



BOOK PUBLISHING

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Panelists

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Publishing book-length manuscripts is the ultimate writing experience. A textbook, monograph, or other scholarly book provides readers with an in-depth examination of a topic while gaining recognition for the author. Writing books is a more involved process than writing articles and enters unfamiliar territory for many academics. This panel introduced the mechanics of book publishing: preparing book proposals, terms and conditions of contracts, working with contributors on edited books, working with authors (from the publisher's perspective), working with editors (from the author's perspective), indexing, and time management for meeting deadlines. The panel consisted of two editors and four authors.

Getting Published-Kathryn Earle

Publishers are increasingly working within a commercial environment, whether they are operating as commercial presses or in the non-profit sector. What sort of books do publishers want? In short, good books that will sell. It is therefore advisable for authors to have a clear and realistic idea of their potential readership or "market." For whom are they writing (i.e., who will buy the book)? Is the book likely to be used as supplementary or core reading in courses? What is the competition? Are there any special features that will enable the publisher to enhance sales? Does the market extend beyond the obvious core market? If so, what are these ancillary markets and is the publisher currently active in them?

While it is helpful to provide as much information as possible to a prospective publisher, it is important not to overstate the case. Publishers with a strong list in a particular discipline will already have a pretty clear idea of the market for most books that come their way. An author's commercial awareness is persuasive evidence that this acumen will carry through to the book. However, noting that your book will be core reading in courses when that is clearly not the case will do you more harm than good.



The publication of dissertations is a problem for both authors and publishers. Almost any recent Ph.D. who has hopes of pursuing a career within the academy will want to see his or her dissertation turned into a book. But publishers generally shy away from publishing dissertations. Dissertations tend to be highly specialized and their authors will probably not have track records to lure a sizeable readership. So, what can you do with your dissertation?

First, perhaps the best piece of advice I can offer is to buy Beth Luey's *A Handbook for Academic Authors* (Cambridge University Press, ISBN 0-521-39646-8). Luey gives far more detailed advice on how to get a first book published than I can do here. However, the following tips may be useful.

Be realistic. If your manuscript is highly specialized or is on a subject that is not currently fashionable, you may be better off publishing it as discrete articles in refereed journals. Remember that most dissertations do not get published as books, so do not be discouraged if, ultimately, you cannot place your manuscript with a publisher. Very often, a rejection is a reflection of the marketplace, rather than the intellectual content of the work. Furthermore, sometimes (in fact, a lot more often than any of us would care to admit) publishers just get it wrong: books they do not think will sell are published to great acclaim by another press, and ones they are convinced will sell do not move off the shelves. Or, perhaps more frequently, a book that one press can market and sell effectively would not be successful for another publisher. Publishing is not an exact science. If you think you have a good and marketable book on your hands, keep trying. It may well find a home.

Some publishers (such as Berg) will contract on the basis of a proposal but must first see persuasive evidence that the final product will deliver what it promises. Ultimately, the manuscript must still pass peer review. You might decide to provide an outline of proposed revisions as a compromise.

Never send an unsolicited manuscript to a press—even if you know the editor or it comes highly recommended by someone influential. While editors' preferences will vary, the submission of an unsolicited manuscript is generally considered bad form. I prefer for authors to write to me with a proposal and an outline, and Berg has questionnaires (available via email or at our website) that we ask authors to complete. Other presses will have guidelines. It is a good idea to find out what a press requires and to find out the appropriate editor's name (and correct spelling) before submitting a proposal. This should ensure that your proposal is dealt with in a timely fashion.

Never submit a manuscript to more than one press without informing all parties that you have done this. Simultaneous submissions are discouraged by publishers because a publisher incurs an expense in sending a manuscript out for peer review. Further, if a referee is asked to review your work and is then contacted by another press to review the same work, this will look quite bad for you, and referees are generally senior people whose judgment in other matters may impact on your career. However it is perfectly acceptable to send a proposal to as many presses



as you like. Should more than one express an interest, you will need to decide which is your first choice.

Ask for publishers' catalogues before sending a proposal. These will give you a good idea of the press's main activities and whether or not your work will fit in with what they are doing. In order to ensure that your book is marketed effectively, this consideration is as important for you as for the publisher. Look for new series publishers are launching, since these represent a commitment to a particular area of a program in a concrete way.

I would strongly discourage potential authors from phoning to discuss with an editor the suitability of their work for publication (as opposed to the procedure for submission). This is not because I think the editor should not be bothered with inquiries from potential authors; quite the contrary—they should welcome them. However, if you ring to ask whether or not it is worth your while to submit a proposal, you may catch an editor at an awkward moment and the editor may feel pressured to make a snap judgment based on limited information. It is far better to write. Writing should ensure that your proposal gets the consideration it deserves.

