

# Girl Friday SYP Ireland Podcast

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## SUMMARY KEYWORDS

Girl Friday Productions, hybrid publishing, traditional publishing, book coaching, developmental editing, freelancers, distribution, self-publishing, editorial process, marketing, custom publishing, Flashpoint model, GFB, University of Washington, publishing industry.

## SPEAKERS

Speaker 1, Speaker 2, Speaker 3

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### Speaker 1 00:01

Izz, welcome to this episode of Inside publishing, the series where we interview industry experts on everything. My name is Izzi, and I'm the podcast officer for SYP Ireland. Today, I chatted with Ingrid Emerick and Leslie Miller about their company, Girl Friday productions, which is a hybrid publishing house based in America, we talk about the difference between hybrid and traditional publishing models, book coaching, the intersection between editing and writing and more. Hope you enjoy. Okay, thank you so much for joining me. This is so exciting. I figure we'll just dive straight in. And if you want to introduce yourselves, tell, tell us a little bit about what you do your career in publishing so far, that would be great. Okay,



### Speaker 2 00:49

well, thanks so much. First of all, is Val for having us on we're really excited to talk to you about Um, I can start with myself. My name is Ingrid Emerick, and I teach. Well, I do a lot of things. One of the things I do, and how I know Isabelle, is I teach at the University of Washington's publishing program, editing program, and I've been doing that for a really long time, so long I can't actually remember and but even before that, I've been working in publishing ever since I got out of college and started in traditional publishing at a small publishing house called seal press. Worked my way up from an intern all the way up to associate publisher. Learned the craft sort of along amazing other editors and publishing professionals in my 20s and early 30s, and then in 2006 Leslie and I started Girl Friday productions. And so since then, we have been working together, and we worked before that, and I'll have Leslie introduce herself, but we worked before that at seal press, when we started Girl Friday, we started as an editorial firm, and then it's built up into a lot more than that now and along the way, I continue to be a developmental editor and book coach.



### Speaker 3 02:20

I am Leslie Miller, and I'm Ingrid's work wife, and have been for quite some time I started. I am

the CEO of Girl Friday, and I have been previously a ghost writer, a developmental editor, a writer, a book coach. Have done all of the things, but now really am a business person, and spend most of my time doing strategy and support for our firm. And before that, I also taught in the certificate program I sadly had to leave because being my two jobs were competing a little bit too much, and I didn't have the time. But I really I miss that program, and I miss talking to people who want to get into publishing and who want to be editors. It always reminds me to think about how wonderful it is to be able to do the work that we do. And as Ingrid said, we used to work together ages ago in traditional publishing, Ingrid actually hired me, and I also came out of college, but out of a master's program where I was studying English literature, and I dropped out and thought, What shall I do with this English degree? As many students, parents also asked them, and saw an ad and said, I shall go into publishing. And was hired. And so Ingrid and I both actually came into it really green in different ways and learned along along the way, and still learn today, but that is, that's how we came to be. Yeah,

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#### Speaker 1 04:11

fantastic. I highly recommend the University of Washington certificate program and other programs like it. It's it's really great. I'm having a great time with it. But let's talk about Girl Friday, because I, in my limited experience, I've never really seen another kind of setup like it. So can you tell us a little bit like, what you do, how it came about, the services you provide.

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#### Speaker 3 04:38

So when Ingrid and I, as she said, we worked in traditional publishing, and at the same time, it's, at first, a women's tale, really, because we were at a time when we were having babies, little kids, really trying to do the thing that so many parents have. To do, which is then to balance work and parenting, and we asked for accommodation. We worked at a Feminist Press. Let it be let us be clear. We asked for accommodations for that to try to make that work. And we were sad about the level of accommodation or not that was given to us to allow us to balance both of those things, and the two of us just thought, we can do better. We can do better than this, and we vowed we will not only do better for anyone we hire, it shouldn't just be for us, and it shouldn't just be for us. Who are, you know, have been the CEO and the President and the people running the company, but no one should have to make this choice. That was the work that those were the books that we were publishing. But this shouldn't have to be a choice that we would have to make. And so we left, and we were freelancing separately, but together, we would obviously refer people back and forth to each other. If I were was busy, I think it was. And then someone who an acquaintance, said it would make it so much easier for my company to hire you as a as freelancers, if you were actually a company instead of individual people, and so we're like, we can start a company. Um, we did and since that time, in the beginning, we started doing all the things that we knew as developmental editors. We did proposals, we did editorial work, we did some really interesting and crazy small writing assignments. And it was that was before really self publishing came to be. It was just at the time when it was this magic thing, and it was going to destroy publishing as we knew it, and there were going to be these big kiosks where you could press the button and it would produce a book. And so being a small company and really going into it that way without much of a plan, has been hard at times, but it also really allowed us to just react to the market conditions and to change to what people needed people wanted. And so we've shifted away from just editorial we are also a hybrid publisher. Now what we are is a production company. So we can make a

