



Spaniel Books

Editing, writing, and publishing
services for:

authors

trade and academic publishers

self publishers

journals

academics

graduate students

on screen or hardcopy

by email or snailmail



Editing, writing, and publishing services

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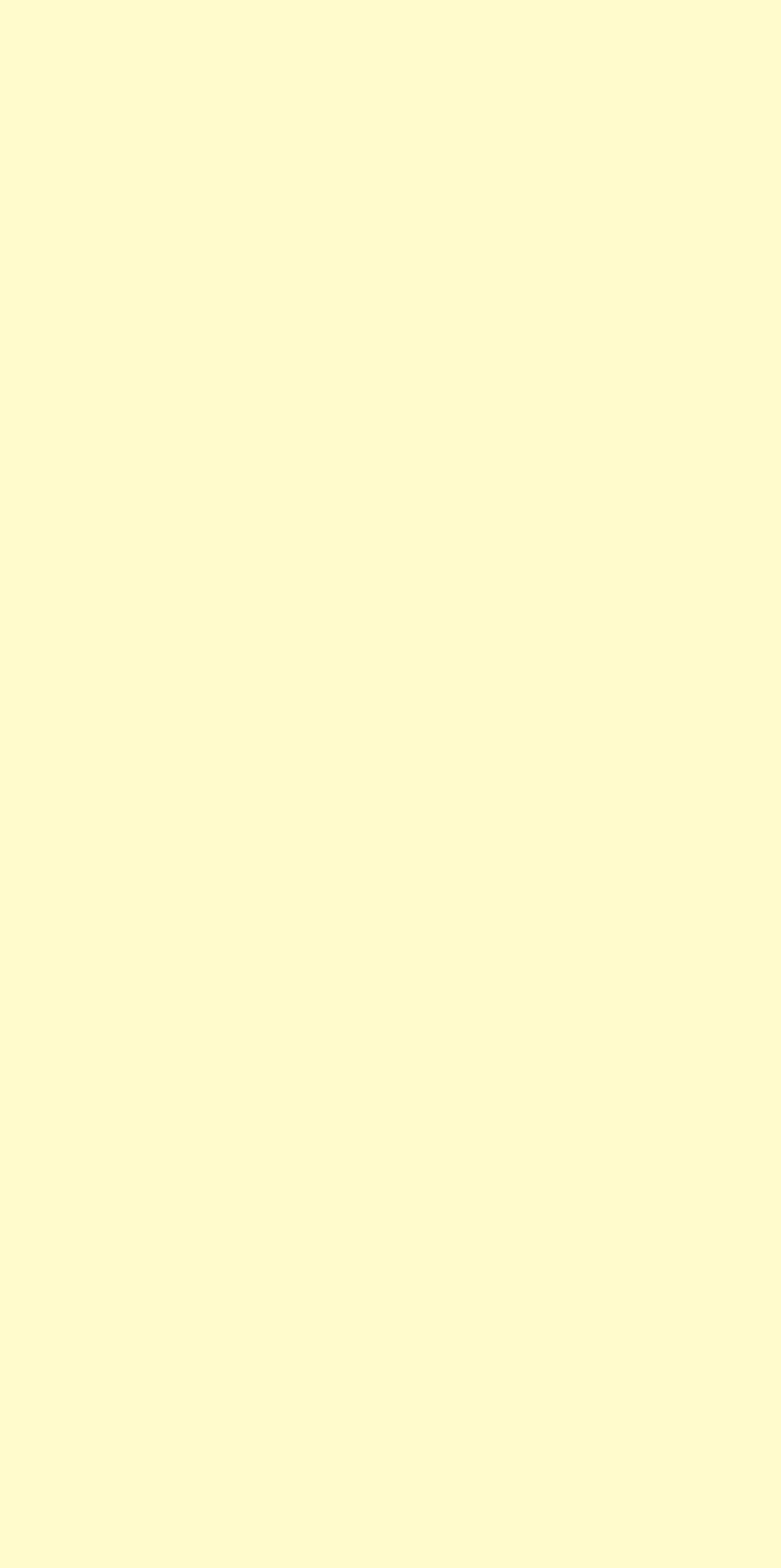
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1. Introduction

The purpose of this booklet is to provide general (but subjective) information about editing and publishing; and to describe the editorial services that Spaniel Books offers to authors, trade and academic publishers, self publishers, journals, academics, and graduate students.

Spaniel Books may not have the particular experience or expertise you are looking for, or may be unavailable because of other editing or writing commitments. In that case, Spaniel Books may be able to put you in touch with the right editor for your manuscript.

2. For authors

A well-edited book proposal can interest a publisher enough to invite an author to submit a manuscript for assessment; a well-edited manuscript will have a greater chance of favourable assessment. Ultimately, however, publishers are answerable to shareholders and the decision to publish will be based on market considerations rather than editorial considerations.

Publishers work to close production schedules and tight budgets, and have fewer resources to spend on editing manuscripts prior to printing. In the current publishing environment, it is wise for an author to establish a good working relationship with an editor they trust, and spend sufficient time and resources developing their manuscript.