Keep your manuscript to 80,000 words. Excessive length undermines a manuscript's viability.

Remember that it may take some time for an editor to get back to you once you have submitted a proposal. Like academics, editors at most academic presses have very demanding schedules, and a careful consideration of your proposal will generally involve getting together with other members of staff. If weeks start to drag into months, you should contact the press to find out the state of play. There may be a good explanation. However, if the situation persists, you may well be advised to look for another publisher. Your time is valuable too, and you have the right to expect that your proposal will be handled with reasonable promptitude or at the very least that you are given a time frame within which a publication decision is likely to be made.

If all your efforts to publish your manuscript fail to meet with success, concentrate on your next project. Remember: publishers are always actively looking for books that can be used in courses, and one setback is no indication that future efforts will not meet with success.

Textbook Publishing-Olga Kontzias

I focus on what Fairchild considers a final manuscript and the stages to produce bound books from this manuscript. Our authors are the most important component in our operations; our editors worked closely with them throughout the development and production of the manuscript. The final product represents these joint efforts.

A final manuscript includes (1) text, including all pedagogy, references, front matter (table of contents, preface, and acknowledgments) and back matter (appendixes, glossary, bibliography) on hard copy and disk; (2) art, including original art, numbered and cross-referenced to the text,



copies of all art to be rendered, preliminary art logs, and caption manuscript; and (3) permission files including authorization letters, contracts, and invoices.

Production refers to the stages the manuscript goes through before it becomes a printed book. The entire process takes approximately forty weeks. Although your title is assigned to a production editor, an author's responsibility does not end when the final manuscript is submitted. A production editor guides the author through the process and monitors the schedule to meet a bound book date, which is targeted for an adoption. All are responsible for meeting the dates on the schedules.

The first stage is an evaluation of the text and art program for design and editorial needs. The production editor prepares a design survey and sends the materials to a copy editor. This occurs about two weeks after the final manuscript is submitted. While the manuscript is being edited, the production editor reviews the art program and prepares the final art logs. A copy of the unedited manuscript, art program, and design survey are turned over to our art director. After review, they send a sample manuscript, copies of the types of art, and the design survey to the designer, who begins to develop the interior design layouts. If necessary, the art director commissions an illustrator to render line drawings.

Copy editing and design take approximately eight weeks. During the next couple of months, all editing and design tasks are completed. The author receives the copy-edited manuscript to read and approve. The author must answer editorial queries and, if necessary, update information. It is not another chance to rewrite the material. At the same time, the author, art director, and production editor proof the line illustrations.

Since every book needs a cover, a meeting is held to discuss the cover. Assuming the entire art program was submitted with the final manuscript, eighteen weeks have passed and the process is halfway to a printed book. If the art program is incomplete, or if Fairchild is responsible for researching and obtaining permissions and original art, up to eight weeks can be added to the process. This could mean missing a targeted adoption season.

Ideally, the approved design layout, copy-edited manuscript, disks, and sized and scanned art are sent to the compositor for page makeup. This takes about five weeks.

At this point, the author is less involved, but still part of the process. Ancillary materials such as the Instructor's Guide should be finished at this time. While the art department conceptualizes the cover design, the author and a freelance editor proof the first pass set of pages. We review the master set and answer editorial queries flagged by the compositor and check the design specs and the position of art to text. We also begin planning the brochure and fine-tuning marketing plans. Corrections from the author's set and the proofreader's set of pages are incorporated onto the master and returned to the compositor. Proofreading adds another five weeks to the process.



It would be a luxury if we could review a second pass set of pages. We always seem to be in crisis mode to meet a publication date. Instead, the next set is final pages, and editorial and production must release then with a final index within a few days. From first pass to final pages, another four weeks are added to the process.

Also during this time frame, the cover design is approved and printed, the mailing lists are collated, and the brochure is approved and printed. Film is sent to the printer, but before printing the book pages, the printer sends a set of blues-an actual blueprint of each page-to editorial, design, and production for the last in-house review. Once these blues are approved, the books are printed, bound, and shipped to our warehouse. This last stage, printing and binding, is completed within eight weeks. If the text includes a color insert, this too is ready and arrives on schedule at the bindery.

The text of approximately 500 pages with about 200 pieces of art and no photo research on our part is published within forty weeks. Nothing has gone wrong and everyone-authors, editors, vendors-has met their schedules. Publishing a successful text-book requires the cooperation of a sizable team of people.

