

**THE EDITORIAL HANDBOOK:  
A COMPREHENSIVE DOCUMENT TO GUIDE AUTHORS THROUGH  
THE EDITORIAL PROCESS AT DOUGLAS & MCINTYRE PUBLISHING GROUP**

by

**Iva W. Cheung  
BSc, Honours, University of Alberta, 2001  
MSc, University of British Columbia, 2005**

**PROJECT SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF**

**MASTER OF PUBLISHING**

**in the  
Faculty of Arts & Social Sciences  
Master of Publishing Program**

**© Iva W. Cheung 2005**

**SIMON FRASER UNIVERSITY**

**Fall 2005**

**All rights reserved. This work may not be  
reproduced in whole or in part, by photocopy  
or by other means, without permission of the author.**

## APPROVAL

Name: Iva W. Cheung

Degree: Master of Publishing

Title of Project Report: The Editorial Handbook: A Comprehensive Document to  
Guide Authors through the Editorial Process at Douglas &  
McIntyre Publishing Group

Supervisory Committee:

---

Rowland Lorimer, PhD  
Senior Supervisor  
Director  
Master of Publishing Program  
Simon Fraser University

---

John Maxwell, MPub  
Instructor  
Master of Publishing Program  
Simon Fraser University

---

Nancy Flight, MA  
Associate Publisher  
Greystone Books  
Vancouver, British Columbia

Date Approved: Dec. 08/05



**SIMON FRASER**  
**UNIVERSITY** library

## **DECLARATION OF PARTIAL COPYRIGHT LICENCE**

The author, whose copyright is declared on the title page of this work, has granted to Simon Fraser University the right to lend this thesis, project or extended essay to users of the Simon Fraser University Library, and to make partial or single copies only for such users or in response to a request from the library of any other university, or other educational institution, on its own behalf or for one of its users.

The author has further granted permission to Simon Fraser University to keep or make a digital copy for use in its circulating collection, and, without changing the content, to translate the thesis/project or extended essays, if technically possible, to any medium or format for the purpose of preservation of the digital work.

The author has further agreed that permission for multiple copying of this work for scholarly purposes may be granted by either the author or the Dean of Graduate Studies.

It is understood that copying or publication of this work for financial gain shall not be allowed without the author's written permission.

Permission for public performance, or limited permission for private scholarly use, of any multimedia materials forming part of this work, may have been granted by the author. This information may be found on the separately catalogued multimedia material and in the signed Partial Copyright Licence.

The original Partial Copyright Licence attesting to these terms, and signed by this author, may be found in the original bound copy of this work, retained in the Simon Fraser University Archive.

Simon Fraser University Library  
Burnaby, BC, Canada

# Abstract

This report examines the creation of and reception to an editorial handbook for authors in a trade setting; such handbooks are prevalent among university presses and educational publishers but are rarely used by trade publishers. The handbook discussed here was an initiative of the editors at Douglas & McIntyre Publishing Group, who hoped that providing authors with a detailed written explanation of the editorial process and a glossary of proofreader marks would benefit the working relationship between authors and editors. This report discusses the perspectives of both authors and editors regarding the potential value of an editorial handbook as a supplement to the normal editorial process in trade publishing, traces each stage of the handbook's development, offers a comparison of the handbook to existing author guides, and gives recommendations for compiling and managing an editorial handbook to trade publishers hoping to undertake a similar endeavour.

# Dedication

To my dependably supportive family:  
Jeff, Mom, and Dad.

# Acknowledgements

I am grateful for the encouragement and guidance from Dr. Rowland Lorimer and John Maxwell during the development of this project report. I would also like to thank Karen Gilmore, Rob Sanders, and Scott McIntyre for giving me the opportunity to learn from a most remarkable team of publishing professionals at Douglas & McIntyre Publishing Group and for granting me permission to republish the *Editorial Handbook for Authors* in an appendix to this report. Finally, I would like to thank the editors at Douglas & McIntyre and Greystone Books, including Nancy Flight, Lucy Kenward, and Saeko Usukawa, for their tireless contributions to my very edifying project.

# Contents

Approval.....	ii
Abstract.....	iii
Dedication.....	iv
Acknowledgements.....	v
Table of contents.....	vi
1. Introduction.....	1
1.1. Motivation and organizational framework.....	1
1.2. Douglas & McIntyre Publishing Group.....	6
2. Literature review.....	8
2.1. So you want to publish a book.....	9
2.2. Books for the industry insider.....	17
2.3. So, professor, you want to publish a book.....	20
2.4. Editorial handbooks for (mostly academic) authors.....	24
3. Before the handbook.....	28
3.1 Editors' perspectives.....	28
3.2. Authors' perspectives.....	32
4. Building the handbook.....	37
4.1. Laying the groundwork.....	37
4.2. The first draft.....	41
4.3. Design and production.....	46
5. The finished product.....	49
5.1. Initial in-house reactions to the editorial handbook.....	49
5.2. Managing the future of the handbook: distribution and revisions.....	51
5.3. Editor reaction: exit interviews.....	52
6. Conclusions.....	56
Bibliography.....	59
Appendices.....	61
Appendix A: Questionnaire administered to authors before the creation of the handbook.....	61
Appendix B: Final editorial handbook for authors.....	63
Appendix C: Exit questionnaire for in-house editors regarding the editorial handbook.....	89

# 1 Introduction

## *1.1. Motivation and organizational framework*

“Most first-time authors are woefully unprepared for what to expect when they’re expecting to publish,” writes Betsy Lerner in *The Forest for the Trees: An Editor’s Advice to Writers*. “Some writers, so grateful for a publishing contract, are reticent about asking what the process entails. Others, full of information from writer friends or expectations nursed over those many months and years waiting for publication, come with a good deal of knowledge, as well as a lot of misinformation heavily laced with fantasy.”<sup>1</sup>

Editors—those in the publishing firm who work most closely with authors during the development of their books—often bear the burden of clearing up their authors’ ignorance and misconceptions, which can be a time-consuming endeavour. Any tool that improves author–editor communication and ensures that both parties understand what’s to come in the editorial process of the book could help the project proceed more smoothly and ultimately strengthen the underlying professional relationship.

The in-house editors at Douglas & McIntyre Publishing Group, which consists of Douglas & McIntyre and Greystone Books, hoped an editorial handbook for authors would be one such tool. The three of them, Nancy Flight, Lucy Kenward, and Saeko Usukawa, asked me to compile a document that explained the editorial process at the firm, defined commonly used marks in editing and proofreading, and gave authors specific instructions for submitting a complete manuscript, including permissions and images. Part of their motivation in initiating

<sup>1</sup>Lerner, Betsy. *The Forest for the Trees*. New York: Riverhead Books, 2000, pp. 232–233



this project stemmed from the success of the firm's *Sales and Marketing Author Handbook*, compiled in January 2005 by marketing director Liza Algar. Algar's document explains the function of the sales and marketing departments, offers suggestions for how authors can help in the promotion of their books, and answers a list of frequently asked questions, from "What is a pub date?" to "Will you send my book out for review consideration?" Algar says that since she began distributing the handbook, authors have felt better informed, and they better understand their role in the sales and marketing of their books. As well, she no longer has to spend time answering the questions the handbook preemptively answers, and even when those recurring author questions do arise, Algar can simply cut and paste the answer from the handbook rather than composing a new response each time.

I'll admit I approached the project with a certain degree of flippancy. When fellow MPub student Megan Brand offered to give me a copy of the UBC Press's *Author Handbook* as a reference, I figured I could simply seek out existing handbooks and use them as templates, customizing specific sections in accord with the firm's practices. As I tried to find those existing handbooks, however, I discovered a notable trend: the only handbooks I could find in the initial stages of my research were from UBC Press, the University of Toronto Press, Columbia University Press, and Pearson Educational—all university presses and educational publishers. Further probing reinforced the trend, turning up online author guidelines from the University of Virginia Press, McGill-Queen's University Press, and Oxford University Press.

I wondered whether trade publishers had editorial handbooks but simply did not make them available on their websites as university presses did. Susan Juby, in her Master of Publishing Internship Report, *Admitting Impediment: Negotiating Dynamics in the Writer–Publisher Relationship*, mentions a few small presses, including Thistledown Press and XYZ Publishing, that do offer their authors handbooks.<sup>2</sup> However, classmates interning at other trade publishing firms, including Arsenal Pulp Press, McClelland & Stewart, and Nightwood Editions, told me their internship hosts had no such document, and I began to suspect that editorial handbooks for authors are, in general, not used in trade publishing, particularly in larger houses. My suspicion was confirmed

<sup>2</sup>Interestingly, when I asked Rhonda Bailey, editorial director of English publications at XYZ Publishing, for a copy of her firm's handbook, she told me that since Juby's report was written, she has discontinued use of the handbook, saying, "Now I prefer to communicate individually with each writer at the start of our author–editor relationship." When I asked via e-mail whether she believed the handbook had been an impediment to normal author–editor relations, she did not respond. Allan Forrie, publisher of Thistledown Press, did send me his firm's author handbook, which I will briefly discuss in the following chapter.

when I spoke to editorial department members at four randomly selected mid-sized or large Canadian publishing firms, asking them specifically what kinds of documents, if any, they provided their authors during the editorial process. While some of the trade houses provided their authors with manuals outlining house style, none used editorial handbooks.

Joy Gugeler at ECW Press said that while her firm does supply authors with a document regarding promotions akin to the Douglas & McIntyre *Sales and Marketing Author Handbook*, nothing is committed to paper for the editorial process. “We leave it to the editor and the author to talk about the editorial process,” Gugeler said. “Everything is done in conversation—nothing is written.”<sup>3</sup>

<sup>3</sup>Phone interview, 23 August 2005

Kate Cassaday, editorial assistant at HarperCollins Canada, told me her firm does not have any kind of official document for authors, since “interaction with authors really differs from project to project.”<sup>4</sup>

<sup>4</sup>Phone interview, 25 August 2005

When I asked if her firm offered authors a handbook explaining the editorial process, Kalpna Patel, editorial assistant at Penguin Canada, responded as follows: “I’ve asked around the office, and unfortunately we do not have any type of official documentation that we provide for authors. As I’m sure you would agree, author–editor relations are very important, and so we try to keep everything very personal and one-on-one with our authors—we tend to talk to them rather than provide them with paperwork.”<sup>5</sup>

<sup>5</sup>E-mail communication, 23 August 2005

Even at educational presses, the practice of using an editorial handbook is not universal. At Broadview Press, publisher’s representative Keely Winnitoy told me that their authors are given a description of Broadview’s marketing procedures and a style guide and are referred to their contracts for submission guidelines. “Our contracts contain the usual information regarding date of submission, royalties, length of text, permissions and other such details. In terms of the actual editorial process, or the relationship between the author and the editor/publisher, this is dealt with in a more informal manner at Broadview,” she explains. “Based on the fact that we are a smaller publishing house, we maintain fairly constant contact with our authors during and regarding the writing, editing and printing processes. Authors are advised at the time their contract is signed that they are welcome to be in touch with their

editor by phone, email, or in person if they have any questions at any stage of the process of publishing their book.”<sup>6</sup>

<sup>6</sup>E-mail communication,  
23 August 2005

All four editorial department members emphasized—almost defensively—the importance of direct and personal correspondence between author and editor. At Douglas & McIntyre Publishing Group, the editors unequivocally envisioned their editorial handbook as a supplement to—and not a replacement of—normal author–editor interaction. However, Greystone publisher Rob Sanders did raise the concern at the outset of the project that the handbook might not be well received. “We don’t want to insult our authors,” he cautioned. When I told him I had found a number of models I could use from university presses, he responded that “trade publishing happens more organically than academic publishing.”<sup>7</sup> Because of the variability in the publishing process from project to project in a trade setting, Sanders was initially unconvinced that there was enough material for an entire handbook; however, he did not object to allowing the project to proceed.

<sup>7</sup>Personal communication,  
30 May 2005

Sanders’s concerns and the protocols at other houses highlighted the importance of the handbook’s tone—it would have to be carefully written to avoid sounding condescending or patronizing; as well, editors using the handbook would have to be proactive in ensuring that the handbook not replace normal author–editor communication. Sanders’s comments also suggested why there is such a stark contrast between the abundance of author handbooks at university presses and the dearth of such documents at trade houses. In a university press setting, authors are generally academics whose publishing achievements serve to advance their careers through academic promotions such as the granting of tenure. They usually publish on topics within their fields of research, and most are not writers by training. Hence, it is natural for university presses to assume that their authors—particularly first-time authors—know absolutely nothing about the editorial process or the role that they should play in the development of their book, thus necessitating a comprehensive document that explains each step. The majority of the author handbooks I’ve collected from university presses detail everything from submitting a proposal, formatting the manuscript, acquiring images, and securing permissions to having a manuscript peer-reviewed, copyediting, and marketing. By contrast,

because trade authors *are* professional writers, it seems there is an implicit assumption that there is no need to explain the editorial process, that it will be explained later by the editor, or that the authors can easily pick it up as editing proceeds.

According to the testimonials of the editors at Douglas & McIntyre Publishing Group, however, they deal with authors on a daily basis who do not understand what is involved in a substantive edit, who do not realize they are responsible for procuring images, who submit incomplete or poorly formatted manuscripts, and who are not familiar with the marks used on their proofs. While the author contract may set out the author's responsibilities, it does not offer specific instructions or suggestions as to how to fulfill them.

Interestingly, no assumptions are made regarding an author's ability to promote his or her book. At Broadview Press, ECW Press and McClelland & Stewart, for instance, authors are given guidelines delineating their role in the marketing of their books along the lines of Liza Algar's *Sales and Marketing Author Handbook*. It seems unreasonable to assume that first-time authors would know what they were getting into on the editorial front if ignorance is presumed on the promotions front.

On that note, I set out to compile a document that would serve the editors and authors in a trade setting, using the university press handbooks as a launching point while keeping in mind the many distinctions and special concerns of trade publishing. Through meetings with the in-house editors and through questionnaires administered to the firm's authors who recently went through the publishing process, I ascertained what the normal editorial process is at the firm and how an editorial handbook should be structured to ease that process. Armed with this information, I compiled the content of the handbook, and after the editors gave their approval, I designed the document and had it printed.

In this report, I hope to demonstrate that a carefully considered editorial handbook can be useful to trade publishers and their authors and that it can help rather than hinder author–editor communication. In Chapter 2, I review literature concerning the editorial process and the relationships between editors and authors. I also look at existing

author handbooks from university presses and provide an analysis of how an analogous document for trade publishing would differ.

In Chapter 3, I describe the normal editorial process at Douglas & McIntyre Publishing Group, highlighting some of the problems the editors hope the handbook may help alleviate, and I discuss the responses to a questionnaire I administered to some of the firm's authors regarding their editorial experiences. The authors I surveyed reveal some of the challenges they faced when their books were being edited and offer their insights into the potential role of an editorial handbook in the author–editor relationship as well as feedback on a proposed outline of the handbook.

The handbook's compilation process is described in Chapter 4. In many ways, the compilation of the handbook was not unlike the publication process of a book—though admittedly on a much smaller scale. I discuss what worked and what did not work in my own editorial experience and make recommendations for how the compilation process may be improved should other publishers wish to undertake a similar endeavour.

Chapter 5 discusses the first reactions within the firm to the handbook and changes that may be considered for subsequent editions. I also consider how the administration of the handbook to authors will be handled and how the handbook will be kept up to date.

In the final chapter, I draw some conclusions about my experience with the editorial handbook—from concept to final product. I summarize what I learned from the literature review, the compilation process, and the editor and author reaction to the document, offering suggestions for how the handbook and the approach to putting it together may be improved.

### ***1.2. Douglas & McIntyre Publishing Group***

Douglas & McIntyre Publishing Group is one of Canada's largest independent Canadian-owned trade publishers, with offices in Vancouver and Toronto. The group has two divisions: Douglas & McIntyre and Greystone Books.

Douglas & McIntyre was established in 1971 and has an editorial focus strongly rooted in Canadian and British Columbian culture.

Douglas & McIntyre publishes approximately twenty-five new titles a year, the majority of them non-fiction on issues regarding First Nations art and culture, Canadian art and architecture, Canadian biography, history and social issues, popular memoir, food and wine, and British Columbian history, although the imprint does boast several literary fiction titles. Douglas & McIntyre's authors include Douglas Coupland, Robert Bringhurst, and Will Ferguson.

Greystone Books has been publishing non-fiction titles since 1993, with an emphasis on international sales. Greystone produces approximately twenty new titles a year with a focus on natural history, natural science, the environment, popular culture, personal memoirs, and health and fitness. Many of its environmental titles are published in conjunction with the David Suzuki Foundation, with which Greystone has a long-standing relationship.

The key players at Douglas & McIntyre Publishing Group relevant to the compilation of the editorial handbook and the writing of this report are the members of the firm's editorial department. During my internship, Douglas & McIntyre Publishing Group had three in-house editors: Nancy Flight, associate publisher of Greystone Books; Lucy Kenward, editor for both Douglas & McIntyre and Greystone; and Saeko Usukawa, editorial director for Douglas & McIntyre. As this report was being written, the firm acquired a fourth in-house editor, Scott Steedman. The group's managing editor, Susan Rana, liaises with the in-house editors and assigns editorial work to freelancers.

## 2 Literature Review

There is no shortage of literature explaining the publishing process to novice authors. Some books are staples, cited time and again by virtually all author guides that came after them, including Stanley Unwin's *The Truth About Publishing*, long considered an industry bible, as well as *The Art of Literary Publishing*, a collection of essays written by seasoned publishing professionals and edited by Bill Henderson. Both of these books, however, deal largely with acquisitions—how a book proposal is evaluated and how books are selected—as well as with costing and marketing; the stages in the actual editorial process are generally given superficial mention and are not described in any detail.

There are a few contemporary titles that give more thorough treatment of the editorial process, and I focus on these books rather than those that do not tell their readers what to expect from editing. Also, because publishing is particularly pivotal to their careers, academics have numerous books at their disposal that help guide them through the publishing process, some of which are examined in this chapter.