book for anyone, from soup to nuts. We can write it for you, we can print it for you. We do all of the things in between, and we have an in house team of 2021, and those are the folks who really work on them. And then we also hire, I know that we're going to talk about freelancers later, but we also work with 200 freelancers at any given time, and they are invaluable to us in providing copy editing. You know, proofreading covered design, because you can't have everything in house. So we have this really wonderful, you know, relationship between this pool of freelancers that we really trust, and it's fantastic. It enables us to produce gorgeous books for people with really different needs and wants and but the same quality of book and really be able to fill people's dreams, so we feel really lucky.

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#### Speaker 1 08:30

Yeah, and for those just quickly who might not be as familiar, what are the kind of differences between Girl Friday and what you do and what you might find from a big, traditional or even a small, traditional publisher.

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#### Speaker 2 08:45

So we do the difference. Okay, so what's happened in publishing has been really interesting. Publishing. Basically nothing happened for like several 100 years, and then everything happened. It was kind of like in my career in LA Leslie, nice career span, I feel like everything has happened in publishing. So there's been a lot of changes, a lot driven by technology, a lot driven by economics and things like that that have created alternate models in publishing. So for a long time, there was just sort of that, what we call traditional publishing. You know, what people know is like in the United States, it's the big five, right? It's like Simon and Schuster and Penguin. Now, Penguin, Random House. Anyway, there's been a lot of mergers, which has been part of the economics of what's happened. But within this arena, we've had the rise of Amazon and distribution available like a possibility for distribution, which has made self publishing balloon, right? Those are the things that started happening. So when self publishing started ballooning, and as as lamb was talking about, we helped. We had authors who wanted to, you know, do that, and they wanted a very professional book. And so that meant. Taking them all the way through the process as as if they were being published by a traditional publisher, we were going to give them all of that, all the great editing, design, marketing, etc. And so that's one aspect of what we do. Then we started sort of during the pandemic, you know, we had a little time on our hands for a bit, and then we started thinking about list, as lamb said, we were always listening, because we're a small company, we're able and we we didn't have a very structured business plan. We are always listening to what our clients want. And what we were hearing from clients was that they wanted access to more robust distribution. The only way to do that is to become a hybrid publisher, or become a traditional publisher, one of those two. So hybrid publishing is, is rather new in the industry, but, you know, it's been around now for quite a bit, I don't know, 510, years, something like that under that name. So we, when we started hybrid, hybrid publishing imprint, we thought, well, no problem, we'll just get distribution. But it turns out distribution is a juggernaut. It's just so complex. It's so much more than we remembered even working in traditional publishing, partly because of the technology, etc. There's a lot that you have to know how to do. So we set that up, and that is one of the paths now in Girl Friday is to have a hybrid publishing division where authors who have where their meet their needs meet that it makes sense for them. They have a good platform. They want distribution into books stores, into specialty stores, things like that. So that's kind of how we set

