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Are you looking for an editor for your dissertation, journal article, or book manuscript? Finding the right person for you requires some sophistication regarding the editing business; and this, in turn, requires some research. The good news is that you are already a skilled researcher—you know how to gather and synthesize information. In the following pages, I address a number of basic issues you need to be aware of, as well as suggest some questions you can ask when interviewing a professional editor. I draw from a number of sources: articles on the internet, books on academic writing, books on the editing process, and my own writing and notes. I try to reference all sources I quote. This document is 13 pages long.



I begin by providing an overview of the issues addressed here.

A. Types of Professional Editing

B. Why do editors use a “style sheet”?

C. Subject Content Editing: Social Sciences

D. Fees Charged for Professional Editing

E. Using free or subscription *online software* to do your own proofreading.

I provide various “Notes” throughout the guide, using the following format:

Note[RSS]: Please consider including....

Types of Professional Editing

Let's begin with the different types of professional editing. Knowing the difference between "proofreading," "copyediting" and "substantive editing" is crucial because you need to assess what you need, and what you can afford; different types of editing come with varying costs. Be aware that there is not always consistency in how editors and businesses define each type of editing.

Also, the various lists you'll see that specify the distinct types of editing are typically listed according to *cost per word*, or *cost per page*, with "proofreading" being the most affordable. Much of the proofreading you can do yourself through software available on the internet. In this guide, I will also clarify the ideal sequence that editing should take.

So let's cover the four main types of editing; further along in this review, I provide the average fees charged for each level or type of editing.

Types of Professional Editing

The overview I provide in LinkedIn document:

A. *Types of Copy Editing*

1. **Baseline Copyediting** (also referred to as *Proofreading*), usually conducted by author before handing the manuscript to the editor)
2. **Line Editing** (also referred to as "sentence-level editing" or *Medium Copyediting*)
3. **Substantive Editing I** (also referred to as *Heavy Copyediting*)

B. *Intensive Forms of Substantive Editing*

1. **Developmental Editing (DE)**
2. **Subject Content Editing (SCE)** (Social Sciences)

C. *Final Proofreading*

Before we begin to outline and elaborate on each type of editing, let's review how *grammar*, *syntax*, and *diction* are defined.

Grammar: Is the set of [structural](#) rules governing the composition of [clauses](#), [phrases](#), and [words](#) in any given [natural language](#). The term also refers to the study of such rules, and this field includes [phonology](#), [morphology](#), and [syntax](#), often complemented by [phonetics](#), [semantics](#), and [pragmatics](#).

- Grammar can also be described more broadly to include rules of [spelling and punctuation](#)

Syntax: In [linguistics](#), **syntax** is the set of rules, principles, and processes that govern the structure of [sentences](#) in a given [language](#), usually including [word order](#).

A basic feature of a language's syntax is the sequence in which the [subject](#) (S), [verb](#) (V), and [object](#) (O) usually appear in sentences. Over 85% of languages usually place the subject first, either in the sequence [SVO](#) or the sequence [SOV](#). The other possible sequences are [VSO](#), [VOS](#), [OVS](#), and [OSV](#), the last three of which are rare.

Diction: style of speaking or writing as dependent upon choice of words: the accent, inflection, intonation, and speech-sound quality manifested by an individual speaker, usually judged in terms of prevailing standards of acceptability.

Sequence of Editing: The sequence of editing will depend on a number of factors:

- (1) Your specific needs.
- (2) The editor's preferred sequence of editing as well as their specialty.
- (3) What you can afford.

We can breakdown the editing process into two main parts: *Copyediting* and what we can call, *Intensive Forms of Substantive Editing*. Copyediting can be broken down into three types, *Baseline Copyediting*, *Line Editing*, and *Substantive Editing I* (also referred to as *Heavy Copyediting*).

A. *Types of Copy Editing*

1. **Baseline Copyediting** (also referred to as *Proofreading*), normally conducted by author before handing manuscript to editor)

Initial Proofreading: To save money, it is highly recommended that the author *proofread* the manuscript before handing it over to the editor. The use of grammar-editing software program is recommended. *Grammarly* is one such program, but there are many others. Some are free; however, such *free* programs often don't give you the full capability of the software.