Spaniel Books provides a variety of editorial services for authors, from one or more levels of editing to a complete pre-press service for simple publications consisting of prelims, graded headings, body text, and end matter.

3. For trade and academic publishers

Spaniel Books provides a variety of editorial services for trade and academic publishers, from one or more levels of editing to a complete pre-press service for simple publications consisting of prelims, graded headings, body text, and end matter.

Most American, British, and Australian house styles are supported in the humanities and the sciences.

Harvard, Oxbridge, and Vancouver referencing conventions are easily accommodated. Other referencing conventions can be accommodated on request.

A template of an existing production is always an advantage, but a new template can be produced to any specification.

All work can be managed by email as attachments or can be managed by snailmail on disk and/or hardcopy.

4. For self publishers

Self publishing is *not* vanity publishing. In the long history of publishing, the concept of a publisher underwriting a publication—and paying the author a royalty based on sales—is fairly recent. Many of the great English authors, such as Jane Austen, underwrote their publications. Virginia Woolf founded Hogarth Press, which published her work. T.S. Eliot was an editor at Faber and Faber, which published his work. Does that make them vanity publishers?

An author who self publishes his or her work has greater control over the process, and has the opportunity to invest more time and resources on their book than a trade or academic publisher.

However, an author may not have access to the same marketing and distribution networks that a trade or academic publisher has available to it.

Sometimes self publishing is a viable option for authors; sometimes it is not. It depends on whether an author has identified his or her readers and knows how to reach them.

Spaniel Books provides a variety of editorial services for self publishers, from one or more levels of editing to a complete pre-press service for simple publications consisting of prelims, graded headings, body text, and end matter.

5. For journals

Spaniel Books provides a variety of editorial services for journals, from one or more levels of editing to a complete pre-press service for simple publications consisting of prelims, graded headings, body text, and end matter.

Most American, British, and Australian house styles are supported in the humanities and the sciences.

Harvard, Oxbridge, and Vancouver referencing conventions are easily accommodated. Other referencing conventions can be accommodated on request.

A template of an existing production is always an advantage, but if a new journal is being published then a template can be produced to any specification.

All work can be managed by email as attachments or can be managed by snailmail on disk and/or hardcopy.

6. For academics

For academics preparing research for publication, an editor can be of great assistance. Editors are particularly useful for the academic who is making the transition from thesis to book, or for imposing a consistency of style and referencing convention on a manuscript that has been written by more than one academic author.

If a manuscript has been accepted by an academic publisher for publication as a book, the author may be asked to provide camera-ready copy for printing. Otherwise, the publisher will have the manuscript copyedited, will oversee page layout, and will expect the academic author to undertake the necessary proofreading and provide the index.

Research that does not warrant a book usually can supply a number of articles in different journals. An editor familiar with journal editing can assist here, especially if the house style and referencing convention of each journal is different to that of the manuscript.

Spaniel Books provides a variety of editorial services for academics, from one or more levels of editing to a complete pre-press service for simple publications consisting of prelims, graded headings, body text, and end matter.

7. For graduate students

Graduate students may need an editor to help them with essays and theses, especially if they do not have English as a first language or if their writing skills do not match their oral fluency. There are some levels of editing that are appropriate for graduate work prior to examination; there are some levels of editing that are inappropriate and unethical.

Before accepting an editorial assignment for a graduate student, Spaniel Books will ensure that the appropriate supervisor has been consulted, will discern whether the college or university has a policy regarding the editing of essays and theses prior to examination, and will negotiate an appropriate and ethical level of editing.

In those instances where graduate students require additional supervision to assist them in completing their own work, in conjunction with their present supervisor, Spaniel Books is able to assist with supervision in a variety of disciplines in the humanities and the sciences.

8. Levels of editing

Described below are the discrete levels of editing, which are progressional stages in the publishing process. It is important for authors to familiarize themselves with these levels, because they are not interchangeable and should not be combined. They are discrete and have a logical sequence.

Manuscript assessment

The editor has been given the brief to act as ‘first reader’ of the manuscript. If assessing for a publisher, the editor advises whether or not a manuscript is suitable for publication. If assessing for an author, the editor gives general advice on whether the manuscript is accessible to its intended readership and offers suggestions as to how it might be improved. Manuscript assessment closely resembles the peer review process in academic publishing.

The manuscript assessor does *not* have, but can later be given, a brief for a further level of editing.



Manuscript development

The editor has been given the brief to work with an author to develop a manuscript. This brief can be wide-ranging and can include writing; however, it is important that the manuscript remains the work of the author, unless the editor has been given a brief to be co-author. Depending on the nature of the brief, manuscript development can resemble supervision of graduate work.

The manuscript developer does *not* have, but can later be given, a brief for a further level of editing.



