[clmp] COUNCIL OF LITERARY MAGAZINES & PRESSES Monograph

The CLMP Intern Training Manual

By Linda Gardiner, Stephanie G'Schwind, Julie Koo, Jeffrey Lependorf, and Natasha Panza

Contents:

Introduction

In today's competitive job market, future professionals (like yourselves) almost always begin their careers at the very bottom of the totem pole—otherwise known as The Internship. Internships provide essential "real world" experience that becomes invaluable when entering the work force. CLMP members—independent publishers of literature—differentiate themselves from their commercial counterparts by being mission-driven rather than driven by the bottom line. Hence, independent publishers rarely have the funds for the amount of paid staff they desperately need. Nine times out of ten, independent publishers are so understaffed and overburdened that a competent and efficient intern essentially assumes the role of an indispensable staff member.

This manual is designed as a tool. Use it to answer questions that may arise or for a quick overview of procedures that you may be faced with during your tenure as an intern. We've included almost everything from the basics of business etiquette to the most efficient way of getting printing estimates.

Your internship is only as good as you make it. Just remember: if you don't know, don't be afraid to ask. And every assignment, no matter how small, is a learning experience waiting to happen.

Administrative

Time Management Tips

Many literary press and magazine interns will be assigned a series of large and/or ongoing projects (such as web site upkeep, subscriber database management, marketing mailings, etc.) on top of a host of smaller projects and tasks. Your ability to prioritize and manage workflow will no doubt be essential. What follows are a few standard practices and methods that should help you keep on track.

Planning Meetings: Even if your supervisor is not a "meeting person," it's perfectly reasonable for you to request weekly "check-ins." These sessions will give you the opportunity to provide your supervisor periodic progress reports, ask all of those important questions you've been saving up all week, and even present suggestions on how your duties might be streamlined.

To Do Lists & Backwards Calendar Planning: The "To Do List" is perhaps the greatest and simplest organizational tool you can have, and it is as useful to the obsessive-compulsive as it is to the chronically scatter-brained. Most projects we work on are multi-faceted, which usually leads to managing five to ten projects at a time. Breaking down these projects by task, in writing, is the nicest thing you can do for yourself. Crossing these items off your list as they are completed is intensely gratifying. Review and revise your list at the end of every week, and don't forget to bring your list to your weekly planning meetings—it's very useful for your supervisor to know exactly what you are working on and how you've prioritized. He or she will no doubt have 20 new things to add to your list!

For those items on your list that are time-sensitive and/or have strict deadlines, you should absolutely keep a monthly calendar, with deadlines clearly listed, within view of your "To Do List." Large, multi-deadline projects are best tracked by what is sometimes called "Backwards Calendar Planning." Sounds odd, but the concept is quite simple. Begin with your ultimate deadline—let's say "Fundraiser, June 21st."

In consultation with your supervisor, work backward to determine all of the other essential deadlines that, if met, will make for a successful fundraiser on the 21st. For example, by what date do you need to secure space for the event? Will the event be catered (caterers need a lot of lead-time)? When does the invitation need to be designed, printed and mailed by? Does your mailing list need to be cleaned up in advance of the invitation mailing? What about a program for the event? Think the entire project through, list all of the vital components, and plan accordingly!

Everything in its Place: One of the easiest ways to stay organized is to create a file folder for every current project (larger projects require multiple file folders). We recommend keeping every piece of paper relevant to the project—from meeting notes to print-outs of word processed letters and email correspondence to vendor quotes to contact lists—while the project is in progress. You can carefully "edit" your files once the project is complete. You should also create individual project folders on your computer for your various documents, spreadsheets, and forms.

Remember, your paper files are your master files, and you should keep printouts of important documents housed in your computer in your paper file folder as well.

Phone Etiquette 101

The best formula for answering all incoming calls is something like: "Hello, this is Jane Smith at *Great Lit Quarterly*. How can I help you?" That formula does four key things: greet the caller, identify yourself and your organization, and put the conversation on an "I'm here to help" footing.

For routine inquiries, it helps to have a set of short scripts on hand. These might cover manuscript submission policies, the mailing address as well as web site for the organization, publication dates of the next two or three issues or forthcoming books, names of key staff and email contact addresses, how to subscribe or order a book, what stores your publications are sold in, and so on. If you're new to the organization, ask your supervisor to help you put these together.

