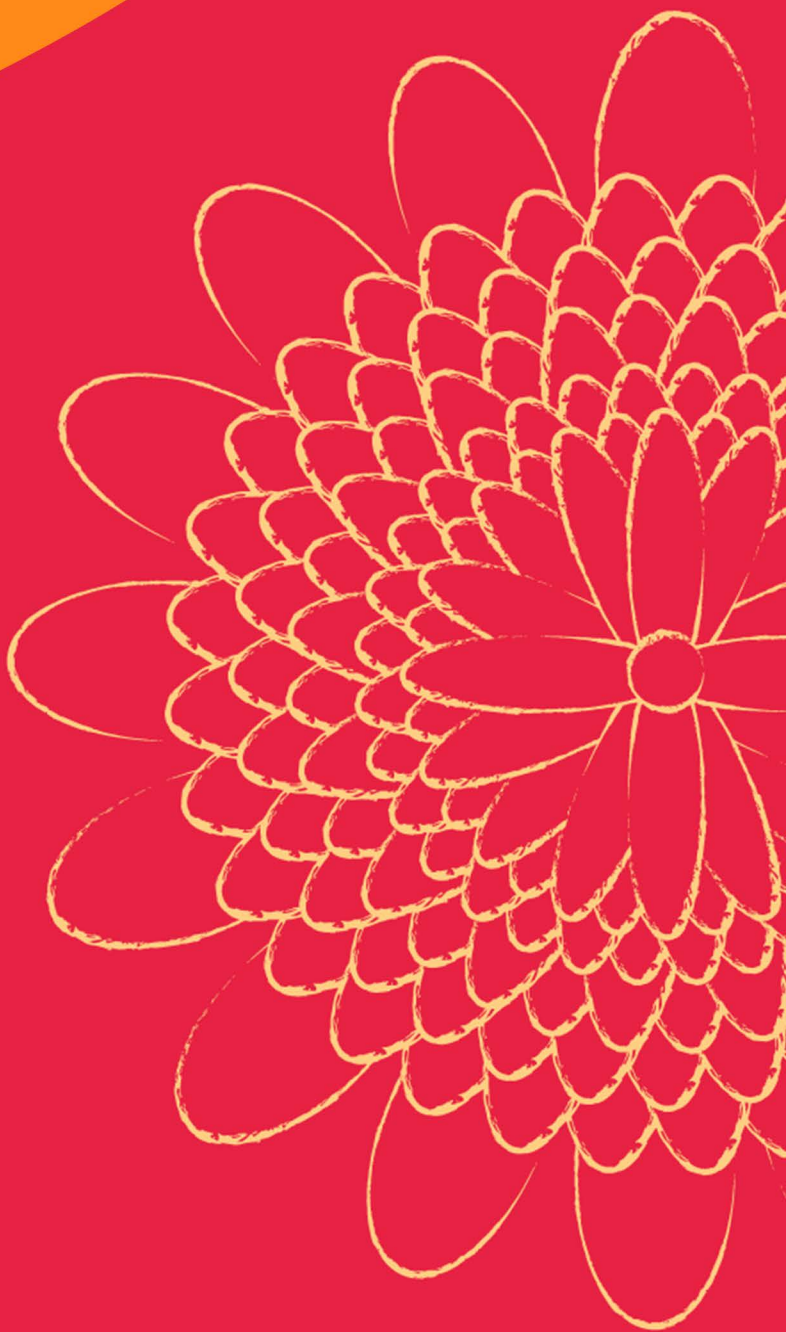
PROPEL YOUTH ARTS WA.

Editing Essentials

with **Pulch.**

KickstART 2022



Pulch.
Youth politics + culture

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Pulch also acknowledges and celebrates the traditional owners, custodians and storytellers of Boorloo Boodja, the Whadjuk Noongar people. *Pulch* acknowledges unceded sovereignty of First Nations people across all of Western Australia and beyond. We pay respect to Elders past and present who continue to guide the life of this region. We would like to extend our respect to all First Nations readers of this material and any work published by *Pulch*.

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Hello!

Thank you for stopping by. Before we get into it, an introduction.

Pulch is a youth magazine based on Whadjuk Noongar Boodja in Boorloo/Perth, Western Australia which celebrates the creativity and diversity of our local arts scene. Pulch is defined by the youth of Western Australia. We are fun, inclusive, everchanging, and here for those who are just trying their best.

One of the missions of *Pulch* is to sustain local editorial pathways and publishing opportunities for young people from and living in WA. We also know that building experience in editing is hard, especially if you're not connected to an institution, which is where most of that stuff happens. It's also about sharing that knowledge, so that the ecosystem and those opportunities continue to grow. And that's where this all comes in.