up that the difference with traditional publishing and hybrid publishing. Because I think your question was like, kind of, how are we different in that way? So as a public as a package, or, of course, that's very clear, like, we just pack, we package books for large publishing houses. So in other words, we're doing the production for those large publishing houses. So in that way, we're really servicing them. But how we're different for an author when they're looking at like, do I want to be traditionally published, or do I want to be hybrid published that would be or self published that would be kind of where we come into play. So the traditional publisher, one of the difficulties is getting picked up, because traditional publishing is doing all of the financial they have all the financial burden when they pick up a book, they're doing all of you know, usually paying in advance of some size, also paying for all of the work to produce a book which is not inexpensive, and also doing all the marketing and sales, etc. And then their hope is that the book will sell wonderfully, and they will gain get all that money back, plus a lot more. And so for that, they pay the author a very small percentage in a royalty, but they are taking care of all the costs. So hybrid kind of flips that around and says, Well, the authors are going to come in and share that burden of the cost of production, but then on the flip side, they will get a much larger return. If the book sells, well, they'll get a much larger return regardless, in terms of their royalty percentage. But whether, you know the whether they're making all their money back, and then some, depends on how well the book sells. So that's kind of the hybrid model, and what it allows for is more people to publish their book, because they don't have to publish. They don't have to have an enormous, you know, 78,000 Instagram followers. They don't have to have be, you know, multi book author who's like, a household name. They don't have to publish in the specific avenues and areas that are at this moment, very popular and hot. That's what traditional publishing is always looking for, because they're looking for as many sure bets as they can get. So what, of course, that causes is a lot of frustration among authors and even some literary agents, because they cannot place their authors. It's very difficult to get a contract with a traditional publishing house if you are not, like I said, falling into those categories. And so it provides an avenue for more voices, for more people, and it provides a little bit more of while we do all of this work for the author, they are very much our CO collaborator. We are co creating with them this experience. So it changes that model around because it's necessitated, of course, by the fact that we are now coming into this as sort of business partners in that in that way. So if that kind of makes sense, that that's sort of the difference. There's a lot more that an author would want to think about when they're thinking about those options. But as. Access to market, the ability to kind of have more control and say more more CO collaborative experience. And you know, for some folks, it just feels like the right path, because they do want, they do want to work with a small team that's going to be dedicated to what they're doing. And in large publishing house, you just can't guarantee that. I mean, the top authors are going to and they, they do a great job, but they're going to get, you know, they're going to get the most attention, because, of course, they are right. So they, they have the most possibility for return for them.

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#### Speaker 1 15:38

Yeah, it's, it's such a cool idea. I don't like I said. I've never, I haven't seen anything else that's kind of set up like this. And I don't understand why, because it seems like so obvious in a lot of ways, at least to me. But I think I saw you have three kind of main tracks for authors. You have the custom the GFB and the Flashpoint tracks. But am I right in thinking that's kind of tailorable to the project each of those tracks, it



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is. And what we do is, when people come in, we listen to what they want. Sometimes people come in and they say, I really want to be an ex author. I want to be a flashpoint author. And this is why, and it's usually tied. I mean, one of the lingering issues that people have with hybrid publishing is it's not real, if you I mean, with that, if you can get a traditional publishing deal, you've made it. You're an actual writer, and that getting your book out there any other way, doesn't count in quite the same way, and that sort of stigma, it lingers. It's not true. It's absolutely not true. As Ingrid said, this is really about who is putting up the capital at the beginning and who is calling the shots along the way. There are some folks who do hybrid publishing who do a terrible job and they have a bad reputation, and many others like Girl Friday and others who pay careful and exquisite attention to these books and are actually giving the authors and the books you know, more attention. So what we look at is what it what is your budget? Obviously, the availability of capital at the beginning is going to help determine that although custom publishing, which is what we call self publishing, is, you know, it also has very high cost to do it, relatively high cost to do it well with us, because we have a lot of very skilled folks who are working on your book, a team of eight people, not including the freelancers who are going to come in at various points and be spending a lot of time on that. We look really at where the book is going to be sold. If someone comes to us and it's a genre of a book, and we think it's mostly going to sell on Amazon. Traditional publishing, as Ingrid said, the distribution channels, those are really important when you want of when it's going to involve the independence or the chains, and you want to look at a physical book, like a cookbook, a gift book. These aren't the ones that I wouldn't go to Amazon and search for them there I want to go and browse. If someone is buying a romance, I will tell you that it's probably in ebook form, and they're buying it on Amazon. And so that's not that just is. So I'm not going to say that's bad, that's good, that's it, and that's how the customers are going to purchase your product. Book is a product, and so we say, if you want the most people to have access to your product, you want to get your story out there. We would advise you don't need your book to be you don't need to print physical copies, which is additional cost, even if it's on print on demand, which is when a book is only printed when it's ordered. And those books are beautiful. Let me be clear, you can have print on demand books that you would never know. It could have been printed in China. It could have been printed here in you know, or in Canada, or it was printed as soon as someone pushed a button, and you would not be able to tell the difference. The quality is really amazing. So a lot of what we look at is where people are going to buy it, how much control people want over the process. Some people are putting out a book that's essentially marketing for them, for their thought leadership, for their company, a lot of non fiction. They really want control, and more control than they would have, and so a hybrid option is in the middle, traditional publishers get to call the shots. They want you to be happy, but they put up the money, and so they're going to use their expertise, and they get the final say hybrid. We're. We're sharing, we're collaborating. We're going to have opinions, absolutely, but you also get to have opinions, and that's a conversation. And in custom publishing, that is really we are going to facilitate what you want. We're still going to give you all of that information, but for people who are you know, or it's deeply personal, it's memoir where they say, you know, these editorial suggestions you're making to me, those are non negotiable, so we look at those factors, and the difference between GFB and flashpoint for us is really, where is that book going to sell? Those are both hybrid publishing options. If you don't need an offset print run of physical books that are going to ship to a warehouse and then be shipped to stores, it's primarily going to sell online. And you want a hybrid publishing experience, then we would tell you to be GFP. So we look at all of those factors and then say, this is what we think is right for you, given all of the factors out there in the market, and make that recommendation.