For non-routine calls—perhaps a submitter wanting to know the status of his manuscript, or an accepted author with a question about copyright—use this approach: if it's relevant, explain your role to callers as succinctly as possible (e.g., "I'm an intern with responsibility for proofreading accepted manuscripts" or "I'm an intern working as an assistant to the editor") It really helps the caller to know if she's reached a decision-maker or a message-taker or something in-between. If you're new, don't be embarrassed to say so—and even if you're not very new, if a question comes up that you can't answer, say you're new anyway: it makes the caller feel sympathetic rather than annoyed. Don't guess the answers to substantive questions, whatever you do. Usually all you need to be able to do is figure out who to forward the question to: ask your supervisor to give you a summary list of staff responsibilities if you aren't sure what these are. If you can't pass the caller on immediately to the right person, be as precise as possible about what's going to happen next, e.g., "I'll need to ask the person who maintains our manuscript database in order to answer your question, but either he or I will call you back by tomorrow at latest." (Be realistic in setting this time-frame!) Repeat your name and position, "I'm Jane, one of the interns working for Robert, the editor-in-chief," and read back any phone number or email address the caller gives you.

In other words, everything you say should convey to the caller that you're on top of the situation and genuinely want to be of assistance. Of course this is a snap when your office is well run; the answers to most questions are easily found, and the relevant staff are around to deal with them. But even if your organization is chaotic (the editor shows up once a month to shove his mail off the desk into the circular file), and nobody but you knows what a database is, it's essential to reassure your callers that their questions or concerns will be attended to as promptly as possible.

Sooner or later, you'll get some angry, stressed-out, self-important people on the phone. Rule number one: There is never a reason to be rude. Comfort yourself with the thought that they have to live with themselves all the time, you're only stuck with them for a few minutes. If you pick up their attitude you'll only escalate

whatever the issue is; if you're really charming it will defuse the interaction and with luck embarrass the caller. Remember that apologies cost you nothing: "I'm terribly sorry that you feel this way" is soothing without committing you to fix whatever the caller's complaint is. No matter what, you're not a decision-maker; someone else will have to cope with this person eventually, and if your behavior is impeccable the caller will have one less thing to yell about to your boss.

If you have to get rid of an unwanted caller who won't go away, do it politely: "She's just stepped out" or "Excuse me, but I really have to leave for my therapy appointment" are acceptable euphemisms for "She doesn't want to talk to you" or "I'm about to hang up on you." Some other usable excuses include "I'm afraid the person who handles that isn't in today" or "He's asked me to keep his phone free for an important long-distance call" or "Everyone just went to the monthly staff meeting"—you get the idea. The excuse should be a blanket one that doesn't obviously single out the caller (never say, "She can't talk to you right now"). Be sure not to make commitments on other people's behalf (e.g., "I'll have her call you as soon as she gets back from lunch"). For more creative ideas, read a great essay about dealing with demanding authors on *Salon*'s site, "Confessions of a slush pile reader," at http://www.salon.com/books/feature/2002/02/25/slush/index.html.

Your supervisor probably doesn't want to know about every call you've fielded, but she ought to give you a clear sense of what kind of call matters to her. In general, it's good to keep a log with brief memos about any non-routine calls that you handle, tracking at least the caller's name and number, time and purpose of call and how it was dealt with, e.g., "James Joyce, 123-456-7890, Monday 10.30, wants to know when he will see galleys as he has one or two small corrections; told him I would check with editor and call him back by Friday."

Common Sense Rules for Data Entry

Publishers rely on their databases to keep tabs on a wide range of key people: subscribers or other customers, donors, submitters, accepted contributors, media contacts, and so on. Keeping these up to date is a project that often falls to interns. Whether your press or magazine uses an actual database program like Access or Filemaker (good) or relies on word-processing helped out by mail merge functions (not so good), data entry is an ongoing and inevitably rather tedious job where accuracy is at a premium.

When it comes to data entry, to paraphrase a popular mantra: don't sweat the small stuff—but remember, there is no small stuff.

A well-designed database (which hopefully is what you'll be working with) contains all the necessary information but no superfluous information about its subjects. What this means is that the data entry person's margin for error is very small: if Jane Smith lives at 1211 Main Street, moving her to 1121 will cause a problem. If she donated $250 and you tell the database that she donated $25, there will be

repercussions. If the first and second of four poems she sent were accepted, but the database says it was the second and third, someone will have to sort out the resulting confusion.