This digital workbook you have in your hands is a small bundle of knowledge and workshops we have amassed over our years as young editors. It will cover the basics of conversing with writers, editing fundamentals and much more. It will hopefully give you the basic tools to start your own editorial pathway and jump headfirst into the literary scene. Hey, maybe you'll even take our jobs! Do it all at once or go at your own pace. It's all up to you. Please reach out to us if you have any questions, our inbox is always open. Go get 'em ❤️

Sophie and Lauren

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So what is editing then?

Editing is lots of things, but mostly, **it is a conversation.** *Being* edited is a privilege in the sense of having your voice critically analysed with love and respect, a conversation in that it is ongoing and everyone can maintain their 'voice'. No idea is ever 'bad', it just needs an editor.

"... receiving a critical perspective of your own work is a gift." - poet Maddie Godfrey, in conversation with Lauren Pratt, Pulch Issue One, 2021.

That doesn't mean it's not scary on either side.

There are a lot of things that will come up over and over again in this handbook, but that's because they are important to remember. Editing does not exist in isolation and like all collaborative experiences, it's a two-way street when it comes to polishing a piece up for the world.

What is the role of an editor in the editorial process?

One way you might think about the role of an editor is as a boat. You are a vessel for this piece to exist in the world and the Captain, if you like, is the writer.

It must also be said that you are **not** a co-writer or a rewriter. There should be respect for the autonomy of the author, their knowledge, and the fact that this is their piece ultimately. This doesn't mean, however, that you are irrelevant. It's all about respect as equals.

It's also important to keep in mind when working with young people, some haven't worked with an editor before so you may have to explain the process a bit more than with someone who is more experienced. Patience is key as always!

Editing comes with a few responsibilities and truths. **You can never force a change.** You must explain why you want changes. In the same way you question the writer on their choices and writing, you must also question your editorial process and why you think some things need adjusting. It's important to note that the writer hasn't spent the time you are about to spend editing the work. You have two different functions in this process.

You never criticise the writer, only the piece.

What is the role of a writer in the editorial relationship?

Some of us are writers ourselves, and even if we're not, it can be helpful to understand the role of the other party in this whole affair.

As a writer, the first thing to remember is that it is a wonderful thing to be edited and that editorial feedback is to be considered. So, take a deep breath and thank the editor for the time they have spent editing your work. The editor wouldn't be working with you if they didn't think there was something here to shine.

So, it's hard, but to get the most out of it, try to be as reflective as possible and willing to take on their suggestions. While you don't have to take everything on, you should at least consider it. Receiving feedback takes practice.

Also it is helpful to learn to recognise unhelpful feedback. A general 'yeah this is great' is nice, but not helpful. You should then ask your editor, "Okay thanks, but what was good about it?". Editors, this is also something for you to note. We'll get to it in more detail later.

If something didn't work in the rewrite, explain *why* so that the editor has that context. You're also free to assert yourself and your choices, especially if something is specific to style or context. The editor can help you make these things make sense, but be as open as you can to them. The more they know and can understand, the better the outcome will be. It's all about balance.

Practicality, how does this all work?

Generally, there are two main stages to editing a work. That doesn't mean that you provide two rounds of edits, it means that there are two *kinds* of editing. This can differ a bit from each form of writing (poetry, prose etc) but it's a good general way to go.

The first kind of editing is **the structural stage.** This includes considering;

- **Flow** - does the piece follow a logical sequence and can you follow what the intentions are, and more importantly what it's about?
- **Consistency** - is this consistent? In tone, tense, style etc.
- **Topic** - does it stay on track?
- **Originality** - are these ideas new, how can we elevate them and how can the writer's perspective be elevated? How do we make this interesting? Unique? Specificity is the best tool in interesting writing.

  Then, you can ask yourself and then ask your writer questions like:

  - What are the writers/your intentions?
  - What do you enjoy about your piece?
  - What do you have questions about?
  - If you're not engaged, why?
  - What does it rely on too much?
  - Can you work around familiar ideas?

