
A guide to authors of tertiary books

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Authors who write for Oxford University Press are all as unique as the books we publish with them. They have all had very different experiences in writing and publishing, hold diverse views, and take wide-ranging approaches to educational material. This diversity is invaluable, and keeps our publishing interesting and innovative. Nonetheless, publishing is complex and demanding enough to warrant some standardization within our company. This Guide sets out the ways we work in the academic division at Oxford University Press Southern Africa (OUPSA). The information here is crucial to the smooth running of your book's progress and to its ultimate success. Please read through it and feel free to discuss any aspects of it with your Commissioning Editor.

Note that this document does not replace or duplicate OUPSA's Notes to Authors document, which you'll need to read as well.

THE PLANNING MEETING

Over the first few months of discussing a project with your Commissioning Editor, you will have agreed on many aspects of your project. If your project is one you proposed to OUP you will already have thought about many of the details of the book you have in mind. If your Commissioning Editor approached you to write, she or he will have a very clear idea of what is needed. You need to make sure you're talking about exactly the same things as you approach publication. Here is a single agenda of items your Commissioning Editor will discuss with you. Many of these things are explained in this Guide and will be dealt with in different meetings and pieces of correspondence, but all of them need to be sorted out as early as possible.

1. Market

- Target market
- Syllabuses (dates of implementation, extent of changes)
- Opposition titles (prescriptions, good and bad features)

2. Method and approach

- Content and organization of material
- Levels of language and content
- Advice, trials, and comments
- Components of the course or package (student's book, instructor's manual, workbook, transparencies, etc.)

3. Publishing schedule

- Writing timetable (first draft, revision, and rewriting)
- Production schedule with publication date

4. Writing arrangements

- Allocation of writing tasks
- Order of authors' names on cover
- Presentation of MSS
- Artwork briefs and illustrations (complexity, colour, number)
- Permissions
- Guidelines for working on computer
- Liaison and exchange of material among authors
- Reference material

5. Production and design

- Format and page design
- Cover and order of authors' names
- Extent and price
- Production procedures
- In-house structure and responsibilities (role of the editor)

6. Financial arrangements

- Copyright
- Royalty and royalty division
- Costs (typing, artwork, text and artwork permissions fees, index, translation)

7. The agreement or contract

- Overview
- Rights and responsibilities of the author
- Rights and responsibilities of the publisher
- Financial clauses

8. Marketing

- The author's role in marketing
- The Author's Publicity Form
- Liaising with Marketing

THE CONTRACT

Even though every project is different, the basic agreement between a publisher and an author remains much the same. OUPSA has a standard contract for all of its books, although a few things that are specific to the project are inserted. These define:

- who holds the copyright,
- the royalty percentage or author's fee,
- the division of royalties among authors,
- how many free copies the author receives,
- how long the book will be, and
- the final date for the delivery of the manuscript.

Your Commissioning Editor will discuss your contract with you, and make sure you and we are happy with its terms. You'll sign the contract (without dating it) and it'll come back to Oxford for signing by the Managing Director (who'll then date the contract with the effective date). Once it's been signed at OUPSA, you'll get a copy.

WRITING YOUR BOOK

Very few of us are able to write well instinctively. Even if it seems clumsy at first, your book will only be better if you consciously apply the following guidelines as you write. Read these guidelines alongside the fold-out diagram 'What makes a good textbook?'.

Readability

At OUPSA we prioritize every book's readability, the ease with which a reader can take it all in. For a book to be a success, it has to be written, from the very beginning, with the reader foremost in mind. This seems an obvious thing to say, but making an imaginary reader the most important person in the writing and publishing process is harder than most people think. In South Africa especially, most readers are not reading in their first language, and all readers arrive at your book wanting and expecting different things. The only way to deal with this is to ensure that your book is as readable as possible, *no matter what your subject area is*. What does this mean? Here are guidelines on writing readable text. These guidelines can be applied to any kind of writing, from introductory lawn-mowing to complex medical procedures, and they're just as important in every case.

How people read

In order to write accessibly, it's useful to know something about the reading process. Readers get meaning out of text by actively using their own experience and their knowledge of your content and its organization to make sense of new material. An inexperienced reader puts letters together to form words, and words together to form

sentences, in a very mechanical way, slowly moving through your text. This is called the bottom-up process. An experienced reader anticipates what you're about to say, using what has already been read to guess what will come next. This guessing-ahead is called the top-down process. For most readers, both processes are happening as they read, and the bottom-up process interacts with the top-down process.

If you know nothing at all about a new topic, it will be harder to read even if you are a fluent reader. Someone who never watches sport will find it hard to read articles about rugby, while sports people will devour them effortlessly.