The simplest part of data entry is accurate transcription, and the best way to ensure this is to enlist two people for the project, one to enter and one to proofread. If you're the only available person, then take the time to proofread yourself, at least a day later than you make the original entries when your eye will be fresher. Standard tips for proofreading work here: read from the end (or bottom of the record) forward, rather than from the beginning or top downward, in order to force your eyes not to skip over text or unconsciously "correct" what you see. Proofread in good light, ideally in hardcopy rather than on the screen (though this may be impractical if you're jumping around through lots of records). Don't rush: one way to psych yourself out is to assume that every record you've entered or changed now contains at least one error, and look carefully for it until you're sure it's not there, rather than assuming that everything is right and skimming hastily through. Verify numbers one extra time if a record contains a lot of them (Apt 234C, 11405 East 95th St). Verify foreign names and addresses letter by letter.

Most interns at publishing houses are good proofreaders because they care about language and have a much higher literacy level than the general public. But if proofing is a skill you really don't possess, it's unlikely that you'll suddenly improve to an acceptable level. In that case you should ask for a different assignment—unless the office has no other resources whatsoever. It's better for all concerned to give the job to someone with some natural talent in this direction.

The more difficult part of data entry involves interpretation, otherwise known as second-guessing or mind-reading. If you're unlucky, your supervisor will stick you with a lot of this, often without realizing it. For example, suppose an address change includes no ZIP code—does that mean you have to look it up or that you can assume that the ZIP hasn't changed? Suppose someone includes a donation with a subscription: should he be added to the donor database as well? If a subscriber sends an address change, is it your responsibility to check to see if she's also in another database and update that record too? If a payment is filed in the renewals folder but the check writer's name doesn't seem to be in the subscription database, what should you do? How about if the address on a check doesn't match the address you have on file? What if you can't read the handwriting (was that a four or a nine)? If you expect to be doing this job on a regular basis, and there isn't much written documentation for coping with these policy/procedure questions, you'll be a big hit in the office if you start creating a data entry manual. The manual can spell out when to ask a supervisor for a ruling, when to call or email the problem person for more information, when and how to look up ZIP codes, how to note any potential problems or anomalies in a record, and so on.

Above all else, never edit silently, always leave a paper trail: if you go out on a limb (or even a twig) and decide unilaterally that a particular solution is right (it's a four,

not a nine), add a note to the original document to say that you were in doubt. With luck your database will have a Notes field where you can enter comments like this as well—if it doesn't, ask your supervisor to add one. It's easy to do in programs like Access and FileMaker. A problem caused by incorrect data entry may take a year or more to show up ("Dear people, I haven't received my last three issues"). By that time everyone will have forgotten the original communication; having even a brief note right there on the screen to indicate that there might be a question is really helpful to you or your successor.

To end with another mantra: The only dumb question is the one you didn't ask. Supervisors may be dying to hand over the data entry project to you and then forget all about it, but don't let them get away with that.

A Guide to Shipping Services

U.S. Mail—Domestic

Since you must affix the postage on most handled mail by the PO (it only offers pre-paid account services for express and standard mail at this time and doesn't offer any services billed after postage) and because more and more classes of mail must be presented in person for security reasons, it's often a pain to use the U.S. Postal Service. Lines at the post office can be interminable and insanely slow. However with access to a scale, mail meter, and the Internet (to check rates via postage calculators at www.usps.gov), it becomes less of a chore—metered mail can usually be dumped into a mailbox (except for international mail over one pound). If you must present mail in person, try to meter the postage so that you can stand in the often-shorter information line to hand it over (or some kind clerks will let you cut the line if you are just dropping mail off).

In New York (and perhaps other cities), there is a very handy 24-hour post office. So if you're coming down to the wire on a grant proposal or IRS return, you can dash to the JAF on 34th Street and 8th Avenue, and still get your postmark before the clock strikes twelve and you turn into a pumpkin.

Express Mail—Cheaper than most overnight services, and they'll deliver on Sundays and holidays! Don't neglect cut-off times—I've gotten to the postal clerk two minutes after 5 p.m. (after the requisite 20 minutes in line) only to be told that I missed the cut off time for guaranteed next day delivery!