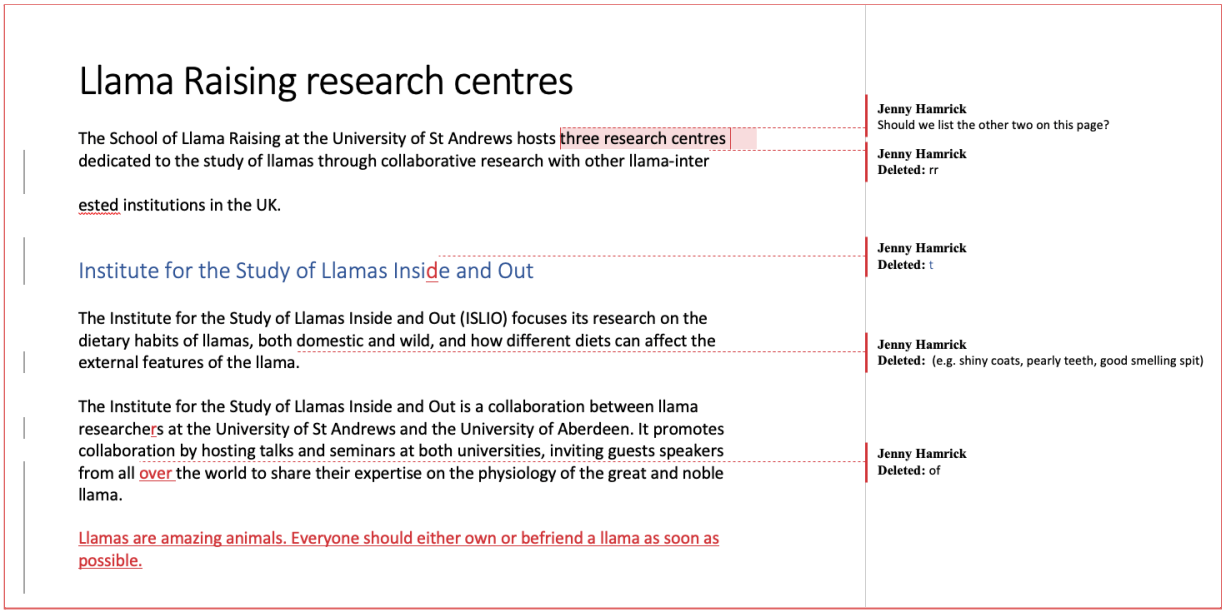
- Who is this for? - does it feel indulgent and not taking the audience into account?
- Can we experiment with any new and exciting possibilities?
- Offer the challenge of "can you describe your thesis[1] of this piece in a single sentence?"

At the start of a structural edit, you need to be able to go to a writer and say that these are the problems in this piece and these are my suggestions to fix them. Edit for what is strong in the piece, don't just eliminate the weaknesses. Think, what is at the heart of the piece, what needs to be enhanced? What is the original value of the piece? Additionally, encourage writers to go with their instincts – that is where they are at their strongest.

Using track changes:

Track changes is a feature in Microsoft Word which allows a person to see any changes made to a document. When editing, we recommend you turn on *track changes* so that you can provide specific notes to specific sections in the document. When your writer opens up the document you send back to them, it automatically shows the changes made. It also allows you to add comments in the margins (or markup) of the document, so you can expand on your notes. It's useful for keeping track of your changes (haha) and what has already been said about a piece. You can find the toggle for turning on and off track changes under the 'Review' tab in Microsoft word. Below is a screenshot example from a document featuring track changes (sourced from here).

[1] We don't mean thesis in an academic sense, more the driving 'message', 'point', or 'theme'. Eg. '*This is a script about the inner bravery in overcoming our own uncertainty*'.



Llama Raising research centres

The School of Llama Raising at the University of St Andrews hosts three research centres dedicated to the study of llamas through collaborative research with other llama-inter

ested institutions in the UK.

Institute for the Study of Llamas Inside and Out

The Institute for the Study of Llamas Inside and Out (ISLIO) focuses its research on the dietary habits of llamas, both domestic and wild, and how different diets can affect the external features of the llama.

The Institute for the Study of Llamas Inside and Out is a collaboration between llama researchers at the University of St Andrews and the University of Aberdeen. It promotes collaboration by hosting talks and seminars at both universities, inviting guests speakers from all over the world to share their expertise on the physiology of the great and noble llama.

Llamas are amazing animals. Everyone should either own or befriend a llama as soon as possible.

Jenny Hamrick
Should we list the other two on this page?

Jenny Hamrick
Deleted: rr

Jenny Hamrick
Deleted: t

Jenny Hamrick
Deleted: (e.g. shiny coats, pearly teeth, good smelling spit)

Jenny Hamrick
Deleted: of

You can see where 'Jenny' has created a comment and what she has deleted. Any writing that is red and underlined has also been written by her.

The best way to learn track changes is to try it out yourself. Once you have got the hang of it, it's a very useful tool to have in your editing practice. Some resources if you get stuck can be found here and here.