“Contrary to popular belief, the copyeditor is not a glorified spell-checker. The copyeditor is your partner in publication. He or she makes sure that your manuscript tells the best story possible. The copyeditor focuses on both the small details *and* the big picture. He or she must be meticulous and highly technical, while still aware of the overarching themes at work within your manuscript.” [Taken from “The Bay Editors’ Forum” and “nybookeditors.” URL links are provided at end of document.]

Now let's take a look at what normally constitutes **Baseline Copyediting** (i.e., Proofreading)

- Correcting faulty *spelling, grammar, and punctuation*.
- Uses the *chosen manual or style guide* when editing the document (e.g., APA, Chicago),
- Correcting incorrect usage (such as *can* for *may*).
- Checking specific cross-references (for example, "As Table 14-6 shows...").
- Ensuring consistency in **spelling**, hyphenation, numerals, fonts, and capitalization.

- Checking for proper sequencing (such as alphabetical order) in lists and other displayed material.
- Recording the first references to figures, tables, and other display elements.

A baseline copyedit does **not** involve interventions such as smoothing transitions or changing heads or text to ensure parallel structure. A baseline copyedit may include typemarking.

A. *Types of Copy Editing*

2. **Line Editing** (also referred to as “sentence-level editing” or *Medium Copyediting*)

Line editing makes your sentences the best they can be. That means:

- removing all the unnecessary words;
- making sure the word usage is correct and that
- the writing flows seamlessly.

Tasks included in **Line Editing**

- Performing all tasks for *baseline copyediting* (often as the last step of the *copyedit*).
- **Grammar** (sentence level)
 - (e.g.) Changing passive voice to *active voice*, if requested.
- **Syntax**
 - (e.g.) Run-on sentences
- **Making sure sentences make sense and are “under control”**
 - clunky wordings, unnecessary words [or wordiness], unnecessary jargon, wrong tenses, *misused metaphors*, and *clichés*
 - Words or sentences that are extraneous or overused
 - Flagging inappropriate **figures of speech**.
 - Flagging ambiguous or incorrect statements.
 - Eliminating words that convey bias or an unintended meaning
 - Redundancies from repeating the same information in different ways
 - Tonal shifts and unnatural phrasing
 - Flagging confusing digressions
 - Words or phrases that may clarify or enhance your meaning.
- **Paragraph Structure**
 - Dialogue or paragraphs that can be tightened
- **Consistency**
 - **KEY TERMS**: Ensuring that key terms are handled *consistently* and that vocabulary lists and the index contain all the terms that meet criteria specified by the publisher.
 - Checks for technical consistency in spelling, capitalization, font usage, numerals, hyphenation. *For example*, is it e-mail on page 26 and email on page 143? Or do you use both British and American English spelling variations interchangeably, such as favourite vs. favorite?

- Checks for continuity errors and makes sure that all loose ends are tied.
- **Readability**
 - Will the reader fall asleep or maintain his/or attention?
 - Smoothing transitions and moving sentences to improve readability.
 - Is your language clear, fluid, and pleasurable to read?
 - Passages that don't read well due to bland language use
 - Changes that can be made to improve the pacing of a passage
- **Formatting**
 - Changing text and headings to achieve parallel structure.
- Enforcing consistent **style** and **tone** in a multi-author manuscript (Sometimes falls under *Substantive Editing or Developmental Editing*:

Introduction to Tone

Tone encompasses the way in which words are strung together to create meaning and evoke a particular attitude or feeling. Tone is where style affects purpose. Writing has a sound, a flavor, and the way that words are chosen (the diction), and the way in which the sentences are arranged (the syntax), affect how a reader takes in a piece of writing, shaping its meaning and intent.

Tone is less about what is being said, and more about HOW it is being said. What effect does the writing have on the reader? Tones are endless and variable. Will the writing be assertive or self-deprecating? Joyous or sad? A piece of writing can be cool, professional, and impersonal, or it can be warm, casual, and personal. The first type might be suitable for an academic essay and the latter for a letter or blog post. Sentences can be long, flowing, and lyrical, or they can be short, crisp, and acerbic. The choices are infinite, and each choice will help shape the writing and its impact on the reader.

- **Staying out of Trouble**
 - Checks for *factually incorrect statements*.
 - Checks for potential legal liability. The copyeditor verifies that your manuscript does not libel others (a published false statement that is damaging to a person's reputation)
 - Accidental plagiarism

Note[RSS]: for information on what *typemarking* is, see:
<https://www.primnet.com/~tcm/etwr2379/guides/process/typemarking.html>

A. *Types of Copy Editing*

3. **Substantive Editing I** (also referred to as *Heavy Copyediting*)
 - Performing all tasks for line editing.
 - Eliminating wordiness, triteness, and inappropriate jargon.
 - Smoothing transitions and moving sentences to improve readability.

