

CHICAGO STYLE PUBLISHING BEST PRACTICES FOR LINE EDITORS

CHICAGO STYLE PUBLISHING BEST PRACTICES FOR LINE EDITORS IS A CRITICAL FOUNDATION FOR ENSURING CLARITY, CONSISTENCY, AND PROFESSIONALISM IN PUBLISHED WORKS. LINE EDITING, OFTEN THE FINAL STAGE BEFORE COPYEDITING AND PROOFREADING, FOCUSES ON IMPROVING THE FLOW, READABILITY, AND OVERALL EFFECTIVENESS OF PROSE AT THE SENTENCE AND PARAGRAPH LEVEL. MASTERING CHICAGO MANUAL OF STYLE (CMOS) GUIDELINES IS PARAMOUNT FOR EDITORS WORKING WITHIN THIS WIDELY ADOPTED STYLE. THIS COMPREHENSIVE GUIDE DELVES INTO THE NUANCED APPLICATION OF CMOS FOR LINE EDITORS, COVERING EVERYTHING FROM SENTENCE STRUCTURE AND WORD CHOICE TO STYLISTIC CONSISTENCY AND ADHERENCE TO PUBLICATION-SPECIFIC REQUIREMENTS. WE WILL EXPLORE HOW TO REFINE LANGUAGE, ENHANCE AUTHORIAL VOICE WHILE MAINTAINING CLARITY, AND IDENTIFY COMMON PITFALLS SPECIFIC TO CHICAGO STYLE, ALL AIMED AT ELEVATING THE QUALITY OF THE FINAL MANUSCRIPT.

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UNDERSTANDING THE ROLE OF A LINE EDITOR IN CHICAGO STYLE

THE LINE EDITOR OCCUPIES A CRUCIAL POSITION IN THE PUBLISHING PROCESS, BRIDGING THE GAP BETWEEN SUBSTANTIVE EDITING AND THE FINAL POLISH. THEIR PRIMARY RESPONSIBILITY IS TO SCRUTINIZE THE MANUSCRIPT AT THE SENTENCE AND PARAGRAPH LEVEL, ENSURING THAT THE AUTHOR'S MESSAGE IS CONVEYED WITH MAXIMUM CLARITY, CONCISENESS, AND IMPACT. IN THE CONTEXT OF CHICAGO STYLE, THIS INVOLVES NOT ONLY GRAMMATICAL CORRECTNESS BUT ALSO STYLISTIC ELEGANCE AND ADHERENCE TO THE SPECIFIC CONVENTIONS OUTLINED IN THE CHICAGO MANUAL OF STYLE. A LINE EDITOR DOESN'T REWRITE THE AUTHOR'S VOICE BUT RATHER REFINES IT, MAKING PROSE MORE ENGAGING AND ACCESSIBLE TO THE INTENDED AUDIENCE.

UNLIKE A COPYEDITOR WHO FOCUSES ON MECHANICS AND A DEVELOPMENTAL EDITOR WHO ADDRESSES STRUCTURE AND CONTENT, THE LINE EDITOR FINE-TUNES THE EXPRESSION. THEY ARE CONCERNED WITH THE RHYTHM OF SENTENCES, THE LOGICAL PROGRESSION OF IDEAS WITHIN PARAGRAPHS, AND THE PRECISE SELECTION OF WORDS. THE GOAL IS TO CREATE A SEAMLESS READING EXPERIENCE WHERE THE READER IS IMMERSSED IN THE CONTENT WITHOUT BEING DISTRACTED BY AWKWARD PHRASING OR INCONSISTENCIES. FOR LINE EDITORS, A DEEP FAMILIARITY WITH CMOS IS ESSENTIAL, AS IT PROVIDES THE AUTHORITATIVE FRAMEWORK FOR MAKING THESE STYLISTIC DECISIONS.