Moreover, if you don't know how a text is organized, it is harder to take in, because you can't anticipate things. If you know how a piece of writing is organized, or if the text contains clues about what comes next, it becomes easier to read because these signposts help your top-down reading. Think how often you turn to the contents page of a book before starting to read it.

When we read, we hook new information onto what we know already. If we can't hook up ideas like this, it's often because we have nothing to hook the new information onto. This could be because we have no prior experience in the given field, or because the writer hasn't provided any hooks for us, anything that relates to our own experience. It could also be that we aren't fluent enough in the language or kind of language being used: if we can't understand the language, we're not going to be able to link it up with our experience in the first place.

Most students, and especially those entering a field for the first time, do not have the linguistic resources that they need. And students who study in a second, third, or fourth language have an even harder time than first-language students. In addition, many students have come through education systems that have not built top-down processing skills, and they may bottom-up process, word by word, especially when encountering difficult academic texts. This happens at every educational level, and we can never assume that students have developed a particular level of linguistic skill at a particular stage in their studies.

Structure

Always try to structure your writing in such a way that your readers can relate to it. Make the structure and content explicit and not implied.

- Give an overview of the work at the beginning of a chapter to activate background knowledge and to provide the reader with an overall framework. Give the readers something to relate to, a 'hook' in their own lives to hang the information on.
- In a short introduction, state explicitly how you see the content, and outline how you will structure your chapter to support your position. You can tell readers what overall structure you're going to use. For example, say that you are going to do a comparison, or that you are first going to examine the problems and then discuss the solutions.
- Use short headings that are meaningful and descriptive, are full clauses, and use simple words: say *New ways to teach* rather than *Conceptualizing new paedagogical approaches*. Then reinforce the contents of the heading as early as possible in the first paragraph.
- Use only three levels of headings (we call these A-heads, B-heads, and C-heads). Any more can confuse readers.
- In a conclusion, use the way you structured your content to summarize the chapter.

Coherence

When a reader can make continuous sense of your writing without interruptions to the process of taking in information, then your writing is coherent. A text that is coherent to a postgraduate may not be coherent to a new student in the field. You should always write in a way that gives your reader support and reduces interruptions.

- Arrange information logically and signpost this logic explicitly. There are many ways to do this: contents pages, mind-maps, clear and frequent headings, and clues within the running text all contribute. Illogically arranged text in simple language is harder to read than logical text in complex language.
- Introduce new concepts and specialist terminology systematically, especially if your readers are going to be new to the field.
- Use frequent examples that easily resonate with your readers' life experience and background knowledge. Bring the theory to life with examples, interesting pieces of information, guiding questions, and case studies.
- Always provide clear captions and labels for artwork. You can never assume that a reader will understand a diagram that follows a theoretical explanation.

Paragraphs

- As a rule of thumb, in paragraphs that are easy to read and understand, the main ideas are in the top third, the supporting ideas with major details in the middle third, and the supporting ideas with minor details in the bottom third.
- To keep the reader involved and uninterrupted, link your paragraphs with connecting phrases or ideas.

Words

Here are several simple rules of thumb that should keep your writing clear without sacrificing accuracy or comprehensiveness.

- Concrete words that refer to things we can touch and see are always more readable than abstract words. Although students have to build their abstract vocabulary to succeed in their learning, a torrent of abstract language can lose the reader. Concrete examples can lighten the load.
- Avoid the unnecessary use of long words, which in English also tend to be more abstract than shorter words. For instance, use *buy* instead of *purchase*, *before* instead of *prior to*, and *now* instead of *presently*. Always choose more frequently used words before less common ones.
- It's often tempting to find synonyms for words you use often. But readers who are new to a field or less fluent in a language do not always recognize synonyms. For example, a reader could be confused to read 'going concern' or 'firm' when you've been talking about a 'business' or a 'company'.
- It's best to avoid idioms, idiomatic expressions, and flowery speech, since these rely on conventions that many readers haven't had the opportunity to learn.
- The same applies to jargon – any word someone outside your field or with less experience in it wouldn't understand. When you want to introduce a subject-

specific term, explain it clearly. Acronyms should also be written out in full the first time they are used in a passage.

- When quoting from other sources, ensure that the words quoted are understandable. Very often quotes from other sources use terminology or jargon that's unfamiliar, and this only interrupts reading. You might need to rephrase a quote to make the meaning clearer or to explain terminology.

Language and grammar

Some language and grammar structures can interrupt a reader. Here are three of the most common problems.