Substantive editing and/or structural editing

The editor has been given the brief to undertake substantive editing and/or structural editing if the author or publisher feels a manuscript requires it. This may involve deleting, adding or rewriting text for sense, moving sentences or paragraphs or sections, providing graded headings or regrading existing headings, and creating or revising tables or figures or other visual aids for the reader.

The substantive editor and/or structural editor does *not* have, but can later be given, a brief for a further level of editing.



Copyediting

The editor has been given the brief to impose the house style of the publisher or journal on a manuscript, and to ensure there is a consistency of grammar, spelling, punctuation, referencing convention, and presentation of tables and figures or any other visual aids. It is expected that any manuscript assessment, manuscript development, and substantive and/or structural editing, will be completed before copyediting commences.

The copyeditor does *not* have a brief for another level of editing.



Page layout and design

Increasingly, editors are becoming proficient in working with page layout and design software such as PageMaker, QuarkXPress, InDesign, Illustrator, and Photoshop. However, editing, laying out pages, and designing are different competencies; the software for page layout and design is not intended for the writing or editing of text.

For simple publications that are mainly prelims, graded headings, body text, and end matter, there are some editors who can undertake the entire pre-press stage by themselves.

For complex publications—those that have a mixture of text, graphics, complex tables and figures, and design elements—it is always preferable to contract a page layout person to do the page layout, a designer to do the design, and leave the editor to do the editing.



Proofreading

The editor has been given the brief to proofread the final page proofs, to ensure that the house style and referencing convention of the publisher or journal has been consistently imposed and has survived the process of page layout and design, and to check that there are no typographical errors. It is expected that any manuscript assessment, manuscript development, substantive and/or structural editing, and copyediting, will have been completed before proofreading commences. It is also expected that changes to the proofs will be minimal.

The proofreader does *not* have a brief for a previous level of editing; it would be impractical (as well as hazardous) to engage in manuscript assessment, manuscript development, substantive and/or structural editing, or even copyediting, at this stage.

9. Indexing

The index is an important part of a publication, which is often neglected. The index, and the comprehensiveness of the index, often determines the usefulness of a publication. Readers must find what they need quickly, and a good index is their best navigational tool.

Most publications will benefit from an index, even works of fiction. Virginia Woolf, for example, published useful indexes to some of her novels!

The index cannot be created until the final page proof stage; care is needed to ensure that any changes made to the page proofs will not affect the entries or page numbers referred to in the index.

In trade and academic publishing, the author is most often responsible for the index. The publisher will provide basic instructions on how the author can compile his or her own index from page proofs.

Some publications require a simple index, while other publications benefit from a complex index or multiple indexes (such as separate indexes for subjects, titles, names, and concepts).

While there are indexing features in word processing and page layout software, an index is best created using professional indexing software designed for the purpose.

The author is often his or her own best indexer, especially for a specialized book. However, indexing is a specific competency that not all authors have the time to obtain. While authors and editors can create indexes, sometimes it is wise (and expedient) to contract a professional indexer. Professional indexers are quick and cost-effective.

Do not underestimate the need for an index, even if you are publishing a novel!

10. House styles

Most publishers have a preferred house style that should be imposed. However, many book publishers are now willing to publish whatever style an author has used, provided the style is consistent throughout the manuscript.

Every journal has a house style that *must* be imposed. Each issue of a journal is made up of several articles, and an issue will look most odd if each article uses a different style or is stylistically inconsistent.

Publishers and journals will supply information on their house style on request, often with a list of suggested style manuals for their discipline. This information should be obtained before writing and submitting a manuscript.

For a concise guide to writing clearly and plainly, it is hard to beat *The Elements of Style* by Strunk and White (Fourth Edition, Allyn and Bacon, 2000).

An editor is trained to impose a consistency of house style on a manuscript. This is especially helpful if a manuscript has been written by more than one author.

11. Referencing conventions

Most publishers have a preferred referencing convention that should be imposed. However, many book publishers are now willing to publish any referencing convention an author has used, provided the referencing convention is consistent throughout the manuscript.

Every journal or serial publication has a referencing convention that *must* be imposed. Each issue of a journal is made up of several articles, and an issue will look most odd if each article uses a different referencing convention or contains a mixture of conventions.

Publishers and journals will supply information on their preferred referencing convention on request, often with a list of suggested style manuals for their discipline. This information should be obtained before writing and submitting a manuscript.

An editor is trained to impose a consistency of referencing convention on a manuscript. This is especially helpful if a manuscript has been written by more than one author. However, authors are reminded that editors are not responsible for the accuracy of references. The accuracy of references must be checked and rechecked by authors at every stage of the editing and publishing process, up to and including the final page proofs.

12. A few words about language

The English language has evolved over centuries and is still evolving. There is no such thing as ‘correct’ English. There are conventions of grammar that seek, albeit imperfectly, to communicate clearly and effectively; there are conventions of spelling (orthography) and punctuation, which are often imposed in an attempt to establish or preserve cultural identity.

The differences between American and British and Australian spelling and punctuation are minor; each nation has its own linguistic idiosyncrasies and anomalies.