First class and Priority—Use for letters and small parcels that need to arrive in two to seven days. The post office now offers signature confirmation and tracking services for an extra fee.

Periodical rate—For qualifying periodicals that publish at regular intervals at least four times a year. Rates are lower for properly sorted mail.

Standard Mail—Suitable for direct mail, catalogue mailings, newsletters, and small parcels. Mailings must have 200 pieces or 50 pounds of mail, all pieces identical in size and weight. Pieces must weigh less than one pound. You may be eligible for

discounts with the proper sortation—a complicated and time consuming process often contracted to a mailhouse—but as a volunteer at a small publisher, be prepared to become intimately familiar with the rules of bulk mail. Non-profits can apply to receive special low rates. You can pay for standard mail through a mail permit; instead of using stamps or meter strips to affix postage, you print or rubber stamp an indicia in the upper right hand corner.

Example of an indicia:

Non-profit Org.
US Postage
PAID
New York, NY
Permit No. 444

Media Mail—Use for mailing books without a hard shipping deadline. Bulk mail discounts may only apply for large mailings. Package carefully—your box or envelope may be roughed up.

Here are some selected special services:

Certified Mail and Return Receipt—Use for any mail requiring proof of posting and delivery (e.g. anything that goes to the IRS).

C.O.D.—Post Office collects price and cost of postage of merchandise on delivery.

Return Receipt for Merchandise—Provides proof that customer has received merchandise.

Mail Pickup—For a fee, the PO will pick up your letters and packages with meter strips already affixed. If you don't have weekly or daily pickups, this is more economical than UPS or Fed Ex Ground. Letters and small parcels can be handed to any letter carrier, free of charge.

U.S. Mail—International

Global Express Guaranteed—Partnership between PO and DHL

Global Express Mail—Usually not next day service, but PO does offer free insurance coverage up to $500.

Note: there are bulk mail overseas rates for books/printed matter.

Private Express Services

Use private express services, such as UPS, Airborne Express, or Fed Ex for packages that must arrive within a certain period of time (next day, 2day; UPS offers 3-day ground) and/or that must be trackable (original artwork, for example). Also helpful after the PO's closed or you just can't stand the thought of standing in line! Postage does not have to be paid in advance if your company has an account, which makes sending the package much less complicated.

Your office probably has a carrier of choice—some are cheaper than others and large volume customers can negotiate cheaper rates. Airborne has a prepaid option that is economical. They will pick up for free, but make sure not to miss the cut-off time to call for your pickup. In my experience, Airborne has the earliest cut-off time (6:30 p.m.). You can also drop off your package in a pickup box or office, or just hand your package to a driver you happen to see on the street (there's a UPS man for nearly every block in Manhattan)—some trucks have a mail slot you can slide your packages through while the driver's not there. In dire emergencies, you can take your package to the airport freight desk of your carrier (this tactic works for U.S. Mail's express service as well. DHL is a private express carrier that specializes in international shipments, although Fed Ex and UPS offer this service as well.

Be aware that most services do not offer next day service to Hawaii or Alaska.

Freight

Use freight services for mid-sized to large shipments. Fed Ex Ground (formerly RPS) and UPS are common carriers. Or use the U.S. Post Office pickup service for media mail rates. For truly large shipments, you should look into hiring a trucking service. Your printer or distributor can give you advice on finding a reputable one. For large international shipments, try to use the services of a freight consolidator—ask your overseas customer if they use one you can piggyback your mailing onto. You will need to provide paperwork for customs.

Messenger Services

For local same day deliveries, you can hire a local messenger service (or simply go yourself!). They make deliveries on foot, bicycle, or by car depending on the size of the package. Good for super-rush deliveries and irreplaceable items. Sometimes the cost is comparable to next-day services.

Electronic Mail

Don't overlook the option of simply faxing or emailing your documents or electronic files. Some printers are willing to receive your files this way to get a jump on preflighting (but always, always send a hard copy whether it's via fax or post).