- Extended subjects – subjects made up of several words or phrases – make it difficult to find the basic sentence. This rather extreme example illustrates what happens: 'The progressive refraction of light from the sky as it passes through successive layers of optically less dense air, of increasing temperature, until it finally meets a layer at an angle equal to the critical angle, is called a mirage.' This sentence would need to be broken up into a few sentences to make each part clear for the reader.
- Inversions – switching around your subject and predicate – can make things difficult for readers, especially when they're reading in their second, third, or fourth language. So 'Found in Gauteng are a number of service industries' should read 'A number of service industries are found in Gauteng'.
- As a rule of thumb, avoid the passive voice. Unless the passive voice is absolutely necessary for effect, it's almost always better to write 'The editor read the book' than 'The book was read by the editor'. The passive voice does have some useful functions, but the active voice is clearer, much easier to read, and makes your writing far more lively. Sometimes it takes more effort, but it's almost always worth it.

Outcomes-based textbooks

Depending on your field, your book will need to take an outcomes-based approach to a greater or lesser degree. The National Qualifications Framework says this about the move towards outcomes-based education: 'The shift in thinking is from education for employment – developing the ability to do a specific job – to education for employability – developing the ability to adapt acquired skills to new working environments.' As part of this shift, skills, vocationalism, transferability, competence, outcomes, experiential learning capability and enterprise (as cited by SAQA) are becoming increasingly important. In line with these developments it is of crucial importance to authors and publishers in the textbook market to meet the needs of the requirements as stipulated by SAQA and the NQF (The National Qualifications Framework) wherever readers are likely to look for these things.

Most good textbooks are outcomes-based, even if they weren't deliberately written to be so. Rather than simply filling their readers' brains with information, they develop a person's skills, and their ability to apply those skills and use their knowledge. In planning your manuscript, discussing it with your Commissioning Editor, and sitting down to write, it's useful and important to keep the practical, outcomes-based needs of your readers in mind.

Writing to design

From the very beginning, it's a good idea to think about how your book will *look*. Getting your content right is only half of writing; you have to think visually to make that content a hundred per cent effective. Design makes a huge difference to a reader's experience, and you'll need to write with a design in mind to make it work. You can vastly improve even the most straightforward text by putting in the extra effort that a careful design requires. Here are some design features you can consider. There are many others, and it's worth spending time before and during writing to think of design features that suit your book and will enhance your reader's experience of it. Of course, you also don't want so many different design features that your reader finds it hard to follow or to know where he or she is.

- In larger books, each chapter can have a table of contents. These tables of contents can be conventional or not. For instance, each chapter could open with its contents presented as a flow chart or mind map to help the reader visualize the logic of the chapter.
- For maximum visual impact, keep chapter headings (and all other headings, too) short. They should be no more than four words long.
- Use magazine-style leader sentences at the beginning of sections or chapters. These are much larger than the body text, and introduce passages of text in a catchy or interesting way.
- Put a box at the start of the chapter that tells the reader how the chapter fits into the field of study and why it's important.
- Use only three levels of heading (A, B, and C). Some books use numbered headings (1, 1.1, 1.1.1, etc.), but we prefer to do away with the numbers for clarity and ease of reading. Also, numbered headings just look boring, and often turn students off. When our book designers do your page layout, they'll make the hierarchical distinctions between headings very obvious, which makes numbers unnecessary.
- Glosses in the margin or in boxes can explain difficult words or concepts. They have a bold headword followed by the gloss text.
- Include boxes with extra or interesting information relevant to a discussion in the body text. Even quirky factoids can be valuable, because they can liven up an otherwise boring discussion.
- Don't use the body text when something can be explained in a table, figure, illustration or photograph. Readers take in information presented in this way far more easily.
- Try magazine-style pull quotes. These are lines of important or catchy text from the body text repeated prominently to break up the body text. They usually appear in single quotation marks in a much bigger font than the body text. They provide a useful and easy source of visual relief.
- Especially in long discussions, include frequent guiding questions beside the body text. These are simple questions, usually in the margin, that try to guide the reader's thinking. The crucial thing is to get readers to think, and to apply what they're reading to the world beyond your book.

*“Try magazine-
style pull quotes of
catchy text”*

- When you provide further reading, do more than list books. Add a note beside each entry explaining what it offers. You can lay this out with the bibliographical entries in the left-hand column and the notes on them in italics on the right.

When you're writing your manuscript, don't spend time designing each feature on your wordprocessor. Simply provide the text for each feature and a short note in square brackets with it to explain how it should appear on the final page.

Know your competition

By the time you start writing, you should have thought about your opposition, and talked about their books with your Commissioning Editor. There's not much point in putting in all this work if you aren't going to replace your competition. Not only does replacing the competition make your book a financial success, but it also improves the standard of education readers are getting. In order to write, publish, and market your book confidently, you and we need to be sure that we can produce a better book than anything else available, and anything else that might become available. This means knowing exactly what is around (and if possible what else is being developed), and exactly what those books' strengths and weaknesses are. The aim is to have the same strengths, come up with new, unique strengths, and to not have any of the competition's weaknesses.