- Assigning new levels to heads to achieve logical structure.
- Suggesting and sometimes implementing additions and deletions, noting them at the sentence and paragraph level.

The key differences between a [heavy](#) copyedit and a line edit are the levels of judgment and rewriting involved. *In a heavy copyedit, the editor improves the flow of text rather than merely ensuring correct usage and grammar.* In *heavy copyedits*, the editor may suggest *recasts* rather than merely flagging problems, and may enforce a uniform level, tone, and focus.

- Some editors have a strong preference for writing comments about *content*, meaning the actual substance of what is being said or written. Such commentary is usually included as part of the *heavy copyedit*. Comments may address some of the following:
 - the author's *point of view*,
 - the various theses that are made,
 - transitions from one topic to another,
 - strength of argument,
 - representation of cited research, and
 - voice.

As you will see, some of this commentary overlaps with the two types of *substantive editing*. Also take note that *heavy copyediting*, as described here, overlaps with *Developmental Editing* (DE), discussed below. Developmental editing is the most intensive type of editing, and is usually commissioned by a publishing company who hands the manuscript to either a contract developmental editor or an in-house DE.

Why do editors use a “style sheet”?

An *editorial style sheet* serves various functions. First, it delineates the style standards a university, company or publisher prefers so that all written documents remain consistent. It may consist of key rules and guidelines from the selected *style guide*; for example, the Chicago Manual of Style. A style sheet is not comprehensive. It should include only the most important items.

Second, the editor incorporates specific instructions for the projects received from the client. The editor can follow the conventions set down by both the author and the style guide. Third, the style sheet provides a vehicle for the author and editor to work together. Here, the author not only can see the conventions the editor is following, but also all the notes the editor has made.

Proofreading

What is the difference between proofreading and other forms of editing?

The terms ‘proofreading’ and ‘editing’ are sometimes used interchangeably, but in fact, there are important differences between the two. *Proofreading* (or *Baseline Copyediting*) focuses on correcting superficial errors in **spelling, grammar, syntax, punctuation, and formatting**. Proofreading should be done by the author before submitting the manuscript. In turn, the editor

does a final proofread at the end of the editing process, as a final step before submitting a paper which is otherwise ready to be published.

Researchers often believe that they only need proofreading to finalize their articles before submission. However, proofreading is often not enough; most of the time, the wisest course is to begin with *Line Editing*.

B. *Intensive Forms of Substantive Editing*

1. **Developmental Editing (DE)**

(Although sometimes called “substantive editing,” DE should be considered as the most intensive form of “substantive editing.” *Subject Content Editing* is discussed briefly below and should be considered as a form of editing separate from what most editing services provide.)

Where *Heavy Copyediting* ends, *Developmental Editing* takes over. As with copyediting, DE has various levels of depth, ...or heights.

“A developmental editor is someone who can take a ‘helicopter’ view of your entire piece of writing and give you a specific sense of what’s working, what’s not, and in some cases come up with solutions,” says Strawberry Saroyan, book consultant and author of the memoir *Girl Walks into a Bar*. <http://www.blurb.com/blog/why-we-all-need-a-developmental-editor/>

Developmental editing means the manuscript gets a full structural and developmental edit, and typically entails (for nonfiction writing):

- a detailed critique of the essential components of the expository text, most often an article, a dissertation, or a book manuscript which focuses on educating its reader. The goal is a text that is clear, concise, and well organized.
- A substantive edit *via* DE can involve the *rearranging, deleting, adding, and rewording of entire pages and chapters*.

A developmental or substantive edit can be reasonably expensive. When a publisher accepts a manuscript but sees that it needs considerable editing, the company may contract a “developmental editor.” Because the changes it delivers are usually so substantial, “developmental editing” should come early in the publication process while the author is still in the drafting stage; yet, many developmental editors are asked to work with a manuscript that the author thinks is “finished.”

Not every book needs developmental editing from a professional editor. Feedback from a faculty member, trusted colleague, or a discerning writing group can be enough to iron out all the wrinkles in the book’s structure. But if you haven’t rewritten your manuscript several times or had other people read it, it’s almost a certainty that you’ll need some form of developmental editing.