Resources

Track packages, get rates, find service information, and order supplies online for these common carriers.

http://www.usps.com
http://www.airborne.com
http://www.Fed Ex.com
http://www.dht-usa.com

How to Write the Perfect Business Letter

By a "business letter" we simply mean any correspondence sent from your publication's office to someone you don't know personally. Business correspondence comes in two forms: U.S. mail and email. Although the medium is very different, from the point of view of good business etiquette the message is the same: be clear, be courteous, and be concise. Whether you're replying to a request for submission guidelines, an inquiry about the status of a manuscript, a question about editorial policy, or a complaint about a missed issue of the magazine, your letter should follow those "three Cs." You're writing as a representative of the organization: you may be the only contact the correspondent has with the publication, so the impression you make is important.

Snail Mail

You can never go wrong by being formal and courteous in writing to someone you don't know personally. Start with "Dear Deborah Smith," not "Hi Debbie." End with "Sincerely," or "Best wishes," and add your full name and position at the end, "Robert Jones, Editorial intern, *Great Lit Quarterly*." Remember to sign and date the letter. If it's a response to an incoming letter, mention that at the beginning ("Thank you for your inquiry of March 23rd about xxx…"). Close with something suitably positive: "Thank you for your interest in *GLQ*" will do if there's nothing more specific to say. "We look forward to hearing from you again soon," "We're always happy to hear from our readers; please be in touch if you have more comments in the future," or "We really appreciate your commitment to the goals of our publication" are good upbeat sign-off lines and work as responses to both praise and criticism. A traditional rule of etiquette that still applies is "Never begin a letter with an apology." If the writer has a complaint, or if the letter has been waiting two months for a reply, acknowledge it in the body of the letter, not in the first sentence. "Thank you for your patience" is a good all-purpose sentence for acknowledging belated replies or other mess-ups in your office.

As with phone calls, it's really useful to keep a set of standard responses on hand with submission guidelines, ordering information, and answers to other frequently asked questions; just cut and paste into the letter, customizing where appropriate. It never hurts to apologize for sending what's obviously a form letter: close with something like "Please excuse the form-letter response, but we receive a great many of these inquiries and this helps us answer them promptly; if you have further questions, do be in touch again."

Read your letter over carefully for typos, confusing phrases, etc., and to be sure you've answered all the questions of the letter you're replying to. If you have any doubts about the accuracy of your reply, ask; don't invent answers. Never feel shy about going to someone else for direction.

Also ask your supervisor what is the system for filing letters that you handle (there may be no system, of course, in which case creating one would make you very popular). Find out in particular whether letters should be printed out and filed with

the incoming mail they relate to, or just left in the computer. Routine exchanges can probably just be filed somewhere where others can access them, but someone else on staff will probably want to know about any more substantive interactions. In such a case, it is preferable to print out your replies, staple them to the original letters, and pass them along promptly. As with everything else: if in doubt, ask.

Email

The recommendations for snail mail letters apply here too. It's essential to remember that while you may use personal email for short slangy notes to your friends, email to people you do not know personally should follow the same rules as any business correspondence. Again, start with "Dear Deborah Smith," end with "Sincerely," or "Best wishes," and include your full name and position at the end.

You can keep the same set of standard responses on hand as for letters, to cut and paste into the email, customizing where appropriate. Once again it never hurts to apologize for sending what's obviously a form letter. Email correspondents expect rapid responses, so if one has been lying around for a couple of weeks waiting for an answer, you should acknowledge that with a brief all-purpose apology. ("I'm replying to your email of October 2nd: I'm sorry for the delay, and thank you for your patience.")

Use "Reply with Quote" when answering emails, but quote just enough of the initial inquiry to make your response meaningful—don't quote a lengthy letter in full, which the recipient will have to scroll through to see if you've actually replied. Insert <snip> where you've removed text, so the recipient won't worry that you only got half of his email. Most email users expect your replies to appear below their original emails, so don't confuse them by pasting your reply above the original. Not all email systems preserve formatting, so don't rely on shading, italics, etc. to distinguish between quoted and unquoted text; use the > and < signs to mark quoted text.

Needless to say: check your emails for clarity, spelling, grammar, and typos as you would any hardcopy letter. People expect publishing staff to be literate, and you'll quickly give the publication a reputation for general sloppiness if you send poorly written mail in whatever format. It's often harder visually to pick up typos in email, so be extra careful when proofreading.