Finding a Publisher-Joanne Eicher

Joanne Eicher is series editor for the Dress, Body and Culture series at Berg, and the author/editor of numerous books for a variety of publishers. Speaking from her extensive publishing experience, Dr. Eicher stressed that many different kinds of publishers exist. Potential authors should search out a publisher that matches their interests so that the author's work is promoted to full advantage.

Textbook Writing-Leslie Davis Burns

My comments about textbook writing come from my own experiences in co-author-ing two textbooks and currently working on a second edition of a textbook. The process I have followed for textbook writing included (1) Identifying an idea or need-in my case I was teaching courses in which I wanted more textbook selections and therefore felt there were textbook needs to be met. (2) Finding the right publisher-publishers have different missions and goals. It is important to find the best publisher for the type of textbook you are writing. (3) Completing a prospectus for the textbook-the prospectus generally includes a description and justification of the need for the book, a table of contents, and 2-4 sample chapters. Publishers often have guidelines for what they want. (4) Reviewing the contract- once the publisher decides to publish the text, you will receive a contract. I would recommend that you have a lawyer explain the contract so that you can talk with your publisher about any needed changes. (5) Addressing reviewer comments-both sample chapters and the draft manuscript are reviewed by individuals within the field. (6) Collecting illustrations-as you are working on the manuscript it is important to simultaneously



be collecting illustrations. (7) Writing the Instructor's Guide-most publishers will also want you to write an Instructor's Guide for the text.

A few considerations associated with textbook writing include (1) How will it count at your college or university? I would recommend that you talk with your department chair and/or dean before agreeing to write a text so that you understand the university's commitment and how it will count in your evaluation. (2) Time commitments and deadlines-once you sign the contract you will be obligated to meet the deadlines outlined by the publisher. You need to be aware of the time commitment you are making and the time frame in which the manuscript needs to be completed. (3) Don't quit your day job-textbook writing in our field is a "labor of love." Although most text-book authors are allowed by their universities to keep the royalties earned, do not expect to make a great deal of money writing textbooks.

Writing Solo-Annette Lynch

My recommendations to colleagues considering a single-author academic book include careful examination of their work-related and personal commitments over the course of the next three years. Books, in contrast with articles, require longer blocks of writing time to ensure that the volume reads as a whole, not as a series of unrelated parts. This is particularly true if sections of the book have been previously published as independent articles you are attempting to present as a unified contribution to the literature.

Colleagues are encouraged to meet with their department heads and deans regarding the decision to sign a book contract. In my particular case I met with my dean who recommended that I rely on articles for tenure, rather than the book, due to the sometimes unpredictable amount of time needed to complete a book. It is also important to discuss the book publisher and to get a sense of the relative strength of the publisher in the eyes of those evaluating you for promotion and tenure. If you are planning to use your book for evaluation, it is critical that it is blind reviewed. This should be discussed prior to signing a book contract and should be made clear to your dean and department head. Finally, it is important to ask when a book can be "counted" toward promotion and/or tenure. At some universities it is at the contract stage; at others the book must be in print in order to be evaluated.

Photographs, Proofs, Indexes-Linda Welters

Photographs and other types of illustrations should be considered during the writing process. Photographs can be either black-and-white glossies or color transparencies. Museums charge fees to publish their photographs. Authors are expected to pay for copies of photographs, for new photography, and for transparency rentals. When submitting art work, mark each with a figure number. Do not write directly on photographs, front or back. Instead, write the information on a piece of paper and tape it to the back of the photograph. Write captions for



each image, including the source of the photo. Photographs may be published only with permission. Photo-graphic capabilities are changing with digital cameras and computer scanning.

A publisher prepares pages which the author must proofread. At the same time, the index is created. Two copies of the manuscript are provided—one for proofing, the other for indexing. Often it is the author's responsibility to prepare the index. The time allowed for both these tasks is short, about one month. Proofing is not the time to rewrite. Proofing involves making final corrections (i.e., fixing typos, filling in missing information) using standard proofreader's marks.

An index can be created in one of three ways: by the publisher at their cost, by an experienced indexer paid by the author, or by the author himself/herself. The process of indexing is time consuming. The author cannot create an index before receiving the proofs because page numbers are needed. Novice indexers struggle to determine how thorough and detailed they should be. Indexing is benefited by experience. The steps I took to create indexes for the two books I recently edited are as follows: (1) mark words, concepts, proper names, and places but not "passing mentions;" (2) list entries in a word-processing program, then alphabetize; (3) edit by eliminating and combining, then check page numbers.