The basis of modern American spelling is Webster’s *American Dictionary of the English Language* (1828), which has done much to assert an American linguistic identity over a colonial British identity. Similarly, the *Macquarie Dictionary* (1981) is an attempt to articulate an Australian linguistic identity over a colonial British identity and a neocolonial American identity.

In Britain, spelling and punctuation were still fluid in the early nineteenth century and were not codified into distinct popular and literary conventions until later. For example, a close reading of R.W. Chapman’s collation of the early editions of Jane Austen’s novels reveal a broad variation in spelling and punctuation—between novels and between chapters within novels—which appears to be American in some passages and British in others.

While different national conventions of spelling and punctuation have since been codified, the more academic and literary publishers in Britain and Australia were once careful to follow the American usage of –ize rather than –ise, for some parts of speech, both for etymological and

phonetic reasons. This practice is becoming less common because of indiscriminate spelling checkers in word processors, and because the world of publishing is becoming more global and pragmatic. However, the usage can still be found in some publications: for example, in the official guide book to Buckingham Palace.

A good editor understands the differences between American and British and Australian usage, and is able to impose one national convention or another on a manuscript without much trouble.

It is wise to avoid editors who are dogmatic about grammar, or who try to intimidate authors with pedantic rules of grammar that sound authoritative but are not. Also, outside the United States, it is best to avoid editors who dismiss as 'American' any grammar or spelling or punctuation they disapprove of, unless they can provide a valid and intelligible reason for doing so. A professional editor should promote clear and effective communication, not a naive linguistic parochialism.

13. Staying on the right side of the law

Editors are not lawyers. However, editors have a duty of care to alert publishers and authors to anything that may be actionable under the law (such as violations of copyright, identifiability, libel, or plagiarism) or may be offensive to the reader (such as racial or religious or sexual discrimination, obscenity, or pornography that is out of generic context).

As a rule, authors should be aware that everything they seek to publish must be defensible in a court of law. Publishers usually include legal indemnity clauses in authors' contracts. Authors may not be aware of their legal responsibilities and may not have their own indemnity insurance. Litigation is a costly business that is best avoided. Some of the things that authors and editors must be aware of are discussed below.

Copyright

Copyright is the exclusive right to produce copies and to control an original literary or musical or artistic work, granted by law for a specified number of years (usually lasting for the lifetime of the author, composer, or artist, plus fifty years). The purpose of copyright is to protect intellectual property. The owner of the copyright must give permission to reproduce any material protected by copyright, unless the material is being reproduced according to the conventions of 'fair use', or is properly quoted and referenced in another work. Sometimes permission to reproduce is given freely; sometimes a royalty must be paid. An appropriate acknowledgement of copyright and permission to reproduce must always be made.

Identifiability

Some readers are quick to identify themselves in a book, even in a work of fiction, even if the author does not know them and has not intended to identify them. In *Art Objects* (1995) Jeanette Winterson observes that, on reading a book, one of the questions asked by most reviewers and most readers most of the time is: 'Is it about me?'

Every editor and author and publisher needs to be aware of the 'Is it about me?' factor and be wary of manuscripts that contain references to living people, whether the references occur in fiction or non-fiction or faction.

There is an element of risk in writing about people who can be identified, even if they are relatives or friends. Identifiability can quickly ruin relationships and can be easily construed as an invasion of privacy.

Libel, defamation, hearsay, and malice

Libel is the publication of defamatory material in permanent form. *Defamation* is the injuring of a person's good name or reputation. *Slander* is defamation by spoken word or gesture. *Hearsay* is gossip and rumour. *Hearsay evidence* is what has been reported to a witness by others rather than what the witness has observed or experienced. Hearsay is defamation

by inference; hearsay evidence is not generally admissible as evidence in a court of law. *Malice* is the desire to do harm. *Actual malice* is the publication of defamatory material knowing it is false or disregarding whether it is false or not.

Plagiarism

Plagiarism is appropriating ideas and passages of text from another work or author without proper acknowledgement. Plagiarism is an infringement of copyright and theft of intellectual property.

An author is allowed to quote and refer to works by other authors according to recognized conventions of referencing. However, some authors obscure their sources and/or lapse into extensive paraphrasing instead of quoting and referring, which blurs the distinction between the author's original work and what is being appropriated.

Plagiarism can be hard to detect, especially if the editor is not aware of the work being plagiarized. However, the editor is usually sensitive enough to changes in an author's style (or 'voice') to recognize what is the original work of the author and what the author may be appropriating.

14. Finding the right editor

The terms 'editing' and 'editor' are nebulous and mean different things to different people in a variety of amateur and professional contexts. Whenever editorial services are needed, it is necessary to discern what levels of editing are required and to negotiate a specific editorial brief with the right editor.

Finding the right editor is not always easy, because anyone can market themselves as an editor. Also, within the editing

profession there are many different competencies and temperaments, and any one editor may not have the competency and temperament that an author or publisher is looking for.