How to deal with a inflexible writer:

Sometimes you may work with a writer who is steadfast in their choices. Which in some ways is pretty understandable. When we write it can be personal and that material is hard to change. However, when stuff is in there that is at the detriment of the piece, there is a call for consideration.

As an editor, ultimately you have to pick your hills to die on. You can only do so much and if you have treated the piece and the author with respect and understanding as well as

explaining yourself, then you may have to leave things where they lie. Know that at some stage, you have done all you can and you have to then just meet in the middle.

Another tip, similar to what we've chatted about before, is asking your writer *why* they are stuck on xyz as this will help you to understand their thought process.

Sometimes you'll find yourself assigned to a writer who is difficult to contact or someone who struggles to keep inline with deadlines. It is important to clearly communicate what you need from the writer and when you need it. You will have to strike the perfect balance between friendly and firm to ensure you don't come across as pushy or as a push-over. Remember: the writers want to have their work published but sometimes they underestimate the time it takes to edit their work. If you want to ensure that everything runs smoothly then you will need to clearly communicate deadlines and when you expect the writer to return your edits. It can even help to tell the writer that the deadline is earlier than it actually is, especially if the writer has a track record of submitting their work late. It'll be to your benefit and the writer's benefit as neither of you will feel like you are being pushy or being pushed.

Suggestions for editing outside of your worldview:

One of the best ways to edit work outside of your worldview is to ask lots of questions and do as much research as you can. You can still have your opinions about a piece, about a character and the like, but you are editing with a suggestive voice, not an authoritative one. You should also reflect on your limitations as an editor. This doesn't always mean you can't edit certain pieces, but it does come with some considerations.

Consider how the piece feels to you as the editor. Note what stands out and what questions you have about the piece. Same stuff as before, really. It's the writer's piece, so putting things back onto them in the way of reflections and questions is useful. If you find that you don't want to interrogate the subject matter of the piece (or the writer has expressed this, but still wants you on board in a capacity), another way to distance yourself from the topic is to focus on structure and conventions. Interrogate the uses of genre and the facets of it, rather than the subject matter. A work can't exist without conventions of the craft so it can help to encourage the writer to reflect on *what* they are doing and *why*. Don't be afraid to

take it slow and considerate what you're editing. It always helps to seek a second opinion if you are unsure!

Additionally, when editing sensitive or intense material, offer support with the work and don't be afraid to seek it out for yourself if you need it. However, like we've already touched on, it's about divorcing the themes and the subject matter from the development of the work. Recognise that the piece is dealing with some important themes, but it could be enhanced much more productively through whatever your offerings and suggestions are.

It also helps to do your research. Where relevant, read up on the topic, be aware of what is out there. Ask your writer for any resources they think might be helpful heading into this and read them. This is also a good tip generally. Being aware of your writer's influences and inspirations can help you draw on more techniques and knowledge yourself.

Phew! That was a lot to take in. Feel free to take a breather before we do the second bit.

Generally, the second part of editing is called **copy editing and proofreading**. This is to ensure everything is up to style and is readable for publication. So for example, if you were editing a script, you would check that it is formatted correctly and the conventions are all the right way.

This includes checking for things like syntax, grammar, and style. Most places have what's called a *style guide* which is a set of standards across a publication to make sure everything is consistent. You can also have a visual style guide which includes things like branding colours and fonts. You can find *Pulch's* style guide here as an example.

There is also careful consideration to take when editing work that has been translated into English or when English is a writer's second language. Professional writers usually seek out professional editors who may be fluent in the same language as them or who has experience translating writing to/from English. As young editors you might not know more than one language or know how to translate. And, that is okay (and more than likely)! This

might be a skill you later learn but usually writers will seek out a skilled professional who has spent their career translating works.

As a young editor your only job is to edit with utmost care and respect. Unfortunately, many students of editing have learnt to edit through a highly white, classist, and standardised English lens. Just because something isn't written in 'proper' English does not mean it is incorrect or needs to be changed. See the piece for what it is and the importance it carries. In our limited experience editing works that have been translated into English or where English is the writer's second language, we have found that most suggestive edits come in the form of spelling, grammar, and sentence structure. You don't want to change too much of the piece otherwise the author's voice might become lost.

You might not be the right person to edit a particular piece and with time you will recognise when to direct writers to your fellow editors. But, as a young editor working voluntarily or on a small team, you might be the only person who can edit this piece, and that is why respect and care must always be at the core of your editing process.

Doing a whole exercise on grammar and punctuation isn't that fun, so we won't include it but you can find plenty online. Secretly, a lot of editors are quite bad at grammar and spelling (Sophie, one of the *Pulch* folk is *very* bad at it – famously even) so the only way to get better is to practise and read up. A good book to read on this kind of thing is *Eats Shoots and Leaves* by Lynne Truss. And hey! Maybe there are some mistakes in this document, let us know.