The availability of these titles, however, is no guarantee that writers will read them, and the information they provide may not be in line with a particular publishing firm's practices. In this chapter, I examine some of the existing guides for authors to demonstrate the necessity and benefit of a firm-specific editorial handbook. The first section looks at resources available to aspiring authors among the general public, the second section is a sampling of editorial resources written for industry professionals to shed light on editors' perspectives of the author–editor dynamic, the third section examines literature highlighting the differences in the editorial process between trade and

academic publishing, and the fourth section is a review of existing handbooks from other publishers, most of them university presses and educational publishers. Not one of the titles reviewed in this chapter covers absolutely all of the information that the editors at Douglas & McIntyre expected the editorial handbook to provide, and the two titles that come the closest are either inconveniently large (at 512 pages) or outdated and unavailable (a manual compiled by Harper & Row in 1966). However, almost all of the books tout the merits of better-informed authors and improved author–editor communication—goals that an editorial handbook can help editors meet.

### ***2.1. So you want to publish a book...***

Few publishers who have to wade through ever-growing slush piles will dispute that there is many a regular schmo who believes he has written a revolutionary book, and it's hardly surprising that enterprising publishers would want to capitalize on those ambitions by offering books about how to get published. Given their audience of aspiring authors, it's also unsurprising that the bulk of these books tend to focus on the acquisition process and how writers can get their manuscripts noticed. What happens after a contract is signed—editing, production, and marketing—is often relegated to a single chapter, which is not to say that the advice given in that chapter is unsound. Most of the titles reviewed here mention that writers are unprepared for the publishing process, thus justifying their own existence, but also pointing to the potential benefits of an editorial handbook.

There is an impressive variety of approaches these books take in doling out their publishing advice; some, like Judy Mandell's *Book Editors Talk to Writers*, feature interviews with experienced industry professionals, while others, like Michael Seidman's *From Printout to Published*, are very anecdotal. They all agree, however, that most authors don't have a clue what happens during the publishing process. As Seidman writes:

At first it was only surprise, tempered by sadness. The author, preparing his novel for publication, admitted that he knew nothing, nothing at all, about what happened once his



manuscript arrived on an editor's desk. Oh, sure, he had been edited, read page proofs, seen the finished book in stores. But he had no idea of the processes which led from printout to published.

Surprise, sadness, then shock. As I lectured at writers conferences and universities across the United States, I discovered that he wasn't the only published author, the only supplier of goods to an industry, with no concept of how that industry worked. What, then, of the unpublished writer, the one submitting his first book? (The question is rhetorical.)<sup>8</sup>

This ignorance, these books contend, may seriously hinder the author–editor relationship. “The problem is always exacerbated,” writes Michael Legat, in *An Author's Guide to Publishing*, “by a failure to communicate—strange in a business so concerned with words—which is usually the publisher's fault.”<sup>9</sup>

In *How to Get Happily Published*, Judith Appelbaum writes, “Just like everybody else, people who write are reluctant to risk ridicule by asking questions...But even those who are brave and energetic enough to go in search of knowledge about getting published have not, in most cases, found the effort worthwhile.”

“What a writer gets,” Appelbaum continues, “is more likely a handful of books from the oppressively large canon of works on breaking into print (which usually tell only parts of the truth and may not tell the truth at all) or a handful of books from the smaller canon of works on subsequent aspects of the publishing process (which tend to explain the way the business works without focusing on the flesh-and-blood men and women who run it and who inevitably alter the rules to fit personal and practical demands),”<sup>10</sup> suggesting, of course, that hers is the book that will fill the void other resources leave behind.

*How to Get Happily Published* has been around since 1978, and the fifth edition of the bestseller was published in 1998. Appelbaum's book is very comprehensive, covering topics from agents and contracts to the editorial process, sales, and marketing. However, at four hundred pages, the book is rather long, and because it deals with writers across a spectrum of genres, it cannot offer much specific focused advice.

Appelbaum conveys that she is a staunch advocate for writers, and while her candid advice can be empowering, some of it may also contradict what publishers would want their authors to do. For instance,

<sup>8</sup>Seidman, Michael. *From Printout to Published*. Albuquerque: Compu-Press, Inc., 1988, p. 1.

<sup>9</sup>Legat, Michael. *An Author's Guide to Publishing*. London: Robert Hale Limited, 1982, p. 124.

<sup>10</sup>Appelbaum, Judith. *How to Get Happily Published*, fourth edn. New York: HarperCollins, 1998, p. 2.

she counsels authors to consider asking for the right of approval for typefaces and layout as well as the book cover design, among other demands that would be considered anathema to most editors.

One comment Appelbaum made that I found particularly interesting concerned the apparent technophobia that seems to plague book publishing: “Large trade houses have been slower to use writer’s computerized copy. ‘Authors are light years ahead of editors in terms of word-processing skills,’ in the words of Simon & Schuster’s Jack McKeown, who believes ‘it is the mission of publishers to find a way [to] upgrade their capabilities in house, educate their staff to be able to work with disks, and cut out unnecessary production costs.’”<sup>11</sup>

<sup>11</sup>Appelbaum, Judith. *How to Get Happily Published*, fourth edn. New York: HarperCollins, 1998, p. 119.

Granted, the most recent edition of Appelbaum’s book was released several years ago, and since then, there have been significant advancements in the adoption of design and production technology especially. Technophobia is still rampant, however, and, as I shall discuss, the authors are just as likely as editors to be unfamiliar with basic word processing functions, for instance.

The lack of information about now-ubiquitous word processing programs and production techniques is one of the few reasons I would not recommend two books I found that otherwise contain extremely pertinent information for the lay writer about the editorial process. The *Successful Author’s Handbook* by Gordon Wells and Michael Legat’s *An Author’s Guide to Publishing* were both published in the early 1980s, and, as one might expect, offer outdated advice about manuscript preparation. However, the former, written specifically for the non-fiction writer, explains the editorial process in detail, including an appendix of proofreading marks, and very frankly lays out the author’s responsibilities.

Legat’s book elaborates on the often delicate relationship between author and editor, and it conveys the importance of mutual respect, saying, “Not many authors manage to produce a perfect book, and a good partnership between author and editor will often result in a worthwhile improvement...A good editor is distant enough to see the book clearly and will tell the author what, if anything, he thinks is wrong with it, but at the same time is sufficiently in tune with the author’s intentions to do it sympathetically.”<sup>12</sup>

<sup>12</sup>Legat, Michael. *An Author’s Guide to Publishing*. London: Robert Hale Limited, 1982, pp. 130–131.

Legat's book, which also deals with issues such as permissions and indexes, is much more professionally written than Wells's—in fact, the latter takes an approach that today would be considered politically incorrect and borderline offensive—but taken together, the two books set a sound foundation for authors to get a genuine sense of the editorial process. However, because both of these books are out of print, and several sections of each are out of date, it is unlikely that the regular aspiring writer would think to seek them out.

A perhaps more unlikely resource is Michael Seidman's 1988 book, *From Printout to Published*, but I felt it deserved mention, because if the author were ever inclined to give it an update, it would have the potential to be a most useful tool and enjoyable read. The author, through tongue-in-cheek anecdotes, offers readers an insider's glimpse on the world of an editor in straightforward language. The author speaks directly to the aspiring writer and gives a thorough and accurate explanation of the editorial process. The book does not include proofreader marks, however, and issues such as permissions are glossed over. Its lack of index is a drawback, as is the fact that out of the references listed in my bibliography for this report, it was by far the hardest to find. The publisher, CompuPress, no longer exists, and its down-market design may have made it an unlikely candidate for stocking in a library. The only reason I even knew to look for it was because it was given cursory mention in an excellent anthology, *Editors on Editing*, that I will briefly discuss in the next section.

As for more contemporary references, the “for Dummies” brand can be a powerful draw. *Getting Your Book Published for Dummies* offers a surprisingly detailed breakdown of how authors should respond to an edited manuscript, explains the editorial process—giving approximate timelines—sheds light on the roles of editor and copyeditor, and offers notes on delivering the manuscript (although some of the book's suggestions contradict the guidelines at Douglas & McIntyre Publishing Group). Despite these successes, I found the sugar-coated tone of the book most off-putting—almost disingenuous. For instance, the authors write, “For the most part, the editing process is an exciting time of discovery, when [a writer's] work is studied and examined as never before,”<sup>13</sup> and “Copy editors are a writer's best friend—they work incredibly hard to

<sup>13</sup>Zackheim, Sarah Parsons and Adrian Zackheim. *Getting Your Book Published for Dummies*. Foster City: IDG Books Worldwide, 2000, p. 286.

make you look good. In fact, their meticulous eye checks every detail in your manuscript, from spelling, grammar, and punctuation to any noticeable contradictions or ambiguities, as well as the accuracy of all dates, locations, and so on. You can relax knowing that the copyeditor is sure to catch and correct any little mistake you make.”<sup>14</sup>

In contrast, Seidman takes a more realistic approach, “Editors and authors have one special bond: We all have problems with copy editors. It may not be fair, but we hand the edited manuscript over for the next part of the process filled with fear...and often loathing,”<sup>15</sup> while Wells writes, “The average non-fiction writer—and for all I know, the average novelist too—has a love-hate relationship with the average copy-editor...Setting aside all facetious—part-facetious anyway—criticism of copy-editors, they do an essential job, and one for which all writers should be thankful.”<sup>16</sup>

Another relatively recent reference is Susan Rabiner and Alfred Fortunato’s *Thinking Like Your Editor: How to Write Great Serious Non-fiction—and Get it Published*. It candidly tells authors what they can do to help and accommodate their editors so that the publishing process proceeds as smoothly as possible; however, its main focus is in getting a manuscript accepted, and it crams information about the editorial process, production, and even marketing all into a single chapter at the end of the book. The chapter gives a decent superficial overview of what happens once a manuscript hits an editor’s desk, but it is superficial nonetheless. To a writer wanting a good understanding of the editorial process, this book would not be particularly informative.

Judy Mandell’s 1995 book, *Book Editors Talk to Writers*, uses a series of interviews with industry insiders to offer a window into publishing. While the book does not give specific information about proofing, permissions, and indexing, for example, and many of the interviewees give similar answers to the author’s questions, making the text somewhat repetitive, it does help the reader understand some of the idiosyncrasies of the author–editor dynamic.

One book that highlights this relationship extremely well is Betsy Lerner’s *The Forest for the Trees*. In addition to being very informative, Lerner’s anecdotal exposé of the publishing industry is simply a lovely read, and her suggestions to writers are logical and practical. She also

<sup>14</sup>Zackheim, Sarah Parsons and Adrian Zackheim. *Getting Your Book Published for Dummies*. Foster City: IDG Books Worldwide, 2000. pp. 273–274.

<sup>15</sup>Seidman, Michael. *From Printout to Published*. Albuquerque: Compu-Press, Inc., 1988, p. 30.

<sup>16</sup>Wells, Gordon. *The Successful Author’s Handbook*. London: Macmillan Press, 1981, p. 122.

mentions a reality of the publishing process that I had to keep in mind while compiling the editorial handbook for Douglas & McIntyre Publishing Group: a complete understanding of the editorial process comes only by experiencing it. “Some publishers prepare a booklet about the process that they give their authors along with the contract. But somehow even the best author’s guides, with their descriptions of clearing permissions, formatting text, and reviewing page proofs never fully convey exactly what happens once a book is accepted for publication.”<sup>17</sup>

At the risk of establishing a hierarchy where none should exist, I also looked at books written for the serious writer rather than the general public. While there is considerable overlap in the content in these titles and the titles I mention above, these resources—issued by the Writers’ Union of Canada and *Writer’s Digest Books*—seem more likely to me to be actively sought out by writers as reliable sources of information.

*Author & Editor: A Working Guide* is a booklet that includes contributions from several well-known Canadian editors and features chapters on what authors can expect in the publication process, from book costing to sales and marketing. Doug Gibson of McClelland and Stewart was the author of a very comprehensive but manageably short chapter, “Editor and Author,” which clearly explains how authors can help make the editorial process run smoothly as well as what responsibilities each party must fulfill in maintaining a functional professional relationship, many of which I included in the editorial handbook for Douglas & McIntyre Publishing Group:

“The author is expected to deliver his manuscript on time,” writes Gibson “Late delivery will wreck all of these plans, besides throwing the editor’s own schedule into confusion. She may, in fact, become so involved with other books that she is unable to deal promptly with the manuscript when it does eventually limp in.”<sup>18</sup>

Regarding the editor’s responsibilities, Gibson writes the following:

Editor and author have common aims: to make the book as good as it can be, and to see it published as well and profitably as possible.

The editor’s job is to suggest all of the improvements that occur to her in the course of reading and rereading the

<sup>17</sup>Lerner, Betsy: *The Forest for the Trees*. New York: Riverhead Books, 2000, p. 232.

<sup>18</sup>Gibson, Doug. “Editor and Author.” In: *Author & Editor*. Toronto: Writers’ Union of Canada, 1983, p. 19.

manuscript. These suggestions may be made in pencil on the working manuscript itself, on attached slips of paper, in an extensive typewritten critique, or in a combination of these systems. The comments may be sweeping or detailed, large or small. They may involve wholesale deletions, plans for massive restructuring, requests for major expansion or dramatic condensation. Or they may simply consist of a few suggestions for changing a phrase here and deleting a word there and be accompanied by a brief note saying, in essence, 'Well done!' (Editors, it should be noted, are not eager to scribble all over the manuscript; they are always so pressed for time that discovering a manuscript requiring little or no editing is always a delight.)"<sup>19</sup>

This Writers' Union publication gives very accurate and concise information regarding the editorial process in a way that demonstrates the give-and-take in the author–editor relationship; and, because it is Canadian, it includes information that is particularly helpful to Canadian writers. However, this booklet will not be found at any bookstore, and, not having been updated since 1983, is quite old. While the advice is sound, information in other chapters (the costing chapter in particular) is very outdated, and authors looking for a comprehensive guide are likely to turn elsewhere.

Writer's Digest Books in Cincinnati offers a range of books for writers— aspiring and published alike. The two titles I found of particular relevance to an editorial handbook are *Agents, Editors and You*, edited by Michelle Howry, and *Formatting and Submitting Your Manuscript* by Jack Neff, Glenda Neff, and Don Prues. The latter adopts a structure similar to Judy Mandell's in *Book Editors Talk to Writers*; essentially, Howry's book is a collection of essays or interviews written by professionals within the industry, including agents, editors, and publishers. The book includes a section about the editorial process, and Howry echoes the message given in other books—that writers are generally oblivious to the details, an ignorance that can be detrimental to progress:

If submitting a manuscript to an editor or agent is a confusing and bewildering process to writers, what happens to a manuscript once a publisher accepts it can be a virtual mystery... It's an exciting time, but it can also be a frustrating one for a writer who doesn't understand what happens in the interim between submission and publication.<sup>20</sup>

<sup>19</sup>Gibson, Doug. "Editor and Author." In: *Author & Editor*. Toronto: Writers' Union of Canada, 1983, p. 22.

<sup>20</sup>Howry, Michelle, ed. *Agents, Editors and You*. Cincinnati: Writer's Digest Books, 2002, p. 140.

As contemporary resources on the publishing process go, this 2002 book is not bad, but in an effort to appeal to unpublished as well as published writers, it contains a lot of information that most published writers would find unnecessary. In terms of content regarding the editorial process, the Writers' Union publication, despite being almost two decades older, provides the same information in a much more compact way.

*Formatting and Submitting Your Manuscript*, in contrast, addresses a very esoteric aspect of the editorial process that is not covered in nearly as much depth in other resources. Not only does the book include checklists of what complete manuscripts include—everything from front matter to back matter—it also features samples of how the printed page should look. The authors explain their motivation behind creating a book with such a specific focus:

Proper formatting helps you to distinguish yourself as a professional and get your point across clearly and cleanly. Beyond that, format really doesn't mean much. Perfect margins and ideal spacing won't prevail over dull, poorly written work in the mind of an editor. On the other hand, editors have been known to forgive a few formatting glitches when a great story or concept shines through the clutter.<sup>21</sup>

The authors add, "Beginning writers, especially, often get caught in a trap—either letting the minutiae of manuscript formats bog down and frustrate their creativity, or throwing all caution to the wind and submitting work so poorly organized that editors can't follow it or summarily reject it."<sup>22</sup>

Not only does the book tell writers what editors want to see with respect to format, but it is also one of the only resources I've found that give specific advice about providing editors with a competitive analysis, a section I was encouraged to include in the editorial handbook for Douglas & McIntyre Publishing Group. "Don't contend that your book is so unique that it has no competition," the authors write. "Agents and editors will conclude either that you don't know, are fudging big time, or have offered an idea so bizarre or unappealing that no book should be published. You can always find a comparable book if you try hard enough."<sup>23</sup>

*Formatting and Submitting Your Manuscript* contains some very useful information, but I would not recommend that writers buy it,

<sup>21</sup>Neff, Jack, Glenda Neff, Don Prues, and the editors of *Writer's Digest*. *Formatting and Submitting Your Manuscript*. Cincinnati: Writer's Digest Books, 2000, p. 1.

<sup>22</sup>Neff, Jack, Glenda Neff, Don Prues, and the editors of *Writer's Digest*. *Formatting and Submitting Your Manuscript*. Cincinnati: Writer's Digest Books, 2000, p. 1.

<sup>23</sup>Neff, Jack, Glenda Neff, Don Prues, and the editors of *Writer's Digest*. *Formatting and Submitting Your Manuscript*. Cincinnati: Writer's Digest Books, 2000, p. 60.

for a couple of reasons. First, it covers a huge range of genres, from formatting poetry to formatting screenplays, and hence contains much material that is irrelevant to the book writer. Second, formatting is one aspect of the editorial process for which publishers do tend to give writers guidelines, and since each publisher has different requirements, it would be far more fruitful for the writer to follow those guidelines.

## 2.2. *Books for the industry insider*

On the flipside of author–editor relationships is the editor’s role in perpetuating fruitful communication with the author. There are a handful of books available for the editor-in-training to find out more about the editorial process for him- or herself. While some of them were ostensibly written for the benefit of writers, I suspect that those I highlight in this section are more likely to be read by those on the other side of the editor’s desk.