CORE PRINCIPLES OF CHICAGO STYLE LINE EDITING

AT THE HEART OF EFFECTIVE CHICAGO STYLE LINE EDITING LIE SEVERAL CORE PRINCIPLES. FOREMOST AMONG THESE IS CLARITY. EVERY SENTENCE SHOULD BE UNAMBIGUOUS, AND THE MEANING SHOULD BE READILY APPARENT TO THE READER. THIS INVOLVES IDENTIFYING AND RESOLVING ANY INSTANCES OF VAGUE LANGUAGE, JARGON, OR CONVOLUTED SENTENCE STRUCTURES. ANOTHER KEY PRINCIPLE IS CONCISENESS; EDITORS AIM TO ELIMINATE UNNECESSARY WORDS OR PHRASES THAT DO NOT CONTRIBUTE TO THE MEANING OR IMPACT OF THE TEXT. THIS “CUTTING TO THE BONE” WITHOUT SACRIFICING THE AUTHOR’S INTENT IS A HALLMARK OF SKILLED LINE EDITING.

CONSISTENCY IS ALSO PARAMOUNT. WHETHER IT’S CONSISTENT TERMINOLOGY, FORMATTING OF HEADINGS, OR THE STYLE OF NUMBERS AND DATES, ADHERENCE TO ESTABLISHED STANDARDS, AS DICTATED BY CMOS, IS VITAL. THE LINE EDITOR ACTS AS A GUARDIAN OF THIS CONSISTENCY THROUGHOUT THE MANUSCRIPT. FURTHERMORE, MAINTAINING THE AUTHOR’S VOICE AND INTENT IS A DELICATE BALANCE. WHILE REFINING PROSE, THE EDITOR MUST AVOID IMPOSING THEIR OWN STYLE OR ALTERING THE AUTHOR’S UNIQUE PERSPECTIVE. THE AIM IS TO ENHANCE, NOT OVERSHADOW, THE ORIGINAL VOICE.

SENTENCE-LEVEL REFINEMENTS

SENTENCE-LEVEL REFINEMENTS ARE THE BREAD AND BUTTER OF LINE EDITING. THIS INVOLVES DISSECTING EACH SENTENCE TO ENSURE IT IS GRAMMATICALLY SOUND, LOGICALLY STRUCTURED, AND STYLISTICALLY APPROPRIATE. EDITORS WILL LOOK FOR OPPORTUNITIES TO VARY SENTENCE LENGTH AND STRUCTURE TO CREATE A MORE DYNAMIC READING EXPERIENCE. SHORT, PUNCHY SENTENCES CAN PROVIDE EMPHASIS, WHILE LONGER, MORE COMPLEX SENTENCES CAN DEVELOP NUANCED IDEAS. THE GOAL IS TO AVOID MONOTONOUS PROSE AND MAINTAIN READER ENGAGEMENT.

COMMON ISSUES ADDRESSED AT THIS LEVEL INCLUDE MISPLACED MODIFIERS, DANGLING PARTICIPLES, AND SUBJECT-VERB AGREEMENT ERRORS. EDITORS ALSO FOCUS ON PARALLEL CONSTRUCTION, ENSURING THAT LISTS OR SERIES OF ITEMS ARE PRESENTED IN A CONSISTENT GRAMMATICAL FORM. ACTIVE VOICE IS GENERALLY PREFERRED OVER PASSIVE VOICE FOR ITS DIRECTNESS AND VIGOR, THOUGH THERE ARE INSTANCES WHERE PASSIVE VOICE IS APPROPRIATE. THE LINE EDITOR METICULOUSLY SCRUTINIZES EACH SENTENCE, ENSURING IT CONTRIBUTES EFFECTIVELY TO THE OVERALL MEANING AND FLOW OF THE PARAGRAPH.

PARAGRAPH-LEVEL COHESION AND FLOW

BEYOND INDIVIDUAL SENTENCES, LINE EDITORS EXAMINE PARAGRAPHS FOR THEIR INTERNAL COHERENCE AND THEIR CONTRIBUTION TO THE OVERALL NARRATIVE OR ARGUMENT. A WELL-CONSTRUCTED PARAGRAPH TYPICALLY FOCUSES ON A SINGLE MAIN IDEA, SUPPORTED BY TOPIC SENTENCES, ELABORATING DETAILS, AND CONCLUDING REMARKS. THE LINE EDITOR ENSURES THAT SENTENCES WITHIN A PARAGRAPH ARE LOGICALLY SEQUENCED AND TRANSITION SMOOTHLY FROM ONE TO THE NEXT. THIS OFTEN INVOLVES ADDING OR STRENGTHENING TRANSITION WORDS AND PHRASES.