Ask your supervisor what is the system for cc-ing or archiving any emails that you handle. Routine exchanges can probably just stay in the email directory where others can access them, but you'll probably want to cc a supervisor with any more substantive interactions. As with everything else, if in doubt, ask. Don't invent answers and never feel shy about going to someone else for direction.

Production

Production Glossary

A list of essential terms you'll need to be familiar with when working with printers.

AA—Abbreviation for "author's alteration". An editorial or other change resulting from the mistake of the printing customer (i.e., you!). Charges resulting from an AA are billed to you.

Binding—Process by which sheets in a book are held together. Types of binding include case bind (hardcover), cloth bind (hardcover with cloth cover), perfect bind (softcover fastened with glue), saddle-stitch (stapled), wire-o (continuous double-series of wires fastened through holes punched in gutter), comb (plastic binding fastened through holes), and spiral (continuous single wire fastened through holes). Hardcover bindings may be sewn or glue bound.

Bitmap vs. vector graphics—Bitmap files are an electronic representation of page contents through a map of spots. Vector files define page contents through geometrical formulas. Postscript is a language in which vector graphics are described.

Bleed—Portion of artwork or text on a printed page that extends off edge of paper.

B/W—Abbreviation for "black and white."

Camera-ready—Pages that are ready for printer's camera to shoot and make into film. High resolution laser printouts are often good enough. You may get cost savings by supplying camera-ready copy rather than a computer file. However, with the advent of computer-to-plate technologies, camera-ready copy may soon be a thing of the past.

CMYK—Abbreviation for "cyan, magenta, yellow, black." The subtractive primary colors (i.e., the colors formed when one additive primary is removed from white light) plus black. The four colors used in process, or four-color printing; when C, M, and Y combine in halftone screens, theoretically all colors should be able to be duplicated on the printed page. However, black must be added in order to compensate for the imperfect color quality of ink.

Coated vs. uncoated paper—Coated papers are used for printed pieces that require sharp, true-to-color four-color images. They usually cause less dot gain than uncoated papers. Coatings come in different finishes, e.g., glossy, satin, matte, velvet, etc. Book covers are often printed on paper coated on one side, abbreviated as C1S. Uncoated papers are commonly used for book and literary journal interiors. They also come in different finishes, e.g., smooth, laid, vellum, etc.

Color separation—Process of defining portions of an image or page that print C, M, Y, or K.

Computer-to-plate system—A prepress system that eliminates the need for film, which often makes the proofing process cheaper for printers and clients. The

downside of digital proofing, however, is that clients must trust the printer to detect such imperfections on the plates as moiré, bad screen angles, and pin holes, which are obvious on proofs made from plates or films.

Cover vs. text weight paper—Cover weights, measured in points or pounds, are used for cards and book covers. Text weights, measured in pounds, are used for letters, book interiors, pamphlets, newsletters, etc.

CRC—Abbreviation for "camera-ready copy."

Dot vs. spot vs. pixel—The dot is the smallest unit that makes up a halftone; it is about ten times the size of a spot. A spot is the fundamental unit of a digital image, the smallest unit detectable by the laser on a scanner. A pixel is the smallest unit displayable on a computer monitor; its size is determined by the resolution capability of the monitor.

Dot gain—The amount that the printed dot spreads from its intended size. Can cause color to lose accuracy and images to become too dark.

Emulsion side—The side of film with chemical coating. A common term when giving/getting specs for advertisements supplied as film to be stripped into place. Different printers require emulsion to be up or down in their platemaking process.

Filling in or up—Defect in printing where space between halftone dots or in white areas of type are filling with ink.

Folio—page number

FPO—Abbreviation for "for placement only." Low resolution images used by a designer in layout to free up computer memory. Must be replaced by printer or designer with scan at resolution necessary for printing.

Frontmatter—Parts of a book before main text starts, usually paginated using lower-case roman numerals, including: half-title (contains only title of book), title (contains full title; author and other people to be credited—editor, translator, editor; publisher; sometimes publisher's home city and date of publication), copyright (copyright notice, publishing history, country manufactured, Library of Congress Cataloguing-in-Publication data, ISBN, ISSN, permissions notices), table of contents, dedication, epigraph, foreword (comment on the work by another writer), preface (comment on the work by author), acknowledgements (often incorporated into preface), and introduction (unless an integral part of main text).

Gutter—Blank space between printed area and binding.