*Author and Editor at Work*, published back in 1982, tries to cater to both author and editor. The book is divided into three sections: one for the author, one for the editor, and the third describing how the two parties can best work together. The author, Elsie Myers Stainton, gives readers a thorough description of the editorial process, with a particular focus on non-fiction titles.

In the section written for authors, Stainton echoes the sentiments of the editors at Douglas & McIntyre Publishing Group (see §4.1), saying, “Don’t let a publishing house pervert your natural instincts by requiring you to follow ‘house style,’”<sup>24</sup> and she adds, “If an author has examined the style manuals and some good books in his field, and has determined that a certain form of references, notes, citation, whatever, suits his purposes best, he should use it—consistently of course.”<sup>25</sup>

A more recent book, *Editing Fact and Fiction*, emphasizes the responsibility of the editor to keep the author informed and even mentions the use by some firms of an author handbook, suggesting that despite the results of my research, handbooks for trade authors are not entirely unheard of:

Once a manuscript is delivered to the publisher, it is the editor’s function to keep in close touch with the author and let her know what to expect—and what will be expected of her.

<sup>24</sup>Stainton, Elsie Myers. *Author and Editor at Work*. Toronto: University of Toronto Press, 1982, p. 40.

<sup>25</sup>Stainton, Elsie Myers. *Author and Editor at Work*. Toronto: University of Toronto Press, 1982, p. 49.



First-time authors in particular are likely to have only the vaguest notion of what's involved in the process. Educating the author means explaining the various stages of production—edited manuscript, galley proofs, page proofs, and so on—and letting her know who does what and where she fits in. (Some publishers have an “Author’s Guide” book or pamphlet for this purpose.)

An unprepared author is likely to be taken aback when her manuscript is returned to her covered with red pencil corrections and with yellow flags flying from page after page. If she'd thought her work was done, she may also be less willing to make suggested changes or answer requests for additional information. And even an experienced author, if she has not published with a particular house before, deserves to be told how the procedures work and what will be expected of her.<sup>26</sup>

While the advice given in *Editing Fact and Fiction* is sound, a better resource for editors to understand the entire editorial process—from acquisition to proof—is Gerald Gross's oft-cited *Editors on Editing*. This tremendous book is a collection of entertaining and informative essays by editors dealing with specific topics, including the function of an editorial assistant, editing biographies, and editing crime-fiction. Editor Gerald Gross claims that the book is meant for writers; in fact, he writes this in the volume's preface:

Many writers suffer from a myriad of misconceptions about what editors will or won't do with and to their manuscript; they are unsure of the ways in which an editor can help them improve their manuscript; they are unclear as to the dynamics of the editor–author relationship: what each can and should expect from the other in the editing process; they are anxious and unsure about their rights to their own manuscript once it is accepted by an editor. Many writers are not aware of what developmental, line, and copy editors do and how they do it. . . . To clarify the many creative, technical, and empowering ways in which an editor works with a writer, I wanted this edition of *Editors on Editing* to demystify for the writer—published and unpublished—that mysterious process known as editing.<sup>27</sup>

However, Gross goes on to say, “It is my hope that this book will attract many more bright, creative men and women to the profession of editing,”<sup>28</sup> and I believe that the book is more likely to reach an audience of aspiring editors rather than aspiring writers.

The contributors to the anthology eloquently describe their experiences as editors, what editors can expect in the profession, and

<sup>26</sup>Sharpe, Leslie T and Irene Gunther. *Editing Fact and Fiction*. Cambridge: Cambridge University Press, 1994, pp. 136–137.

<sup>27</sup>Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, pp. xiii–xiv.

<sup>28</sup>Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, p. xix.

what is expected of them. In the chapter “What Is an Editor?” Alan D. Williams writes, “An editor is, or should be, doing something that almost no friend, relative, or even spouse is qualified or willing to do, namely to read every line with care, to comment in detail with absolute candor, and to suggest changes where they seem desirable or even essential. In doing this the editor is acting as the first truly disinterested reader, giving the author not only constructive help, but also, one hopes, the first inkling of how reviewers, readers, and marketplace (especially for nonfiction) will react, so that the author can revise accordingly.”<sup>29</sup>

Williams even tries to give rationale for the publishing industry’s apparent technophobia: “Technology, ever the burr under the saddle of stasis, is bound to invade the editorial sanctum, a process long overdue according to recent jeremiads by Jonathan Yardley, Jacob Weisberg, and others who cannot see why editors have not turned en masse to the computer. The trouble is that so long as editing remains a suggestive rather than coercive procedure, editing *must always leave its clear tracks*.”<sup>30</sup> The editors at Douglas & McIntyre Publishing Group still seem to prefer working on hard copy, although tools such as Microsoft Word’s Track Changes function have arguably improved since the book’s publication in 1993—both factors to consider as I compiled the editorial handbook.

Several of the essays in Gross’s collection give very clear explanations of certain parts of the editorial process, but the chapter with the most comprehensive overview is “The Copy Editor and the Author,” written by Gypsy da Silva. For example, it gives justification for manuscript formatting guidelines: “Copy editors need room to work. Double-spaced manuscripts provide that room...The copy editor and the designer of the text will also bless the author who provides generous margins on all four sides of the page.”<sup>31</sup>

Da Silva gives a lucid elaboration of the function of copyeditors: “Copy editing for style involves attention to matters of spelling, punctuation, and syntax. That copy editors fix spelling seems almost obsolete to some people equipped with spelling-checker programs on their word processors. But copy editors know that the catch with machines checking spelling is that if it’s a legitimate word, the machine

<sup>29</sup>Williams, Alan D. “What Is an Editor?” In: Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, p. 6.

<sup>30</sup>Williams, Alan D. “What Is an Editor?” In: Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, p. 9.

<sup>31</sup>da Silva, Gypsy: “Copy Editor and the Author” In: Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, pp. 144–145.

smiles, oblivious to whether it's the right word in context."<sup>32</sup> Da Silva also covers such issues as proofreading and indexing in her chapter.

A final reference I'd like to mention is the unfortunately titled *Bookmaking* by Marshall Lee—unfortunate because most writers and editors probably wouldn't know to look for it; the title certainly isn't descriptive, and the term "bookmaking" has other connotations. *Bookmaking* gives the most rigorous and thorough explanation of the book publishing process of any resource I've consulted. Regarding the editorial process, Lee writes, "Editing the author's ms. can be rewarding or trying. Four elements are involved: the personality of the author, the personality of the editor, the editor's conceptual and literary skill, and the author's understanding of publishing. . . . Authors who are both ignorant of publishing and difficult personalities usually break off the relationship or make life hell for the editor."<sup>33</sup>

Lee also explains proofreading, providing readers with a full list of standard proofreader marks: "Good proofreading means accurate proofreading, and it requires experience, knowledge, and skill. Readers must not only find and correct errors, they must be able to understand copyeditors' markings and mark corrections properly."<sup>34</sup>

"Unlike many matters of style, the proofreaders' marks are standard and universally accepted (although they differ for each language). The problem here isn't lack of a commonly understood system, but the failure of some authors, and even some editors, to learn and use the system correctly."<sup>35</sup>

Lee's narrative is excellent, and it's up-to-date with respect to recent developments in design and production technology—its only major drawback is that it's a 512-page tome, which might discourage busy writers and editors to consult it. With the exception of firm-specific policies, it has all the information that should be included in an editorial handbook for authors.

### ***2.3. So, professor, you want to publish a book...***

With tenure on the line and facing the overused-but-accurate dictum of "publish or perish," academics clearly have a vested interest in seeing their work in print. Because their needs are esoteric and distinct from trade publishing, there are numerous works available specifically for

<sup>32</sup>da Silva, Gypsy. "Copy Editor and the Author" In: Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, p. 145.

<sup>33</sup>Lee, Marshall. *Bookmaking*, third edn. New York: WW Norton & Company, 2004, pp. 92–93.

<sup>34</sup>Lee, Marshall. *Bookmaking*, third edn. New York: WW Norton & Company, 2004, p. 105.

<sup>35</sup>Lee, Marshall. *Bookmaking*, third edn. New York: WW Norton & Company, 2004, p. 106.

scholars aiming to inch their way to the top of the ivory towers. Many of them also counsel academics on trade publishing and offer several insights on the differences between academic and trade publishing. I have chosen only a small sample of those books available; the resources I mention in this section have been cited time and time again in other literature discussed in this chapter. The distinctions that they draw may help explain the disparity between the number of university presses that employ author handbooks and the number of trade publishers that do.

Gerald Gross's *Editors on Editing* features the chapter "Editing Scholars in Three Modes for Three Audiences" by Jane Isay, who writes, "Editors in trade houses publishing general nonfiction are often working with professional writers, many of them journalists whose professional experience includes rewriting on the basis of an editor's suggestion. But when there is a built-in inequality between the authority who is writing the book and the editor who is trying to make it the best possible work, a special kind of alliance needs to be formed between the authority, who knows more about her subject than anybody, and the editor, whose task is to help bring forth the very best book of which the scholar is capable. The editor's attitude, therefore, should be one of informed interest and respect for the author's subject, and of course for the author."<sup>36</sup> An assumption is made that the scholar, who is not a professional writer or journalist, does not understand the editorial process and hence must be guided through.

Marcel Danesi writes about his experiences of getting published in both academic and non-academic settings in a paper for the *Journal of Scholarly Publishing*, explaining the impetus of the scholar to seek out the university press: "A book that appears bearing the copyright of a reputable university press on its cover is a virtual guarantee that the author will not perish, making tenure and/or promotion a fait accompli."<sup>37</sup> He goes on to say, however, that his experiences publishing in trade have made him a better writer. The editorial processes he experienced at a university press, a commercial academic publisher, and a trade publisher were quite different, with the last of these offering the most intensive editing.

<sup>36</sup>Isay, Jane. "Editing Scholars in Three Modes for Three Audiences" In: Gross, Gerald, ed. *Editors on Editing*, third edn. New York: Grove/Atlantic, Inc., 1993, p. 253.

<sup>37</sup>Danesi, Marcel. "From the (Ivory) Tower to the (Cold) Shower" *Journal of Scholarly Publishing* 30(2): 75.

Danesi describes the editorial process at a university press following the peer review process: “After one has submitted the revised manuscript...the creative process in scholarly writing is essentially over. There are, of course, questions posed by the copy editor that will have to be answered, but these relate more to matters of style and of verifiability than to content. After that it’s simply a matter of technical production.”<sup>37</sup>

Of a commercial educational publisher, Danesi says, “Let it suffice to say that the differences vis-à-vis scholarly publishing are striking. First, the publisher provided me with a contract even before I had written a single word. Then, a writing and ‘developmental’ timetable was worked out, which, as I found out almost instantly thereafter, tied me to it with little or no leeway to do much of anything else.”<sup>37</sup>

Finally, he says that in trade publishing, “The experience was an instructive one for me on many counts. It taught me that concentrated effort often produces the best results. It also taught me even more about humility than did my commercial publisher experiences. Each chapter is dissected, word by word, by the editor until it is truly ‘user-friendly.’”<sup>37</sup>

Danesi’s qualitative descriptions of the differences in the editing styles of the three types of presses offers a compelling reason why editorial handbooks at trade publishers would have to be substantially different than those at university presses. In fact, since the editing appears most intensive in trade publishing (an observation also made by one of the authors I interviewed in §3.2), it would seem that handbooks explaining the editorial process would prove more useful in a trade setting, which once again raises the question why more trade publishers don’t provide such a document to their authors.

Danesi appreciated the learning experience of being published in a trade setting; Paul Parsons, however, in *Getting Published: The Acquisitions Process at University Presses*, has a more cynical attitude in distinguishing the trade from university press:

The editorial processes differ substantially, because the purpose of publishing differs substantially. For the trade publisher, the overriding interest is making money by providing readers a product they are willing to buy. For the scholarly publisher,

<sup>37</sup>Danesi, Marcel. “From the (Ivory) Tower to the (Cold) Shower” *Journal of Scholarly Publishing* 30(2): 75.

the overriding interest is providing a product of quality and substance.<sup>38</sup>

Ouch.

To gain insight on the specifics of the editorial process at a university press, the best resource I have found is Beth Luey's oft-cited *Handbook for Academic Authors*. It features thorough chapters on finding a publisher, working with a university press, working with textbook publishers, publishing with a trade publisher, and the mechanics of authorship. The last of these discusses indexing, permissions, and preparation of the typescript, although it stops short of giving readers proofreading marks. Luey highlights the distinctions between the editorial processes at university presses, commercial textbook publishers, and trade publishers, and the book also includes an informative chapter on dealing with multi-author works. The third edition, published in 1995, features some information on electronic submission of manuscript and electronic editing, although some of this information needs updating.

Like many of the books mentioned in §2.1, Luey discusses the importance of authors to inform themselves of the publishing and editorial processes: "Authors' ignorance of publishing...is both self-imposed and self-destructive. It is not difficult to learn how the world of scholarly publishing works, and it is foolish not to make the effort."<sup>39</sup>

"Ignorance is once source of conflict," she adds. "The author who does not understand the refereeing process, who does not read the contract, and who does not learn to proofread is bound to be unhappy with how long it takes to get a book accepted, to feel cheated on discovering that most publishers do not provide an index, and to become outraged when a reviewer points out typos."<sup>40</sup>

In discussing the editorial process in trade, Luey echoes Danesi's remark, warning academics that editing in trade is frequently much more heavy-handed: "To the author used to dealing with university press editors about monographs, this level of editorial intervention will be unexpected and possibly insulting. Trade publishing is very much a collaboration, a melding of the talents and knowledge of the author and those of the editor. You know astronomy, history, or economics; your editor knows readers' expectations and how to meet them."<sup>41</sup>

<sup>38</sup>Parsons, Paul. *Getting Published*. Knoxville: The University of Tennessee Press, 1989, p. 9.

<sup>39</sup>Luey, Beth. *Handbook for Academic Authors*, third edn. Cambridge: Cambridge University Press, 1995, p. 2.

<sup>40</sup>Luey, Beth. *Handbook for Academic Authors*, third edn. Cambridge: Cambridge University Press, 1995, p. 5.

<sup>41</sup>Luey, Beth. *Handbook for Academic Authors*, third edn. Cambridge: Cambridge University Press, 1995, p. 166.

Although Luey's book claims to be a handbook, it is very distinct from the much smaller author information booklets that many university presses offer their authors and that I was asked to compile for Douglas & McIntyre Publishing Group. I take a closer look at these handbooks in the following section.

#### ***2.4. Editorial handbooks for (mostly academic) authors***

University presses have apparently been using author handbooks since 1953—perhaps earlier—as evidenced by the copy of *Publisher to Author*, issued by the University of California Press. This forty-eight-page booklet begins with a description of the press's structure and operations then gives authors guidelines on preparing a typescript, preparing illustrations and securing permissions, and basic style. It also explains the role of the editor and the process of proofreading (although it does not provide a set of proofreading marks). Despite having been published over five decades ago, this booklet, beautifully printed on letterpress, is not that different from contemporary handbooks.

Harper & Row published the much more extensive *Author's Manual*, a 144-page book for authors of the firm's College Department. It is unclear whether this reference was something Harper & Row gave its authors—unlikely given that it's a hardcover volume of substantial size and would have required considerable investment to produce—or whether authors were expected to buy it from the publisher. It is exceptionally comprehensive, covering everything from typing and shipping the manuscript to permissions, illustrations, and indexing. The guide explains in detail the production process and instructs authors how to mark proofs. Beyond the fact that the book evidently refers to outmoded technology, and the editorial process of the educational publisher described differs substantially from that of a modern trade publisher, the content essentially mirrors what I was expected to include in Douglas & McIntyre Publishing Group's editorial handbook for authors, though condensed to one sixth the size.

While Harper & Row's manual appeared to have been given to signed authors, many of the contemporary author handbooks I tracked down seem designed to serve as pre-acquisition tools as much as

post-acquisition tools. The University of Toronto Press and UBC Press handbooks include an introduction describing the history of each respective press, guidelines for submitting proposals, and a description of the peer review process. None of this information was required in the document I was preparing; since the editors at Douglas & McIntyre Publishing Group intended the editorial handbook for authors to be a post-acquisition tool, authors are assumed to know about the firm already and not only to have submitted a proposal but to have had that proposal accepted and a contract signed.

The twenty-four-page University of Toronto Press handbook then includes sections on the author contract, manuscript preparation, copyediting, production, and marketing. The manuscript preparation section served as a model for me; its chief advantages were its clear point-form instructions regarding the set-up of word-processing programs to output a format that would be acceptable to the publisher. The handbook also has a thorough section on image quality requirements. The copyediting and proofreading processes are described, although no proofreader marks are given.

The UBC Press handbook, also at twenty-four pages, has a feature that Greystone editor Nancy Flight suggested I emulate: a checklist of items to include in a complete manuscript. Its appendix also gives authors a sample permission request letter, while its University of Toronto Press counterpart simply refers authors to the *Chicago Manual of Style* for the letter; the in-house editors at Douglas & McIntyre Publishing Group rightly pointed out that many authors do not have access to the *Chicago Manual*. It was interesting to compare the approaches taken by the two Canadian university presses in their author handbooks, and I was fortunate to be able to draw the best elements from both. My search for other handbooks turned up similar content on-line; however, neither McGill-Queen's University Press nor Oxford University Press Canada provided authors with hard copies of their guidelines.

Not all author guidelines I found were from university presses: Pearson Education Canada has a sixteen-page document explaining the role of the publishing team, the publishing process from contract to final manuscript corrections, and the best way to submit a proposal. Its explanation of the editorial process is not particularly detailed, although



I did appreciate how the document gives authors an indication of timelines—how long each step in the process generally takes—as well as roles and responsibilities—who in the publishing firm does what task during the book’s production.

When I interviewed Kalpna Patel at Penguin Canada—the trade division of Pearson Canada—and asked whether her firm used an author handbook, she responded that Penguin did not, but if I wanted to see author guidelines, I should consult those compiled by Pearson’s educational division. Although the trade division could easily adapt Pearson Educational’s guidelines for their own authors, it is notable that it has chosen not to take that step.

