, and then everyone else, like we have the right to call ourselves editor. No.



43:05

Yeah, so I'm totally gonna rewatch that now, because I need a break from my Christmas

movies. But so my friend that works at totally escaping me, I want to say Random House, but one of the big five in New York, she worked at the publisher, and she recommended the show to me. And she was saying, besides, Liza has like meteoric rise from write editorial assistant to write. What didn't she ended up as, was she a publisher? I don't remember when that was the Hillary Duff. Yeah. Yeah.

 43:39

Besides that, everything else was incredibly realistic and true to what that world looks like, which I was really impressed with. Because you know, how, you know, Hollywood can draw guys or exaggerate or whatever. There are a few things, and I even even working for the online publishers that I've worked for. And I've worked for Harlequin. Like I can see. I can see like, oh, that's totally true. Oh, yeah, that does totally happen. And it's really cool to see that on the screen. portrayed in a in an accurate way.

 44:14

That's good to know. Oh, I'm totally gonna rewatch that. Oh, I'm so excited.

 44:19

It's a good one to rewatch. It is I wanted Can I ask you really quickly team chart? Josh.

 44:28

I'm gonna be honest, I'm paying Josh. Really Are you? Yeah, I go back and forth. It depends on what you ask me, because sometimes the both of them can be real terms.

 44:40

Yeah. Yeah. I'm sorry if you had a topic for today. Or maybe I had a few things I wanted to talk about, which I already kind of did. Let me just take a look real fast.

 44:56

Oh, I'll send this link to I don't know if you know

 45:00

So with the ESA is having a Black Friday sale? Oh my God, we've got 25% off books.





45:08

And there's a whole collection in there like it's not even just editing books I saw I think Michelle Obama's book was in there I think how to be an anti racist was in there like it's a curated list of books that are in there, like holiday pop up bookstore thing, but they're all 25% off. So does the AFA publish their own books? They do, but they are not part of the Black Friday sale. Oh, I see. Okay. There ESA booklets is what they call them. Let's Okay, I'm gonna love that I'm not a member, but I'm thinking about becoming a member. Because remember how you kept saying that one of the reasons why you wanted to form this club is that you never stop learning.



45:51

This is ongoing learning, etc, etc. And I know that you're going to have, you know, some guest speakers and you're gonna have topics and stuff. But um, I am looking into the coming year, first of the year, if not January, February, there's a copy editing fiction class that the AFA is offering, but you know what, I'm so intimidated by Tara and maybe you can talk me through this really quick about that. That Sekai? Whatever it is that have you ever taken a class with them before? With ESA?



46:25

So I was a member years ago, and then for whatever reason, I let it lapse, but I just rejoined. About a month ago, I think, okay, okay. Well, they have this. What is it called the platform? I guess? It's called Sakai. I don't know if I'm pronouncing that correctly. Not sure. Is that like, their teaching platform? Yeah. And it's like this, then they have this whole tutorial that you navigate, it looks, it looks intimidating to me. It's like, Oh, I gotta get to my.



46:55

But then I realized there was these portals that I had to go through. When I was taking courses in grad school. And it wasn't an online, it was an in person class. So we didn't really have to go online a whole lot. But with Yes, a is an online course. So was that easy to navigate, though, their teaching platform? So when I took the courses, it was years ago, when I started freelance editing. So I can't imagine they use the same software that they did then, but I don't remember anything. Okay. Bad, or, you know, nothing tech.



Tara Whitaker 47:33

Now, I'm curious as to what I took, I'm gonna I've done webinars, different.



Tara Whitaker 47:40

I know, I've done webinars.



Tara Whitaker 47:44



Tara Whitaker 47:44

Yeah, no, no, I'm interested, though, because I, like I said, I just joined, and they're, they're offering a free webinar for members, December 8.



Tara Whitaker 47:55

Now I forget what it's about. Okay.



47:58

That's, that's my first interaction I'll have with them since rejoining.