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**Speaker 1 21:07**

And so for each of those kind of tracks, how does that look on the back end, with your with your team? How do you decide who works on which project, where to bring in the freelancers? How does that kind of work for you? Well, the beauty

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**Speaker 2 21:20**

of that is that there's really no difference in terms of the editorial process behind the scenes is like the same. So if you're you have a custom project, you have GFB, or you have a flash point, we are doing all of the things right. We have the copy editors, hire the Proof Readers. We're doing excellent cover design, interior design. We have marketing. There are some different marketing offerings and expectations for different, you know, depending on but the real difference is comes on the distribution side, so once the actual book is ready to publish. The differences are around printing, which is printing is a must if you're going with the Flashpoint model, because we need to have books in the warehouse at Ingram and and Amazon and etc, all the different places so the bookstores can get the book. So we have to do offset printing, or at the very least short run print, print runs at LSI, etc. But everything else is behind the scenes. And the way we work, you get the same teams. Our teams all work on all different types of books, depending. Doesn't matter which channel they're in, it's more on the other side. So a flash point book. We're going to be doing a lot of, you know, work with Ingram and their sales reps and presenting at sales conference. And metadata for Girl Friday books, we're going to be doing a lot of metadata and a lot of the things on the back end, but not doing not having individual rep representation. And then for custom we essentially set it all up on the various online channels, Amazon and Ingram, and then we kind of hand over the keys to the publisher to run that themselves with us. Obviously always there if they need help or things changed or whatnot. So so that's kind of where it differs. Is one is a one is okay, here you go, and it's on you. You got it. And the other two, we're your publisher, so we're with you for a long time. We're also paying royalties out, etc, whereas on the custom model, the royalties are just coming directly to the author. We're not involved in royalties at all. On that front,

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**Speaker 1 23:35**

you mentioned earlier that you have a very long list of freelancers that you work with, and I believe they're across all of your various services, editorial, marketing, design, all of that. So how do you find your freelancers, and how do you kind of work with them in that way? How do you get on the list? So to speak?

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**Speaker 3 23:56**

Well, you're a lot of people are already doing actually, many employees of Girl Friday went through the editing certificate program. We are always it's great to have an in because we're always on the lookout for for people who you know, seem to have a special spark and are really aligned and have an interest in what we do. But we it's taken time. I mean, the great thing about being in business for almost 20 years is that list has obviously shifted and changed, but we've cultivated really great relationships, which means there are referrals from other of our coveted freelancers. You know, we like to enjoy a reputation as someone that you want to