Editing is a highly subjective process. If the same manuscript is given to a hundred editors it will be edited a hundred different ways. Sometimes it is appropriate for the editor to be invasive; but, if so, invasive editing should *always* be negotiated with the author first. Sometimes the best editing is the least editing and is both seamless and unrecognizable.

Some editors cannot resist the temptation to edit parts of a manuscript that could have or should have been left alone. The risk here is that the editor can replace the voice of the author with their own, introduce inconsistencies and errors to a manuscript that is otherwise consistent and correct, and give the impression that more important editorial priorities are being overlooked. Unnecessary editing of a manuscript can antagonize an author, undermine his or her confidence in the editor, and create further work that could have been avoided. As a rule, no author should have to edit the work of their editor.

It is wise to avoid editors who are unable to explain the different levels of editing, who are unwilling to negotiate a specific editorial brief, who do not intend to provide the author with a 'style sheet' of manuscript queries and inconsistencies, or who believe they are entitled to change what an author has written without consultation.

It is best to avoid editors who use vague terminology, such as 'light' or 'heavy' editing, which does not describe a specific editorial competency. Imprecise terms that cannot be grounded in a recognized level of editing are unhelpful when negotiating a brief with a professional editor.

15. Negotiating an editorial brief

Always know exactly what you want done to a manuscript before contracting an editor. The editor needs to know exactly what is required. The best way to obtain this knowledge is to negotiate a specific editorial brief for each assignment.

Editors can wear many hats, but if they wear more than one hat at a time they risk looking eccentric and can become inefficient (and distressed).

An editor can be involved in one or more or all stages of the publishing process. Each stage is part of a logical and progressive sequence that assumes the previous stage has been completed (see ‘levels of editing’). These stages cannot be reordered or accomplished simultaneously without creating confusion, extra work, and unnecessary expense.

It is not efficient to combine levels of editing, because each level requires a different mental engagement with a manuscript. If an editor is contracted to perform multiple levels of editing, then sufficient time is required to complete each level in discrete stages.

Occasionally an editor will hear of a ‘manuscript from hell’ that had to be rescued even though it had already been ‘edited’ by a number of ‘editors’. Such problems can be minimized by avoiding amateur editors, such as a friend or relative or colleague; and by negotiating a specific editorial brief—for a recognizable level (or levels) of editing—with a professional editor.

Professional editors have a duty of care to authors and publishers; authors and publishers have a responsibility to know what they want of an editor.

16. Working with an editor

Some authors enjoy working with editors, while others do not. Some editors are enjoyable to work with, while others are not. Effective editing depends on effective communication and diplomacy; unfortunately, not all editors are effective communicators and diplomats.

Some editors tend to assume an authority they do not warrant and have not negotiated with their authors. The shadowy world of contemporary publishing allows some editors to remain relatively anonymous and less accountable to authors than perhaps they should be.

An author can work with an editor that he or she has contracted privately, or may need to work with an editor assigned to him or her by the publisher. In either case, the editing process can easily become adversarial and fraught with tension, anxiety, and misunderstanding. This is why the ground rules between author and editor should always be established at the outset by a comprehensive brief.

However, even a carefully-negotiated editorial brief can change. An author contracting an editor privately can misunderstand what a particular level of editing involves; a publisher can experience unforeseen problems during production.

Authors should understand that, while changes can be made to a manuscript at any stage in the publishing process, with each subsequent stage there is less scope for change and greater margin for introducing error.

Once a manuscript is accepted for publication it becomes the master document to which all subsequent changes are made. If changes need to be taken into a manuscript, up to and including the proofreading stage, or if the editor asks for editorial clarifications, make these as concise as possible. Please do not embed changes or editorial clarifications in another version of the manuscript or ‘pack’ them in prose. At this stage, the editor cannot work with a new version of the manuscript, does not have time to ‘unpack’ your prose, and will become anxious about the possibility of introducing errors into the manuscript.

If corrections need to be made to the page proofs, please note them on the page proofs using the standard symbols provided by the publisher for this purpose. Do not write a letter or memorandum outlining changes in prose form, as this is most unhelpful. The person who takes in proof corrections may not be an editor and can easily introduce errors into the page proofs, which are not likely to be proofread again.

17. How much editing is enough?

Some manuscripts will benefit from more levels of editing—such as manuscript development and substantive and/or structural editing—than a publisher is prepared to undertake or an author can afford. Other manuscripts only require copyediting and proofreading.

Many publishers are not spending the resources on developing and editing a manuscript as they once did. Often, the most an author can expect of a publisher is copyediting, which will be accomplished within a tight production schedule and a fixed budget, leaving authors to do their own proofreading.

This means that most authors must take great care in developing and presenting their manuscripts. How much care is hard to gauge. An author could spend his or her whole literary life writing and rewriting the same manuscript, while an editor could spend his or her entire career editing and re-editing the same manuscript. At some stage the cost will outweigh the benefit, and at some point there has to be closure.

Professional editors are invaluable to authors and publishers; however, it is worth remembering that, in the long history of writing and publishing, professional editors and professional editing are recent inventions.