As I was doing research for the editorial handbook, in-house editor Lucy Kenward suggested I look at Columbia University Press’s *Guide for Authors*. She thought this document, which begins with a section on manuscript preparation and includes chapters describing the editorial process, proofing, and indexing, could serve as a strong model. The guide also includes proofreading marks and a sample permission request letter, as well as special instructions for editors of multi-author works. Kenward’s only concern, beyond the fact that the content would have to be revised for a trade setting, was that at forty-four pages, the guide may be too long for most authors to read: the document devotes six pages to describing the proper formatting of bibliographic entries. While I did not draw on the content of this model very much, I did appreciate the merits of its overall structure.

Seeking out existing editorial handbooks from university presses and educational publishers was clearly proving to be much more fruitful than my attempts to acquire models from trade publishers. After I had completed the handbook, however, I found out about an author guidebook used at a small Canadian literary press. Allan Forrie, publisher at Thistledown Press, helpfully sent me a copy of his firm’s *Author Information Handbook*. The handbook includes a section on word-processing and manuscript preparation, as well as a short description of substantive editing, copyediting, and proofreading, but the bulk of this sixteen-page document—nearly half of it—is devoted to promotion and marketing.

A literary press evidently has different concerns from those of a trade publisher that publishes primarily non-fiction titles. Image submission guidelines and permission request material, for example, do not appear in Thistle-down's handbook. Also, the handbook does not provide a glossary of proofreader marks. The treatment of the editorial process is not as thorough or detailed as Douglas & McIntyre Publishing Group's in-house editors would like the document I was compiling to be, but it was encouraging to see that Thistle-down's authors seemed to appreciate having the handbook at all;<sup>42</sup> such a document may be embraced by trade publishers after all.

<sup>42</sup>Juby, Susan. *Admitting Impediment*. Master of Publishing Internship Report, Simon Fraser University, 2003, p. 44.

# 3 Before the Handbook

## *3.1. Editors' perspectives*

Since I was responsible for writing a document explaining the editorial process to authors, I had to understand the process myself. In a way, I was the ideal person to compose the handbook, since I was virtually as clueless about the editorial process as any new author would be. Although I knew a manuscript would undergo a substantive edit, a copyedit, design, and proofreading, I was unclear on the details and asked to meet with the in-house editors to discuss the editorial process in full. For the purposes of the handbook and this report, the editorial process is defined to be everything that happens between the signing of the author contract to the printing of the book.

At my meeting with two of the editors, Nancy Flight and Lucy Kenward, they explained that after the contract is signed, the author is assigned an editor. The editor makes contact with the author via phone or e-mail, offers her assistance in editorial matters, and sets out a detailed schedule for the book's development. Although the author contract specifies a manuscript delivery date and expected turnaround for the various stages in the editing process, the editor's role in scheduling is to specify deadlines for all stages in the editorial process that work for the author and editor and so that freelance copyeditors, proofreaders, and indexers can be booked.

The editor also asks the author to provide sufficient information so that she can put together an advance book information sheet (ABI) for the book. The ABI contains such information as the book's title and physical specifications, as well as a summary of the book, perhaps a table of contents, a list of comparable titles, an author biography, and a

list of the author's previous work. The ABI forms the basis of all jacket and catalogue copy.

As the author continues to write, the editor is available to offer suggestions and direction as the book takes shape. The editor is responsible for ensuring that the final manuscript be submitted on time and therefore has to keep track of the author's progress. The author and editor must also discuss such issues as accompanying images, an index, and securing permission to reproduce copyrighted material; in general, the author is financially responsible for all of these.

When the delivery date for the manuscript arrives, the author is expected to submit a complete manuscript with all of the required permissions and source material for reproduced images or text. The editor reads through the submitted manuscript and edits it substantively, generally over four to six weeks; in this stage of the editing process, the editor makes broad structural suggestions and queries sections of the text that are unclear or factually questionable. When the edit is complete, the author is expected to implement the necessary changes or give explanations for why the changes should not be made, as well as answer the editor's queries. The author submits a revised typescript to the editor and the substantive editing process is iterated until both parties are satisfied with its general content.

Next, a clean version of the revised typescript is sent to a copyeditor—often a freelancer. The copyeditor makes mechanical changes to the text, ensuring correctness in punctuation, spelling, and grammar as well as consistency in style. The author sees the copyedited manuscript to sign off on changes and answer any final queries. If editing has been done on paper, an inputter implements the changes in the soft copy, and the editor or a proofreader checks the clean typescript to make sure that all changes have been correctly made.

In the meantime, the editor and author, often in conjunction with the design department, make a final decision about any images to appear in the book. The book's images and all of the text, including figure captions, front matter, and back matter, are given to the design department, which typesets the text and designs the book. Laser proofs of the designed pages undergo at least two rounds of proofreading by in-house staff or freelancers. The index, if there is one, is created,

usually by a freelancer, and inserted at this point, after which the book is sent to the printer.

What I've just described, of course, is a theoretical ideal; in practice, there can be problems at each stage of the process, and evidently, there are many special circumstances—dealing with multi-author works, for instance—that can complicate a book's development. At our initial meeting, Kenward and Flight identified some of the more time-consuming obstacles that they hoped the editorial handbook would help alleviate. The amount of follow-up for incomplete information figured highly on Kenward's list. She found that she wasted quite a bit of time repeatedly contacting authors when they had not provided all of the information she needed to write the ABI, when their manuscripts were missing crucial components, or when the quotes that appeared in the text were inaccurate. Flight concurred, explaining she routinely had to spend time composing front matter such as tables of contents, and she recently dealt with an author who didn't realize what procuring images and permission to reproduce them would entail, a fact that threatened to delay her book's production. From a personal perspective, during my internship, I was frequently assigned to fact-check quotes or fill in incomplete bibliographic entries—an extremely time-consuming duplication of work that would not have been necessary if authors had provided all of the source materials for their quotes.

Another problem the editors cited was the fact that authors often don't know how to handle an edited manuscript. Frequently, they fail to answer all of the editor's queries, necessitating additional follow-up. As well, first-time authors are often unfamiliar with marks used on edited and proofread pages, and they may not know how to indicate their intentions on edited manuscripts. Finally, authors can cause editorial headaches when they decide to make drastic changes to their text after copyediting or worse, on the page proofs. The editors tell me that they try to direct authors on all of these issues; however, with their responsibilities in the publishing process, it's not unusual for them to forget to tell authors everything they need to know.

The third major source of difficulties in the author–editor dynamic is the failure of authors to meet deadlines and communicate possible sources of delay to the editors. Editors can often make concessions for

or schedule around times authors expect to be unavailable, provided they give sufficient notice; however, when they are incommunicado for extended periods during crucial times in the book production process, the book can be stalled at great expense to the publisher.

The editors hoped that a handbook constructed to address these three significant problems would help them save time on unnecessary follow-up and allow them to concentrate on editorial tasks. Chris Labonté, who was assistant to Greystone publisher Rob Sanders and is now assistant to Douglas & McIntyre publisher Scott McIntyre, remarked to the in-house editors at a meeting, “If this handbook helps answer one author question you would otherwise have to spend time answering, it’s worth it.”<sup>43</sup>

There were some existing documents that were provided to authors at various stages in the editorial process to inform them of their responsibilities. The author contract, for one, spells out the delivery date for the manuscript and the turn-around time for editing and revisions. The contract also specifies that the author is responsible for procuring images, securing permission to reproduce copyrighted material, and paying for an index. As an attachment to the contract, the authors were given a list of manuscript requirements. Information regarding permissions was available upon request, as was a permission request form letter. The design department offered a set of image submission guidelines, and Lucy Kenward had a standard set of notes advising authors how to work with an edited manuscript.

Although it may seem that these documents collectively would address most of the editors’ concerns, many of them were either outdated or incomplete. The manuscript requirements, for instance, was most recently revised in 1997, and mentions now-obsolete software and computer technology. Also, because these documents were all separate, they were not systematically given to the authors; occasionally, authors who needed to request permission to reproduce copyrighted materials were not provided with the necessary information to know how to go about it. Editors wanted a single document that would combine all of the information within these documents, updated and formulated as explicit instructions to authors, along with a detailed description of the editorial process and a glossary of editorial marks. After my

<sup>43</sup>Meeting with Nancy Flight, Lucy Kenward, Chris Labonté, and Laraine Coates, 19 August 2005

initial meeting with Nancy Flight and Lucy Kenward, I composed a preliminary outline and approached the firm's authors: how would they react to such an editorial handbook?

### ***3.2. Authors' perspectives***

Douglas & McIntyre publisher Scott McIntyre and Greystone publisher Rob Sanders graciously allowed me to approach first-time authors who had recently gone through the editorial process at the firm with a questionnaire regarding their experiences and to gauge their response to the proposed editorial handbook (survey questions are listed in Appendix A). However, because the majority of the firm's authors are already highly experienced, the list of first-time authors was rather short, leaving me with a less-than-ideal sample size for my survey. I therefore broadened my study to authors who had worked with the house for the first time over the past three seasons. I sent out ten questionnaires via e-mail on 28 July 2005 and received seven responses between 29 July and 19 August 2005. Of those seven authors, three were completely new to book publishing: one was the photographer of a primarily image-oriented title but also wrote the accompanying text, another was in the editorial process of her first book with Greystone and had a second title in the works, while the third was an experienced journalist who had written a literary non-fiction title. Of the four authors who had previous experience in publishing, one was an academic who had written several scholarly books but was new to trade publishing; the other three authors had varying degrees of previous trade experience.

I first asked the authors how and when they learned how the editorial process of their books would proceed; I asked them specifically to mention any people or literature they may have consulted. All three first-time authors found out gradually about the stages of the editorial process from their substantive editors; in one case, the author did not know how editing would proceed until she submitted the first draft of her manuscript. In addition to the editor, however, one of the first-time authors also spoke to the publisher and other authors who had been published by Douglas & McIntyre.

The experienced authors, in contrast, knew more or less what to expect because they had published elsewhere before. Only one author mentioned consulting outside sources:

I've learned a lot from other writers, publishers, and editors by being an active member of the Federation of BC Writers, attending workshops, and listening to visiting writers talk about the process of publishing their own books. Become an active part of the writing world, and learning about the business and all its aspects. I also read any information about the editor/writer/agent/publisher relationship which is available from the Writers' Union of Canada.

It would appear that although the literature exists (see §2.1), a minority of authors actually consult it before they are thrust into the publishing process.

Notably, none of the authors mentioned referring to their contracts for information on deadlines, specifications on images and permissions, or submission guidelines, although the information is there. In fact, although the contract is the first document they would have received from the firm, a few of the authors complained that they did not find about these issues until very late in the process. One wrote:

[It] would be great to spell out how long the book is intended to be, and the number and type of illustrations to be allowed, and how long and detailed the index can be. These things I discovered as I went along, and the decision about illustrations wasn't made until quite far along in the process. The index had to be compressed because there were just a few pages to squeeze into.

These responses indicated to me that although the contract contained many of the relevant details regarding manuscript submission, much of the information bears repeating in a document that the authors would be more inclined to read.

Next, I asked the authors if they had experienced any difficulties or challenges with the editorial process. On the whole, all of the authors seemed very pleased with their editorial experiences, one writing:

The experience with the editor was a very very positive one. With very few exceptions, the disagreements were positive and challenged me to work harder and stretch myself. It is a wonderful experience as writer to know that someone actually cares about your work as much as you do, and is willing to get



inside your thought process and use their skills to make your writing even better.

However, some of the authors' responses suggested that an editorial handbook could have helped. One first-time author wrote, "On the whole, I was satisfied with the process, and very satisfied with my direct editor. That said, it was certainly far from clear at the outset how the editorial process would proceed, and there have been frustrations and disappointments."

"As a new writer," another author responded, "I found the editorial process quite daunting. In retrospect, I should have asked the folks at D&M for more detail. My outline should have been substantially more comprehensive. This alone would have made the writing process less overwhelming."

The third first-time author indicated that "more advance info [explaining the stages of the editorial process] would have been nice."

One of the first-time authors and the academic author who was new to trade mentioned that they felt unprepared for the extent to which their writing would be scrutinized, the latter writing:

I remember being disappointed (dismayed and overwhelmed) at the criticisms in the first editorial stage. Then, at the second stage, feeling that my personality and my way of expression was being excised from the manuscript. I was also perturbed at some major sections I had written being deleted because they were too much off the topic of the book. I had never (even having about 15 books published previously) had my work so heavily edited, and it was a shock, I have to admit.

However, she goes on to say:

These were only passing and ephemeral impressions—more emotional than rational. I realized that, in both cases, the editors were skilled and experienced in producing this type of book, whereas my experiences were with more academic publishing. I appreciated the care and attention to detail the editors took, and I am the first to confirm (admit) that the book manuscript was vastly improved by their editorial suggestions.

The first-time author expressed a similar sentiment: "I really had no idea of the extent to which my use of English would be challenged or questioned. This proved very useful, as I had not faced such close scrutiny of my writing since my university days, and I'm sure it made me

more cognizant of the weaknesses and strengths of my writing style.” He added “My editor was prepared for a give-and-take exchange...When I felt strongly about aspects of sentence structure or certain descriptive passages, my original text was retained.”

The issue of perceived heavy-handedness in editing is not an easy concept to convey in a generic written document such as the handbook. While these author responses suggested to me that I had to be clear in explaining the steps of the editorial process, particularly what the substantive edit would entail, the editors would certainly be in a much better position to soften the blow for some of the more sensitive editorial issues.

Some of the first-time authors mentioned some areas in which an editorial handbook may not have helped. One author wrote, “Writing a book must be a little like birthing a child: it has to be experienced to be understood. I quickly figured out that it would be necessary to check my ego at the door and be prepared to compromise—and I doubt if a handbook or a set of guidelines could convey this kind of lesson.”

Another author wrote “I have to say that I suspect my frustrations would have occurred regardless [of an editorial handbook], because they had to do with personal communications.”

In general, however, author response to the idea of an editorial handbook was overwhelmingly positive, one author writing, “I would have benefited from this [handbook] immensely.” I presented the authors with a proposed outline of the editorial handbook and asked them for their feedback. A few authors offered very specific comments; they said that a checklist of what information to supply for the ABI, a checklist of what a complete manuscript includes, a detailed description of the editorial process, from substantive editing to proofreading, and a glossary of proofreading marks would have been most useful to them—these sections coincide almost exactly with the editors’ major concerns. Two authors mentioned that they would have appreciated permission request and model release forms.

I asked the authors for suggestions of additions to the outline. The author of the photography-heavy book wanted me to add “a reminder that captions need to be provided,” which could be easily accommodated.

One first-time author wrote that “a section on what to do when you have questions or concerns or even what to do when there is a conflict would probably be useful. So, too, would be a basic outline of Who does What—job titles and their roles with regard to the manuscript.”

“More than any of the technical issues above,” wrote another author, “it’s for writers to know that they have the right to negotiate within the process, that there should be mutual respect operating, that both the editor (on behalf of the publishing house) and the writer have skills to bring to the publication of a good book.”

One author’s book was simultaneously co-published in the U.S., and she felt that the handbook could also include information regarding the process surrounding co-publication; in particular, it was unclear to her how the communication and consultation between the two publishers and herself would work.

Finally, two of the authors would have liked more information regarding sales and marketing.

Although I tried to keep the author responses in mind, there were clearly several issues mentioned that were beyond the scope of the editorial handbook. There were also issues that the editors indicated they would rather deal with on a one-on-one basis, particularly for special circumstances such as co-publication and for delicate issues such as conflict resolution, negotiations during the editorial process, and cover consultation, for instance.

The authors, however, seemed interested in the idea of an editorial handbook. All seven of the questionnaire respondents said that if they ever published with Douglas & McIntyre Publishing Group again, they would want a copy of the handbook. One author wrote:

I think you have done an excellent job of identifying the key points involved in bringing a book to production. The staff at Greystone were very approachable and responsive to my many questions; nevertheless, such a handbook would undoubtedly save time by reducing the number of questions requiring answers. I doubt that it would have much impact on the creative content of a work, but it would certainly help streamline the process in many ways, and that alone is justification for proceeding.

# 4 Building the Handbook

## *4.1 Laying the groundwork*

The editorial handbook gradually took shape after a series of meetings held with the in-house editors. I only met with Nancy Flight and Lucy Kenward, however, as Saeko Usukawa was on sick-leave during my internship. In fact, I had no direct contact with her; Kenward served as liaison and transmitted to me all of Usukawa's feedback and correspondence regarding the handbook.

Working with three editors—one in absentia—proved challenging, and not only because our meetings had to accommodate their crammed schedules; although there was cohesion and consensus for the most part regarding editorial protocols, there were slight variations in the editors' visions of the handbook and subtle differences in their practices. Compiling a coherent document became an exercise in compromise, although, in the end, I believe the handbook addressed their most significant concerns.

When I scheduled my initial meeting with Flight and Kenward, I only had a vague notion of what the handbook should include; at that point, I was still not entirely familiar with the editorial process, and I was not sure of the intended scope of the handbook. In the UBC Press *Author Handbook*, for instance, authors are given specific instructions regarding proposal submission, and the University of Toronto Press *Author Handbook* has a section devoted to the publishing contract; other handbooks include the publisher's house style, and all of the handbooks I studied had a brief introduction and overview of the press. I wondered if I should include these components in the Douglas & McIntyre Publishing Group's editorial handbook as well.