come and and work for, and that we have, we will treat you well and give you, you know, great projects. We test all of our folks. So if you come to us for copy editing, proofreading. Uh, developmental editing in a different way. We're always vetting your work. We're, you know, scoring some tests in some ways, because we need to make sure that the people that we're assigning as Ingrid said, it doesn't matter if you're coming to us for self publishing or if we're producing a book for Penguin Random House, we are going to use the same team to us every single book is sacred, and we look at the content of that book the genre. Who are the specialists that we want to bring in to curate that particular team. So if we know that this is sci fi fantasy, we're going to use developmental editors who are specialists in that genre. We're going to use copy editors, proofers, you know, we're gearing that to the type of book that it is, and knowing people that have worked on projects like this really successfully, we do the same thing for cover design. Our art director spends a lot of time combing through and they're the same designers that they're often in house designers for big publishing companies, and they also design on the side. So again, we're going to match you with the very the perfect Freelancer appropriate to your genre and to your project. And so testing word of mouth, treating people well, how you get on the list? It's on our website. You can just go and it says, How do you work with us? And then it channels you to the right, to the right spot. So we're always on the lookout for new talent. So we don't have a call. We don't, you know, have particular times of year, anyone who comes to us, and sometimes Ingrid, and I get direct referrals, and then we pass those on in our production staff does an incredible job of vetting people and slotting them into the to the right spot, and we try and reward our freelancers With as much steady work as possible. And so I it's been, you know, it's been a really wonderful they, the Freelancers, enable us to do our work. We couldn't do it without them. And hopefully we're providing value with, you know, by vetting and having a steady stream of customers coming in, and then also being, being the gatekeepers and managing that relationship so that the Freelancers aren't some authors are amazing, and having been a freelancer, I will tell you, some authors are more difficult, and it's nice to have someone else on your side when it's not just you. And you know, you're making sometimes touchy recommendations or, you know, things get sticky, and so we really like to think of this as a collaboration. Some of the people on the team are in house, and some aren't, but they're all part of the team.

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#### Speaker 1 27:53

I wanted to ask you about some of the services you offer that I don't know as much about, and I don't hear talked about very often within publishing. I attended your wonderful talk about book coaching, which was the first time that I'd heard of that. And so just for the listeners, could you tell us a little bit about book coaching, what it is and how it differs from like developmental editing.

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#### Speaker 2 28:19

Well, first I'll say, I'll say developmental editing, just, I'm sure that most people listening to your podcast know what that is. But developmental editing is sort of called a lot of different things, substantive editing, content editing, it's kind of big picture editing. So it's where you depending on the genre and non fiction, fiction, you're really the first, often the first editor looking at a project and looking at the pieces of it. Sometimes that you have a full manuscript, sometimes you have a partial manuscript. Sometimes you just have an outline or a book proposal. So it's all kinds of different spaces. You're starting with as a developmental editor, but you're working



on a lot of things like scope and pacing and character development and thesis and etc, you know, depending upon what it is. So you're working often very directly with the author, back and forth with them, editorial notes. Sometimes line editing is also included. Line editing is more on the line as it sounds more, you know, kind of subjective, perhaps, in copy editing, but, but that's kind of what developmental editing means. What we found is book coaching in recent years is that a lot of folks are really interested in writing, whether it's for a posterity position, whether it's for their brand as as lamb mentioned, or their subject matter expert, or they just have a passion for it. They want to write, and it can be fiction or non fiction, but they just need some accountability, support editorial sort of give and take someone to bounce ideas off of someone to show drafts to i. I find as a book coach, a lot of times it's just like, you've got to get me something by this meeting, and we're going to talk it through. And that is what people need, right? It's sort of like, I joke that it's kind of like being, you know, like working at a gym or something. I'm just making sure everybody gets in there and does the class. So as a book coach, sometimes you're starting with just the seed of an idea, and you're helping the author as they flesh that out. And other times, they come to you with a rough draft of a manuscript. So it really can be like all over the place. And a lot of times the work the beginning, depending, again, on the genre is around, what story do you want to tell, the position you're going to take what else is out there in the marketplace, you know? So you have a sense of the larger sort of arena that you're going into. What's the passion behind your story, and what purpose do you want it to serve? And who is it? Who are your readers? So those are the kind of questions. As a book coach, and all our book coaches are, are developmental editors. They're also often writers themselves. They're all very good at answering and asking these questions and helping answer them for with the writer. So that's what a book coaching kind of that's what it looks like. And what we find is we we've played around with different structures for book coaching, but what we find is, not surprisingly, people get overwhelmed. A book is a long thing. It's a big deal to write a book like it is not, you know, it is not a small task. And so oftentimes we find that people get overwhelmed. Life takes over. All kinds of things happen, and they kind of just like, drop away, just like you do when you stop going to the gym, right? So you're like, oh, okay, now I'm just paying for this, and I'm not going to the gym. Well, with book coaching, we found that the best thing to do is to set it up as an eight week program and really have the author think about for the best that they can think about the future. What are the best eight weeks for me to focus on this and to really spend dedicated time? And you that seems to work quite well, because people it's just it's long enough to really get something accomplished, but it's short enough that, you know, you can usually set some things up and set some things aside to sort of make time for this important project. So that's the kind of difference with there's so there's often a lot of talking and meeting, whether on Zoom or in person or on the phone, whatever, and back and forth sometimes includes editing, for sure, depending on where they're at, but it's a lot of that kind of support for a writer as they put their book forward.