Take a systematic approach to analysing your competition. This is one effective way of doing it:

- Get copies of all the books that are likely to compete with yours, and that you want to replace, and go through them carefully. (Your Commissioning Editor can usually buy copies for OUP, which you can then use for this exercise.)
- On a grid, list these books along the top, starting with the biggest competitor. Include a column for your own book. Down the left-hand side, list all the features, then the strengths, then the weaknesses that occur in the books. Then plot your observations about each book on the grid. Here's an example - the real thing should be much bigger, of course.

	<i>Potato farming,</i> Smithers	<i>Grow your own</i> <i>potatoes,</i> Luyt	<i>Roots and tubers,</i> Modise	New book on potatoes
Strengths				
Catchy layout	✓			✓
Readable language			✓	✓
Weaknesses				
No SA data	✓			
Too much text		✓		
Features				
Info boxes		✓	✓	✓
Revision questions				✓

Your aim is obviously to produce a book that has all the strengths of the other books and none of their weaknesses. Your book should also have some of the better features, and a few new, interesting, and useful ones.

OUPSA's "Notes to authors"

Before you start writing, make sure you've read OUPSA's "Notes to authors" document. It includes notes on OUPSA and guidance on preparing your MS, editorial procedures, and our house style. If you don't have the document yet, ask your Commissioning Editor for a copy.

Being a volume editor

You may be the volume editor of a book with several contributors. Being a volume editor is just as demanding – some think more so – than writing a book on your own. You'll have to work out the best ways of getting material and information from your contributors, editing their writing, and asking them for changes. Here is a broadly chronological list of things you're responsible for that should guide your work.

1. *Get hold of syllabi* from institutions that might use your book. It's crucial that you identify your target audience very clearly, and that your book covers their needs. Their core course information is the first place to start. Knowing about their teaching methods and approaches is also very useful. The basic structure of your book can be based on the information you gather.

2. After discussing their participation with your Commissioning Editor, *approach contributors and agree on the division of work*. It's up to you to discuss the book's requirements in detail with the contributors. To this end, you'll need to draw up a preliminary, detailed table of contents for the complete manuscript, circulate this to the various contributors, and ask them to comment, particularly on their specific chapters. From this feedback you can compile a final table of contents and send it out to the contributors as a framework to use in writing their chapters. This should help to avert any unnecessary duplication or inadvertent omission of information.

If it's appropriate at this stage, decide on the royalty split too. It's your responsibility to finalize the royalty split for the project, although the Commissioning Editor can make suggestions in this regard. You'll also need to obtain the personal details of each contributor for the payment of royalties. (For books with many contributors, it's as common to split the royalty among contributors as it is for the volume editor or editors to get the whole royalty.)

3. With your Commissioning Editor, agree on and inform all contributors of the format to be used for each chapter. For instance, are you going to include learning objectives, introductions, questions, and case studies? How should references be handled? What is the maximum page extent for each chapter, and how many illustrations can or should they contain?

In many cases you'll need to think about National Qualifications Framework (NQF) and South African Qualifications Authority (SAQA) requirements when planning the book, or the modularization of courses at tertiary institutions. It's a good idea to supply contributors with a template for easy reference and for consistency throughout. Give them guidelines on writing and preparing their work on disk as set out in the OUPSA *Notes to authors* (you can ask OUPSA for extra copies of

this document). This will also make your job easier when contributors submit their chapters. It's the editor's task to ensure that contributors keep to the agreed format and extent of their chapters.

5. Draw up a checklist of items and a firm writing timetable for each contributor. Work out a detailed schedule for the writing and delivery of each contributor's work, building in extra time for your checking and returning of chapters to contributors, and their revising. In the end, you'll be responsible for ensuring that the manuscript is complete, within the agreed extent, and with us on time, so make sure your contributors aren't making that difficult for you early in the process.

6. Make sure the contributors know that as the volume editor you have the right to change or adapt their chapters. You might need to reject or replace contributors' work if it's not up to standard.

8. Collate and edit the final manuscript, and prepare it to be delivered to us for review and editing.

9. Ensure that all copyright permissions have been obtained for the use of material from other sources such as books, magazines, journals, newspapers, newsletters, and so on. We'll need these permissions in writing – preferably the originals – for our records.

10. After making copies of the full manuscript in electronic and hard-copy form for yourself, send or deliver it to your Commissioning Editor.

11. Once our editor has edited the manuscript, you'll get to check the editor's changes and will need to answer any editorial queries. If you have to check things with the original authors of chapters, please make sure that they and you stick to our deadlines: the production process depends on it!