EDITORS ALSO ASSESS THE OVERALL FLOW OF THE MANUSCRIPT FROM ONE PARAGRAPH TO THE NEXT. ARE THERE ABRUPT JUMPS IN TOPIC? IS THE PROGRESSION OF IDEAS INTUITIVE FOR THE READER? THE CHICAGO MANUAL OF STYLE OFFERS GUIDANCE ON PARAGRAPH STRUCTURE AND DEVELOPMENT, AND LINE EDITORS APPLY THESE PRINCIPLES TO CREATE A SEAMLESS READING JOURNEY. THIS MIGHT INVOLVE REORDERING SENTENCES, COMBINING OR SPLITTING PARAGRAPHS, OR SUGGESTING CLEARER TOPIC SENTENCES TO GUIDE THE READER.

WORD CHOICE AND LEXICAL PRECISION

THE POWER OF LANGUAGE LIES IN THE PRECISE USE OF WORDS. LINE EDITORS PAY CLOSE ATTENTION TO WORD CHOICE, ENSURING THAT EACH WORD IS ACCURATE, APPROPRIATE FOR THE CONTEXT, AND FREE FROM CLICHE² OR JARGON. THIS INVOLVES IDENTIFYING WEAK VERBS, VAGUE NOUNS, AND REDUNDANT ADJECTIVES. THE EDITOR SEEKS TO REPLACE THEM WITH STRONGER, MORE EVOCATIVE LANGUAGE THAT ENHANCES CLARITY AND IMPACT.

CONSULTING DICTIONARIES AND THESAURUSES (WHILE RESPECTING THE AUTHOR’S INTENT) IS A COMMON PRACTICE. THE LINE EDITOR AIMS FOR LEXICAL PRECISION, MEANING THE CHOSEN WORDS ACCURATELY REFLECT THE INTENDED MEANING WITHOUT AMBIGUITY. THIS ALSO EXTENDS TO AVOIDING COLLOQUIALISMS OR SLANG UNLESS THEY ARE INTENTIONALLY USED FOR STYLISTIC EFFECT AND ARE APPROPRIATE FOR THE AUDIENCE AND GENRE. THE CHICAGO MANUAL OF STYLE PROVIDES EXTENSIVE GUIDANCE ON WORD USAGE, IDIOMATIC EXPRESSIONS, AND LEVELS OF FORMALITY.

CONSISTENCY IN STYLE AND FORMATTING

CONSISTENCY IS A CORNERSTONE OF PROFESSIONAL PUBLISHING, AND LINE EDITORS ARE INSTRUMENTAL IN UPHOLDING IT. THIS ENCOMPASSES A WIDE RANGE OF STYLISTIC ELEMENTS, FROM THE CONSISTENT USE OF TERMINOLOGY TO THE UNIFORM FORMATTING OF HEADINGS, LISTS, AND OTHER STRUCTURAL COMPONENTS. THE CHICAGO MANUAL OF STYLE OFFERS COMPREHENSIVE RULES FOR THESE ELEMENTS, AND THE LINE EDITOR'S TASK IS TO ENSURE THE MANUSCRIPT ADHERES TO THEM METICULOUSLY.

THIS INCLUDES:

- CONSISTENT SPELLING (E.G., -IZE VS. -ISE ENDINGS).
- CONSISTENT CAPITALIZATION OF TITLES AND HEADINGS.
- UNIFORM TREATMENT OF NUMBERS, DATES, AND TIMES.
- CONSISTENT FORMATTING OF CITATIONS AND BIBLIOGRAPHIES (ACCORDING TO CMOS, TYPICALLY NOTES-BIBLIOGRAPHY STYLE OR AUTHOR-DATE STYLE).
- CONSISTENT USE OF PUNCTUATION.

THE LINE EDITOR'S VIGILANCE IN THESE AREAS PREVENTS A DISJOINTED AND UNPROFESSIONAL APPEARANCE, CONTRIBUTING SIGNIFICANTLY TO THE CREDIBILITY OF THE PUBLISHED WORK.