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Speaker 1 32:44

Okay, and do you find a lot of people approach you for book coaching? Is that a very common thing that you end up offering? Yeah,

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Speaker 2 32:53

I would say that we have people come to us. A lot of people don't even know we offer it, to be honest, like so they'll come and maybe they have a really rough manuscript, and they think they're ready for a developmental edit or or even ready for a copy edit. And so it's up to us, as



we're looking at the project and reading through what they have to sometimes suggest, hey, you know what? Like, let's go back a step and really get a strong book here, because you just have one chance to do that. Like you don't want to be doing that over here in the copy edit. You want to be back here, really making sure you wrote the book you want to write and the one that's going to get sort of meet your goals. So people come to us sometimes knowing what a book coach is, sometimes never like realizing, Oh, wow, that's exactly what I need. Like, I didn't even know that was a thing, or thinking they're somewhere else. And we kind of have to give a little reality check from our perspective.

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**Speaker 1 33:52**

And for people who are like, who are listening to this and think, Oh, I didn't know that was an option, I kind of want to do that. Do you get into that track, usually through other forms of editing, is that something that people can just start doing?

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**Speaker 2 34:06**

You generally, to me, a book coach is a little, well, that's a great question, because, like, there isn't a formal like, you know, you need your degree in book coaching, right? Like, nothing in the publishing world is quite like that. But I would say that usually book coaches have their their developmental editors, always they might also be writers, as I mentioned. They have experience giving feedback, so whether that be in their writing groups or as a developmental editor, they have great communication skills. They are people who have wet, red, widely, generally, so they, or maybe they're specific, although I don't hear about that is book. I mean, we have some book coaches. We say, Oh, these, these folks are really good with business versus, you know, psychology or self help, or whatever it might be. Be. But a book coach is usually something you work up towards just because of the sort of basis of knowledge that you kind of come into it with, and the skills that you develop over, you know, a number of years, like working in publishing or working as an editor in some capacity. Because the other thing a book coach kind of needs to understand from the get go is they need to help the author like they need to know what, what does author want to do with this book? So they need to also understand the options for publication and what that looks like, and help them steer them in that direction, or help them as best they can be successful on that front. Okay,

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**Speaker 1 35:45**

that makes, that makes a lot of sense. And speaking of kind of the overlap between writing and editing, I believe both of you are published authors. Did I get that right correct? And so I don't know. I find that there's a lot of overlap, but at the same time, you kind of have to wear different hats for writing versus editing. And I was just wondering how writing your own work might have influenced your editing, how being editors might have influenced your writing, how you switch between those kind of roles. Well,

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**Speaker 3 36:15**

I will say being an editor, being a writer makes you a much better editor. And this when I used to teach, one of the big things that I used to talk about with students is most of editing is not

to teach, one of the big things that I used to talk about with students is most of editing is not about your ability to find the mistake and to illuminate that. It's communicating that, and what change are you going to affect? So especially beginning editors, I think, are always like, I found all of it. I found all of the things that are wrong, and they're, you know, I mean, you delight in that, because that's, you know, it's your personal power, but to remember that there's a human on the other side of that, and how your goal is to get them to accept some of the changes that you're going to suggest. They're never going to accept all of them. Hopefully, they're going to accept many you might get first. You know, some your goal is to improve the work in the authors eyes. I mean, I always, we're always thinking about who is the ideal reader. So I'm not really working when I'm an editor for the writer themselves. I am. They're paying me, but I'm really in service to their reader, because that's who they want to be in service to, and how you how you communicate, that sort of the argument you build as to why your emotional connection how you craft it, being an editor is at least half therapist. And so being a writer and having gotten feedback, I will say you will never it's I think it's fantastic to be both, because you will never speak to a writer again in the same in the same way, once you have been in that position and gotten that and gotten that feedback. But I'll say that the opposite is also true. I mean, we have, we have so many people who come to us and say, I've been working on this book for a long time and it's ready. It just needs to go into proofread. And they many people consider that, like, that's a badge of honor. I am such a good writer that I don't need the editorial piece of it, like we can just skip straight to proofread. And as there were a lot of consolidations in publishing, I will tell you what we were hearing back from people is sometimes their books were being put straight into proofread, not all the time, but it's just when there's a time crunch, you have less people, you want to move things along in the pipeline. It might be a move to make, and I think it's a huge mistake. I never even with complex emails, we trade things all the time like I it is a gift to me to have someone else look over my writing and to tell me where I haven't explained enough, where I've over explained, which is my own personal problem. I'm a verbose writer and but to know, and I have so much respect for the profession and also for all of the people that surround me who I know are incredibly skilled at looking at this and thinking of me and thinking of the audience, and saying, I'm going to help you do your best work. And so it also enables me to trust their advice coming in. You know, upon occasion, we have a client who fights every single every mark you know, and wants to see what page in the Chicago Manual of Style that came from being a writer and editor, I think really removes you from that position. Mine is. Is it should be a relationship of great trust, and so I don't feel like I have to when I'm writing, I'm just writing, and I don't feel like I have my editorial brain on in the same way, because it just can't be or I wouldn't produce any work. And when I'm editing, I am very clear that I am not the author of this piece. I might have said something differently, but I'm really have to think about that writer and what they want, making sure not to change their voice, thinking of all of the things that would really bother me if someone hadn't paid attention to that in their feedback. So I think being both is fantastic, and it helps you do both of those jobs better. Yeah,

