Educational Programs for Editors and Publishers
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英文出版の教育現場：エディティングと出版
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Translating Japanese scholarly texts presents numerous challenges, as does publishing them for English readers. In many cases, the translator is expected to edit as well as translate—often with little or no editorial training. Translators improve their writing and editorial skills with experience, and many translators become fine editors. Ideally, however, no matter how skilled the translator, a text benefits significantly from having an editor as part of the team, working in close cooperation with the translator and the fact-checker (if there is one), and of course, the publisher, project manager and/or managing editor. In addition, catalogue and cover copy are important to the success of any book, and most editors are adept at this type of marketing material.

Kate Wildman Nakai has described the challenges of academic editing in the humanities. Structural, substantive, and developmental editing are all terms used to describe the work the editor does with the author to improve organization, clarify arguments, and evaluate documentation. In addition, academic texts benefit from stylistic editing (not to mention rigorous copy editing, which we will discuss in more detail in the last session today). Skilled editors who can handle these challenges in a professional and diplomatic manner, especially those with specialized knowledge of the field, are few and far between. We need to be training and mentoring more of them.

Until the late twentieth century, most editors and other publishing professionals were trained on the job. Today, there are a number of university-based training programs in North America. Generally speaking,

publishers in the U.S. and Canada expect newly hired staff to have a basic understanding of the industry and, specifically, to understand what each department's role is in creating books. Book publishers are often under-staffed, and so even interns and newly hired editors are expected to copy edit, proofread, gather permissions, and write reader's reports on manu-scripts under consideration.

When I started in book publishing in 1979, I had no training as an edi-tor. At the time, I was a graduate student in modern Japanese literature with some experience editing a student journal and translating short sto-ries. Soon after arriving in Tokyo, I was introduced to Meredith Weatherby, the publisher at Weatherhill,[17] by Nina Raj, an editor at University of Tokyo Press who had started her career at Weatherhill.

Within a week, I was a working editor, faced with my first editorial proj-ect: The *Japanese Tattoo*, by Donald Richie, with photos by Ian Buruma. A few months later, I started working on Kiyoko Hanaoka and Susan Barberi's translation of *Chūgoku tōjishi* by Masahiko Satō. I quickly realized that I would have to learn as much as I could about the subject to edit it properly; the translators were generous with their time, and I soon understood the benefits of collaboration between editor and translator.

At Weatherhill I and the other newly hired editor, Ruth Stevens, were trained by the senior editor, Ralph Friedrich. He would review our work day after day, week after week, until he felt we could work on our own. Even then, Ruth and I would take particularly difficult passages to Ralph for review. We learned how to use the *Chicago Manual of Style*, Fowler's *Modern English Usage*, and *Words into Type*, how to create a style sheet, and the need to consult other books on the same subject to determine standard terminol-ogy, especially when dealing with a translated text.

That was the way book editors were trained before the advent of univer-sity-based publishing programs, such as the one at Ryerson University in Toronto, where I am the academic coordinator. Today, as in the past, there is a great deal of mentorship of assistant editors by more senior editors and publishers. But to enter the book publishing industry now, even as an intern, an aspiring editor must have already acquired proficiency in copy

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17 Founded in 1962, John Weatherhill Inc. was one of the leading publishers of books on Asia, along with Tuttle (founded in 1948) and Kodansha International (founded in 1963). Weatherhill is now an imprint of Shambhala Publications in Boston.

editing and proofreading. Often an editorial intern will be hired based on copy editing skills and will be expected to step right into proofreading, collating changes from the editor and author, and responsibilities with marketing materials.
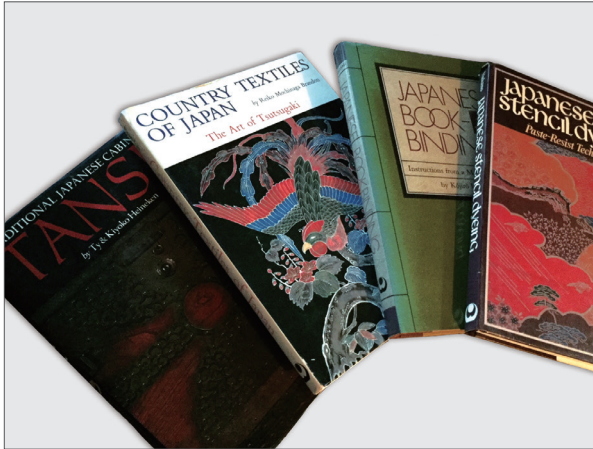
Weatherhill was known for publishing Asian art books and books on Japanese culture and Buddhism.

In the United States, the Columbia Publishing Course (formerly the Radcliffe Publishing Course) and the NYU Summer Publishing Institute are highly respected six-week immersion programs for recent university graduates interested in book, magazine, and digital publishing. These programs are based in New York, where most of the trade publishers are located in the United States, so that they can draw on industry professionals as instructors and offer internships locally.

In Canada, there are four well-established programs. The Ryerson Publishing Certificate is the largest, with an average of 350 active students; Simon Fraser University in Vancouver offers a master's degree in Publishing; and two colleges in Toronto have publishing programs: Centennial College and Humber College. Relations between these four rival schools is collegial since they have significantly different programs, appealing to different students. Toronto is the publishing capital of Canada, with a small number of well-respected publishers based on the west coast. For the purposes of this overview, I will take the Ryerson Publishing program as an example of the type of training that is currently available in North America.