So let's put it all into practice!

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Exercise one:

An exercise in over writing (prose).

One of the most common things new and young writers do is overwrite. Less is more when it comes to writing, it's all about intention. This exercise was first shared with Sophie by *Westerly* editor Kate Noske. And it's a good one, so let's practise it.

Write a description of the following image through automatic writing (ie. as instinctively as possible, **without** editing as you go.) Write as much as you can, as quickly and instinctively as possible. Don't self edit here just yet.

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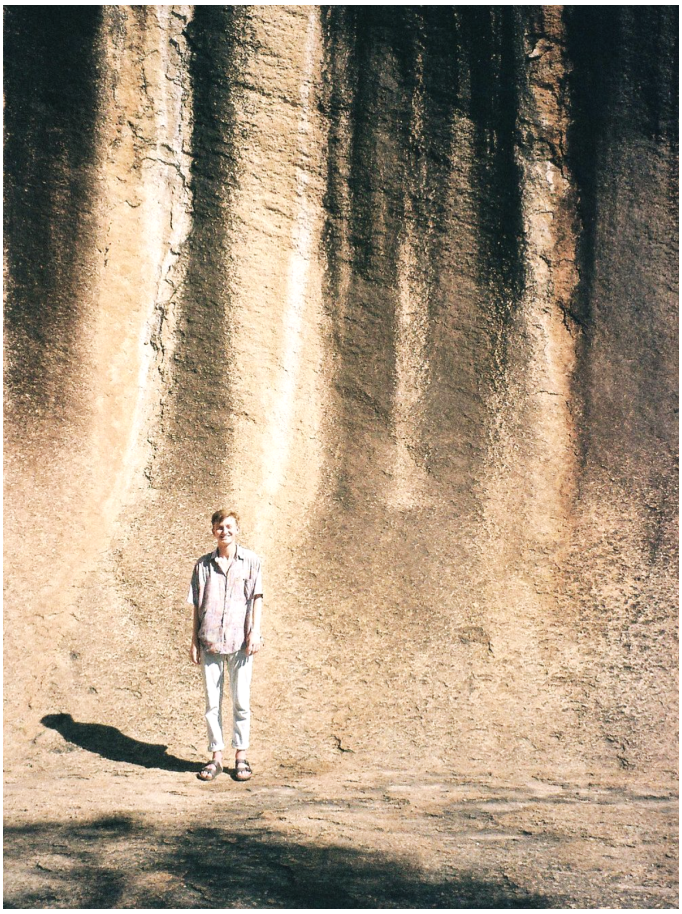

Photo by Conor Levy / @conorlevy

Set a timer for 2 minutes and go for it.

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Now, read the version below. It's a bit rough, but that's kind of the point. Note the points of similarity and difference. (This shows us both common reflexes/tics and originality. Remember your structural editing techniques – think about what you want to save as well as what you want to correct, rearrange or improve).

His stiff collar wilts in the heat under the summer heaviness. His button up forming a second skin, sweat forcing clinging, providing little relief. The rock tides keep still, washing, creating shadows and no relief. The orange dust on his hands turns to sludge in the sweat. He smiles and bears through the sweat while his friend, in the shade, asks for a picture. "You look good! Stay there!". He never wants to go on a trip with Ryan again. He wants to leave. Now. But he's here. He's nowhere else but here in the waves but here in the streaks that form rock that form waves that dump him into the ground. He has given up running up, shoes sanded down so thin, they lose grip and he's at the bottom. And it's hot. It's too hot. It's the heat that'll melt your shoe buckles and force the ants to seek refuge in your sandles. He looks to the trees not far beyond him. His shadow indicates midday. The heat. The peak. Looking beyond, he knows it'll be better there. Kicking up dust, he walks to the shade.

Firstly, open up a Word Doc and copy it in. Practise using track changes. For the purposes of this exercise, feel free to edit for grammar and punctuation (provide fixes) if you'd like to, too.

After all of that, now write a description of the same image now **without using any adjectives** – only nouns and verbs. (Think as you go about how this forces you to edit our own work, how it has changed from the previous version.) Same thing, two minutes and go for it. See how your work has changed. Is it more efficient? Are you doing more with less? These are some small challenges you can give to your writer for practice and development.

Exercise two:

Compare and contrast.