“Let us know what you want to discuss and what materials, if any, you’d like us to bring,” Kenward wrote in an e-mail. I replied with a brief agenda, explaining that I basically wanted to fully understand the editorial process for myself and go over the research I’d done on existing models for the handbook. I wanted to nail down the scope of the document I was to produce and decide on specifications like page count as well as to set a timeline for completion of the project. I also asked the editors to bring any documents they were already using that served part of the purpose they were anticipating the handbook would fulfill. Finally, I included a list of questions I would have for an editor if I were a first-time author, including:

- a) What should I provide with my manuscript? How should I format the hard copy, and what are the software and formatting requirements for the soft copy?
- b) Am I responsible for images in my book? Am I responsible for captions and credits? Do I have to get permission to reproduce images? Am I responsible for a bibliography, glossary, or index?
- c) What meetings will I be expected to attend and with whom?
- d) What are the stages in the editorial process? How long does each typically take? Whom will I be talking to at each stage? Will I be working with a hard copy or a soft copy?
- e) What spelling or style conventions should I follow?
- f) I’ve just gotten my manuscript back after the substantive edit. What do I do? That is, what is my responsibility and what is yours?
- g) I’ve just gotten my manuscript back after the copyedit. What do the marks mean, and what do I do?
- h) I’ve just gotten the page proofs. What kinds of changes can I make?
- i) Will I get input into the cover design? Interior design? What about cover and catalogue copy?
- j) I’d like (some guy) to write an introduction to my book. Is that possible?
- k) Under what circumstances would my manuscript have to be sent to an expert reviewer? Can I recommend reviewers?

Flight and Kenward answered these questions at our meeting, while Usukawa sent in her comments via e-mail. Some of their responses surprised me: for example, I'd expected that there would be a section devoted to style. In my experience writing for newspapers and magazines, writers are often encouraged to adhere to a house style to save the editors time; in academic settings, following house style, especially as it pertains to the formatting of bibliographic entries, for example, is a requirement. I assumed the situation in book publishing would be similar, but all three editors disagreed. Usukawa wrote, "[Style conventions] vary according to D&M or Greystone, but I find that trying to follow these is often frustrating to author, whose primary job is to write (and of editors to edit)."<sup>44</sup>

<sup>44</sup>E-mail communication,  
13 June 2005

The question regarding cover copy and design seemed to raise a sensitive issue. Flight explained that authors are shown their covers as a courtesy—the publisher is not asking their approval, and even mentioning cover design in the handbook could set up unreasonable author expectations. As such, Usukawa wrote, "I think these are delicate areas that are best covered by personal discussion should the author raise the point."<sup>45</sup>

<sup>45</sup>E-mail communication,  
13 June 2005

The issue of sending a manuscript out to reviewers was also, according to Usukawa, "best covered by personal discussion."<sup>46</sup> Although Douglas & McIntyre Publishing Group is a trade publishing firm, I had recently archived several Greystone natural science titles that were sent out to several experts for review; one of the titles was reviewed at a very late stage during the editorial process, and the reviewer's comments caused a few editorial difficulties. I thought that an overview of the review process akin to the refereeing descriptions in the university press handbooks might be helpful. However, because Douglas & McIntyre almost never sends out manuscripts for review, it was decided such a section would not be included.

<sup>46</sup>E-mail communication,  
13 June 2005

Similarly, the editors believed that the question of finding someone to write an introduction would be best dealt with on an individual basis with each author, although Flight and Kenward did mention that the handbook should include a rigorous list of what kind of front matter should be included as part of the manuscript submitted.

The editors envisioned that the handbook would be sent out by the assistants to the publishers with the final author contracts. We could therefore assume the authors already know about the firm and that they've had their proposal accepted; thus, an overview of Douglas & McIntyre Publishing Group and proposal submission guidelines were not necessary, nor was an explanation of the author contract. Unlike the university press handbooks available online, the editorial handbook I was compiling was to be a post-acquisition tool exclusively.

Kenward brought to our initial meeting several documents the firm was already using that answered my remaining questions, including manuscript requirements sent out with the contract, image submission guidelines, and information on requesting permission to reproduce copyrighted material. She also gave me "notes on working with an edited manuscript" and a preliminary handbook that she and Usukawa had compiled. The latter included a section describing the structure of the editorial department, an overview of the editorial process, and information on how to mark up manuscripts, assessing visual material, and coordinating production. The preliminary document also included a section describing what authors can do to help facilitate the editorial process and a list of frequently asked questions.

In addition to the documents, however, Flight and Kenward clarified several other issues at the meeting. In particular, Flight very much wanted a list of what the authors should submit for their ABIs and a list of what a complete manuscript includes. Both Flight and Kenward thought it might be useful to list the elements in a bibliographic entry that an author would have to include, but that I needn't specify how to style or format the entries. The editors would accept any format as long as it was consistently applied and all of the entries had complete information.

All three editors believed that a crucial component of the handbook was a list of commonly used marks in copyediting and proofreading. They also wanted me to emphasize that the copyedited manuscript presented the author with his or her last chance to make any changes and that nothing should be changed on page proofs except to correct an outright error.

Finally, we discussed matters of length and format. Kenward had previously looked at the Columbia University Press *Guide for Authors*

and thought it was extremely thorough and generally an excellent model, but that, at forty-four pages, it was far too long. As well, she was uncertain authors could be persuaded to read the long passages in the UBC Press *Author Handbook*. The editors suggested that I cap our handbook at twenty-four pages and that I make use of terse point-form instructions and checklists as much as possible.

#### ***4.2. The first draft***

Armed with a stack of documents and advice from the editors, I set out to compile the first draft of the handbook. What I found as I gathered the content was that although some of the information to be included in the handbook was available through the firm's various existing documents, much of it was missing, difficult to find, or outdated. It was also easy to see how editors might forget to provide authors with one or more of these documents, leading to a gap in an author's understanding of the editorial process. A handbook would help with both of these problems, but the challenge I faced was to compile a coherent and consistent document that would accommodate the needs of all of key players in the development of a book. The process entailed meeting with the editors after each draft and having the content of the handbook vetted by the design department (regarding image quality and submission guidelines) and the legal department (regarding permissions model release form letters).

I began by composing a basic outline:

1. After signing your contract (a description of the function of an ABI)
  - 1.1 ABI checklist (a list of information the author must provide the editor for the ABI)
2. Preparing your manuscript
  - 2.1. Manuscript checklist (a list of what a complete manuscript includes)
  - 2.2. Before you start (a description of what software to use when composing the manuscript and how to configure the software options to achieve the desired output)



- 2.3. As you work (formatting details such as spaces after punctuation, using italics and indicating artwork placement)
  - 2.4. Before submitting your manuscript (specifications on the hard and digital copies of the manuscript)
  - 2.5. Supporting and ancillary materials
    - 2.5.1. Bibliography and notes (a checklist of required information in bibliographic entries)
    - 2.5.2. Permissions (an explanation of basic copyright law and the circumstances under which permission must be requested)
    - 2.5.3. Images (a description of the author's responsibilities regarding the procurement of images, and image submission guidelines)
    - 2.5.4. Index (a description of the author's responsibilities regarding the creation of an index)
  3. The editorial process (an overview of the editorial process as a whole)
    - 3.1. Substantive edit (a description of what a substantive edit entails and instructions on how to handle an edited manuscript)
    - 3.2. Copyedit (a description of what a copyedit entails and instructions on how to handle a copyedited manuscript)
    - 3.3. Proofreading (a description of the proofreading process)
    - 3.4. Design (a description of the design process, including the proofreading of page proofs)
    - 3.5. The editor's other roles (an outline of the editor's function as liaison to the design, production, sales, and marketing departments)
    - 3.6. After the editorial process—sales and marketing (a referral to the *Sales and Marketing Author Handbook*)
  4. What you can do (a summary of what the author can do to facilitate the editorial process)
  5. Frequently asked questions
- Appendix A: Editing and proofreading marks
- Appendix B: Sample permission request form

Sections 4 and 5 I drew almost directly from the preliminary handbook drawn up by Lucy Kenward and Saeko Usukawa. I filled in the details for Section 1.1 using the firm's ABI template and temporarily inserted the existing permissions handout for Subsection 2.5.2, having been warned that it would likely need updating. The firm's existing image guidelines were used almost verbatim in Subsection 2.5.3.

For the manuscript submission checklist and guidelines (Sections 2.1–2.4), I turned to the manuscript requirements that are sent out as an attachment to the author contract. My first reaction upon reading them was—very literally—“Is this for real?” The document had apparently not been revised since 1997 and included such instructions as follows: “Manuscripts should be submitted on 3½” disks using recent versions of IBM-compatible WordPerfect or MS Word.” The firm certainly no longer used WordPerfect, and I pointed out that my home computer doesn't even have a 3½” floppy drive.

“Do not use italics or bold. Use underlining only to indicate italics.” This was another “manuscript requirement” that I knew to be outdated and partially false. My favourite is the instruction, “Never type the letter l (“el”) when you mean the number 1; and do not interchange zero and the capital letter O.” This suggestion seems to be an archaic and obsolete reference to a time when people were accustomed to typing on typewriters that had no numeral keys. In fact, an extremely similar instruction can be found in the California University Press handbook, *Publisher to Author*, printed in 1953: “The small letter “l” (not the capital “l”) should be used for an arabic numeral one, and the “zero character (not the small “o” or capital “O”) for a zero.”<sup>47</sup>

Evidently, the manuscript submission guidelines were in severe want of an update. Shocking for me was that the firm does, in fact, still accept 3½” floppy disks. “You'd be surprised,” Kenward remarked at one of our meetings. “Some of our authors are very technologically challenged.” To save the handbook I was compiling from immediate obsolescence, however, I opted not to specify what kind of disk was acceptable for manuscript submission and instead included an instruction to consult with the editor to ascertain how best to submit a digital file.

The format of Sections 2.2–2.4 was inspired by the University of Toronto Press *Author Handbook*. That document does an excellent job

<sup>47</sup>Columbia University Press. *Guide for Authors*. New York: Columbia University Press, 2004, pp. 22–23

of breaking the manuscript formatting requirements down into simple steps that can be done before writing begins, while it is in progress, and after it is finished.

Section 3, a detailed overview of the editorial process and how to handle edited manuscripts, was drawn from the notes and the preliminary handbook outline given to me at my initial meeting with the editors as well as what I already knew of the process.

After I had finished cobbling together a draft from several existing documents—some disparate and others outdated—I discovered that the draft had the hallmarks of design by committee. There was inconsistency in tone between certain sections, and much of the information found in Sections 4 and 5 were repeated in other parts of the document. The frequently asked questions section had been whittled down to two seemingly random questions because the other five from the preliminary handbook had already been answered in earlier sections, I was reticent to discard it because I assumed that Kenward and Usukawa wanted it there.

Still, in order to ascertain if I was even going in the right direction, I turned in a first draft to the editors on 27 June 2005. I knew that I was missing a crucial section on electronic editing: although Greystone still does most of its editing on hard copy, Douglas & McIntyre has been moving to more electronic editing, particular for multi-author works where couriering packages to all contributors would be highly impractical. Since Lucy Kenward was most familiar with the firm's electronic editing practices, I asked her to help fill in some of the missing details.

I had hoped to get comments back within two weeks so that I could work toward completing the project. Unfortunately, because of Usukawa's absence and the already heavy workloads and busy schedules facing Flight and Kenward, I was not able to meet with them until 20 July 2005, over four weeks after I had submitted the draft. In the meantime, I approached Karen Gilmore, the vice president of operations, corporate, and legal affairs, to look over my information on permissions and provide updates if necessary.

When I finally met with the editors about my first draft, they had a few broad editorial suggestions: for instance, they were concerned that my section numbering may be slightly too formal for authors. As well,

since much of the information in Sections 4 and 5 was repetitive, they agreed that I should simply cut those sections. Also, Kenward provided me with the general procedure for electronic editing, suggesting that I may need to add, perhaps in an appendix, a basic primer on how to use the track changes function in Microsoft Word. These changes were simple to implement; it was in the details that it became clear that accommodating the needs of three editors would be a challenge.

Kenward wondered whether it would be worth mentioning more about author input in design. Authors of Douglas & McIntyre's art books are often shown sample designed pages. Flight, however, did not want to have all of her authors expecting to see sample pages and elected that that detail be left out of the handbook. Likewise, Kenward wanted me to add a section regarding working with multiple authors; in that situation, the primary author should know that he or she is responsible for vetting everything and ensuring that it meet a standard in quality and formatting before submitting it to the editor. However, Flight suggested working with multiple authors may be a special circumstance that the editor should address through personal communication.

In my summary of the editorial process, I had given ballpark turnaround times for the various editing stages. Usukawa objected, writing "Six weeks to edit is too short even for a minimum. We don't want to encourage that kind of haste."<sup>48</sup> Flight and Kenward, however, felt citing a minimum turnaround time was fine, but I should add that the author should expect not to hear from the editor for several weeks after the initial manuscript submission while the editor is working on the text. They also suggested I emphasize the importance of the publication schedule near the beginning of the document.

<sup>48</sup>E-mail communication,  
15 July 2005

Both Kenward and Flight wanted more detail in the section about images: they wanted me to add that authors should only send images they were prepared to have appear in print and to send enough images so that the design department would have a selection but not so many as to overwhelm the designer. Kenward also suggested that I talk to Karen Gilmore about including a model release form for subjects of photographs to allow their images to be reproduced.

Before the meeting, Nancy Flight had given me a sheet defining proofreader marks—origin unknown—and a page from the *Chicago*

*Manual of Style* demonstrating how an edited manuscript may look for me to include in Appendix B. Since the reference from which the proofreader marks were taken could not be cited, and since many of the marks are either rarely used or differ from the commonly used marks at the firm, the editors and I decided at our meeting that it was worth composing our own table of editing and proofreading marks. I gave Flight and Kenward each a copy of the proofreader marks and asked them to highlight those they most frequently used and to return the sheet to me.

I implemented as many of the editors' suggestions as I could, taking a page from an Aesop fable and resigning myself to the fact that I wouldn't be able to please everybody. I then revised the text somewhat to achieve a more consistent tone and submitted a second draft to the editors for approval. By this point, Karen Gilmore had finished updating the information on permissions and also supplied me with a sample model release form. I also sent the section regarding image submission to the design department for approval. Art director Peter Cocking sent me a few modifications to reflect recent changes in technology and the submission of digital images. Once all of the changes had been made, I submitted a second draft of the handbook to Flight and Kenward on 25 July 2005, and apart from minor editorial changes, they seemed satisfied with the document.

### ***4.3. Design and production***

At Douglas & McIntyre Publishing Group, the usual procedure for producing a document destined for public eyes, such as a rights catalogue, is for the editorial department to finalize the text then send it to design, where one of the two skilled in-house designers would typeset the text and produce page proofs.

Since I didn't want to further burden the design department, my version of "sending it to design" involved my designing the handbook myself. Once the editors had given me their final approval of the text, I acquired the firm's logos and logotypes from the marketing department and began designing the handbook. I aimed to produce a compact booklet that was easy to read, emphasized important information through its design, and could be produced on a standard laser printer at a local copy shop.

The Columbia University Press *Guide for Authors* was designed on 8.5" x 11" pages, a size I didn't feel conveyed "handbook." Both UBC Press and University of Toronto Press author handbooks are smaller formats: the latter is 6" x 9" and the former is 7" x 8.5"—essentially half of a legal-sized sheet. Both booklets are saddle-stitched.

While 6" x 9" is a standard book size for documents printed on an offset press, it was unsuitable for our purposes, as I wanted something that could be easily churned out on a laser printer. Because the firm intended to use the handbook as a post-acquisition tool only, in contrast with the University Press handbooks, the number of people who would be receiving the handbook would be relatively small. As well, the handbook would have to be updated as changes in technology permit different modes of image and manuscript submission and reprinted in small quantities; thus, having to use offset printing technology and producing large numbers of the handbook would have been highly impractical.

I settled on a compromise of 6" x 8.5". The sheets could still be printed on a laser printer capable of printing on legal-sized sheets, folded, saddle-stitched, and trimmed to size. I felt that the smaller format of the book would be more inviting to read and was a distinctive size that it could be easily identified amid a stack of similarly-sized paper.

On the request of the editors, I designed the lists—the ABI checklist, the manuscript checklist, and the checklists for bibliographic entries—as explicit checklists and set them off in easily identifiable boxes. I removed the subsection numbering as per the editors' suggestions but retained the numbering of the three major sections for clarity.

I had been concerned that I would have to scan in the editing and proofreading marks and embed them separately as an image file; however, I decided that it was better to use Adobe InDesign's vector graphic capabilities and insert the marks directly on the text as vector elements. Inserting all of the editorial marks was a painstaking process, but I believed it produced a better-quality output.

I designed the cover separately: on the front, I included only the two imprint logotypes, the title of the handbook, and the Douglas & McIntyre logo; on the back, I included the firm's contact information.

I printed out a first set of proofs on 8 August 2005 and gave them to Lucy Kenward to proofread; Nancy Flight was on holidays at that

point. Kenward also asked me for a digital file she could pass along to Saeko Usukawa. Kenward provided a few editorial and formatting suggestions three days later. I implemented her changes and printed out a second set of proofs for Nancy Flight. Meanwhile, Usukawa sent her comments via e-mail, identifying proofreading and editorial marks that had to be changed. She also suggested revamping the format of that glossary to make a clearer distinction between editorial marks and proofreading marks. Because I had not sent her a copy of the editorial marks from which I was working and included only those marks that Flight and Kenward indicated they used, there were a few marks that Usukawa wanted added.

I found some of her comments confusing because they were attempting to convey inherently visual concepts via text in an e-mail message; I therefore asked to meet with the editors once more to finalize the content and design of the handbook. Flight and Kenward admitted then that there are bound to be slight differences in the marks between two editors. If I reformatted the appendix to be as inclusive as possible, the authors would at least be able to make an educated guess of a mark's meaning even if the marks on their manuscripts did not match exactly.

At this final meeting with the editors, Kenward mentioned that it was important for the handbook to be as near perfect as possible, since "it reflects the editorial standards of the firm."<sup>49</sup> After a brief discussion with the publishers' assistants, we settled on an initial print run of 75 copies for office staff, freelancers, and the twenty-odd authors per imprint that would likely be sent the handbook.

Once I implemented all of the editors' suggestions, I printed it for a final proofreading by Flight on 22 August 2005. She returned it with minor changes on 24 August 2005 and I dropped the digital file of the handbook with a local copy shop that the firm regularly used. The interior was printed on standard 20# white bond while the cover was a white 80# card stock. The booklets arrived the next day, completing the crucial phase of my project. A copy of the final editorial handbook can be found in Appendix B.

