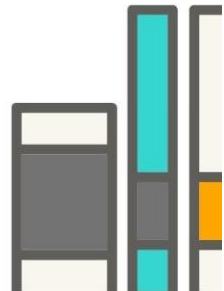


# FICTION EDITING SERVICES



ALISON GRAY

EDITORIAL SERVICES



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## About me

My name is Alison Gray, and I'm a writer and editor. Over the past several years I have been combining writing fiction with my study and practice of editing other writers.

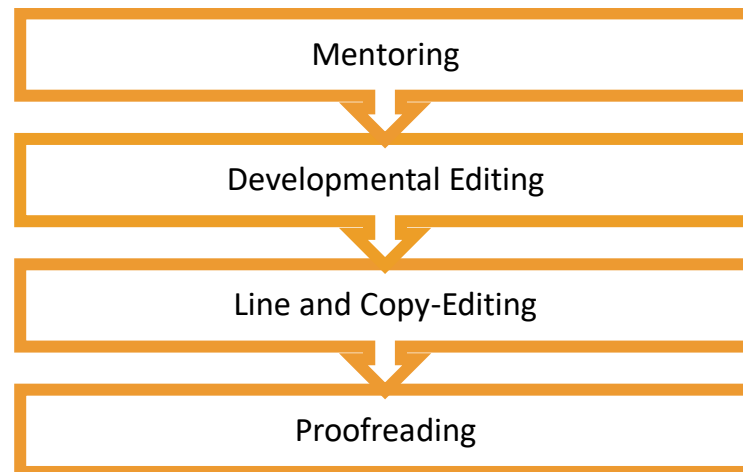
The purpose of this PDF is to give a brief description of the stages in fiction editing and the fiction editing services I offer. For a fuller description of these, please see my website:

[alisongrayeditorialservices.com](http://alisongrayeditorialservices.com)

Writers are so close to their work they don't always know what it needs. Writer friends, writing groups, and beta readers can help with this, as can studying and working through the many excellent books on writing craft. For some, this is enough; others want professional support to get their work to where they want it to be.

One of the problems is that there are several different types of editing. This leaflet explains the different stages of the editing process and what to expect if you decide to engage an editor.

Below are the main stages and the best order for them to occur in.



If you want to know more about my training and experience, please see [here](#).

## The services I offer

### Mentoring

Mentoring is when you meet with an editor to discuss your writing project. One writer might want to talk through their story, while another might want to discuss their characters. And many writers need help with structuring their writing time and benefit from being given deadlines.

Who might need it:

- A writer with an idea and a few scenes, who wants to develop their story.

- A writer who needs deadlines to get them writing.
- A writer who is stuck in a draft and needs encouragement to get moving again.
- A writer with a completed first draft who wants help working out if their story and characters hold together.

#### Cost

Each meeting costs £30 per hour. For how to organise mentoring sessions, please see [‘What to expect’](#).

## Developmental editing

Developmental editing is also called ‘big picture’ editing or structural editing. A developmental editor engages with what they see when they envisage the book as a whole. Examples of this are the shape of the plot, the characters’ stories, and what the narrator’s voice (or voices) sound like. They will also develop an impression of what techniques the writer uses to write their story (for example, how much they move the plot using scenes and how much with narrative), whether they have themes, and how alive the dialogue is.

#### The importance of genre

Many developmental editors will only work within genres they have studied and are familiar with. My specialisms are:

- Women’s commercial or upmarket fiction
- Romance
- Book-club books
- Historical fiction in select time periods
- Narrative non-fiction
- Memoir

#### How do you know if it is a developmental edit that you need?

- You might feel that there are problems with plot or character, or any of the other ‘big picture’ issues, but not know if you are right or how to fix them.
- You may have shared your manuscript with either a writing group or a beta reader and the feedback has been negative, contradictory, or not specific enough for you to deal with.
- You may be a first-time author who has not really studied fiction writing craft.
- You want to make sure that the foundations of your story are stable before you spend time agonising over getting the words exactly right.