12. In most cases, you'll be asked to proofread the page proofs of the book. In only a few cases (such as medical publications) will there be time or reason to send page proofs to the original authors of chapters.

COPYRIGHT

Your copyright

Depending on your contract with OUP, you or OUP will hold the copyright in your book. Whether you or OUP hold the copyright in your book, you are always its author and OUP is always its publisher. If you're wondering how this works, talk it through with your Commissioning Editor.

If at any time while your book is in print – that is, available for sale to the public – someone wants to use material from your book, they will have to apply to

OUPSA for permission to use that material. If we charge the applicant a fee, part goes to you and part to OUP.

Using others' material

If you want to use material from other people's work, very often you will have to apply for their permission to use it. Everyone battles with this. When should you apply for permission, and when shouldn't you apply? Unfortunately, this is seldom simple. Everyone has different views. Here are a few basic rules of thumb:

- Remember that, in South African copyright law, you can't own copyright in an idea, but you can own copyright in the presentation or manifestation of an idea. For instance, Marx could never 'own' the idea that history is about a dialectic process. But if he drew a neat diagram to explain it, he'd own copyright in the drawing. Likewise, Maslow owns copyright in his neat pyramid showing the hierarchy of needs, but not in the idea of the hierarchy of needs itself. So, generally, you're free to talk about other people's ideas in your work, as long as you never use their way of presenting those ideas without their permission. Of course, it's still best to acknowledge where ideas come from in the text or a source note, depending on what suits your project best.
- Are you quoting even a few words of poetry or song lyrics? If yes, you need the publisher's permission, and sometimes the writer's as well.
- Are you using or adapting someone's picture, graph or table? If yes, you need their publisher's permission, and sometimes their permission too. For a work of art in a gallery, you usually need permission from the artist and from the gallery displaying their work.
- Are you quoting a small portion – in your view – of a large work *in order to review or criticize it*? If yes, then you *don't* need permission.
- Are you quoting a 'substantial part' of the original work? 'Substantial' refers not only to the length of the extract, but to its importance in the original work. If yes, then you need permission.
- Has the author been dead for longer than 70 years? If yes, then in most cases there is no longer copyright in the work. However, sometimes a deceased person's estate or publisher renews and holds the copyright long after 70 years have passed, in which case you'll need their permission.

It is crucial that, as you write, whenever you borrow anything from another source, you make a clear note of the following details. Most of them can be found on the publication's imprint page (usually about the fourth page in the book):

1. The full title of the book and its edition
2. The figure or table number, if relevant
3. The page number of the borrowed material
4. The publication's copyright year
5. The year the publication you're borrowing from was printed
6. The author's full name
7. The publisher and its address

8. The book's International Standard Book Number (ISBN), or journal's International Standard Serial Number (ISSN).

Many people have rules about the number of lines being quoted. Some say you can quote up to 80 lines without permission, some say more, some less. The problem is, the owner of the copyright determines how many lines you can borrow without permission, not the borrower. So it's often a useless guide. If the company or person who holds the copyright has an Internet web page, they'll often include guidelines there on permissions.

If you're wondering about particular legal issues, keep in mind that South African copyright law won't cover all cases of borrowing, since you'll often need permission from copyright holders overseas, where other laws apply and where the law is more developed than it is in South Africa. Since OUP is represented internationally, copyright holders abroad could be in a position to take legal action against you, your book, or OUP if they wanted to.

In most cases, it is your responsibility as the author to clear all permissions before you give us your manuscript. Remember that it'll take a long time to get replies from all the copyright holders. Then, any fees for permissions are for you to pay, since it's your work that benefits from the borrowed material. The people or companies charging permissions fees can invoice OUPSA, and we'll make the payments. Those amounts will then be deducted from your royalties later, along with any other author's costs.

If you are obtaining the permissions you need, your Commissioning Editor will be able to give you a simple form to use when applying for permissions. She or he will also be able to give advice on negotiating rights and fees.

THE FINAL MANUSCRIPT CHECKLIST

The checklist below lists all the things you need to make sure of before you can hand us your manuscript. The earlier you start ticking items off here, the smoother things will run.

Title Page

- Is the title correct and typed out in full?
- Are all the authors/contributors listed?
- Are the names of the authors correct and complete?
- Are the names consistent, i.e., all full names and surnames?
- Is the sequence of authors' names correct and final?
- Are the names of the editors listed?
- Are the names of the editors correct and complete?
- Are the names of the editors consistent?
- Is the sequence of editors' names correct and final?

- Has the title page been printed out on paper?
- Has the title page been saved on disk?
- Are the hard copy and electronic copy of the title page identical?