HANDLING DIALOGUE AND QUOTATIONS

DIALOGUE AND QUOTATIONS REQUIRE CAREFUL ATTENTION TO DETAIL, PARTICULARLY WHEN ADHERING TO CHICAGO STYLE. LINE EDITORS ENSURE THAT DIALOGUE IS PUNCTUATED CORRECTLY, WITH QUOTATION MARKS, COMMAS, AND ATTRIBUTION TAGS PLACED ACCORDING TO CMOS GUIDELINES. THEY ALSO FOCUS ON THE NATURALNESS AND AUTHENTICITY OF DIALOGUE, ENSURING IT REFLECTS THE CHARACTERS OR SPEAKERS APPROPRIATELY WITHOUT BECOMING CUMBERSOME.

WHEN INCORPORATING QUOTATIONS FROM EXTERNAL SOURCES, THE LINE EDITOR VERIFIES THAT THEY ARE ACCURATELY TRANSCRIBED AND PROPERLY INTRODUCED AND ATTRIBUTED. THIS INCLUDES ENSURING THAT ANY NECESSARY ELLIPSES OR BRACKETED INSERTIONS ARE HANDLED CORRECTLY. THE CHICAGO MANUAL OF STYLE PROVIDES EXTENSIVE GUIDANCE ON THE INTRICACIES OF QUOTING PROSE, POETRY, AND OTHER FORMS OF TEXT, ENSURING THAT SOURCES ARE CREDITED ACCURATELY AND THAT QUOTATIONS ARE INTEGRATED SEAMLESSLY INTO THE MAIN TEXT.

WORKING WITH NUMBERS AND CITATIONS

THE PRESENTATION OF NUMBERS AND CITATIONS IS A FREQUENT AREA OF FOCUS FOR LINE EDITORS WORKING WITH CHICAGO STYLE. CMOS OFFERS DISTINCT GUIDELINES FOR WHEN TO SPELL OUT NUMBERS AND WHEN TO USE NUMERALS, OFTEN DEPENDING ON THE CONTEXT AND WHETHER THE NUMBERS ARE CARDINAL OR ORDINAL. EDITORS ENSURE CONSISTENCY IN THIS TREATMENT THROUGHOUT THE MANUSCRIPT.

SIMILARLY, CITATIONS AND BIBLIOGRAPHIES ARE CRITICAL FOR ACADEMIC AND MANY OTHER TYPES OF PUBLICATIONS. THE LINE EDITOR ENSURES THAT THE CHOSEN CITATION STYLE (NOTES-BIBLIOGRAPHY OR AUTHOR-DATE) IS APPLIED CONSISTENTLY AND CORRECTLY ACCORDING TO CMOS. THIS INVOLVES CHECKING THE FORMATTING OF NOTES, IN-TEXT CITATIONS, AND THE FINAL BIBLIOGRAPHY OR WORKS CITED LIST FOR ACCURACY IN DETAILS LIKE AUTHOR NAMES, TITLES, PUBLICATION DATES, AND PAGE NUMBERS. PRECISION IN THESE ELEMENTS IS VITAL FOR ACADEMIC INTEGRITY AND READER VERIFICATION.

SPECIAL CONSIDERATIONS FOR DIFFERENT GENRES

WHILE CHICAGO STYLE PROVIDES A FOUNDATIONAL FRAMEWORK, LINE EDITING PRACTICES MAY ADAPT SLIGHTLY DEPENDING ON THE GENRE OF THE WORK. FOR FICTION, LINE EDITORS MIGHT PAY MORE ATTENTION TO PACING, CHARACTER VOICE CONSISTENCY, AND THE EVOCATIVE QUALITY OF DESCRIPTIVE LANGUAGE. THEY WOULD ENSURE THAT NARRATIVE FLOW IS ENGAGING AND THAT DIALOGUE SOUNDS AUTHENTIC TO THE CHARACTERS AND PERIOD.

IN NON-FICTION, ESPECIALLY ACADEMIC OR TECHNICAL WRITING, THE EMPHASIS MIGHT SHIFT MORE HEAVILY TOWARDS ABSOLUTE CLARITY, PRECISION IN TERMINOLOGY, AND THE RIGOROUS ADHERENCE TO CITATION STANDARDS. THE LINE EDITOR WOULD ENSURE THAT COMPLEX CONCEPTS ARE EXPLAINED CLEARLY AND THAT ARGUMENTS ARE PRESENTED LOGICALLY AND PERSUASIVELY. FOR HISTORICAL WORKS, CONSISTENCY IN DATES, NAMES, AND HISTORICAL TERMINOLOGY IS PARAMOUNT. FOR BUSINESS OR POPULAR NON-FICTION, THE FOCUS IS OFTEN ON ACCESSIBILITY AND DIRECTNESS OF COMMUNICATION.