There are no exact or absolute lines that distinguish between *heavy copyediting* (and described above) and developmental editing. Furthermore, developmental editing can be conducted at very

levels of depth, although in the publishing business, DE typically means comprehensive editing as described in this guide. In the end, it's up to you to decide how much or how little editing you would like for your book manuscript or article. Budget issues also factor prominently.

Note[RSS]: My suggestion is that authors do some reading about Developmental Editing before entering into a contract with a professional editor. A thorough discussion of DE can be easily found on the internet, or via a book at your local university library. The book by Scott Norton cited below is recommended.)

Remember: “the art of writing is rewriting, which means the art of writing is editing.”

Scott Norton’s highly-respected book, *Developmental Editing*, is divided into the following ten chapters:

- Chapter 1: CONCEPT: *Shaping the Proposal* (p. 9)
- Chapter 2: CONTENT: *Assessing Potential* (p. 27)
- Chapter 3: THESIS: *Finding the Hook* (p. 48)
- Chapter 4: NARRATIVE (p. 101) *Brainstorm Argument Strategies*
- Chapter 5: EXPOSITION: *Deploying the Argument* (p. 91)
- Chapter 6: PLAN: *Drafting the Blueprint* (p. 112)
- Chapter 7: RHYTHM (p. 122)
- Chapter 8: TRANSITIONS: *Filling in the Blanks* (p. 142)
- Chapter 9: STYLE (p. 159) “voice”
- Chapter 10: DISPLAY: *Dressing Up the Text* (p. 187)

Scott Norton

Developmental Editing: A Handbook for Freelancers, Authors, and Publishers

©2009, 252 pages, 4 tables

<https://press.uchicago.edu/Misc/Chicago/595146.html>

To sum up, Developmental Editing covers everything listed above in copyediting, plus:

- Deep fact-checking
- How It Reads:
 - Flow
 - Clarity
 - Rhythm
 - Voice and Tone
- Structure
- “Point of View,” thesis or theses, and argumentation
- Substantive changes
- Partial rewriting
- Expert-level scrutiny of an esoteric topic
- Remarks on the “effectiveness” of the content
- Thorough checks for consistency

This summary drew from a number of online articles, including *How To Choose The Right Style Of Editing For Your Book*, by Steven Spatz. <https://medium.com/@stevenspatz4/how-to-choose-the-right-style-of-editing-for-your-book-a69a8fdec42d>

Subject Content Editing (vs. “Developmental Editing”)

Subject Content Editing (SCE) should be seen as the first stage of “substantive editing,” before Developmental Editing is ever considered, although it is imaginable that the two can go hand-in-hand. In the case of SCE, the author has authorized the editor to offer comments and corrections relating to the subject matter (e.g., social inequality in our public school system through a critical sociological perspective). In the case of SCE, the editor is given license to examine the manuscript’s theories, theses, cited research, data, evidence, arguments, and conclusions. The editor must communicate to the client, and show evidence, that he/she has the expertise or some significant knowledge in the author’s area of research.

ATTENTION DOCTORAL STUDENTS: Needless to say, the “first-priority individuals” to give you feedback and rigorous review of your work is your dissertation committee, led by your primary advisor. It would certainly be wise to inform your advisor that a professional editor is offering you suggestions on your research and scholarly work and that you requested it.

Below I list some of the features of SCE.

Subject Content Editing is distinct in important ways from *Developmental Editing*. DE involves an intensive analysis of the structure and organization of a book manuscript or dissertation and can involve the *rearranging, deleting, adding, and rewording of entire pages and chapters*. Developmental editors are typically contracted by a publisher who sees both value in a book manuscript, and potentially, high marketability, yet perceives that the manuscript must undergo a detailed assessment and a likely reorganization.

Each client must determine whether either SCE or DE are desired or even necessary. How much a client can afford is an important criterion.

Subject Content Editing: **Social Sciences**

With specific regard to social science, and more specifically, sociological writing, the author is engaged in an attempt to understand and explain the way that individuals and groups interact within a society, or within an institutional setting (e.g., the educational system, the school, the classroom). Sociological studies also examine how different institutions or large organizations in society affect, socialize, and or discriminated against particular groups and communities.

Once again, if the editor has expertise in the author’s area of research, he/she can—with permission, offer commentary on the following areas:

STATEMENT OF THE PROBLEM: The editor begins by examining whether the Statement of the Problem is clear and concise.