Preface (optional; written by author or volume editor)

- Is the preface complete and final?
- Is the name of the person who wrote the preface given at the end?
- Is the date given at the end?
- Has the preface been printed out on paper?
- Has the preface been saved in a separate file on disk?

- Are the hard copy and electronic copy of the preface identical?

Foreword (optional; written by someone other than an author or editor)

- Is the foreword complete and final?
- Is the name of the person who wrote the foreword given at the end?
- Is the date given at the end?
- Has the foreword been printed out on paper?
- Has the foreword been saved on disk?
- Are the hard copy and electronic copy of the foreword identical?

Acknowledgements (optional)

- Are the acknowledgements correct and complete?
- Have the acknowledgements been printed out on paper?
- Have the acknowledgements been saved on disk?
- Are the hard copy and electronic copy of the acknowledgements identical?

Table of contents (note: you don't need to include page numbers here)

- Is the table of contents (TOC) complete and correct?
- Do the entries in the TOC correspond exactly with the headings in the text?
- Is the heading numbering in the TOC correct and consistent?
- Has the TOC been printed out on paper?
- Has the TOC been saved on disk?
- Are the hard copy and electronic copy of the TOC identical?

Body of text

- Are all the pages numbered?
- Are all sections and/or chapters numbered?
- Are the different levels of headings clearly indicated?
- Has the body of text been printed on paper?
- Have all chapters been saved in separate files on disk?
- Are the hard copy and electronic copies of the text identical?

Chapters

- Do all chapters have headings?
- Do all chapters have the same format, i.e., do they all start and end in the same way?
- Are different authors indicated for different chapters and are they consistent?

Bibliography

- Is the bibliography/list of references complete?
- Is the bibliography sorted alphabetically according to authors' surnames?
- Are all the entries in the bibliography in exactly the same format?
- Has the bibliography been printed out?
- Has the bibliography been saved on disk in a separate file?
- Are the hard copy and electronic copies of the bibliography identical?

Glossary (optional)

- Is the glossary sorted alphabetically?
- Has the glossary been printed out?
- Has the glossary been saved on disk in a separate file?
- Are the hard copy and the electronic copies of the glossary identical?

Illustrations (where applicable)

- Have all the illustrations been supplied in their final form?
- Have all the places where illustrations should fit into the text been marked?
- Have captions been supplied for all illustrations?

Translations (where applicable)

- If the manuscript has been translated – is *everything* translated?
- Has the full translation of the text been printed out?
- Has the full translation of the text been saved on disk?
- Are the hard and electronic copies of the text identical?

Copyright permissions (where applicable)

- | | |
|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> Have you identified all the sections for which permission is required? | <input type="checkbox"/> Was the manuscript put through a computer spell check before it was printed? |
| <input type="checkbox"/> Have you attached written copies of permission approval received? | |

Spell check

To make sure we are ready to put your book into production, your Commissioning Editor will probably ask you to supply a completed and signed copy of this checklist when you give us your MS.

WORKING WITH YOUR EDITOR

Who editors are

In publishing, the word ‘editor’ is used to refer to at least four very different roles. In the first case, if you are heading up a team of contributors, you’re a volume editor, and your name will appear on your book as the ‘editor’.

By now you will have been working with a Commissioning Editor at OUPSA. Some companies refer to this role as ‘publisher’, and some just as ‘editor’. This is the second kind of ‘editor’.

The third kind of editor is the person who will see your book through production. She or he will manage the project through all its stages from manuscript to printed book. At OUPSA this person is an Editor – that’s their job title – or, in some cases, a Senior Editor. This is the person you will work most closely with during the production of your book. For clarity, in these pages this person will be referred to as the Editor, with a capital E.

In many cases, your Editor will not be the person working with your text, the person actually making changes to the words on the page. Your Editor will often give the text to a freelance copy editor for this. A copy editor is the fourth kind of editor you’ll often find in publishing.

We work with a range of excellent freelance copy editors, whom we contract for particular projects. They are given a detailed brief by your Editor, who, along with your Commissioning Editor, is responsible for the quality of their work. In many cases your Editor will put you in touch directly with the copy editor while he or she works on your text.

What editors do

The one thing that all four kinds of editors have in common is that they influence your book. Each editor in the process brings a particular kind of value to the book, because they all have different aims, different kinds of knowledge, and different skills. We wouldn’t involve them if they didn’t! All of these aims, kinds of knowledge, and skills are compatible. But they are not naturally

compatible. It's up to each person in the process to make them compatible, and that can take effort.

Everyone in the publishing process finds it hard to see where different aims, knowledge, and skills can work together to produce a better book. It's crucial for every member of this team to realize that every other member knows what they're doing, and has the best interests of the book at heart. At OUP, this means every person involved prioritizes quality, which includes a paramount concern for a reader's experience of your book.

