

## MAKING THE MOST OF THE AUTHOR-EDITOR RELATIONSHIP: INSIGHTS FROM AN AUTHOR AND EDITOR

Teleconference October 19, 2009

Bruno Dyck, Professor, I. H. Asper School of Business at the University of Manitoba  
Bruno Dyck is Professor at the I.H. Asper School of Business, University of Manitoba in Winnipeg, Canada. He received his Ph.D. in business from the University of Alberta in 1991 and has published dozens of articles and papers, many in leading management journals and publications. Dyck has numerous academic connections within the United States. He is active in the Academy of Management and the ASAC and has been the program and division chair. He serves as an editorial board member for several scholarly journals. For several years, he has been Chairperson for the Research and Publications Committee at his home university, where he has also received the University's Certificate of Teaching Excellence Award. Dr. Dyck has also received many grants, research awards, and fellowships, including the Associates Achievement Award for Research in the Faculty of Management. His first textbook (*Understanding Management: Current Practices and New Directions*) has just been published by Cengage.

Here is a link to the textbook: [http://academic.cengage.com/cengage/instructor.do?product\\_isbn=9780618832040&codeid=2A3A&disciplinenum=416&courseid=MN05&sortby=copy&type=all\\_radio&codeFlag=true&maintab=About\\_the\\_Book&subtab=About\\_the\\_Author](http://academic.cengage.com/cengage/instructor.do?product_isbn=9780618832040&codeid=2A3A&disciplinenum=416&courseid=MN05&sortby=copy&type=all_radio&codeFlag=true&maintab=About_the_Book&subtab=About_the_Author)

Elsa Peterson, freelance editor, Norwalk, Connecticut

Elsa Peterson holds a B.A. with highest honors from the University of California at Riverside and an M.A. from Case Western Reserve University. With the exception of a 3-year stint in-house as a Senior Developmental Editor for McGraw-Hill Higher Education, she has been a freelance editor since 1984. She specializes in college textbooks in the behavioral and social sciences, arts, humanities, and related disciplines. She is skilled in all facets of manuscript development, from market and competition analysis to developmental / substantive / line editing, art and photo idea development, photo research, copyright and permissions. She offers a 15% discount on her editing services to authors who have been TAA members for at least one year.

### Poll of Teleconference Participants

Which of the following best describes you?

- veteran textbook author
- first-time textbook author preparing book for publication
- soon-to-be textbook author with a manuscript and/or proposal somewhere in the process of finding a publisher or signing a contract
- interested in, or considering the possibility of, becoming a textbook author
- other (please tell us briefly)

Brief description of *Understanding Management: Current Practices and New Directions*.

Brief description of how Bruno and Elsa know each other.

Elsa interviews Bruno with the following questions:

When you set out to become a textbook author, what did you bring to the table, and what were your expectations for the process?

How many publishers did you approach, and what kind of feedback did you get along the way before you actually signed with a publisher?

You have a co-author, Mitch Neubert from Baylor University. How did he come on board and how did you divide up the work?

What was the review process like? About how many instructors reviewed your manuscript, or portions of it?

Your book has several pedagogical features. How did you come up with these features? Were they in your manuscript to begin with, or were they suggested by reviewers and/or someone on the editorial team?

By the time your turnover deadline came and your manuscript went into production, you had worked with how many different editors? Did you have any idea how many other people would be joining the cast of characters once production started?

Can you describe how you felt about the various tasks in production:

- copyediting
- design
- photo research
- proofreading

And what about marketing, how is that going now that your book is on the shelves?

\*\*\*\*\*

Now it's Bruno's turn to ask Elsa questions.

What can authors do to bring out the best in their editors – any “tips” / ”do’s and don’ts”?

When might an author consider hiring a freelance editor like yourself – or do you mostly work for publishing houses?

\*\*\*\*\*

**For Reference**

## Sample list of functions involved with textbook editorial process

*Caveat: This is not meant to be an exhaustive or authoritative list, but rather to provide an idea of the different tasks involved in the editorial process for an undergraduate textbook. The exact titles and tasks vary from one publishing company to another.*

Executive Publisher: Approves budget for all of the resources the company invests in the book.

Sponsoring Editor: Forges relationship with author for signing, steers book through the editorial process.

Development Editor (in-house): Does a wide variety of tasks, typically including hands-on work in finding reviewers and coordinating the review process. May also read portions of the manuscript and do a “developmental edit” (hence the title), also called a substantive edit or a line edit. May also coordinate the ancillaries/supplements.

Development Editor (freelance): Typically reads the manuscript and performs a developmental / substantive / line edit; may also find reviewers and coordinate and summarize reviews.