Usually, the statement of the problem serves as the basis for the introductory section of a dissertation or book manuscript and directs the reader’s attention quickly to the issues that the study addresses. It provides the reader with a concise statement of the questions or focal problem that initiated the investigation.

A good statement of the problem should have the following characteristics:

1. It addresses a gap in knowledge.
2. It is significant enough to contribute to the existing body of research
3. It leads to the necessity of further research
4. The problem renders itself to investigation through the collection of data
5. The approach towards solving the problem is ethical

See: <https://www.editage.com/insights/the-basics-of-writing-a-statement-of-the-problem-for-your-research-proposal>

THEORETICAL FRAMEWORK

A theoretical framework consists of concepts and existing theory that is used by the author in a specific study. The theoretical framework demonstrates an understanding of theories and concepts that are relevant to the topic of the research paper and that relate to the broader areas of knowledge being considered.

Thus, concerning the *theoretical framework*, the editor assesses:

- whether the author's description of a theoretical framework is both clear, complete, concise, and accurate.
- whether the author's position on the topic, thesis statements, and argumentation are clear and specific as possible.

Recommended: Abend, Gabriel. "The Meaning of Theory." *Sociological Theory* 26 (June 2008): 173–199;
Swanson, Richard A. *Theory Building in Applied Disciplines*. San Francisco, CA: Berrett-Koehler Publishers 2013.

LITERATURE REVIEW: With regard to the *literature review*, the editor:

- identifies strengths and weakness in the review and critique of specific studies.
- assesses the effectiveness of notable quotations (whether used sparingly or too many).
- determines whether the author has identified major trends or patterns in studies reviewed.

HYPOTHESES: If and when hypotheses are presented, are they well articulated?

DEVELOPMENT AND EVALUATION OF RESEARCH METHODOLOGY (Qualitative Research):

Qualitative research methods are used to answer questions about experience, meaning, and perspective, most often from the standpoint of participants in the study. Qualitative research techniques include 'small-group discussions' for investigating beliefs, attitudes and concepts of normative behavior; 'semi-structured interviews', to seek views on a focused topic or, with key informants, for background information or an institutional perspective; 'in-depth interviews' to understand a condition, experience, or event from a personal perspective; and 'analysis of texts and documents', such as government reports, media articles, websites or diaries, to learn about distributed or private knowledge. <https://academic.oup.com/humrep/article/31/3/498/2384737>

Here, the editor can help determine whether the qualitative methodology is well articulated:

- Does the author clarify the reasons why qualitative methodology was necessary to investigate the topic and problem stated at the beginning of the manuscript or article?

- Does the author provide sufficient detail of the selected methodology used?
- Does the author discuss any limitations of the selected methodology?

ANALYSIS OF DATA (Note: Some of the features of the type of editing reviewed here overlaps with the objectives found in “developmental editing.”)

Here, the editor can help determine:

- whether the presentation of findings and analyses correspond to the intended topic of study and questions presented in the first part of the manuscript.
- When certain findings compel the author to offer a *thesis*, is there sufficient evidence to convince that reader that such a thesis is justifiable?
- Does a clear *point of view* emerge from analyses?

Fees Charged for Professional Editing

Before contacting a potential editor, it is vital that you are well informed about the different forms of editing, and that you have carefully assessed your specific needs, and what you can afford. What “copyediting” usually entails, and the average cost of such editing, and knowing exactly what you need and can afford, communicates to the editor that you've done your homework. Again, be aware that there is not always consistency in how editors and businesses define each type of editing.

The fees posted on the editor’s website are specified according to the different types of editing; fees are typically listed according to *cost per word*, or *cost per page*, and frequently, *cost per hour*, with “proofreading” being the most affordable and substantive editing the most expensive (i.e, *heavy copyediting* or *developmental editing*). As stated above, the first round of proofreading is usually included in copyediting. The second and last round of proofreading occurs at the end, just before printing and submitting your manuscript to the university or publisher. It is vital that you talk this over with the editors you interview.