#### Two developmental editing services

The developmental editing services I offer are full developmental edit and manuscript critique. The difference between them is how much depth each goes into, the time each takes, and the cost. The table below shows what each includes.

Full Developmental Edit	Manuscript Critique
Editorial report	Editorial report
Fully marked-up manuscript	Book map
Book map	Post-editing support
Post-editing support	

### Editorial report

A detailed report of between 10 to 15 pages which looks at your manuscript under headings such as structure, theme, story and character development, and point of view. It identifies and analyses problems and suggests possible solutions. Also included are lists of characters and settings and an assessment of what the manuscript may need after the suggested revisions are made.

### Fully marked-up manuscript

Using Microsoft Word's track changes and comments functions, I edit the manuscript to further clarify issues noted in the editorial report.

### Book map

This is a table showing an analysis of the book, scene by scene, chapter by chapter.

### Post-editing support

After receiving your feedback, you may want to know more about a certain issue, or you may want further clarification on a suggested revision. Post-editing support is either a one-hour meeting on a video or phone call, or one email answered, covering any issues that the report or edit has brought up.

## Which kind of developmental edit do you need?

A full developmental edit might be best if you:

- Know little about the craft of writing
- Would like to know in detail about where the issues are in your manuscript and how improvements can be made
- Are happy to spend more to get the increased attention on the manuscript

A manuscript critique might be best if you:

- Know a fair amount about the craft of writing
- Just need an overview of what might be going wrong
- Like to work out your own solutions to issues in your manuscript
- Are on a tight budget

## Variations on the service: smaller pieces

Short stories can be developmentally edited. I also offer a partial developmental edit or partial manuscript critique that focuses on one aspect of the novel, for example plot.

## Practicalities

For how to organise developmental editing with me, please see [‘What to expect’](#).

## Line and copy-editing

Line and copy-editing is when you move your focus in to see the work at the level of paragraph, sentence, and word. Here, you are not looking at how the story has been crafted, but at how the prose has been crafted.

## When do you need a line and copy-edit?

It needs to be done when there are no major or structural issues: there is no point in polishing the words if a plot hole might cause them to be deleted.

What does it include?

#### Editorial report

This is a detailed report looking at your manuscript under headings such as dialogue use, viewpoint, filter words, tenses, and punctuation. Included also will be character, setting, and timeline details and an assessment of what the manuscript may need after the suggested revisions are made.

#### Fully marked-up manuscript

Using Microsoft Word's track changes and comments functions, I edit the full manuscript paying attention to both stylistic and technical issues within the text.

#### Style sheet

A style sheet is created showing decisions made about issues such as spelling, hyphenation, and capitalisation.

#### Post-editing support

After receiving your feedback, you may want to know more about a certain issue, or you may want further clarification on a suggested revision. Post-editing support is either a one-hour meeting on a video or phone call, or one email answered, covering any issues that the report or edit has brought up.

### Variations on the service: submissions

Agents and competitions often ask for either the first three chapters or the first 50,000 words. A thorough line and copy-edit might just nudge the quality of the manuscript to a place where competition judges or agents notice.

Shorter pieces too can benefit from this. If you are working on a short story for a journal or competition, a line and copy-edit might help your piece reach the high quality needed to be noticed.

## What to expect

How does it work? Below are the stages of the process from enquiry to completion. This process is similar for all services offered.

### Preliminaries

After you contact me, I will send you a questionnaire to give me an idea about your project, where you are in it, and what you might need. Using this, I will help you identify the service you need.

If you decide on mentoring:

I offer one free consultation, either in person or through a video or phone call, so we can see if we are a good fit. If we decide to work together, we will set up some meetings.

If you decide on a full developmental edit:

I will ask you to send me two 1000-word samples of your work so I can work out what the project might cost and how long it might take.