So how does the Editor fit into this? Taking their lead from your Commissioning Editor, your Editor works with the content and the design of your book. Working closely with your Commissioning Editor, our production and design department, and our marketing department, he or she organizes each aspect of your book into the best possible reading experience.

During the copy editing phase, the Editor has to get inside your head to see what you intended as you wrote. She or he also has to take the position of a first-time reader, and asks: Does this text make sense to me? Can this be said more clearly? Editors are experts in language and the clear presentation of ideas. So even when they don't know the subject area very well, they're highly skilled at spotting problems and making improvements to the way your material is presented. It's often hard to appreciate this when you see your writing changed and reorganized, whether heavily or lightly. We know it's hard! But we also know what makes a book work on the page for a reader. In South Africa, the demands are especially high: most readers are reading their second language, come from a wide variety of social and educational backgrounds, and haven't read many books in their lives. Our Editors - and the freelance copy editors they contract - have particular skills in overcoming these obstacles to learning, which they'll put to work on your text where you haven't been able to.

In publishing we talk about the 'weight' of an edit: sometimes an edit is heavy, sometimes it's light. Usually it's a combination of the two. A heavy edit involves reorganizing structure, and often rewriting entire passages of text. A light edit involves changes to spelling, punctuation, grammar, idiomatic expressions and parochialisms, and so on. At Oxford, where quality is a watchword, we edit more heavily than most publishers. This is because we put more time and money than most companies into ensuring that our books read and look better than any others.

For each project, your Commissioning Editor and your Editor will work out with you the best way of getting your approval on the Editor's changes. You'll check the changes, and make sure that the Editor's changes don't inadvertently obscure the meaning. (This can happen occasionally when the Editor does not have expert knowledge in your subject area.) There's usually some friendly negotiation around changes and approaches. But if all stays friendly and encouraging, the text is soon ready for the next stage, in which it is put into a special page design done by our in-house book designers.

Throughout this process and until your book is actually printed, your Editor is your first point of contact about the production of the book itself.

Book design and marketing

Your Editor will also work closely with an Oxford book Designer. The Editor and Commissioning Editor will bring a concept to the Designer, who then creates a cover and a page design for the book.

The Editor and the Designer work as a team to create a page design that works for your particular project, that looks modern and attractive, and that lives up to Oxford's quality brand. They take a range of things into consideration, including efficiency for space and effectiveness for readability.

When the cover has been designed by the Designer and Editor, it is commented on, refined, and eventually approved by our Sales & Marketing team, the Publishing and Sales & Marketing directors, and the Managing Director of OUPSA. So you can rest assured that we bring a vast amount of design and market-related experience and knowledge to the cover of your book. This ensures that it hits exactly the right note for the target audience.

Finally, with some input from you, the Editor drafts the blurb that will appear on the back cover of your book. The blurb is written, like any advertising copy, to get into the minds of prospective buyers and to stop them putting your book back on the bookstore shelf. Like the cover, the blurb is refined and approved by a large, experienced team from Editor to MD.

THE PRODUCTION PROCESS

Most people are surprised to hear that it takes at the very least seven months to produce a book from the moment the Editor begins working on the text to the day it arrives from the printers. Actually, most simple books take about ten months to produce, not including time for reviewing and revising the manuscript. Many publishers are able to shorten this time by reducing editorial input and omitting stages such as reviewing and indexing. But if you're publishing with Oxford, you're probably already aware that the quality of our books is what makes us different - it might be the very reason you decided to publish with us. And it takes proper investment of time and money to achieve that quality.

If you're familiar and on board with the production process, your book will be out faster and more smoothly. The process is so long and so complex, and we have so many books being produced at any one time, that every person involved simply has to produce high-quality work and stick to their deadlines: one slip on a deadline affects the whole process, as well as the schedules of all the other books on our list. And every day the book is late, we and you lose a chance to sell it.

Here is a breakdown of the life of a book from conceptualization to publication. The amount of time devoted to the first phase, commissioning, varies a lot. The writing phase is similarly variable, and depends on the nature of the book. You and your Commissioning Editor will agree on the time allowed for this. The times shown for the third phase, the production process itself, are for an average book of, say, 300 pages.