By modern standards, Jane Austen violates every convention of grammar, and many of her sentences and paragraphs are excruciating for the grammarian to read. But we can be thankful that this great author never had the good offices of a professional editor.

18. How to submit a manuscript

In trade and academic publishing, there is a protocol for submitting a manuscript. Never send an unsolicited manuscript to a publisher. Instead, send a proposal with a synopsis or sample chapter. If a publisher likes the proposal and wishes to assess the entire manuscript they will invite the author to submit it.

An author may send proposals to many publishers at the same time, but a manuscript should not be assessed by more than one publisher at a time. Wait until one publisher has completed its assessment of a manuscript before submitting the manuscript to another publisher.

Journal publishing is slightly different in that most journals will review an unsolicited manuscript, provided the manuscript is within its genre or subject and is not concurrently being reviewed by another journal.

Publishers and journals will provide guidelines for structure, length, house style, referencing convention, and the supply of visual elements such as tables, graphs, and figures. It is wise to obtain these guidelines before writing and submitting a manuscript, and to follow them carefully.

Once a manuscript has been accepted for publication, the key to submitting a publishing-friendly electronic version of a manuscript is to assume that it will be converted to text-only format before being edited and/or when it is imported into a page-layout program. This may not apply if you are providing a manuscript in specialist software for a dictionary, a bible, or a highly-annotated or technical text. Even if the conversion does not occur, the editor or page layout person must still get rid of most of the formatting an author has imposed from the File, View, Insert, Format, Tools, and Table menus of his or her word processor. This can mean hours, or even days, of work that could have been avoided.

To see how publishing-friendly the electronic version of your manuscript is, try this simple experiment. Save a copy in text-only format and take a close look at it. You may be surprised by what you see, and you may become more aware of what many editors and publishers must work with.

As a rule, when preparing an electronic version of your manuscript for submission to a publisher or journal, please **DO NOT**:

- format or design your manuscript, unless you are providing camera-ready copy for printing;
- use footnotes, unless the house style of the publisher or journal allows it;
- use references for discursive purposes, unless the

referencing convention of the publisher or journal allows it;

- use a referencing convention that is the opposite of the publisher's, which will impose editorial burden. For example, do not use a Harvard convention if the publisher's convention is Vancouver, or vice versa;
- use the automated features of your word processor to generate references or annotations, as these can be lost when files are converted to text-only format or are imported into a page-layout program. Cite references manually within the body of the manuscript and list them manually at the end of the manuscript;
- include hyperlinks or other interactive elements;
- create figures or drawings using your word processor, as these will often have to be redone from scratch by the editor or designer. Figures and drawings are best done in software such as Excel or Illustrator;
- provide visual elements that are significantly larger than they will appear in print, as they will become illegible when reduced to fit the trim size of the publication. A figure that you have designed to fit a full manuscript page can be hard to read when it becomes a half- or quarter-page figure in a book or journal article;
- provide visual elements in colour, unless you have been asked to do so, as these can become illegible when converted to the grey scale;
- place visual material—such as tables or figures or pictures—in the body of the manuscript. Place it at the end of the manuscript; or, better still, attached it separately, and indicate where it should appear in the manuscript: for example [Figure 1 near here].

Some publishers and journals accept electronic versions of visual elements; some publishers ask for camera-ready copy minus the captions or footnotes (as these will need to be edited to house style).

If you are allowed to provide electronic versions of visual elements, make sure they are in a format that can be easily edited or manipulated and remember to include their original electronic datasets (but please only send the relevant datasets, not an entire active workbook or presentation with extraneous datasets, macros, or slides).

19. About Spaniel Books

Spaniel Books is the registered business name of Michael Giffin.

There was a real spaniel, a golden English cocker, who was found on a highway in 1987. She was named Ruth, after the young widow in the Bible renowned for her refusal to abandon her mother-in-law Naomi (who, like Ruth, was also bereft and without a husband):

Entreat me not to leave you or to return from following you; for where you go I will go, and where you lodge I will lodge; your people shall be my people, and your God my God; where you die I will die, and there will I be buried. May the LORD do so to me and more also if even death parts me from you.

When Naomi saw that Ruth was determined to go with her she said no more.

Ruth was a wonderful companion. She died in March 1997 and is still greatly missed.

The drawing of Ruth on the cover of this publication is the work of graphic and book designer Scott Mewett.

20. Curriculum vitae

Michael Giffin

Author, editor, academic, and priest.

Qualifications

Diploma of Book Editing and Publishing, Bachelor of Arts, Bachelor of Theology, Master of Letters, and Doctor of Philosophy.

Professional development

Transactional Analysis, Train the Trainer, Myers–Briggs, Effective Communication, Introduction to Clinical Pastoral Education, Formation of the Pastoral Person, Introduction to Psychotherapy, Principles of Adult Education, Foundations of University Teaching and Learning, Scientific Writing, Conflict Management and Negotiation Skills, Staff Selection Techniques, Conducting Effective Meetings, and Dynamic Presentation Techniques.