If you decide on a manuscript critique:

I will only need to know the size of the manuscript, though I may ask to see a sample.

If you decide on a line and copy-edit:

I offer a free, no-obligation edit of a 1000-word sample of your work. This allows me to work out the cost of the project and let you see my editing style.

### Making a contract

Once we have agreed on times and costs, we write up a contract and put the dates in the diary.

Each project is unique, but it is good to have a ballpark number. These are the starting prices for an 80,000-word novel.

Editing Service	Starting rate
Developmental Editing	£1,200
Manuscript Critique	£640
Line and Copy-Editing	£1,040

Works that are larger and smaller than 80,000 words will be worked out based on these prices.

A manuscript critique should take no longer than three weeks and may take less, while a full developmental edit might take six. A line and copy-edit should take no longer than three weeks.

### Having the work done and payment arrangements

At the agreed time you will send me your manuscript and I will begin work on it. When I have finished, I will send it to you along with any other elements of the package. I take 50% of the payment when I receive the manuscript and the rest when I send the completed package back to you. I prefer to be paid directly into my bank account but can use PayPal too.

### Receiving your report and your edited manuscript

Now it is over to you. If there are any points in need of clarification, remember that part of the package for editing services is a one-hour video or phone call or one comprehensive email.

## Onwards!

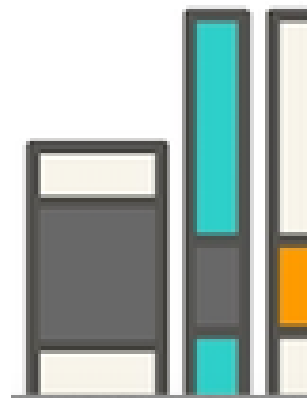
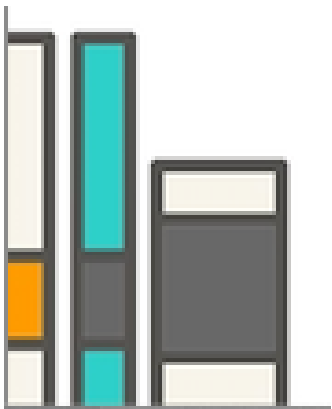
Writing anything, from a short story or a poem to a three-book epic can be daunting. One of the most difficult things is how alone the writer feels as they struggle with plot choices, word choices, indecision, and challenge. But it isn't a journey that needs to be made alone, and I don't think it is supposed to be. Getting the right professional help at the right time can make sure that the fun and joy of writing your book stay front and centre. There will always be tricky moments, and they may well slow you down, but they needn't stop you!

Get in contact or find out more.

[alisongrayeditorialservice.com](http://alisongrayeditorialservice.com)

[alisongrayeditorialservices@yahoo.com](mailto:alisongrayeditorialservices@yahoo.com)

[@algrayeditor](#)





Alison Gray is an award-winning, published writer and an industry-certified editor. She is the assistant editor of the literary journal, *Skirting Around* and an intermediate member of the Chartered Institute of Editing and Proofreading (CIEP), the main group for UK-based editors, and abides by its [Code of Practice](#).

## Editorial training

Publishing Training Centre

- Essential Copy-Editing (Merit)
- English Grammar

Chartered Institute of Editing and Proofreading

- Word for Practical Editing
- Guiding Principles for Developmental Fiction Editing (CIEP conference)
- Conscious and Inclusive Editing: Understanding Conscious Language and the Editorial Role (CIEP conference)
- Fiction Line Editing Essentials (CIEP conference)
- Introduction to Fiction Editing

Liminal Pages

- Developmental Editing: Fiction Theory
- Developmental Editing: In Practice

## Other education

- BA(Hons) Philosophy, King's College, University of London.
- MA Religious Studies, Lancaster University.
- Trinity Certificate in TESOL.

To go back to the 'The services I offer', click [here](#).