48:05

I should, I haven't seen anything about the tech, like nobody complaining about it. So not to say that there's no issues, but I wouldn't I would not let that stop you. Yeah, I'm trying to get it. Yeah. Well, you know, because I'm thinking, gosh, you know what, it's because that's how they're going to send the assignments. And that's how you're supposed to access the all the assignments to the instructors going to give and then you then you turn in your assignments that way. And then you get feedback from the instructor. And, I mean, I've done that before, but it's the Sakai and I even went on YouTube to get again, I don't want to let that prevent me from taking the course. So I thought I should ask you since you've taken classes with them before, but yeah, I'm gonna look into it. There's still time. Yeah, that's interesting that it's, it shouldn't be complicated. Yeah.



49:00

Because I mean, thinking talk about the the many people who want to take these courses, you would think that they would make it a lot more user friendly. Right. And accept rate. But we'll see. Oh, okay. I just want it because when you mentioned efe and they had a sale Black Friday, Sally, go. Do the courses.



Tara Whitaker 49:20

Include the courses? No, I think it's just the books. That would be amazing. I know. It'd be Yeah, for that. I'm gonna put that in my cart and that and my cart.



Tara Whitaker 49:30

That's it. copy editing fiction is even though I've been doing that already. I mean, I do it almost every day with with my students work in my own. It's still nice to be able to, because I took a course before through UC Berkeley.



Tara Whitaker 49:45

Their editing course but I want to I wanted to see her face version like Yeah, yeah, absolutely. And that's the thing. That's why I always like to say the constant learning and growing because how I do something is different than how someone else does.



50:00

something and then what another Association does, like, there's so many different ways to go at it. And I say, learn at all and then pick what works best for you. Okay, great. Yeah. One lap. Thank you. One last question is are we can make an extension on reading this, or we can absolutely have an extension. We do what we want. We can Okay, good. Awesome. Why don't we talk about it at our last call of the year? So the not the third not December 3. So what would that be? 17. Okay, that sounds let's talk about it, then. Yeah, global. Yes. Thank you, Tara. Thank you so much problem.



50:39

I'm the person in book club that rarely reads the book. So I'm not trying to.



50:47

Oh, I've been a member off and on for many years, but like, we started one kind of when COVID hit and did it virtually. And it just kind of



50:59

Oh, I see. Okay. Yeah. But usually, it's called booking wine club. Right? Yeah. Yeah. Yeah, we miss our in person ones. We've been since April, because of COVID. Yeah, yeah, that's a lot. Yeah, a lot of that. Yep. I think so the only other thing I was gonna say was, which was about Black Friday was that. So I'm offering the club as a Black Friday sale. But it's only going to be the workbook that we went through. And now mighty networks that they'll have access to until January, then they'll join the coaching calls and get access to the content. So it's still just us for the month of December. So you're not going to get any emails about it. Because you're already a member and you don't need



51:50

Yeah, but I just wanted to make sure like, if you got into mighty networks, and you're like, Who is this person? It might be because they came in, they're getting a higher rate than you, but a lower rates in January, because they're not getting access to this stuff. Until 2021. So, okay, yeah.



52:00

11 52:09

Sure, you know, yeah, thanks. I, I was thinking, um, the, my first publisher of my first book, um, she's based in Sonoma, out here.

52:23

Yeah. And I, she also added, so I might actually ask her if she's interested in joining our club, because since she's a she's a publisher and an editor, so I'm sure if she will, but it's something because she might be able to give us some context about what it's like to be a publisher. I mean, she doesn't say, yeah, yeah. It'd be a good guest speaker. Oh, well, there you go. That's true. This is probably if she's a publisher already. She's wondering if this would be, you know, this is more for newbies and people just starting out, I wonder if it would be, too. You know, she would know all of this. And since she's already a working editor and publisher, you know, actually, she's more on the publishing end than the editor part.