Subject specialities

Fiction, the nineteenth and twentieth century novel in English, literary and cultural theory, western history, western theology, western philosophy, religious studies, biblical studies, secular and sacred hermeneutics, public health and community medicine, and epidemiology and surveillance.

Computer capabilities

PC environment; Microsoft Office software (Word, Excel, Access, and PowerPoint); and Adobe Publishing software (PageMaker, Photoshop, Illustrator, and Acrobat). Michael also works with other book editors and designers who use QuarkXPress in both PC and Mac environments.

Author

Michael has written three books of literary criticism:

- *Patrick White and the Religious Imagination: Arthur's Dream* (Mellen 2000);

- *Introduction to Religion in the English Novel: A Great Tradition* (Mellen, 2001);
- *Jane Austen and Religion: Salvation and Society in Georgian England* (Palgrave, 2002).

Also, Michael has published several articles of literary criticism in peer reviewed journals, and has written on professionalism and ethics in editing in society newsletters.

Editor

Manuscript assessor, manuscript developer, substantive editor and/or structural editor, copyeditor, page layout person for simple publications, and proofreader. Michael is not a graphic designer, nor a web designer, nor an indexer.

Michael has been an editorial assistant, a production editor, and a managing editor. He has edited books, journal articles, corporate reports, government publications, essays, and theses; he has managed the peer review process for large scholarly journals.

Michael can manage the production of any publication from manuscript acquisition through to the page proof, galley, or digital output stages. He is able to negotiate the entire publishing process electronically through email attachments, and he can also work by snailmail with disks and/or hardcopy if required.

Academic

Michael is a distance education postgraduate course author and supervisor in the subject of Literature and Theology. His three courses examine the metaphysical and postmetaphysical aspects of the neoclassical, romantic, modern, and postmodern novel in English. These courses are accredited for both the Master of Arts and Master of Theology programs.

Priest

Michael trained for the Anglican priesthood in a Roman Catholic seminary. He has ministered in parishes, hospitals, aged-care facilities, psychiatric institutions, hospices, schools, and universities.