THE LINE EDITOR'S RELATIONSHIP WITH AUTHORS AND OTHER EDITORS

THE LINE EDITOR OFTEN SERVES AS A KEY INTERMEDIARY, COMMUNICATING STYLISTIC RECOMMENDATIONS TO THE AUTHOR AND COLLABORATING WITH OTHER MEMBERS OF THE EDITORIAL TEAM. EFFECTIVE COMMUNICATION IS VITAL. EDITORS SHOULD PROVIDE CLEAR, CONSTRUCTIVE FEEDBACK THAT EXPLAINS THE RATIONALE BEHIND THEIR SUGGESTIONS, RESPECTING THE AUTHOR'S CREATIVE VISION. THE GOAL IS A COLLABORATIVE PARTNERSHIP, NOT AN ADVERSARIAL ONE.

FURTHERMORE, LINE EDITORS MUST WORK IN CONCERT WITH COPYEDITORS AND PROOFREADERS. A CLEAN LINE EDIT SETS A STRONG FOUNDATION FOR SUBSEQUENT STAGES. UNDERSTANDING THE HANDOVER POINTS AND ENSURING THAT THE MANUSCRIPT IS IN THE BEST POSSIBLE STATE FOR THE NEXT EDITOR IS PART OF THE PROFESSIONAL WORKFLOW. THIS COORDINATION PREVENTS DUPLICATION OF EFFORT AND ENSURES A COHESIVE EDITORIAL PROCESS, ALL GUIDED BY THE PRINCIPLES OF CHICAGO STYLE.

COMMON CHALLENGES AND SOLUTIONS IN CHICAGO STYLE LINE EDITING

ONE COMMON CHALLENGE IS MAINTAINING THE AUTHOR'S VOICE WHILE MAKING NECESSARY IMPROVEMENTS. A SOLUTION LIES IN PRIORITIZING SUGGESTIONS THAT ENHANCE CLARITY AND FLOW WITHOUT FUNDAMENTALLY ALTERING THE AUTHOR'S UNIQUE STYLE. IF A SUGGESTION SIGNIFICANTLY CHANGES THE VOICE, THE EDITOR SHOULD CAREFULLY CONSIDER ITS NECESSITY AND PERHAPS OFFER ALTERNATIVES OR DISCUSS IT DIRECTLY WITH THE AUTHOR.

ANOTHER CHALLENGE IS DECIDING WHEN TO MAKE A CHANGE AND WHEN TO QUERY THE AUTHOR. THE CHICAGO MANUAL OF STYLE PROVIDES GUIDELINES, BUT MANY SITUATIONS REQUIRE EDITORIAL JUDGMENT. A GOOD RULE OF THUMB IS TO QUERY THE AUTHOR ON MATTERS THAT COULD SIGNIFICANTLY IMPACT MEANING OR STYLE, WHILE MORE STRAIGHTFORWARD GRAMMATICAL OR PUNCTUATION ISSUES CAN OFTEN BE CORRECTED DIRECTLY. THE SOLUTION IS TO DEVELOP A KEEN SENSE OF JUDGMENT THROUGH EXPERIENCE AND A THOROUGH UNDERSTANDING OF CMOS.

CONCLUSION

THE APPLICATION OF CHICAGO STYLE PUBLISHING BEST PRACTICES FOR LINE EDITORS IS A NUANCED AND INDISPENSABLE SKILL SET. BY METICULOUSLY REFINING PROSE AT THE SENTENCE AND PARAGRAPH LEVEL, ENSURING LEXICAL PRECISION, AND UPHOLDING STYLISTIC CONSISTENCY, LINE EDITORS PLAY A PIVOTAL ROLE IN TRANSFORMING RAW MANUSCRIPTS INTO POLISHED, PROFESSIONAL PUBLICATIONS. A DEEP UNDERSTANDING OF THE CHICAGO MANUAL OF STYLE, COUPLED WITH STRONG COMMUNICATION AND JUDGMENT, ALLOWS EDITORS TO ENHANCE READABILITY, PRESERVE THE AUTHOR'S VOICE, AND DELIVER A FINAL PRODUCT THAT MEETS THE HIGHEST STANDARDS OF QUALITY AND CLARITY.