PHASE ONE: COMMISSIONING

Step 1	Initial concept OR		Receipt of unsolicited MS	
Step 2			Acknowledgement of arrival	
Step 3			MS information form	Reader's assessment of MS
Step 4				Advice and MS revision
Step 5	Costings			
Step 6	Publication proposal form (PPF)	ISBN allocation		
Step 7	Commissioning meeting/letter			
Step 8	Contract drawn up and sent to author	Permissions form sent to author	Author's Publicity Form filled in	

PHASE 2: WRITING

Step 9	Writing of MS			
Step 10	Internal and field assessment of MS			
Step 11	Revisions to MS			

PHASE 3: PRODUCTION

Week 1	Final MS in-house	MS copying and registration	Brief editor	Production schedule drawn up
Week 6	Final MS review			
Week 14	Copy editing, editorial mark-up	Prep. prelims and endmatter	Artwork brief and list of figures	Apply for permissions
Week 15	Edited MS and queries to author	Design brief	Pre-production meeting	Finalize production schedule
Week 16	Page design spec	Design approval	Design spec for typesetter drafted	New Book Announcement
Week 18	Editor inputs author's corrections	Editor marks-up MS for design	Artwork commissioned	
Week 22	Typesetting	Finalize prelims and endmatter	Artwork approved	
Week 26	Proofread first page proofs	Prelims and endmatter designed	Editor compiles cover copy	
Week 28	Editor collates all proofreading marks			
Week 30	Typesetter corrects first page proofs	Cover brief and blurb to designer	Promotion plan	
Week 32	Second page proofs checked	Indexer identified	Promotion meeting	
Week 33	Typesetter corrects second page proofs	Cover approval		
Week 34	Third page proofs checked	Indexing begins		
Week 36	Typesetter corrects third page proofs	Index typeset		
Week 37	Final corrections			
Week 38	Final pages checked			
Week 39	Reproduction to film	Price fixed		
Week 40	Approval of dyelines	Print order placed		
Weeks 41–44	Printing			
Week 45	Published book arrives at OUP!			
Week 46	Gratis copies sent out	Permissions payments sent out	Costs and author's deductions checked	Reprint copy filed
Week 50	Reprint corrections made to reprint copy			

PUBLICITY

Long before your book is published, we begin planning and implementing a marketing strategy for it, drawing on the market research done early on in the process, common and unusual marketing ideas, and your input. Every project requires its own approach to get the most sales out of our marketing. One book will call for a large mailing, and another for a range of media interviews. By the way, please keep in mind that we don't arrange book launches for titles published in the academic division. Unfortunately, book launches cost far more than they generate in sales, and that money and energy can be far more effectively spent elsewhere.

To get your ideas down on paper and into our Promotion Plan, we need you to fill in an Author's Publicity Form. This form is included at the end of these guidelines. Please detach it, or make a copy, fill it in, and give it to your Commissioning Editor. If you have other ideas for promoting your book, or would like to discuss marketing it, ask your Commissioning Editor to put you in touch with the right person in our Sales & Marketing department.

CONCLUSION

Thank you for reading all the way through this document. You'll soon begin to see how useful it has been! We hope you enjoy working with us, and wish you all the best in the preparation of your book.

AUTHOR'S PUBLICITY FORM

Your answers to the following questions will help us to plan an effective advertising and promotion campaign, so feel free to expand your replies on separate sheets of paper if necessary.

Title of your book _____

Sub-title (if any) _____

Your full name _____

Authors' names as they will appear on the cover

Home address _____

Home telephone number _____

Cellphone number _____

Work address _____

Work telephone number _____

Email address _____

Occupation/Current position _____

Nationality _____

Date of birth _____

Biographical sketch. Educational qualifications, relevant experience, honours, degrees, membership of societies, anything else that qualifies you as an authority on the subject of your book.

The manuscript. Note on the key features of the book – about 200 words, including a summary (one or two short sentences) of the main aim. This information will assist copywriting for the cover, advertisements, and brochures. (If this is a new edition, please include details here of the changes you have made, e.g. altered scope, rewritten, proportion of new material to old, wider appeal.)

Forthcoming works. Please list title, publisher, and date of publication.

Previously published works. Please list title, publisher, and date of publication.

Market. Please indicate the level at which your book has been written. Where possible, please categorize by age and stage the readers for whom the book has been written, mentioning any examinations or specific courses for which your book could be prescribed or recommended. (E.g. Technikon, University etc.)

Competition. List any competing books you know of and how your book differs from them. Give publisher and date of publication where possible.

Mailing. Suggest any professions, groups of people, societies, industries, colleges etc. that would be especially interested in promotional material on your book. Please provide names and addresses where possible. Do you have access to any relevant mailing list?

Exhibitions and conferences. Do any of these organizations hold conferences at which your book might be displayed? If so, can you obtain a list of those attending?

Press publicity. Please suggest any journals (in any country) to which review copies might be sent and in which advertising space might be taken, and any anniversaries, exhibitions, or other occasions of news value with which we might link publicity. Do you have overseas contacts who might be of assistance?

Specimen copies. Are there any important specialists or academics to whom a gratis copy of your book might be sent, with a potentially profitable outcome?

Date _____ Signature _____