The *Editorial Freelancers Association* defines a page as **250** words

Proofreading (the most basic form of editing)

From \$.0113 *per word* to \$.023 *per word*

$$.023 \text{ per word} \times 250 \text{ words per page} = \5.75 per page

$$.023 \text{ per word} \times 1,000 \text{ words} = \23

60,000 words, dissertation or manuscript

$\$23 \times (60) = \mathbf{\$1380.00}$ Total Charge compare with cost provided in the next page

$$.0113 \text{ per word} \times 250 \text{ words per page} = \2.825 per page

$$.0113 \text{ per word} \times 1,000 \text{ words} = 11.30$

60,000 words, dissertation or manuscript

$\$11.30 \times (60) = \mathbf{\$678.00}$ Total Charge

Copy Editing

Be aware that some editors break down copyediting into *Baseline Copyediting*, *Medium Copyediting* (often referred to as “line editing”), and *Heavy Copyediting*; in these cases, the editor will most probably charge different fees for each type of editing. Here, I provide a general range for copyediting.

From \$.018 *per word* to \$.026 *per word*

$$.026 \text{ per word} \times 250 \text{ words per page} = \6.50 per page

$$.026 \text{ per word} \times 1,000 \text{ words} = \26

60,000 words, dissertation or manuscript

$\$26 \times (60) = \mathbf{\$1560.00}$ Total Charge

$$.018 \text{ per word} \times 250 \text{ words per page} = \4.50 per page

$$.018 \text{ per word} \times 1,000 \text{ words} = \18

60,000 words, dissertation or manuscript

$\$18 \times (60) = \mathbf{\$1080.00}$ Total Charge

Developmental Editing (DE) (an intensive form of “substantive editing”)

From \$.05 *per word* to \$.08 *per word*

$$.08 \text{ per word} \times 250 \text{ words per page} = \20.00 per page

$$.08 \text{ per word} \times 1,000 \text{ words} = \80

60,000 words, dissertation or manuscript

$\$80 \times (60) = \mathbf{\$4,800}$ Total Charge

$$.05 \text{ per word} \times 250 \text{ words per page} = \12.50 per page

$$.05 \text{ per word} \times 1,000 \text{ words} = \50

60,000 words, dissertation or manuscript

$\$50 \times (60) = \mathbf{\$3,000.00}$ Total Charge

Hourly Rates: Many editors charge *per hour*. It would be wise to scout around to compare what editors charge with others that *charge per hour*. The *Editorial Freelancers Association* may be of some help. Below is what you can expect to find. Once again, be aware that there are different levels and kinds of editing, particularly once you go beyond “Basic copyediting.”

<https://www.the-efa.org/rates/>

Basic copyediting 5–10 ms pgs/hr \$30–40/hr

Heavy copyediting 2–5 ms pgs/hr \$40–50/hr

Subject Content Editing (Social Sciences) (a form of “substantive editing”)

Finding an editing service or professional editor to do *Subject Content Editing* (SCE) may be difficult, given that editors differ in terms of the academic degrees they have in a particular discipline and field (e.g., Masters, Ph.D.). If you do find an editor with a specialty in your area, and you wish to have SCE, then you'll have to negotiate a fee that you can afford. Some editors may be willing to combine SCE and developmental editing, with a fee close to what it costs for developmental editing.

Do Your Own Proofreading using an Online Service or purchased Computer Software

Although most editors begin *copyediting* by proofreading your manuscript, you can lower the cost of professional editing by proofreading your manuscript using an online proofreading service, or by purchasing easy-to-use software for your computer. Some online services offer their first level of service free, then for more rigorous proofreading, they usually charge a monthly subscription fee. Whenever you resubmit your manuscript to your editor with new writing, it is wise to use a proofreading program to clean up your manuscript. Below I provide links to a number of websites that review the most popular proofreading services—both online proofreading and purchased software.

<https://www.bloggertipstricks.com/online-proofreading-tools.html>

6 Best Online Proofreading Tools For Error-Free Writing

Should You Hire an Editor or Just Subscribe to Grammarly?

<http://www.professionalcontentcreation.com/grammarly-review/>

Best Writing Enhancement Software of 2018

<https://www.toptenreviews.com/software/education/best-writing-enhancement-software/>

by Rebecca Armstrong

15 Best Free Online Proofreading Software For Writers (#1 Is Worth As Both Free & Paid) by [Sathish Arumugam](#)

<https://trafficcrow.com/free-online-proofreading-and-editing-software/>

SOURCES:

Sources:

The Bay Editors' Forum: <https://www.editorsforum.org>

NY Book Editors: <https://nybookeditors.com>

Source: <https://webshop.elsevier.com/proofreading-or-editing/>