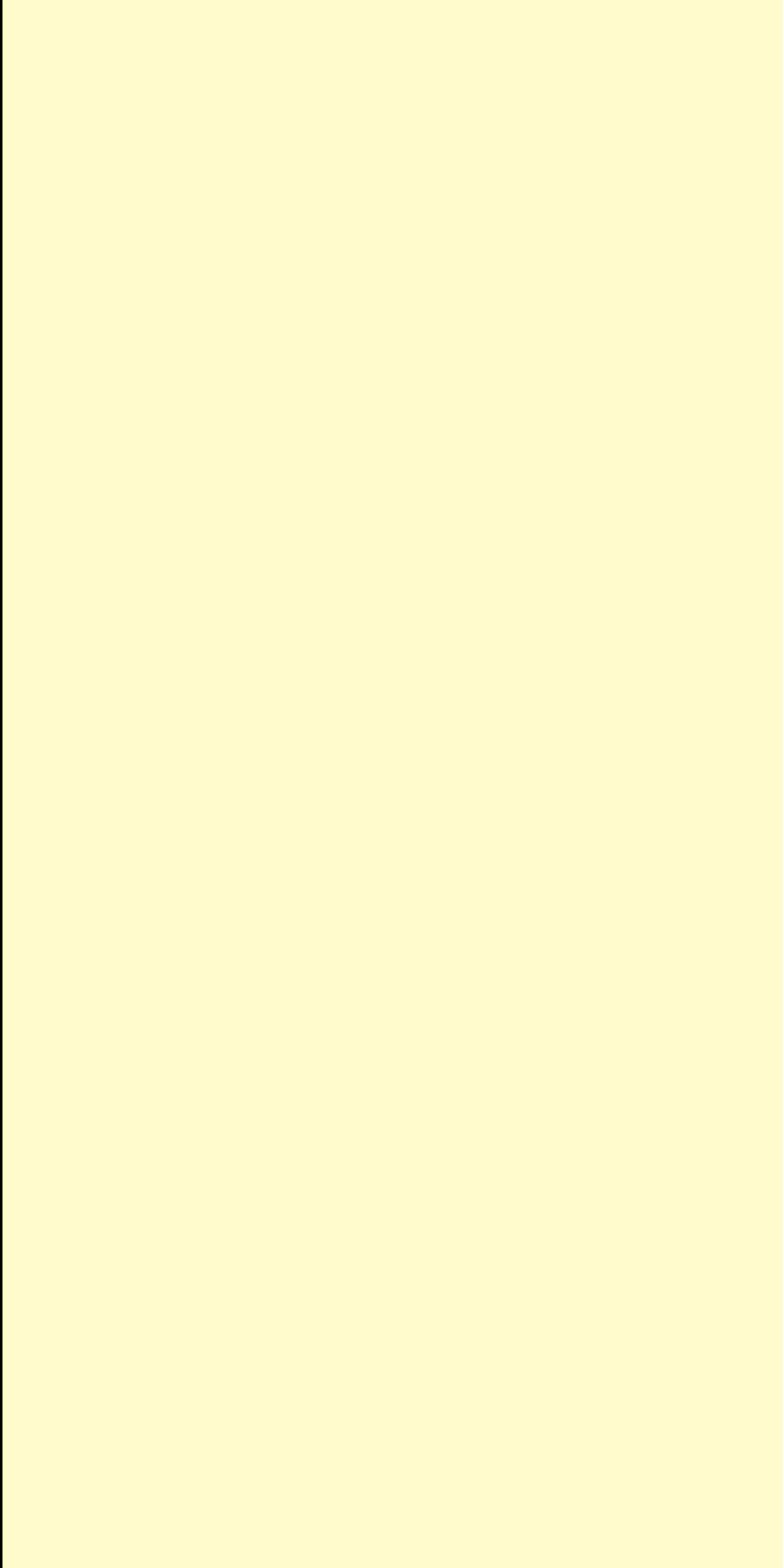
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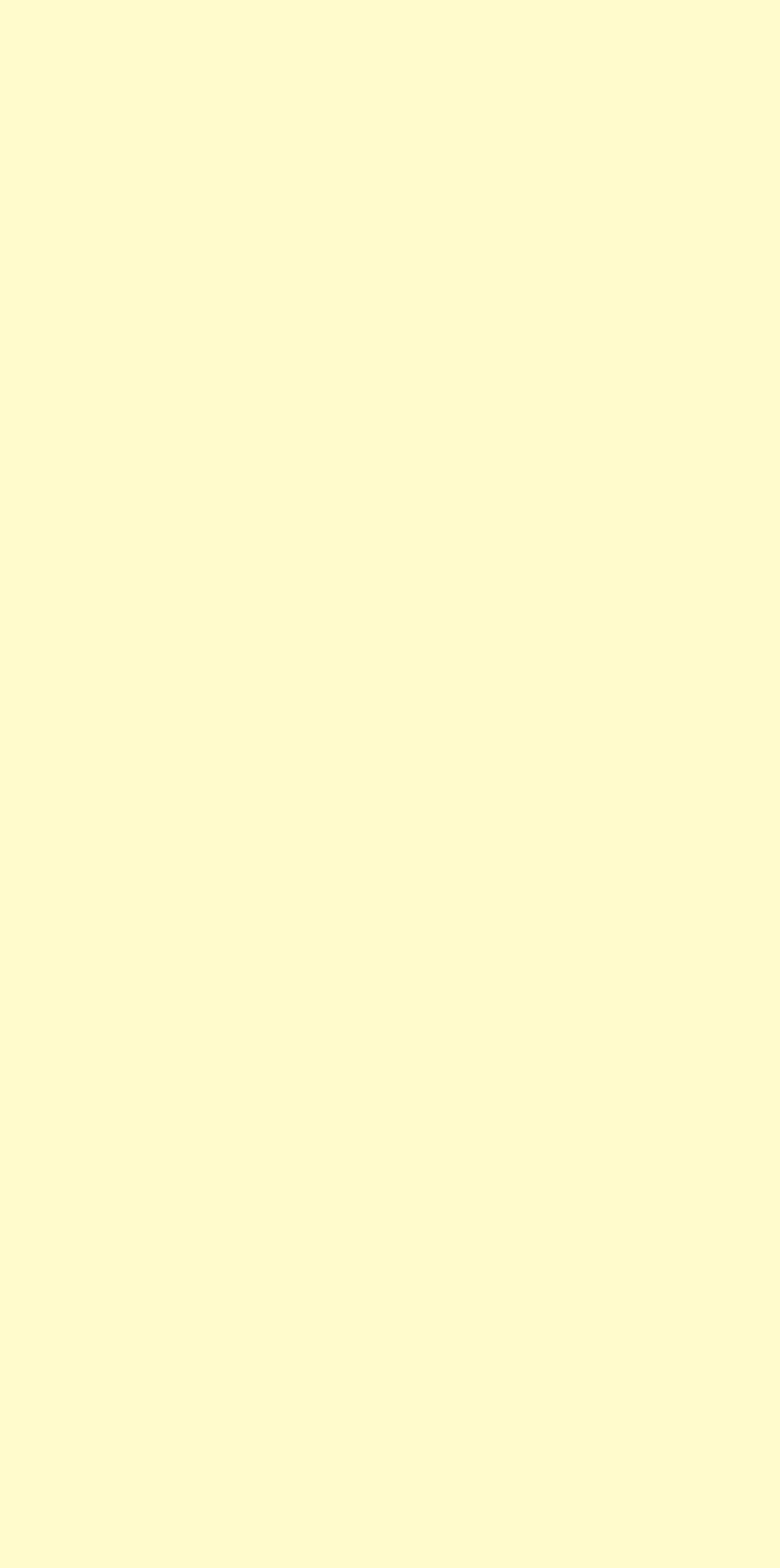
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