<sup>49</sup>Meeting with Laraine Coates, Nancy Flight, Lucy Kenward, Chris Labonté, 19 August 2005

# 5 The Finished Product

## *5.1. Initial in-house reactions to the editorial handbook*

After the editorial handbook had been finalized, I made copies available to everyone in the firm who was interested in reading it.

The initial response was positive, Saeko Usukawa calling the handbook “a great accomplishment and much needed.”<sup>50</sup>

<sup>50</sup>E-mail communication,  
15 August 2005

Chris Labonté, assistant to Douglas & McIntyre publishing Scott McIntyre, believed the handbook will be extremely useful, but wondered if, at twenty-four pages, it might still be a bit too long to convince authors to read it.

Greystone Publisher Rob Sanders called the handbook “A great piece of work,” admitting that initially, “I was a doubter.”<sup>51</sup> He had been skeptical that there would be enough material to help even a beginning writer, but now believes that even seasoned authors would want to read the handbook. He did, however, raise a few concerns that would have to be considered in subsequent editions of the handbook. First, he pointed out that the author contract is the last word on author responsibilities; this point, he believed, should perhaps be emphasized more clearly in the handbook. As an example, he noted that while the handbook says that authors are responsible for securing permissions, he had just finished negotiating a contract in which the firm would secure permissions for the author in exchange for lower royalties because he knew the firm would have more success in the endeavour. Where the contract and handbook contradict, said Sanders, the former should be regarded as the ultimate source.

<sup>51</sup>Personal communication,  
25 August 2005



As well, he suggested that in a subsequent edition, the concept of “comparable titles” for the Advance Book Information sheet should be clarified. In market research for a book, Sanders explained, there are two types of titles that the firm would want to explore: titles that compete with the book (i.e., where readers are likely to choose one book or the other, but not both) and titles that would appeal to the same market as the book, but not to its exclusion (e.g., “If you liked book A, you’ll *love* this new book”).

Sanders’s final concern regarding the handbook involved the acquisition of images, which he admits has been the source of an ongoing internal discussion within the firm. Whereas he can see why the design department would want to acquire original images for their quality, he pointed out that the firm is liable for the loss of these images to the tune of thousands of dollars. One box of lost transparencies, he said, could bankrupt the firm. Using duplicates would make Sanders considerably less nervous, and he said that he hopes improvements in the quality of digital files will eventually allow the firm to deal with originals less and less.

In mid-September, I issued exit interview questions to Nancy Flight, Lucy Kenward, and Saeko Usukawa to ascertain how well the final editorial handbook met their initial objectives. Their responses, detailed in §5.3, relate not only to their assessment of the handbook but also to how they anticipate the handbook will influence the author–editor dynamic and how the handbook should be managed. A fourth in-house editor, Scott Steedman, joined the firm after the handbook had been compiled, and because he was not involved in its development, I did not send him the exit interview questions. However, he did offer his first impressions on the handbook: he liked that it was concise and easy to follow and believed that the proofreading marks will be quite useful. He did express reservations about the section on editing a digital file; he believes that Microsoft Word’s Track Changes function is confusing and hard to read for both editors and writers, and he hopes my inclusion of instructions on electronic editing won’t unduly encourage too many authors to stray from paper manuscripts.

## *5.2. Managing the future of the handbook: distribution and revisions*

An editorial handbook is of no use to authors if they never see it, and since the editors had suggested that the responsibility should fall on the assistants to the publishers to send them out, I sat down at a meeting on 19 August 2005 with Laraine Coates, assistant to Greystone publisher Rob Sanders, Chris Labonté, assistant to Douglas & McIntyre Publisher Scott McIntyre, Lucy Kenward, and Nancy Flight, to discuss how they saw the distribution of the handbook being handled.

Labonté suggested, and the others agreed, that the handbook would be sent out to authors with their final contracts. When I asked him how he would determine which authors should receive the document, he responded that he would send it out to authors who hadn't worked with the firm before. The editors suggested it would be worth asking all authors whether they'd be interested in seeing it. Nancy Flight remarked that she knew a few seasoned authors who would benefit from reading the handbook. Labonté and Coates agreed they would add a line in the standard cover letter accompanying the author contract mentioning the enclosure of the handbook.

I enquired what we should do about the existing submission guidelines—those that hadn't been updated since 1997—included as an attachment to the contract. One option, Labonté said, was to get rid of the attachment altogether; a better option, though, would be to update the information in the contract to conform to the handbook.

We also discussed the value of distributing the handbook to freelance editors; authors working with them may refer to the document, and it would certainly be helpful for the freelancers to know what they're talking about. After the meeting, I sent an electronic version of the handbook to managing editor Susan Rana to disseminate to the firm's freelance editors.

I asked Coates, Flight, Kenward, and Labonté how they anticipated the handbook should be managed for revisions as technologies and practices change. The editors suggested that one person in the firm, perhaps one of the editorial assistants, should be given the responsibility of maintaining the handbook. Labonté suggested that perhaps once

every six months, the editors could be asked if they wanted anything updated. Ultimately, however, no consensus on the process was reached, and I got the overwhelming impression that they would deal with the issue only when it next arises.

### *5.3. Editor reaction: exit interviews*

After the handbook had been in use for approximately a month, I sent exit interview questions (please refer to Appendix C for the full questionnaire) to the three in-house editors who helped in the development of the document. Because of illness, Saeko Usukawa was unable to fully respond to the questionnaire, which explains why her voice may be missing in a few instances.

I began by asking the editors what their objectives were when they initiated the editorial handbook project and how well those objectives were met. “The primary objective was to create a document for authors that summarized the D&M Publishing Group’s editorial process,” Lucy Kenward responded. “As the project developed it also became apparent that this material would be useful for in-house staff as well as for freelancers because, in the absence of a database, it consolidates a lot of information held informally by many different people.

“I think it’s still a bit too early to tell how well the handbook will work in practice,” she continued. “However, the document addresses all the issues we’ve identified as being important at this time, in a format that’s short and easy to read.”

Nancy Flight said, “My objective was to have something to give authors that would explain the publishing process, especially the editorial process, after the contract has been signed. The handbook fully meets that objective. It is a concise, informative, and very helpful document.”

Likewise, Saeko Usukawa explained that her objective was “to provide authors with basic information on [the editorial] process” and that the final handbook fulfills this objective “very well.”

I asked the editors how they will use the handbook. Flight answered that she plans to send it to first-time authors and refer to it herself.

Kenward provided a more detailed response:

“Personally, I’ll probably consult the handbook when authors ask me questions about how to supply images for their books. Either I’ll refer them to the handbook or I’ll cut and paste that material to an e-mail that I send them.

“In the letters I write to authors when I return edited manuscripts, I currently include material about how to deal with the marked-up manuscript. Although this information is now included in the handbook, I will probably continue to reiterate it in my letters. And though I have a pretty standard way of stating this information, I’ll probably glance at the handbook occasionally to see if there’s anything I’m missing or could better clarify for authors.”

As for which sections of the handbook the editors thought would be most useful, both Flight and Kenward responded that the description of the editorial process and the editorial and proofreading marks would be most valuable. Additionally, Kenward said that for her, the reference material on the submission of images would be most useful.

Despite the editors’ favourable attitudes towards the handbook, I had to be a realist and face the fact that ultimately, authors may not even use the handbook. I raised this possibility with the editors, and they answered candidly, Kenward saying, “I think some authors will use the handbook, but my suspicion is that it will be those who are already the most attentive to instructions and deadlines. If it becomes clear in the course of a conversation that an author (or a freelance editor) has lots of questions about some aspect of editing, I’ll address their questions then encourage them to page through the editorial handbook. Or I’ll send them a copy of the entire handbook or the relevant pages.”

Usukawa responded similarly, saying, “Some authors will read and absorb, others may not even bother to read. Of course, I will encourage all of them to read it, by saying they should.”

Flight, however, was—happily—able to produce substantiated evidence that authors will use the handbook: “I believe that authors will use the editorial handbook. I will definitely encourage them to use it, mainly by sending it to them near the beginning of the process. I have already done that with two first-time authors, and I know that

the author of *A Mermaid's Tale* has read the handbook, because she has referred to what it says in e-mail correspondence to me.”

In my interview with the editors, I broached the issue that seemed to be a concern of other trade publishers in my initial research: would the editorial handbook jeopardize normal author–editor relations? How would editors ensure that the handbook serve as a supplement rather than a replacement for author–editor communication?

“Talking with authors face to face or by phone is the basis of building trust, and no handbook can replace that,” said Kenward. “One of the most important parts of building a relationship with an author is engaging in dialogue—not only about the book and how it will come together but about the things that are important to that person. So, I will continue to phone my authors to introduce myself and get to know them, I’ll continue to set up meetings with them and I will continue to make myself available to answer questions. The handbook will always remain an adjunct to those functions.”

Throughout the compilation of the handbook, both Kenward and Flight routinely emphasized that they would continue to supply their authors with necessary information in their correspondence even if it reiterates what the handbook says. Flight told me, “I will continue to accompany edited manuscript with a memo outlining the process and how to deal with the editing. I have just done this with *A Mermaid's Tale*; I sent the author the handbook, but when I sent her the edited manuscript I also enclosed my usual memo about how I have proceeded, what she is to do, how she is to make changes, and so on. And there is always plenty of other stuff to communicate with authors about.”

On the matter of the handbook’s upkeep, however, all editors were a bit vague. Although we had discussed the issue at an earlier meeting (see §5.2), I posed the question again, asking how the handbook should be managed so that it remain relevant. Flight simply answered that someone in-house should be assigned the task of keeping the handbook updated; Usukawa responded that it should be looked at “every few years to see if needs to be updated.”

Although Kenward provided some more concrete suggestions, she didn’t seem to think that establishing a routine for updating the handbook was necessary: “I think it makes sense to have the publisher’s assistants

send out and update the document, but beyond that I'm not sure that we need a formal process. If an aspect of the editorial requirements/process changes, then whoever makes that change should alert the editors and the publisher's assistants so we can assess whether the handbook needs updating. Similarly, if an author provides constructive feedback about how to improve the document, then whoever receives that feedback should share it with the editors and publisher's assistants so we can determine whether to make any changes to the handbook. And, periodically, we should probably review the document in-house to make sure it's still relevant."

Finally, I asked if they thought anyone other than the in-house editors and the authors should read and use the handbook. Flight answered, "I think the publishers could benefit from reading the handbook. They should know what it says (and they might learn something!). The publishers' assistants should also know what it says, and they might be in the position of sending the handbook to authors as well. It would probably be a good idea for people in production to read the handbook also, and in fact it might be beneficial for almost anyone in the company to read it."

Kenward concurred, adding, "I also think it will be useful for freelance editors, since they are often asked editorial questions that they end up referring to us in-house. With this booklet in hand, I'd hope they might feel more confident to answer these questions or to refer authors to the relevant sections of the document."

# 6 Conclusions

Despite Greystone publisher Rob Sanders's initial misgivings and the apparent preference of not using editorial handbooks at the larger Canadian trade publishers, my research suggests that such a handbook can be an extremely valuable tool beyond the university press, in a trade setting, for editors and authors alike. The positive response to the handbook I compiled is compelling evidence that despite differences in attitudes toward publishing and authorship between academic and trade presses, trade authors are just as—if not more—likely to benefit from a written guide to the editorial process. My research suggests that with a better understanding of the process, authors are apt to feel less helpless and more involved in the development of their books, resulting in a more productive author–editor relationship.

My literature review revealed that although there are plenty—some may even say a glut—of resources available to prospective authors explaining the editorial process, very few of them comprehensively include all of the information that the editors wanted to see in the editorial handbook. Some come close, (e.g., *Author and Editor* from the Writers' Union of Canada, and *Bookmaking* by Marshall Lee), but no one book contains all of the information dealt with in the editorial handbook in a concise enough fashion that authors are likely to read it. These resources are often also rather outdated, some by two or more decades.

Also, the availability of the resources alone is no guarantee that authors will use them, as evidenced by my survey of new authors revealing only one of the seven respondents accessed existing literature to prepare herself for the editorial process. Finally, a further justification for creating a handbook specific to the publishing house is that although

the information in the editorial handbook is rather generic, it had to be tailored to suit the needs of the firm's editors; each firm (and each editor) operates slightly differently.

The in-house editors seemed to be unanimously satisfied with the final handbook. The editors seem confident authors won't be offended by the handbook and the normal author–editor relationship won't be jeopardized, as regular communication between the two parties will always prevail.

Clearly, the handbook won't solve all of the hiccups in the editorial process; many authors may not even read it. However, it could cut down on the time an editor spends answering recurring questions. Even if the author doesn't refer to the handbook, the editor can use the handbook as a source of stock answers rather than having to compose a new response each time a particular question arises.

From the perspective of authors, it would seem the handbook would also be a welcome tool. Those authors I surveyed all indicated that they would appreciate having an editorial handbook. As Susan Juby says in her internship report, "Communication initiatives by publishers are very important for writers who, it must be remembered, are left almost entirely in the dark with regard to their books after they hand in their manuscripts. If their editors are too busy to keep them up-to-date on developments, writers can easily begin to feel alienated from the process. Author handbooks and updates of various types go a long way to keeping writers feeling involved and informed."<sup>52</sup>

She adds, "Limited personnel and financial resources of most companies can make any extra task [of compiling a handbook] seem too much, but in the long run any effort made to keep writers involved will pay dividends in amicable relations."<sup>53</sup>

The limited resources that Juby mentions, however, are part of the reason that assembling an author handbook is a perfect task for interns with editorial ambitions, who are known to come cheap. My experience of putting together the editorial handbook for authors proved extremely enlightening; it was a tremendous way to gain an intimate understanding of Douglas & McIntyre Publishing Group's editorial process. And because they start out knowing about as much as first-time authors do, interns are in an ideal position to explain the

<sup>52</sup>Juby, Susan. *Admitting Impediment*. Master of Publishing Internship Report, Simon Fraser University, 2003, p. 46.

<sup>53</sup>Juby, Susan. *Admitting Impediment*. Master of Publishing Internship Report, Simon Fraser University, 2003, p. 46.



necessary information about the publishing process without assuming that the authors know more than they actually do.

While compiling the editorial handbook was a generally smooth process for me, I do have some suggestions for those considering similar project at another firm. First, I would insist that the handbook be put on the production schedule like any other book. Set out a concrete timeline with specific meeting times and agendas for discussion where all people with an interest in the handbook's contents can attend and offer input. Having all of the editors in one place at a meeting evidently made it much easier to coordinate content; approaching different editors for their ideas at different times led to some contradictory advice. As well, having the handbook on the production schedule gives the project more legitimacy or at least more weight. Because the handbook came in addition to the many tasks on the editors' already full plates, there were times when I felt like I was imposing upon the editors when I needed them to approve content.

Also, although the editors don't see the need for a formal process to update the handbook, it may be prudent to schedule a regular review, though perhaps not as frequently as every six months as suggested by Chris Labonté. Having a routine review of the content at the same time each year, say, would help keep the handbook from falling into obsolescence like the firm's existing submission guidelines, which had not been updated for nearly a decade.

In subsequent editions of the handbook, some of the publisher's and authors' suggestions regarding content could potentially be integrated, although there's a fine balance between accommodating as many needs as possible and having the handbook become an ungainly tome nobody will read. Another consideration is the possibility of short genre-specific supplements for cookbook authors, for instance, or for the editors of multi-author art books, of which the firm publishes several in a year.

Although author handbooks are much more prevalent at university presses, I believe I have shown that a trade house, even a relatively large house with several in-house editors, can benefit from a handbook. Not only has it proven useful to the editors and authors at for which it was designed, but other members of the firm also found it very informative, giving them a much better idea of what the editorial process entails.