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN LINE EDITING AND COPYEDITING IN CHICAGO STYLE?

A: WHILE BOTH ARE CRUCIAL STAGES, LINE EDITING FOCUSES ON IMPROVING THE PROSE AT THE SENTENCE AND PARAGRAPH LEVEL FOR CLARITY, FLOW, AND STYLE, ESSENTIALLY REFINING THE EXPRESSION OF IDEAS. COPYEDITING, ON THE OTHER HAND, PRIMARILY FOCUSES ON CORRECTING ERRORS IN GRAMMAR, SPELLING, PUNCTUATION, AND CONSISTENCY OF MECHANICS ACCORDING TO ESTABLISHED STYLE GUIDES LIKE CMOS, ENSURING THE MECHANICS ARE FLAWLESS.

Q: HOW DO LINE EDITORS MAINTAIN THE AUTHOR'S VOICE WHILE ADHERING TO

CHICAGO STYLE?

A: LINE EDITORS STRIVE TO ENHANCE THE AUTHOR'S VOICE BY CLARIFYING THEIR EXISTING MESSAGE, NOT BY IMPOSING THEIR OWN STYLE. THEY MAKE SUGGESTIONS THAT IMPROVE READABILITY AND IMPACT WHILE STAYING TRUE TO THE AUTHOR'S TONE, VOCABULARY, AND INTENT. WHEN SUGGESTIONS MIGHT SIGNIFICANTLY ALTER THE VOICE, THEY OFTEN QUERY THE AUTHOR.

Q: WHAT IS THE ROLE OF THE CHICAGO MANUAL OF STYLE IN LINE EDITING?

A: THE CHICAGO MANUAL OF STYLE (CMOS) IS THE AUTHORITATIVE GUIDE THAT LINE EDITORS USE TO MAKE CONSISTENT AND CORRECT DECISIONS REGARDING GRAMMAR, PUNCTUATION, WORD USAGE, FORMATTING, CITATIONS, AND A MYRIAD OF OTHER STYLISTIC ELEMENTS. IT PROVIDES THE ESTABLISHED CONVENTIONS THAT ENSURE PROFESSIONALISM AND CLARITY.

Q: HOW SHOULD A LINE EDITOR HANDLE POTENTIALLY AWKWARD PHRASING IN DIALOGUE?

A: LINE EDITORS SHOULD ASSESS IF THE AWKWARD PHRASING IS INTENTIONAL FOR CHARACTERIZATION OR A GENUINE STYLISTIC ISSUE. IF IT'S STYLISTIC, THEY MIGHT SUGGEST ALTERNATIVES THAT SOUND MORE NATURAL WHILE STILL FITTING THE CHARACTER'S VOICE AND THE CONTEXT OF THE SCENE, OFTEN BY SMOOTHING SENTENCE STRUCTURE OR WORD CHOICE.

Q: WHEN SHOULD A LINE EDITOR QUERY AN AUTHOR VERSUS MAKING A DIRECT EDIT BASED ON CHICAGO STYLE?

A: LINE EDITORS SHOULD QUERY AUTHORS ON CHANGES THAT COULD SIGNIFICANTLY IMPACT MEANING, INTERPRETATION, OR THE AUTHOR'S UNIQUE VOICE. MORE STRAIGHTFORWARD CORRECTIONS RELATED TO GRAMMAR, PUNCTUATION, OR CONSISTENT APPLICATION OF ESTABLISHED CMOS RULES CAN GENERALLY BE MADE DIRECTLY, PROVIDED THE EDITOR IS CONFIDENT IN THE APPLICATION OF THE RULE.

Q: HOW DOES LINE EDITING DIFFER ACROSS GENRES WHEN USING CHICAGO STYLE?

A: WHILE CORE CMOS PRINCIPLES REMAIN, THE EMPHASIS SHIFTS. IN FICTION, LINE EDITORS MIGHT FOCUS MORE ON PACING AND EVOCATIVE LANGUAGE. IN ACADEMIC NON-FICTION, PRECISION IN TERMINOLOGY AND CLARITY OF COMPLEX ARGUMENTS TAKE PRECEDENCE. FOR POPULAR NON-FICTION, ACCESSIBILITY AND DIRECTNESS ARE OFTEN PRIORITIZED.

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