Below is a draft poem from the first issue of *Pulch Mag* (which we are using with permission from the author). It was what we first received when looking for submissions. Further along, you will find the final published copy, which went through around three rounds of editing. Before you look at the

final version, copy this over to a Word Doc, open up track changes, and have a go editing! Consider all the questions we have gone over, the style, what you would ask the writer, what stands out, all of the above!

tender by Ellie Fisher (draft)

metres beneath my shoes, beneath the dendriform bridge, lies the rail line. the hiss and shriek of heat-stressed metal—pressure building, tension rising—under an idling train engine. *radio babble, harsh and shrill.* urgency. *an adam's apple moving under pale skin.* graffito along the curved sides; the thought that without it, the body of the carriages would look denuded, strange. puddle jump. *dislocation stings like an unstable tooth or twisted ankle.* bare-minimum nod to pedestrians coming the other way. almost across. *uneasy thrill of attraction.* the steps down fold triptych. FOOTBRIDGE TO CITY CENTRE. oil-blotched mcdonald's wrapper moving with feline grace across the carpark. *crash through to this feeling.* hard surfaces reflect the sun's growing intensity. *eyes the colour of a flame edge, guarded.* the foreshore. the taste of the open waterfront slices across my nostrils, saline but fresh. reverse slide flicker, mandurah foreshore early 2000s. *contain the emotion, bite it back.* across the harbour, wind turbines stand out white and chalky, distorted by heat shimmer. *tender naïveté.* a single white egret delicately picks apart seagrass on the embankment, watchful and tensed.

Once you've had a go at editing it yourself, look down at the final published copy here:

tender by Ellie Fisher (final published version in *Pulch Mag, Issue One)*

metres beneath my shoes, beneath the dendriform bridge, lies the rail line. the hissing shriek of heat-stressed metal—pressure building, tension rising—under the idling train. *radio babble, harsh and shrill.* urgency. *an adam's apple moving under pale skin.* graffito along the curved sides—the thought that without it, the body of the carriages would look denuded, strange. *breath grating harsh in the throat.* puddle jump. *dislocation stings like an unstable tooth or twisted ankle.* bare-minimum nod to pedestrians coming the other way. almost across. *uneasy thrill of attraction.* the steps fold down triptych. FOOTBRIDGE TO CITY CENTRE. oil-blotched takeaway wrapper moving with feline grace across the carpark. *crash through to this feeling.*

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—

What do you notice? What has changed between the versions? Do you agree with it? Did you notice the same things? Anything different? Compare and contrast all of the versions/ edits and suggestions, writing your reflections below:

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Exercise Three:

Editing prose.

This is an extract of a draft prose piece kindly provided to us. Just like before, combine your new powers of editing to give this a crack. Copy it over to your word doc, turn on those track changes and go for it. There is a space below to provide any reflections and general notes on your process.

"Well, it can't stay in the house," her father said from his small corner of the kitchen table, "you know that, don't you?"

Eilidh's gaze shifted from her toast to where *it* stood, staring mindlessly at the doorframe into the hallway. She moved back to take another bite of her toast, and she knew her father was staring at *it* as well.

"You're sure it's not one of mine?" he asked.

Eilidh knew he was goading her. It made her fists itch. In the corner of her eyes, he was leaning across the table at her. She could've sworn she heard his old bones creek but maybe it was just the table legs.

Eilidh knew the best way to avoid a conversation with her father was just to let him have it with himself, so she hardly ever responded anymore. He kept talking while she scraped the old wooden chair on the floorboards and went to wash her now-empty plate in the kitchen sink. The hot water slipped through Eilidh's fingers as she stared at *it*.

Stumps for legs. Tail flopping back and forth mindlessly as it gazed at nothing. Its black face poking out awkwardly from a mess of wool, twigs and dirt. Its wool was all white except for

one spot on its back. A big orange splotch. She knew where it had come from and it wasn't anywhere Eilidh wanted to go.

"I'll go see if it belongs to anyone in town." Eilidh's father gawked at her, almost in shock that she had spoken.

"No one in South Dell uses orange to mark their sheep," he said, the lines on his face retracting to their usual scowl. "You know that."

"Can't hurt to check." Eilidh breathed out a puff of air as she pulled a jacket from the rack and screwed a beanie over her brown hair. Neither of them said goodbye to each other as she herded the orange sheep down the hall and braved the cold wind as she stepped out the front door.

No one in the town knew Eilidh by name. It had been five years since she'd moved across the island— back with her dad. If they didn't know her as Ron's unmarried, late-twenties daughter, they would be inclined to assume her last name was 'Me' and her first was 'Excuse'. Not that it made a difference anyway. The whole town knew the sheep didn't belong in South Dell, just as well as Eilidh. A man had asked her where it had come from, and she had said she didn't know. Eilidh didn't care about lying, at least not to strangers.