# Bibliography

- Appelbaum, Judith. *How to Get Happily Published*, fourth edn. New York: HarperCollins, 1998.
- Bringinghurst, Robert. *The Elements of Typographic Style*, second edn. Vancouver: Hartley & Marks, 2002.
- Butcher, Judith. *Typescripts, Proofs, and Indexes*. Cambridge: Cambridge University Press, 1980.
- Columbia University Press. *Guide for Authors*. New York: Columbia University Press, 2004.
- Danesi, Marcel. "From the (Ivory) Tower to the (Cold) Shower: A Tongue-in-cheek Comparison of Academic versus Commercial and Trade Publishing." *Journal of Scholarly Publishing* 30(2): 75.
- Douglas & McIntyre Publishing Group. *Douglas & McIntyre Sales and Marketing Author Handbook*. Vancouver: Douglas & McIntyre, 2005.
- Gibson, Doug. "Editor and Author." In: *Author & Editor: A Working Guide*. Toronto: Writers' Union of Canada, 1983, pp. 18–29.
- Gross, Gerald, ed. *Editors on Editing: What Writers Need to Know about What Editors Do*, third edn. New York: Grove/Atlantic, Inc., 1993.
- Harper & Row Publishers. *Harper & Row Author's Manual*. New York: Harper & Row Publishers, Inc., 1966
- Henderson, Bill, ed. *The Art of Literary Publishing: Editors on Their Craft*. New York: Pushcart Press, 1980.
- Howry, Michelle, ed. *Agents, Editors and You: The Insider's Guide to Getting Your Book Published*. Cincinnati: Writer's Digest Books, 2002.
- Juby, Susan. *Admitting Impediment: Negotiating Dynamics in the Writer-Publisher Relationship*. Master of Publishing Internship Report, Simon Fraser University, 2003.
- Lee, Marshall. *Bookmaking: Editing, Design, Production*, third edn. New York: WW Norton & Company, 2004.
- Legat, Michael. *An Author's Guide to Publishing*. London: Robert Hale Limited, 1982.
- Lerner, Betsy. *The Forest for the Trees: An Editor's Advice to Writers*. New York: Riverhead Books, 2000.
- Luey, Beth. *Handbook for Academic Authors*, third edn. Cambridge: Cambridge University Press, 1995.
- MacFarquhar, Larissa. "Robert Gottlieb: The Art of Editing." *The Paris Review*. Fall, 1994, pp. 182–223

- Mandell, Judy. *Book Editors Talk to Writers*. New York: John Wiley & Sons, 1995.
- McGill-Queen's University Press. *Publishing with MQUP*. <http://www.mqup.mcgill.ca/content.php?id=4>. Accessed 10 June 2005.
- Neff, Jack, Glenda Neff, Don Prues, and the editors of *Writer's Digest*. *Formatting and Submitting Your Manuscript*. Cincinnati: Writer's Digest Books, 2000.
- Niles, Elaura. *Some Writers Deserve to Starve! 31 Brutal Truths about the Publishing Industry*. Cincinnati: Writer's Digest Books, 2005.
- Parsons, Paul. *Getting Published: The Acquisitions Process at University Presses*. Knoxville: The University of Tennessee Press, 1989.
- Pearson Education Canada. *Author Guide*. [http://www.pearsoned.ca/highered/main\\_content/Ch01.pdf](http://www.pearsoned.ca/highered/main_content/Ch01.pdf). Accessed 10 June 2005.
- Rabiner, Susan and Alfred Fortunato. *Thinking Like Your Editor: How to Write Great Serious Non-fiction—and Get it Published*. New York: WW Norton & Company, 2002.
- Seidman, Michael. *From Printout to Published*. Albuquerque: CompuPress, Inc., 1988.
- Seller, Shyla. *Implications of Authorship: The Author/Editor Relationship from Proposal to Manuscript*. Master of Publishing Internship Report, Simon Fraser University, 2005.
- Sharpe, Leslie T and Irene Gunther. *Editing Fact and Fiction*. Cambridge: Cambridge University Press, 1994.
- Stainton, Elsie Myers. *Author and Editor at Work*. Toronto: University of Toronto Press, 1982.
- Thistledown Press. *Author Information Handbook*. Saskatoon: Thistledown Press, 2005.
- UBC Press. *Author Handbook*. Vancouver: UBC Press, n.d.
- University of California Press. *Publisher to Author*. Berkeley and Los Angeles: University of California Press, 1953.
- University of Chicago Press. *The Chicago Manual of Style*, fifteenth edn. Chicago: University of Chicago Press, 2003.
- University of Toronto Press. *Author Handbook*. Toronto: University of Toronto Press, n.d.
- Unwin, Stanley. *The Truth about Publishing*, eighth edn. Chicago: Academy Chicago Publishers, 1982.
- Wells, Gordon. *The Successful Author's Handbook*. London: Macmillan Press, 1981.
- Zackheim, Sarah Parsons and Adrian Zackheim. *Getting Your Book Published for Dummies*. Foster City: IDG Books Worldwide, 2000.

# Appendices

## ***Appendix A: Questionnaire administered to authors before the handbook***

Thank you very much for agreeing to complete this brief survey. The purpose of this questionnaire is to ascertain the feasibility and usefulness of an editorial handbook for authors at Douglas & McIntyre and Greystone Books. The results will be anonymously compiled in a report as part of the degree requirements of the Master of Publishing program at Simon Fraser University.

For the purposes of this questionnaire, the editorial process encompasses everything from the time your contract was signed to the start of sales and marketing; that is, it includes manuscript submission, manuscript editing, and design.

1. When during the course of your book's development did you find out how the editorial process would proceed?
2. How did you find out how the editorial process would proceed? For example, if you consulted any literature, people, or other resources, please list.
3. Did you experience any challenges or difficulties with the editorial process? If so, what?
4. Is there anything you wish you had known regarding the editorial process before it began? If so, what?
5. The following is a proposed outline for an author handbook detailing the editorial process at Douglas & McIntyre and Greystone Books. Do you think such a handbook would be something you would use? If so, which section(s) would have been most helpful to you?
  1. After signing your contract
    - 1.1 Checklist of what information to supply to your editor for the preparation of the Advance Book Information sheet.
  2. Preparing your manuscript
    - 2.1. Checklist of what a complete manuscript includes
    - 2.2. Guidelines on formatting your manuscript
    - 2.3. What to keep in mind as you work on your manuscript

- 2.4. Guidelines on how to submit your manuscript
- 2.5. Supporting and ancillary materials
  - What to include in your bibliography and notes
  - Obtaining permissions
  - How to submit images for your book
  - Information on getting an index made for your book
- 3. The editorial process—what you can expect and what your role will be
  - 3.1 Substantive edit
  - 3.2. Copyedit
  - 3.3. Proofreading
  - 3.4. Design
  - 3.5. The editor's other roles: checking the quality of images and working with the design and production departments.
  - 3.6. After the editorial process—sales and marketing
- Appendix A: Editor and proofreader marks
- Appendix B: Permission request form letter
- Appendix C: Release form for people in photographs

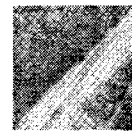
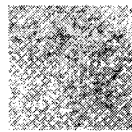
6. In the proposed outline, is there any information you would like to see added? Removed?

7. If you publish again with Douglas & McIntyre or Greystone Books, would you want a copy of this handbook?

Please feel free to make any additional comments.

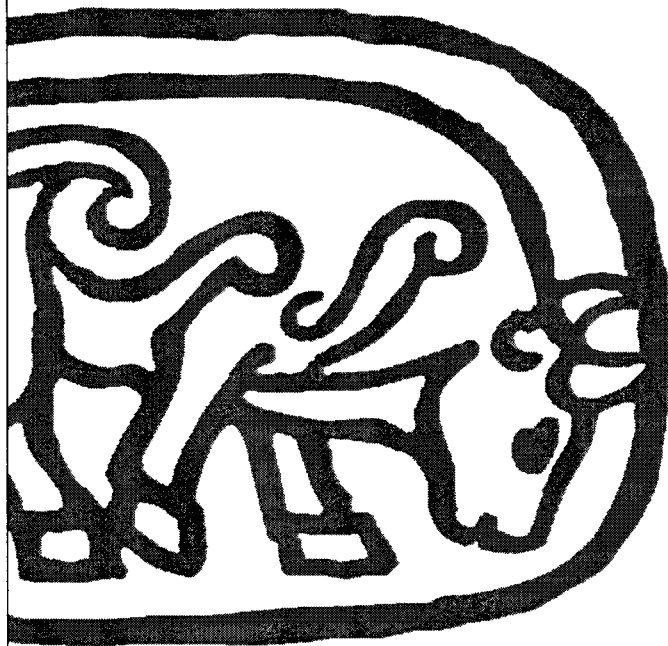
DOUGLAS & MCINTYRE

AND



GREYSTONE BOOKS

Editorial Handbook for Authors



## Contents

Welcome to the Douglas & McIntyre Publishing Group. This document describes the general editorial process, including what you can expect to happen from the time your contract is signed through to the printing of your book. Throughout the development of your book, you will be working with a member of our editorial team, which consists of in-house editors as well as experienced freelancers. We look forward to collaborating with you to help shape your manuscript into a book.

1	After signing your contract . . . . .	2
	Scheduling . . . . .	2
	Advance Book Information sheet. . . . .	2
	ABI checklist . . . . .	3
2	Preparing your manuscript . . . . .	4
	Manuscript checklist . . . . .	4
	Before you start. . . . .	5
	As you work . . . . .	5
	When you submit your manuscript. . . . .	6
	Preparing supporting and ancillary materials . . . . .	6
	1 Bibliography and notes . . . . .	6
	2 Permissions . . . . .	8
	3 Images . . . . .	9
	4 Index . . . . .	12
3	The editorial process . . . . .	13
	Substantive edit . . . . .	13
	Copyedit . . . . .	16
	Proofread of the manuscript . . . . .	16
	Proofread of designed pages . . . . .	17
	The editor's other roles . . . . .	18
	After the editorial process . . . . .	18
	Appendix A: Permission request form letter . . . . .	19
	Appendix B: Model release form . . . . .	21
	Appendix C: Editing and proofreading marks . . . . .	22

# **1** *After signing your contract*

## ***Scheduling***

Once your contract has been signed, your manuscript will be assigned to an editor, who will oversee your project. Your editor will set out a schedule for the editing, design and production of your book. The more contributors and the more complex the material, the longer your book will take to prepare. Do adhere to the deadlines set by your editor, as freelancers and printers are booked months in advance, and delays can be extremely expensive. Also, be sure to notify your editor in advance if you expect to be away or otherwise unavailable. To be sure your books are in stores when promotions and publicity begin, we aim to have finished books four weeks before the book's official publication date.

## ***Advance Book Information sheet***

One of the editor's first tasks will be to prepare an advance book information sheet, or ABI. The ABI is a summary of your book: it includes an overview of the content, all known information about the production specs, a brief author biography, general information about other books you may have published, comparative titles, and great reviews or awards that you may have previously earned. The ABI is an important document: it will form the basis of the jacket copy for the book and will be circulated to the sales and marketing departments so that they can prepare catalogue copy, sales kits and other promotional material. We need your help to ensure that it is as complete and accurate as possible. Please refer to the ABI checklist on the following page.



*ABI checklist*

Please provide your editor with the following for your book's ABI:

- A short author biography (100 to 150 words)
- A summary of what your book is about (300 to 400 words)
- A list of comparable titles. Include the name of the publisher, year of publication, format, ISBN and price. Indicate if they are published in Canada and/or the United States.
- A list of titles you have previously published, if applicable. Include the name of the publisher, year of publication, format, ISBN and price. Indicate if they are published in Canada and/or the United States.
- Copies of reviews for books you have previously published, as well as a list of special awards or honours for your books, if applicable.

**2*****Preparing your manuscript******Manuscript checklist***

A complete manuscript includes the following:

- Title page
- Table of contents
- Other front matter, such as a dedication, preface, foreword or introduction, and acknowledgements, if applicable
- Main body of the text
- Appendix or glossary, if applicable
- Bibliography, if applicable
- List of images, if applicable
- Photocopies of images or the images themselves, if applicable
- Image captions and credits, if applicable
- Complete permissions file, if applicable
- Photocopies of sources of quoted material, if applicable

You will be asked to submit two hard copies and one digital copy of your manuscript—these must match exactly. Check with your editor to find out how we would prefer to receive your digital file (e.g., on disk, as an e-mail attachment).

***Before you start***

We prefer files submitted in a recent version of PC-compatible Microsoft Word. Please save your files in a format supported by this program. If you are using another word processing program, please check with your editor to ensure compatibility with our system.

- Set your margins to 1½" on all sides.
- Set your line spacing to double.
- Set your margins to flush left, ragged right—do not justify.
- Set your typeface to 12-point Courier or Times New Roman.
- Number your pages consecutively.
- Turn off your word processor's automatic hyphenation feature.

***As you work***

- Keep your formatting as simple as possible. Do not try to approximate a typeset page. Apart from legibility, do not be concerned about the appearance of your manuscript.
- Use only one space after all punctuation, including periods, question marks, colons and semicolons.
- Start paragraphs with a tab indent. Always end paragraphs by using the enter (return) key. Do not put extra lines between paragraphs.
- To indicate an actual line break in the text, use three asterisks (\*\*\*) on a line to separate the paragraphs.
- Do not break words at the end of a line, and do not use hard returns at the end of each line.
- Never type anything in all caps, including chapter titles and headings.
- Do not use a string of spaces for horizontal positioning of text. Use the tab key for paragraph indents and column alignment.
- Type dashes as two hyphens, with no space before or after.
- Do not use bold.
- Use italics, not underlining, to indicate book titles, emphasis, etc.
- Do not include any commands for page or column breaks, running heads, footnotes, indents or multiple columns. At best, these commands will be ignored by the designers or typesetters; at worst, someone will have to spend time removing them.

- Ensure that any quotes you include are completely accurate. If possible, include a photocopy of the original source along with corresponding bibliographic information to facilitate fact checking.
- Number artwork for identification. The numbers should be cross-referenced to a separate page of captions and a separate page of credits. Placement of the art should be indicated on the manuscript, e.g., [Insert Figure 3 here].
- Ensure that the contents of your manuscript are factually correct. It is your responsibility to keep a thorough list of all of your references.

### ***When you submit your manuscript***

- Print out your manuscript on letter-quality 8½" x 11" paper, on one side of the page only. You must submit two hard copies of your manuscript.
- Ensure that all of your manuscript pages are numbered consecutively and that no pages are missing.
- Ensure that your digital and hard copies match exactly.
- Save your entire manuscript in one file. If you are asked to make additions to the manuscript, label them Addition 1, Addition 2, etc., and place them together in a separate file called "Additions."
- If you are submitting a digital copy on disk, label the disk with the title of your book, date and chapters included, as well as the platform and software used to prepare your manuscript.

### ***Preparing supporting and ancillary materials***

#### ***1. Bibliography and notes***

Please provide full bibliographic information for all of your references. The minimum required bibliographic data for commonly referenced media, including books, periodicals, public documents and Web sites, are listed below. The order and formatting of the information is not critical—just be consistent. Note that for footnotes or endnotes corresponding to specific quotes or citations, page numbers are absolutely required. For references in other media, please consult the latest edition of the *Chicago Manual of Style* or ask your editor.

*Required bibliographic information for books*

- Full name(s) of the authors; full name(s) of the editor(s) if no author is listed; or the name of the institution responsible for the writing of the book
- Full title of the book, including subtitle, if applicable
- Editor(s), compiler(s) or translator(s), if any, and if in addition to the listed author
- Edition, if not the first
- Volume number of a multivolume work, if a single volume is cited; or the total number of volumes if a multivolume work is cited as a whole
- Title of the individual volume, if applicable
- Series title, if applicable, and volume number within a series
- City of publication, name of publisher and date of publication
- Page number(s) (for notes only—not needed in bibliography)

*Required bibliographic information for periodicals*

- Full name(s) of the author(s)
- Full title of the article
- Full title of the periodical
- Volume number, issue and date of publication
- Page number(s)

*Required bibliographic information for Web sites*

- Name of the author(s), editor(s) or compiler(s), if given
- Title of the Web site
- URL (e.g., <http://www.douglas-mcintyre.com>)
- Date accessed

*Required bibliographic information for public documents*

- Country, province, city or other government division issuing the document
- Legislative body, department or committee issuing the document
- Title, if any, of the document
- Full name of the author(s), editor(s) or compiler(s), if given
- Report number of any other identification useful in finding the specific document
- Publisher, if different from the issuing body

**2. Permissions**

According to your contract, you are responsible for securing permission to use any material in your book, whether text or images, to which another person owns copyright. Your manuscript cannot proceed to typesetting without complete permissions. As you research your book, please make photocopies of the original material that you quote and make careful note of the copyright holder. A photocopy of the title page and copyright page is helpful.

Under copyright law, no one may reproduce a substantial portion of a work protected by copyright without the consent of the copyright owner. Note that for a poem or song, even one line may constitute a "substantial portion." Permission must be obtained to reproduce such material from the copyright owner, who can choose to charge or waive a fee. You are responsible for paying any permission fees.

In Canada, in *most* cases, copyright protection continues until fifty years after the death of the creator. However, there are exceptions, and the term of copyright is different in different countries. If you are not sure if you need to seek permission, please check with us.

A sample letter requesting permission is included in Appendix A. In most magazines, the copyright notice and publisher's address appear near the front on the masthead. In most books, the reverse of the title page contains a copyright notice, the year of publication and the name and address of the publisher. To ensure that the address of a book publisher is up to date or to secure the publisher's fax number, consult *The Book Trade in Canada* (in Canada), *Literary Marketplace* (for the United States) or *International Literary Marketplace* (overseas). If you wish to reproduce material from an anthology, please make a photocopy of the acknowledgements or credit page, as you must contact the publisher that originated the work, not the publisher that produced the anthology.

Since permission requests can take several weeks to process, it is advisable to start early. Obtaining permission does not commit you to using the excerpt or image, and you do not have to pay a permission fee if the item is not used. It is a good idea to check with your editor just before you send out the permission request.

Upon receiving permission, make a copy for yourself and forward the paperwork to your editor so that we may have it on file. Please pay any requested fees promptly on publication of your book.

### ***3. Images***

Unless otherwise indicated in your contract, you are responsible for procuring images for your book and for covering all associated costs, whether these involve paying permission fees for copyrighted material, paying for prints of photographs or for rental of transparencies or digital image files, or hiring illustrators, photographers or cartographers. Do not hire illustrators, photographers or cartographers without consulting with your editor because of quality concerns and design standards having to do with correct size, style and type. Your editor will help assess the suitability of visual materials for publishing and help you select a final list of images to appear in your book. Once this list has been finalized, you must acquire all necessary permissions to

print the images. If people are featured in your photos, you may need to obtain releases from them to use their image in your book. Check with your editor to find out if a release is necessary. If so, a sample release form is included in Appendix B.

After you have acquired all of the images and corresponding permissions and releases, submit these to your editor according to the guidelines below. Send only images that you would like to see published. Although the design department would like a range of photos from which to choose, be selective about the images you submit so that the design department does not get overloaded. If the original images are valuable, hold onto them until we require them.

#### *Image submission guidelines*

We prefer to work from original prints, negatives, slides or transparencies whenever possible—not duplicates. Colour is fine even if the image will be reproduced in black and white in your book; there is no need for you to transfer a colour image to black and white.

- If a source has a *black-and-white negative*, get an 8" x 10" glossy black and white print, or supply the negative and a contact sheet.
- If a source only has a *black-and-white print*, ask to borrow the original print if possible. If not, get a copy negative and a copy print.
- If a source has a *colour negative*, get a colour print or a negative and a contact sheet—not a transparency made from a negative.
- If a source has a *colour transparency*, ask to borrow the original transparency if possible.
- If a source has an original *35 mm slide*, try to borrow the original slide.
- *Digital images* are a last resort. The closer we can get to the original image, the better. If the source will only supply a digital scan, see requirements on the next page.



### *Required specifications for digital scans*

- ❑ A minimum image size of 8" x 10" or nearest equivalent
- ❑ RGB colour (even if the image is in black and white), scanned at 400 dpi (300 dpi is acceptable, but no lower)
- ❑ TIFF and EPS files are preferred. JPEG files are acceptable under the following conditions: they must adhere to the above resolution and image size requirements, and they must be saved using the maximum-quality JPEG setting. Also, they must have been saved as JPEG images at most *once*, since image quality deteriorates each time an image is saved as a JPEG.
- ❑ Supply the digital file(s) on a Macintosh-compatible CD or DVD.
- ❑ Supply a hard copy proof for our reference—a black-and-white laser print or colour ink jet. The proof print doesn't have to be of great quality; it's just something we can refer to, in order to get an idea of the image content. Label this proof print with the exact name of the digital file it came from.