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Speaker 1 40:47

fantastic Ingrid. Did you have anything to add to that? Or

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Speaker 2 40:53

no, I think Lam did an amazing job. I would say that a lot of times, from a teacher's perspective, I have folks come into the program who are writers, and first and foremost writers, and they say, Oh, I just want to learn editing so that I can get a paying job while I'm a writer. And I like to

say, Oh, I just want to learn editing so that I can get a paying job while I'm a writer. And I like to remind people like, wow, okay, let me give you a little check on this. First of all, it's hard to get an editing job. Second of all, once you do and you start, you're very busy, whether you're freelance or whether you're in house editors. Editing is a busy job, and it is one that can impinge on writing unless you are very good about carving out your writing time. I'm not saying you can't do both. You definitely can. We have a lot of examples of that, both on our in our team, on in house, and also in our freelance pool, but it is not easy. And sometimes the two sides of that, like the creatives, I think they're both creative, but the creative side of writing, right, is very different than editing, where you are thinking with a different part of your brain in terms of, like, how to, you know, how to help, you know, maybe cut something down, make it clear, etc, etc. It can kind of work against you as a writer. So I just tell people, just to be wary of that. It's not exactly the perfect day job for a writer. I think that,

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Speaker 1 42:24

yeah, it can be a little tricky. I kind of did the opposite thing of I like writing. I would like to publish one day, but I don't have the discipline or stamina to do it full time, whereas editing is actually what I'm passionate about, but I got my degree in writing so that I could be a better editor. But that's I did it kind of a weird way. No, I

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Speaker 2 42:48

never really wanted to be a writer, actually. And people always are like, You should be right. I'm like, I don't really want to. What I really enjoy doing is editing. Like, I love editing. I'm not as I think I'm more comfortable a little behind the scenes than I am right out in front as a writer. So no same

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Speaker 1 43:06

I'm gonna start wrapping it up, just for the sake of time. But I could say and talk to you about this for hours. I'm so fascinated, but I'm gonna steal something that I think one of you did in one of the talks that I went to, which is just what do you love most about your job and what you get to do?

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Speaker 2 43:25

Well, I love sometimes I can't believe that I get to work in publishing, because to me, it doesn't even feel like it's a real job, but it also feels like such a delight, because you're just constantly for me, I love learning new things, and you're constantly learning new things. Books, by their nature, are these fully developed ideas that in every different area that I get to, like dip into as an editor, as a as someone who helps run Girl Friday. I love the team, I love the publishing industry, and all the different challenges and changes and things I find it very interesting. I love teaching, maybe more than anything, actually. I also love mentoring. So to me, like those are things I'm good at and I really, really enjoy. But I think that just the magic of publishing and that the sense that there's something so almost old fashion and foundational about it, I just find

it's, it's just very satisfying to dip into, like to be in the world of ideas, and yet, at the same time, have the sort of interesting problem of a product that you that you need to kind of get out there and help the author sell. I don't know it's a cool combination for me.