Project Editor (may be called Production Editor or Production Supervisor): Coordinates the production process, including hiring the copyeditor and proofreader, inputting corrections for compositor at the copyediting and proofreading stages, collaborating with art & design departments, and manufacturing; keeps project on schedule toward the all-important BBD (bound book date).

Copyeditor (usually freelance): Performs what we traditionally think of as an edit (correcting sentence structure, punctuation, etc.); checks references; codes levels of headings, pedagogical features, glossary definitions, and other elements of the manuscript that play a part in the design.

Proofreader (freelance or on staff at composition company): Checks that copyediting corrections were implemented at the composition stage; catches any remaining typos or other errors in page proofs; queries “loose lines” and other typographic infelicities.

Senior Media Producer: Coordinates the production and manufacturing of ancillaries/supplements.

Art and Design Manager: Coordinates the creation of the book’s interior and cover designs.

Photo Editor (in-house): Coordinates the generating of photo ideas (“specs”) and photo budget; hires freelance photo editor.

Photo Editor (freelance): Does the hands-on research (accessing the publisher’s own digital image library, commercial stock photo agencies, news photo archives, museums, etc.) to find an

array of images to fulfill each photo idea or “spec,” coordinates with author to select which images to use; notifies rights holders of images used; submits photo credits for publication in book and sends photo invoices to publisher for payment.

Permissions Editor (freelance): Identifies material in the manuscript that will need permission according to the publisher’s permission / fair use guidelines; finds rights holders and requests permissions; submits copyright acknowledgments for publication in book and sends permission contracts to publisher for payment.

Marketing Team: Identifies what is special about this book (“sales handles”) that reps can quickly point out to prospective adopters; creates marketing blurbs and possibly brochures and/or displays for conferences; may coordinate with author to take advantage of opportunities to plug the book.

Editorial Assistant: Usually an overqualified college grad working for entry-level wages. Often the most readily available person when an author calls or emails with a question. Today’s editorial assistants may be tomorrow’s higher-up decision makers, so be nice to them!

### Sample list of ancillaries / supplements to accompany a major undergraduate textbook

#### Written by Instructors or Freelancers: for Instructors

Classroom Response System [“clickers”] questions

DVD Guide [guide to video clips from the publishing company’s library pertaining to topics in chapters]

Instructor’s Resource Manual:

- Introduction
- Detailed Lecture Outline
- Suggested teaching tips
- Examples
- Hands-on exercises
- Discussion starters
- Suggested answers to all study questions/exercises in the book

PowerPoint Slides [basic and “premium” (includes video clips)]

Sample Syllabi [provided by authors of main text]

Test Bank: approximately 150 items per chapter (almost 3000 items for the book), including T/F, MC, and essay

#### Written by Instructors or Freelancers: for Students

Associated Press news item Interactives

Career Snapshots

Crossword Puzzles [based on key term definitions in book manuscript]

Flashcards [based on key term definitions in book manuscript]

### Written by Instructors or Freelancers: for Students

Glossary [based on key term definitions in book manuscript]

Hangman [based on key term definitions in book manuscript]

News Feeds [based on publisher's agreement with a major TV news channel]

Podcasts (audio script of Chapter Summaries and Quizzes)

Practice Tests: T/F, MC, can shuffle (specify if not to shuffle)

Quiz: T/F, MC. Does not shuffle.

Video Clips (online)

Visual Glossary [based on key term definitions in book manuscript]

### Pulled from existing book manuscript or Instructor's Manual: for Students

Case Questions [with suggested answers]

Chapter Outlines

Discussion Thread: What Do You Think?

Hands-On Activity

Questions for Discussion and Reflection [with answers]

Summary [pulled from book's summary for each chapter]

### Additional Resources Pertaining to the Editorial Process

An informative and amusing blog post describes what it feels like to be an author whose work is being copyedited.

<http://www.scottberkun.com/blog/2009/what-copyediting-looks-and-feels-like/>

The TAA website lists half a dozen editors or editorial service firms that offer discounts to TAA members – the perfect incentive to try one or more of us the next time you are submitting a piece of writing.

<http://www.taaonline.net/membersonly/editing/index.html>

The TAA website has a members-only section dedicated to information about authoring textbooks.

[http://www.taaonline.net/membersonly/textbookauthor\\_only/index.html](http://www.taaonline.net/membersonly/textbookauthor_only/index.html)

The TAA website has a members-only section dedicated to information about textbook author contracts.

<http://www.taaonline.net/membersonly/documents/contracts.html>