Any digital images that we receive will be vetted to determine whether they are of acceptable quality.

### *Author photos*

On a hardcover book, there is usually space to place an author photo on the back flap with your biography. On paperback editions, there may not be room for an author photo. It is up to you to supply us with a photo. We recommend a head-and-shoulders shot, either as a good-quality transparency or print, or as a digital file (TIFF or EPS format) in colour or in black and white. For author photos, a resolution of 300 dpi at 3 inches wide is acceptable. Be sure to provide us with the name of the photographer.

#### ***4. Index***

Not every book requires an index. Check with your editor to find out whether an index would be appropriate. Unless otherwise specified in your contract, you are responsible for covering the cost of producing the index. You are free to prepare your own index, but we strongly recommend that you allow us to hire a professional indexer to do this for you. We can charge this expense against your royalties. Let us know if you would like us to get a quote.

### 3

## *The editorial process*

After you submit your manuscript, it will undergo at least three stages in the editorial process. Occasionally, it takes more than one pass at each of these stages to ensure that the manuscript conveys the information as clearly as possible in the most polished prose. You will see the manuscript after each stage so that you can respond to queries and make any revisions to the material or to the changes that we've suggested. Check with your editor to establish whether the editing will occur on paper or in the digital file. After you first submit your manuscript, your editor will need time to work on it—you may not hear from your editor for several weeks while your manuscript is being reviewed.

### *Substantive edit*

This first stage is known as the substantive or structural edit. The main focus of this edit is to ensure that the manuscript follows a logical progression, that the arguments are fully developed and factually correct, and that the material is understandable for the target audience. At this stage, your editor may recommend that sections of your manuscript be rearranged, or that insertions or deletions be made for flow and clarity. The substantive edit generally takes a minimum of six weeks to complete. A stylistic edit usually takes place at this stage also. The main focus of this edit is to clarify meaning, smooth language and eliminate jargon.

The edited manuscript is the master working copy. Do not erase anything that the editor has written or discard any pages. The manuscript may contain editorial marks that you might not be familiar with—refer to Appendix C for definitions of commonly used marks, and use them yourself when making changes to your manuscript. If you would like to discuss any changes that you do not understand or that you disagree with, feel free to call your editor.

### *Working on the hard copy*

- Go through the text and answer all of the editor's queries. These include any questions or concerns written in the letter accompanying the manuscript, as well as any questions or comments written on the manuscript itself.
- If you agree with a change made, just leave it as it is—there is no need to say yes or respond in any way.
- Make your comments and changes in a bright coloured ink.
- Feel free to write comments on post-it notes if you prefer or if there is no room left in the margins.
- Write changes of a few words directly on the manuscript. Type changes of more than a sentence on a separate sheet. For example, an addition to page 49 should be numbered 49A and printed out. All additions should be kept together on a disk.
- If a page is too messy for you to cope with, print off a fresh copy and mark your changes in bright coloured ink. However, do not discard the page with your editor's marks on it; simply write "replaced" at the top and return it with the rest of the manuscript.

### *Working on the digital file*

- We often send two versions of the manuscript when it has been edited digitally: a clean version and one in which all of the mark-ups are visible.
- We recommend that you read the clean version first and work on that copy. Choose "Save As" from the "File" menu and save the file under a new name to preserve an unaltered version of the original edited manuscript.
- To edit digitally, we use the "Track Changes" function in Microsoft Word, which can be found under the "Tools" menu. You will receive the edited manuscript with the Track Changes function turned off.

Before you begin, turn it on using one of the following methods (note that the same commands can be used to toggle the Track Changes function off):

- In all versions of Word: Double-click the TRK text in the status bar at the bottom of the screen. If TRK is black, Word is tracking changes.
- In all versions of Word: Ctrl + Shift + E (on PC) or Command + Shift + E (on Mac).
- In Word 2002 and later versions: Select “Track Changes” under the “Tools” menu.
- In Word 2000 and earlier versions: Select “Track Changes” under the “Tools” menu, then select “Highlight Changes.” Check “Track Changes while editing.”
- Go through the text and answer all of the editor’s queries. Queries are usually embedded in the text, surrounded by square brackets and highlighted. Occasionally, queries are embedded using the “Comments” function. Select “Comments” under the “View” menu to make sure you can see them. If you agree with a change, just leave it as is. Make corrections either by fixing the problem in the text or by writing a note in square brackets directly in the text. Do not use Microsoft Word’s Comments function for your notes, and please do not use the Track Changes option of rejecting or accepting changes.
- If possible, use only one computer when working with the file. Changes that you make on different computers with the Track Changes function on will show up as different colours, which can make the final manuscript difficult to interpret.
- Before you return the edited manuscript to your editor, turn off the Track Changes function and save the file.

Once you have completed your revisions and you have addressed all of your editor’s queries, return the complete manuscript, including all additions, for inputting of agreed-upon changes.

### ***Copyedit***

If the editor is satisfied that all of the major issues in the substantive edit have been resolved, the edited manuscript will be sent to an inputter, who will implement the changes in the digital file. A clean version of the manuscript will then be sent to a copyeditor.

The copyedit is the second stage of editing and mainly addresses the mechanics of the language. The purpose of this edit is to ensure that the manuscript is grammatically correct, that the spelling, capitalization, treatment of numbers and other matters of style are consistent, and that all queries have been resolved. Copyediting generally takes approximately two to three weeks.

Once the copyediting is complete, you will receive the copyedited manuscript to review. Note that this will be your last opportunity to make substantial changes to the text. Carefully peruse the text and ensure that you answer any queries and clearly mark any changes. Return the full manuscript to your editor after you are finished.

At this stage in the editorial process, you and your editor should solidify which images and quotes you will need to clear permission to reproduce. Check with your editor before sending out permission requests. Consult also the images section of this handbook (pp. 9–11) for guidelines on image specifications.

### ***Proofread of the manuscript***

The copyedited manuscript will be sent to the inputter, who will implement the changes in the digital file. A clean version of the manuscript will then be sent to a proofreader.

This third stage in the editorial process is the final proofread to ensure that no errors have crept into the manuscript during inputting and that the text reads smoothly in conjunction with any illustrations. Only the proofreader will see this version of the manuscript. The proofreading process generally takes approximately one or two weeks.

### ***Proofread of designed pages***

When the editing process is complete, the manuscript will go to design, accompanied by any illustrations or other ancillary materials. The design process generally takes a minimum of six weeks to complete. Our designed manuscripts are reviewed at least three times. You will see only one set of these pages—the first lasers.

#### ***First lasers***

This first set of designed pages shows all text and images as they will appear in the printed book. Both you and the proofreader will see the set of first lasers. Check the page proofs carefully to ensure that no errors have been introduced into the text and that all images are in the correct location, are properly oriented and are accompanied by the correct caption and credit. Do not make any changes to the text unless it is to correct an outright error.

#### ***Second and third lasers***

Generally, you will not be asked to proof these sets—the editor will review them. The second lasers provide corrections and solutions to any difficulties discovered in the first lasers, while the third lasers offer the editor a final opportunity to check the pages before the book goes to the printer.

After the book goes to the printer, we receive one set of printer proofs. This is our last chance to check that all pages are included, properly oriented and in the right sequence. Your editor will see this set, but you will not be asked to review it.

### ***The editor's other roles***

In addition to editing your manuscript, your editor will also:

- Work with the art and production departments to ensure that the trim size, page count, paper stock and format are appropriate for your book.
- Write the jacket copy for your book. We will request your comments on the copy before it goes to print.

### ***After the editorial process***

Once you've signed off on the lasers, your editorial responsibilities are over. You will be put in touch with the sales and marketing departments, which will coordinate the promotion of your book. Consult the Sales and Marketing Author Handbook for details.



## **Appendix A** *Permission request letter*

Dear [copyright holder],

I am preparing a book tentatively titled \_\_\_\_\_ (the "Work"), scheduled for publication in the spring/fall of 20 \_\_\_\_ by [Greystone Books, a Division of] Douglas & McIntyre Ltd. ("Publisher"). It will be a hardcover/paperback of approximately \_\_\_\_\_ pages, with an initial print run of approximately \_\_\_\_\_ copies, and a tentative retail price of \$ \_\_\_\_ .

We would like to request permission to use the artwork/excerpts as indicated below (the "Material"), in connection with the Work. For the purposes of this agreement, "artwork" shall refer to any visual image, whether produced by a camera or other means, other than type, and "use" includes to reproduce, publish, transmit, communicate, broadcast, display and distribute.

The Material to be used is as follows:

---



---



---

By signing below, you grant to the Publisher and its licensees and assignees the non-exclusive world right to use the Material in the Work and all future editions and versions of the Work, including electronic and book club editions, and to use the Material as a part of excerpts from the Work, and in connection with promotion and marketing of the Work, such as in catalogues, advertising, articles and reviews, in all cases in all formats and media.

The Publisher will run the following acknowledgement on the acknowledgements page of the Work (please fill in the wording that you require):

---



---



---

The Publisher reserves the right to vary the format of the acknowledgement to conform to the Publisher's current standard form. If a fee is required and agreed upon, it is understood that payment shall not be made until the Work has been published. Further, if the Material is not used in the final work, payment will not be made.

You warrant that you are the sole owner of the rights to the Material described above, that you have the authority to enter into this agreement and that the Material and the Publisher's use of the Material do not infringe on the rights of any other person.

This agreement will remain in effect for as long as the Work is in print from the Publisher or any rights are being exercised by Publisher, its licensees or any assignees.

Sincerely,

-----  
 Please indicate your agreement and acceptance by signing below and also specify the fee you may require. Please return the completed form to my attention at [address], Tel: \_\_\_\_\_, Fax: \_\_\_\_\_.

\_\_\_\_\_  
 (authorized signature)

\_\_\_\_\_  
 (name of corporation, if applicable)

\_\_\_\_\_  
 (street address)

\_\_\_\_\_  
 (city and province/state)

\_\_\_\_\_  
 (postal/zip code)

\_\_\_\_\_  
 (date)

\_\_\_\_\_  
 (fee requested, if any)

20

## **Appendix B**                      *Model release form*

Photograph Model Name: \_\_\_\_\_

Description of Photograph: \_\_\_\_\_

Photographer: \_\_\_\_\_

Date and Location Taken: \_\_\_\_\_

TO: [Greystone Books, a Division of] Douglas & McIntyre Ltd. (the "Publisher")  
AND TO: [Name of Author] (the "Author")

I appear in the photograph described above (the "Photograph"), which you propose to include in the book tentatively titled \_\_\_\_\_ (the "Work"), scheduled for publication in the spring/fall of 20\_\_ by the Publisher.

In consideration of [\$\_\_\_\_] which the Author has paid me, I hereby grant to the Publisher and its licensees and assignees permission to use the Photograph throughout the world, in the Work, and in connection with promotion and marketing of the Work. I agree that "use" includes to reproduce, publish, transmit, communicate, broadcast, display and distribute. I also consent to use of my name and biographical material in connection with the Photograph.

I acknowledge that I have no claim to the copyright in the Photograph, and that I am not entitled to any [additional] consideration no matter what uses are made of the Photograph.

I expressly release you and your licensees and assignees from and against any and all claims which I have or may have now or later, or which any other person has or may have later, because of your use of the Photograph, whether the claim is for invasion of privacy, misappropriation of personality or any other cause of action.

\_\_\_\_\_  
(my signature)

\_\_\_\_\_  
(witness signature)

\_\_\_\_\_  
(name)

\_\_\_\_\_  
(name)

\_\_\_\_\_  
(address)

\_\_\_\_\_  
(address)

\_\_\_\_\_  
(date)

\_\_\_\_\_  
(date)

## Appendix C Editing & proofreading marks

On an edited manuscript, changes are indicated directly on the typescript lines using these marks. On a proofread manuscript, changes are indicated with marks on the typesetting as well as notes in the margins.

### Insertions or deletions

On edited manuscript	On proofread manuscript		Corrected typescript
	Written in margin	Marked on typescript	
Insert <sup>#</sup> space or more <sup>#</sup> space	#	Insert <sup>^</sup> space or more <sup>^</sup> space	Insert space or more space
Allow less <sub>~</sub> space	~	Allow less <sub>~</sub> space	Allow less space
Insert a period <sub>o</sub>	o	Insert a period <sup>^</sup>	Insert a period.
Insert a <sup>^</sup> comma	^	Insert <sup>^</sup> a comma	Insert, a comma
Insert <sup>^</sup> a colon	:	Insert <sup>^</sup> a colon	Insert: a colon
Insert <sup>^</sup> a semi-colon	;	Insert <sup>^</sup> a semi-colon	Insert; a semi-colon
Insert <sup>^</sup> quotation marks <sup>^</sup>	“/”	Insert <sup>^</sup> quotation marks <sup>^</sup>	Insert “quotation marks”
Insert apostrophe <sup>^</sup> or <sup>^</sup> single quotes <sup>^</sup>	’/’	Insert <sup>^</sup> apostrophe <sup>^</sup> or <sup>^</sup> single quotes <sup>^</sup>	Insert apostrophe’ or ‘single quotes’
Insert question mark <sup>^</sup> ?	?	Insert <sup>^</sup> question mark <sup>^</sup>	Insert question mark?
Insert exclamation point <sup>^</sup> !	!	Insert <sup>^</sup> exclamation point <sup>^</sup>	Insert exclamation point!
Insert <sup>^</sup> hyphen	=	Insert <sup>^</sup> hyphen	Insert-hyphen
Insert <sup>^</sup> en-dash	—	Insert <sup>^</sup> en-dash	Insert—en-dash
Insert <sup>^</sup> em-dash	—	Insert <sup>^</sup> em-dash	Insert—em-dash
Insert <sup>^</sup> (parentheses)	(/)	Insert <sup>^</sup> parentheses <sup>^</sup>	Insert (parentheses)
Insert <sup>^</sup> [brackets]	[/]	Insert <sup>^</sup> brackets <sup>^</sup>	Insert [brackets]
Insert <sup>^</sup> letter <sup>^</sup> or <sup>^</sup> word	+/or	Insert <sup>^</sup> letter <sup>^</sup> or <sup>^</sup> word	Insert letter or word
Delete; take out <del>out</del>	ƒ	Delete; take out <del>out</del>	Delete; take out
Delete and close up <del>up</del>	ƒ	Delete and close up <del>up</del>	Delete and close up

### Style of Type

On edited manuscript	On proofread manuscript		Corrected typescript
	Written in margin	Marked on typescript	
Set in UPPER & LOWER CASE	U/lc	Set in UPPER & LOWER CASE	Set in Upper & Lower Case
Set in Lower Case	lc	Set in Lower Case	Set in lower case
Set in caps	Uc	Set in caps	Set in CAPS
Set in small caps	sc	Set in small caps	Set in SMALL CAPS
Set in <i>roman</i> type	row	Set in <i>roman</i> type	Set in roman type
Set in <i>italic</i> type	ital	Set in <i>italic</i> type	Set in <i>italic</i> type
Set in bold type	b1	Set in bold type	Set in bold type
Set as superscript <sup>y</sup>	∨ <sup>y</sup>	Set as superscript <sup>y</sup>	Set as superscript <sup>y</sup>
Set as subscript <sub>6</sub>	∧ <sub>6</sub>	Set as subscript <sub>6</sub>	Set as subscript <sub>6</sub>
Wrong font (SIZE) or (style)	w1	Wrong font (SIZE) or (style)	Wrong font size or style

### Positioning and paragraphing

On edited manuscript	On proofread manuscript		Corrected typescript
	Written in margin	Marked on typescript	
[— Move flush left	(fl l)	[Move flush left	Move flush left
Move flush right —]	(fl r)	Move flush right]	Move flush right
Align horizontally	==	Align horizontally	Align horizontally
]Set in the centre[	(ctr)	]Set in the centre[	Set in the centre
Align vertically		Align vertically	Align vertically
Transpose letter (word) or	(tr)	Transpose letter (word) or	Transpose letter or word
Begin a paragraph ¶	¶	Begin a paragraph	Begin a paragraph
No paragraph. Run in.	run in	No paragraph. Run in.	No paragraph. Run in.
Mark off for break	┌	Mark off for break	Mark off or break

*Miscellaneous*

Written in margin	Marked on typescript	Corrected typescript
(ste)	Let it <del>stand</del> as is	Let it stand as is
(sp)	Spell out, not (abr'vd)	Spell out, not abbreviated

This is how an edited manuscript might look ~~like~~. CHANGES are made directly on the lines, which is why it's important that your manuscript be double-spaced. Use the same editing marks in a bright ink coloured when making your changes and be sure to address all of your editor's queries.

In contrast, a proofread (ms) has marks on the typesetting and corresponding marks in the margins. If there are several changes on a single line, the marks in the margins are separated by slashes.

^ / (sp)  
e / (lc)  
(Uc) / 9  
(tr)

Douglas & McIntyre Publishing Group  
Suite 201, 2323 Quebec Street  
Vancouver, BC  
V5T 4S7  
(604) 254-7191  
[www.douglas-mcintyre.com](http://www.douglas-mcintyre.com)



***Appendix C: Exit questionnaire for in-house editors regarding the editorial handbook***

1. What were your objectives when you initiated the editorial handbook project?
2. To what extent did the final editorial handbook meet those objectives?
3. How will you use the editorial handbook?
4. Which components of the editorial handbook do you anticipate will be most useful (for you and for the author)?
5. Do you believe authors will use the editorial handbook? Will you encourage your authors to use it? If so, how?
6. How will you ensure that the handbook becomes a supplement to rather than a replacement of usual editor–author communication?
7. How would you recommend that the handbook be managed so that it will remain useful?
8. Do you believe anyone other than the in-house editors and authors should read and use the editorial handbook? If so, who? How should they use it?