Publishing programs train students at a professional level to enter the book industry, whether it is trade, educational, reference and scholarly, or specialty publishing. Graduates might also find work in government, at a nonprofit organization or research institute, or in a corporate communications department—wherever there are publications. Some will work as independent (freelance) editors.

The instructors in these programs are industry professionals (which includes independent editors) who are able to teach current practices. Course materials are continuously updated to reflect changes in the publishing industry. A simple example would be revisions to the editing courses to reflect the latest edition of *Chicago Manual of Style* or changes in the copyright law, or revisions to the book design course to adjust for Adobe software updates. Production training now includes a number of modules on digital publishing, and we now have a full course on digital production, which includes coding. In 2011 we introduced Visual Skills for Publishing to train editors, in particular, to work well with illustrated texts and designers. Some textbooks are used (such as *The Copyeditor's Handbook* by Amy Einsohn), but most materials are written for the courses.

Instructors also offer students a sophisticated network that can help them to connect with people in the industry, learn about work opportunities, and advance their careers. In the Ryerson program, students also receive weekly announcements of internships and job opportunities, plus volunteer and

event postings. And we encourage them to take out student memberships in professional organizations such as Editors Canada.

At Ryerson all the courses are offered online as well as in the classroom, which means that students are drawn from across North America and beyond, including Asia, since the skills are largely transferable to different markets. This is particularly true of editing for scholarly publications, such as monograph series and university press books. Distance Education (online) students can download the modules and exercises for future reference. Assignments are drawn from "real life," and the instructors give detailed feedback. This type of one-on-one response is possible because most classes average 15–20 students, with 28 students being the cap.

The flyer for the Ryerson Publishing program lists the two overview courses (on trade publishing and educational publishing), after which courses are skills-based. Most students focus on one of these three streams: (1) editorial: courses on substantive editing, copy editing, practical grammar, proofreading, and indexing, and specialty courses such as editing government reports, scholarly and reference publishing, fiction editing, and editing for children; (2) production and design: courses on production, digital publishing, visual skills for publishing, and book design; (3) sales and marketing: courses on publicity, sales and marketing, the business of book publishing, and literary rights. A student who focuses on editorial is encouraged to take courses from other streams as well, such as literary rights and visual skills, which are practical additions to editorial training.

As Juliet Winters Carpenter mentioned, as a translator you are always working within a specific context, and that will affect the language you use and your overall approach to the work. If you have the pleasure and challenge of working with a living author, as she did, then that is part of your context and will naturally lead to a collaborative process. Another key aspect is the audience that you're trying to reach. If you're working with the translation of a primary source that will be read by scholars, the sort of text that John Breen described, you will think about the most useful way to convey that original text.

In the same way, editors and those of us who train them keep an eye on the context in which we are working. What approach would be most useful to the audience? How can this material be conveyed most effectively? As English-language publishing expands in China, for example, publishing programs in North America are being asked to develop workshops and

courses to train editors and those interested in the particular challenges of publishing to a worldwide market in English.

Riggs: Thank you. Yes, Shiraishi-san.

白石：すみませんが、このコースでは、最終的にオンラインジャーナルなり、本なり、何か完成品を制作するところまで行うのでしょうか。(In the courses, does the work progress to the point of completing some sort of final product, such as the issue of an online journal or a book?)

Taylor: Many of the assignments are drawn from the instructor's experience and include real-life examples. In Substantive and Stylistic Editing, the course I teach, the students write a letter to the author, outlining the proposed structural changes for a relatively short (60,000-word) book manuscript, and they complete the substantive and stylistic edit for one chapter in the same book—in addition to other shorter assignments. The instructors give the students detailed feedback on their work. We believe in one-on-one mentoring. Let's say you hand in a cover design in the book design course, and after receiving feedback, you decide to improve on that design and ask the instructor to review it again—not to improve your grade but to improve your skills. The instructors are very generous and willing to mentor. Many former students continue to maintain relationships with their instructors for many, many years. Instructors also serve as references for jobs and generally help to further their students' careers.

Participant: In the book design course, for example, do students work together on projects or do you submit work as an individual?

Taylor: In most courses, students do both group work and individual assignments. In the book design course students learn to critique each other's work-in-progress, but the assignments are submitted and graded individually. With copyediting, we focus on individual training to be sure that each person can work independently. But with book design, in particular, it is important to understand how to work in a team. For the online courses, there is also a weekly online discussion, which takes the place of classroom discussion. A topic is posted and discussed by groups of five or six students, depending on the size of the class; the instructor

will also comment on the postings. Even though it's online, there is a lot of interaction with the instructor—and with the other students as well.

Participant: How many graduates do you think are actually working in publishing companies, as editors or designers?

Taylor: Our goal is 100 percent, with the publishing industry broadly defined to include not only book publishing but also work with government, corporate, nonprofit, museum, and university publications. You mention editors and designers, but we also train people who work in production, sales, marketing, and publicity. Sometimes people struggle to find work that suits their skills, but if people are talented and focused on getting a job in the industry, they are usually successful. There's a lot of turnover in entry-level jobs as people are promoted. In North America, even as the larger publishers have cut staff, small publishing ventures are starting up. They're all looking for trained people who can hit the ground running. Many start as interns from publishing programs.

Participant: Does anyone bring a book they are editing to the course as a project?

Taylor: Absolutely, you could do that, but first I would recommend developing a relationship with your instructor, because you're asking them to give you extra time. Assignments are set so that students can be graded on the same project; that said, I trust you would find the support you're looking for. The classes are small—that's key to our success.