53:10

She does. Look at every single book that she publishes, though it goes through her she's like, not the last eyes, but really one of the because she obviously wants to, before she publishes that she doesn't read it. She wants to obviously she we call her a literary midwife. Oh, okay. There's a new title, we haven't booked, literary midwife will because that's what she calls herself. So, and I met her at the time when I was doing my yoga teacher training. And my first book, which was supposed to be a novel, but, you know, in life, you can't really, even if you say, my first child is supposed to be a girl, and you get a boy, you can't.

53:50

Right. So, so she was the one who you brought my baby into the world, my first baby, and it was my yoga book, it's nonfiction. And we've had a wonderful friendship or like, like a professional friendship is what it is. And I don't know if you want me to put you in touch with her as a guest speaker. I haven't actually told her about this. She does. She doesn't have any idea, but I don't know if how would you? How would you as our coach, Tara, since you're the leader of our group, how would you do I tell her about it. Do you want me to give? I don't think she'll mind because it's a business. She's running this like, give you her? Contact Info. She's, yeah, she's Azalia Art Press though. Oh, okay. Let me read that off. Yeah, it's, um, hold on. I should put that on chat.

54:49

But if you just Google Azalia Art Press, it'll come up. Okay. Yeah, let me take a look. Because I'm still like, what do I want to say developing what

55:00

No, no, no, that's okay. No, no, yeah. But that sounds like a great opportunity. And if she's name and it's a good fit I would love to have that perspective. I want to get as many different

game, and it's a good fit, I would love to have that perspective. I want to get as many different perspectives as perspectives as possible. Because as you know, there's so many different even just within editing, there's so many different jobs. And then you've got publishing and you've got book formatting, and you've got each inning and you've got foreign rights and all of that stuff. So there's so much more involved and if I can get there so like, yeah, yeah, yeah. And I only published one book with her, but I have given her just between you and me. I should should earn commission.



55:46

My book published I have given her so much business, my class. Oh, yeah. Because I'm not a publisher. I'm, I'm the teacher editor. Right. Right. Right. But man, when they asked me who to go to, you know, and obviously, they, it's the pay, they pay for publishing. It's not like, she's not even a hybrid publisher. But, you know, she's published in the 10 years that she's been in business. A lot of good books are really and she really oversees everything. She really is a midwife. Yeah, yeah. She really talks to her clients. Like, like, like, you just got pregnant, you know, and as your baby is in the first trimester, that kind of deal. She's that a yoga background herself. So okay, yeah. She's the publisher with compassion. And she really sees it from conception to birth.



56:37

It's such a cool title for that. I never would have come up with a literary midwife.



Tara Whitaker 56:46

I wonder what comes out of Google that? I wonder if she called ever? Yeah, I've never Googled, I'm surprised that she doesn't even call her business literary midwifery or whatever. Like animal has been. It Right. Yeah, it rolls off the tongue. Like, like you said, and her IG handle is not even literary midwife, which I think it should be but it's not. Yeah, it daily Art Press is what she came up with. But that's just maybe it has a lot of significance. This flower, I guess. Azalia art. So. But anyway, interesting. Well, that's a fun note to go off of literary midwife. Yeah. Literary midwife. Yeah, like it. all right. Well, thanks for coming.



Tara Whitaker 57:32

The two of us I know, but it's always good to chat. It's been fine. Absolutely. And yeah, so I'm just gonna seek a feature.



Tara Whitaker 57:41

I think my husband did finally.



Tara Whitaker 57:45

So yeah, if you want to Voxer me at any time, go ahead. Great. Yeah.



57:51

Yeah, that's it. That's totally not fine. Not to the group anymore. Right. Not to the group. Just no. Well, I mean, if you want to that's fine.



58:01

Was just wondering because sometimes I accidentally and then I go, Oh, no, it's just for you and Lauren. So I guess I can just do you and Lauren. Yeah, that's probably that probably makes more sense. Yeah, that's a good point. All righty. Okay. all right. Have a good two. Tara, you too. You too. Hope the brain fog goes away. Hopefully if it goes away from you, too. Yes, yes. Yes. I hope so too. Okay, you take. I'll talk to you later.