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**Speaker 3 44:46**

I would second all of those things. I would especially second what Ingrid said about the team part of working creating your own business and having your own. Yes, there are a lot of difficult things about creating your own business, let me be clear, but there are also amazing things about that, and an ability to shape and live in and learn from a culture that lifts you up and supports you and is hilarious and smart and beautiful, that is such a gift. And I don't every single day I come into work, I just think, how is this possible, that I get to work here with these with these people? But I think secondly, one of the things that makes editorial work so important and so tricky. And this is about publishing production and publishing in general, is people are so vulnerable when they have gotten to the point you've created this work, you've poured your soul into it, and you've come to the point where you say, I'm ready to show this to the world and to be able to recognize which we can the warning signs of this. This vulnerability is really uncomfortable for it's a human condition. It's uncomfortable. People manifest that in different ways, but we know what that is, which is I'm scared, and I really want help, support and to feel like someone is really holding me through this. And I know that we do that phenomenally well, and I know it in our clients reactions. I see it when we're going through that is one of the biggest signs of trust and just a gift to me. I'm not doing anything for them, and that's kind of how Girl Friday feels to me, is that you have trusted us to be with you at this incredibly vulnerable time in doing something that is so important. And as Ingrid said, feels great in a world that doesn't always feel great. To be putting books out into the world is amazing and lifts my spirits. But being trusted with people's sort of inner lives and dreams is amazing.

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**Speaker 1 47:19**

And then finally, just any advice that you have for anyone who's trying to get into publishing or to further their careers in publishing, yeah?

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**Speaker 2 47:27**

So, I mean, obviously what you're doing right here joining a society or a guild, you know. So there's the Society for young publishers that you're a part of. There is the society, I know, in the UK, the Society for editors in the United States, which maybe is global, the editorial freelancers Association. There's regional ones, like we have the Northwest independent editors guild. So any of those guild societies are amazing, because they provide networking opportunities, they have job boards, they have educational opportunities. Editing can be if you're freelancing, it can be a little bit isolating, and so just the more opportunities you have to get out there and be interacting with other editors, because that provides opportunities for referrals, as lamb and I sort of did when we first started out and well, when we kind of went to freelance for a little bit, and also the, you know, taking classes, like we talked about the University of Washington certificate program, taking courses, just so that you do know about the different opportunities, the different types of editing that's required or needed, and the way the processes work. And

also understanding, like what we talked about today, understanding self publishing versus hybrid versus traditional, so that you know the marketplace and sort of the world that you you want to work within. And then obviously, if you have an opportunity to go to book fairs, like the London book fair, Frankfurt AWP, whatever it might be, I think that's a great place in like to just go physically and sort of see all the books and all the different genres and all the different, you know, authors, etc. It's just very cool for anyone in the editorial world to sort of see that that part. And then I think, you know, there's a lot of opportunities now to work with different agencies, like Girl Friday, or there's other ones like reeds, or, you know, different different ones, where you can get experience some all of them tests generally, but all of them provide opportunities for freelancers to work within a larger structure. Obviously, any experience you can get is great experience at the beginning. Know your style manuals for the copy editors and proof readers out there. Definitely, you know, get whatever. With authors that anyone you know, basically at the beginning, to get that kind of experience on your resume, and not only just in your resume, but to actually get that experience, you know, there's nothing that is going to teach you to be a better editor than an author and that back and forth. And really getting that practice is so important, which is why I think nowadays, the fact that we have these great programs like the University of Washington, I mean, take them, because I just think that didn't exist when I was becoming an editor. And I kind of cringe when I think about me practicing my editing on authors without really feeling like I was as proficient as I am today. So the opportunity to really get to practice like that and have good feedback on where you need to focus, and what you're doing well, and what you need some more work on is it's just gold. So Well, I think

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Speaker 1 50:59

we'll, call it there. But thank you again. So much to both of you for doing this. I really, really appreciate it. This was so insightful. Yeah, thank you. Thank



51:10

you so much.

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Speaker 1 51:12

Thank you again to Ingrid and Leslie for joining me. If you want to learn more about Girl Friday, you can check out their website, Girl Friday productions.com, and thank you for listening to inside publishing. I've been your host, Izzie, and if you enjoyed this episode, please rate and review us wherever you listen to your podcasts. It really helps us out. Also feel free to send us feedback on our social media platforms or get in touch at [podcast.syp@gmail.com](mailto:podcast.syp@gmail.com) See you next time you.