The day had been a waste of time and Eilidh sat, her chin on her knees, as close as she could to the radiator without burning herself. Behind her, the sheep stood silhouetted by the moonlight against the door's frosted glass. Her father had made her leave the sheep outside. Not that she had objected. She hated it.

“Boy or girl?” Her father was curled over shattered bits of teacup the sheep had knocked over earlier that morning. He was trying to glue it back together.

“Does it matter?”

“Well,” he said, breathing in as though trying to inhale the moments his daughter actually conversed with him, “if it’s a girl we can use it for breeding, but if it’s a boy it’ll just fight with the other males.” He dropped a fragment of tea cup and swore. “We’ll have to kill it.”

Eilidh swallowed. She hated the sheep and she knew whose it was, but she didn’t want it dead. “We could sell it,” she said flatly.

“No one’ll take an outside male,” her father said in concentration on his tea cup. “Can’t have it breaking anymore of my things,” he said with a sudden coldness, and Eilidh knew her father’s eyes were on her.

She checked the sheep’s genitals the very next morning. It was a male. Of course it was. Eilidh could see her breath as she sat outside, staring at the sheep. She couldn’t let her father kill him.

She snorted at the sheep and he snorted back. Eilidh almost let out a chuckle. That was how she knew. She was certain her father knew too. In all her twenty-nine years of living, Eilidh only knew one family who marked sheep with orange paint.

The sheep snorted again, steam rising from its nostrils. The morning cold dug under Eilidh’s fingernails. She scoffed back at the sheep and hauled herself off the icy bricks, slamming the door as she returned to the warmth of her father’s house.

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Email etiquette: How to communicate whilst maintaining respect, professionalism and friendliness

Now you know *how* to edit, let's chat about communicating with the folk you're editing with! Communication between editors and writers usually happens through only one medium: email. As most people know emailing can be a tricky medium to navigate especially when everyone has their own style of sending emails. Some people are really laid back and use emojis and text abbreviations/SMS language like thx (thanks) or nvm (nevermind), while other people are very formal and don't use emojis or exclamation marks and always starting and ending the email with a greeting/sign-off. It is important to navigate the editor and writer relationship to ensure that you don't come off as 'too formal' to more laid back emailers or 'too immature' to more formal emailers. It's all about balance.

The main difference between types of emailers is usually dependent on their age. Have you ever noticed that an older person, like a parent or grandparent, uses ellipses (...) instead of a comma or a break in the message. Do you find that it comes across as unsettling or makes the person who is texting or emailing you come across as unsure of themselves. This is likely because of the differences between technology then and now. Even now, some 'millennials' may use text language like LOL or XD etc which is commonly perceived as 'outdated' to younger people. It is important to remember that there is no right or wrong way to communicate digitally – language is always changing. To ensure that everyone you communicate with using technology feels respected it is important to respect how they choose to communicate.

The first email:

The first email you send to a writer will give them a first-impression of yourself and the brand/company you work for. You will need to keep in mind the image, voice, and

policies of the brand/company you are working for in order to maintain respect and uphold your professional image. No one wants to start off on the wrong foot!

Some suggestions to keep in mind when writing your first email:

- Introduce yourself
- What is your relationship to the person receiving the email
- Compliment their work and outline your understanding of their work
- Outline what the relationship will look like
- What are you intending to achieve through this interaction
- Invite question and foster open communication

Below are two examples of a first email being sent to a writer after their work has been selected by an editorial board to be published in an online magazine. Which do you think is fostering a respectful line of communication?

Here is an example of an editor emailing with a writer:

Hi Susan,

My name is Lucy and I am the editor assigned to work with you to edit your piece Womanhood. I am very excited to start this process with you!

Your piece really stood out to us as work that speaks about intersectional experiences of womanhood. We think that the themes you discuss are important but need to be communicated more strongly as we felt some confusion with who the voice of the poem is.

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When we begin the editorial process I will make some suggestions on how we can work together to elevate your work for publication and for you to be happy with your final piece before it is published in our online magazine. This is a fantastic poem and I look forward to seeing where the editorial process will take it.

Please feel free to email me with any queries you may have.

Best regards,
Lucy Smith
Editor
lucysmith@editing.com

—

Hi Lucy,

Thank you for your lovely words about my poem and I'm excited to work with you to get it ready for publication.

The voice was meant to be my mother telling her story about finding an inclusive and intersectional group of people who all share with each other their experiences of "womanhood."

I hope this gives context to the poem and I look forward to hearing your thoughts on how it can be improved.

Thank you again for this wonderful opportunity.

Kind regards
Susan

Here is another example of an editor emailing with a writer:

Hey Jordan!

Your poem was so cool and I liked reading it!

Something about it just didn't feel right and I'm going to help you make it better.

First off, the voice of the poem is all wrong. Who is speaking? I couldn't tell and neither could my fellow editors? You need to work on this asap.

That's pretty much it! :D

Please send me an updated copy by THIS FRIDAY!

Thanks :)

—-
Hi there,

Thanks for your email. Sorry, but I am a bit confused about who is emailing me? Has my work been accepted or rejected?

I can make those changes but I need some more guidance. I also work full-time so I might not be able to make the friday deadline? Is this okay?

Hope this isn't too much of an inconvenience,
Jordan

The difference between these two email interactions may seem obvious but it is important to remember that the person you are communicating with is not one of your friends and might not understand your playful tone even if you have well-meaning intentions. The first example introduces who they are to the writer, tells them the aim of the editing process, compliments the writer on their talent, and tells them that their work will be published. While no major edits have been suggested and no deadline communicated in the first example email to the writer – this is not a problem. The first email to the writer will create an open line of communication that is respectful and will lead towards more in-depth feedback eventually. And, be careful not to bombard the writer with too much information all at once!

Keep in mind: It may have taken you a few minutes to read the writer's work but it most likely took the writer a lot of time to create. Their work might also be highly personal or this could be their first time ever submitting their work to a publication. You never know someone's personal circumstances so always aim to make the experience a positive one!

Have a go at improving the first example! What would you change?

What would you suggest to the editor of the second example to help them improve their email etiquette?

_____

_____

_____

_____

_____

_____

And lastly, you'll often have to reject a writer's work. No one enjoys this part but it is inevitable and unavoidable. You may have to reject a piece for many reasons. These can include it not being right for the publication you're working on, it doesn't fit a theme, is underdeveloped or inappropriate. As long as you maintain a respect, encouraging, and kind tone then the rejection can go as smoothly as possible. In the best circumstances feedback can be offered to the writer. Leaving the writer with constructive and positive feedback can encourage them to continue submitting their work and give them hope for future publication. No one wants to feel like they've lost before they've even started.

Unfortunately, due to time, budget, workload, and life, feedback isn't also given to rejected writers. In this case it is doubly important to leave the writer with a sense of hope and encouragement to continue writing and to continue submitting their work.

If you do have the capacity to reject a piece, it's about distancing the writer from their piece. A good way to reject work is to frame it in terms of the publication. For example, *"Thank you so much for your submission to _____. However, our team has deemed it not suitable for _____ as it stands."*

Pulch.
Youth politics + culture

Further reading and places to check out:

Thank you for checking out the Editing Essentials material! We hope it was useful. If you have any questions or just want to reach out, please do. Our contact details are on page two.

Make sure you register for part two, the online Q&A with Lauren and Sophie by clicking the link here. Here we will hangout and chat about all things editing and publishing in addition to anything in this material!

If you want to check out some further reading and editing resources, here is a list of our favourites below:

- ***Pulch*** (http://pulchmag.com/), obviously! You can purchase a copy of Issue One here as well as browse some previous online writing.

- ***Westerly*** (https://westerlymag.com.au/). "Westerly has always sought to provide a Western Australian-based voice, although its contributors and subject matter have never been geographically exclusive. It publishes creative writing and scholarship from throughout the world, but maintains a special emphasis on Australia, particularly Western Australia, and the Asian region".

- ***Voiceworks*** (https://www.voiceworksmag.com.au/). *Voiceworks* is a national literary journal that features exciting new writing and art by young Australians.

- **Night Parrot Press** (https://www.nightparrotpress.com/). "Founded in 2019, Night Parrot Press is an independent, not-for-profit publisher of non-traditional works of fiction and non-fiction, where experimental forms and genres outside the mainstream can find a home".

- **Centre for Stories** (https://centreforstories.com/). "Centre for Stories is a vibrant, inclusive literary arts and cultural organisation. They use storytelling to inspire social cohesion and improve understanding of diverse communities".

- ***Portside Review*** (https://www.portsidereview.com/). "*Portside Review* is an international digital journal emerging from the foam of the Indian Ocean. We publish essays, short stories, poems, conversations and reviews for and from these coastal homes".

- **The Institute of Professional Editors Limited (IPEd)** (https://www.iped-editors.org/). "IPEd is the professional association for Australian and New Zealand editors. It exists to advance the profession of editing and to support and promote Australian and New Zealand editors".