Halftone—Reproduction of photographs and other continuous tone images into a pattern of dots suitable for printing through a screening process.

Hickeys—Spots and imperfections on the printed page due to dust.

Imposition—Positioning of pages in forms or signatures so that after printing, folding, and cutting all pages are in the proper sequence.

Justified vs. ragged right text—Justified text is spaced out so that margins are

even; spacing between words (and sometimes characters) is adjusted to make text fit. Ragged right text is not manipulated to create even margins. This text is ragged right. Books are generally set justified.

Lamination—Plastic film coating applied on top of printed page for protection and finish. Comes in matte or glossy finish. Often used on book covers.

Leading—Space between lines of type. Measured in points. Pronounced "ledding."

Ligatures—A printed or written character consisting of two or more characters joined together. Text looks more finished if the typesetter uses the fi ligature (option-shift-5 on a Mac) for fi and the fl ligature (option-shift-6 on a Mac) for fl.

Line copy or line art—Elements on printed page that do not require a halftone screen to render.

M—On printing specifications, abbreviation for "thousand."

Makeready—Process of preparing a press for printing, including getting ink to correct density and getting plates into register.

Moiré—Undesirable screen pattern of dots caused by incorrect positioning of screen angles on overprinting colors.

Mottle—Uneven coverage of ink in solid printed areas.

Offset printing—Short for offset lithography. Printing process by which ink is transferred from roller to plate to rubber blanket to paper. Improvement over letterpress in that it requires less force to press ink on paper, less wear on plates, better quality printing on rough surfaced paper, less ink necessary for quality print; also, plate is right reading (not negative), and makeready is easier. Most commercial printing is done using the offset principle.

Overprinting—Printing one color over another (usually a very dark color over a light color), eliminating the need for trapping.

Overrun—Pieces printed in addition to quantity ordered, charged at a pro-rated price if delivered.

Pica and points—A pica is a unit of measurement used in printing and typesetting; one pica is equivalent to approximately one-sixth of an inch. There are 12 points to a pica and 72 to an inch. The point is the unit of measurement for type and leading.

Pinhole—Imperfection on film or plate where spot of color is missing.

Portrait vs. landscape—Portrait orientation indicates that the width dimension is shorter than the height, while landscape is the opposite.

Preflight—Process by which digital files are checked for integrity and completeness. Common problems are missing fonts and images.

Process color printing—Full color printing or four-color printing using CMYK.

Proof—A paper (hard) or digital (soft) reproduction of the printed piece. A position

proof, usually cut down and folded to size, shows that the printer has put all elements in the proper location and has the correct dimensions; it should not be used to check color or registration. A color proof is meant to show that the printer will reproduce the correct colors; types of color proofs include matchprints (made from plates), iris (digital color proof), and Kodak approval proof (high-end digital proof). A blueline is a photographic print of the printer's film (not possible in computer-to-plate systems). In rush jobs where color correction is not critical, printer may supply proofs via PDF or fax.

Register—Fitting of two or more printed images in exact alignment. Particularly important when trapping is an issue and in four-color process printing.

Resolution—Number of spots per inch in a printout. Linescreen in printing.

RGB—Abbreviation for "red, green, blue." The primary additive colors, i.e., the colors that combine to form white light. Unlike printing, which uses the subtractive primaries to reproduce full color images, light based transmission devices such as television and computer monitors use RGB to render color.

RIP—Abbreviation for "raster image processor." Software and hardware combination that converts vector graphics into bitmapped images that can be output by desktop printers, computer-to-plate systems, and other output devices.

Running head—Headline repeated on consecutive pages of a book. Can indicate chapter title, author (in a multi-author text), subhead, part of book, etc.

Saddle-stitch—Binding a book by fastening it with wires or staples through the middle of the sheet. Book must be set up in four-page forms.

Screen angles—Angles at which halftone screens are placed. Careful placement must be made in order to avoid moiré patterns and wavy edges on tinted type and boxes.

Self cover—A cover of same paper stock as interior. In specifying page count to printer, self covers are generally included in the page count. Therefore, a 16 page self cover book is actually 12 pages plus front, back, and inside covers.

Serif vs. sans serif typeface—Serif typefaces have small decorative marks on the ends of main strokes, which often make serif faces easier to read in large block of text. Most books are set in serif fonts. Sans serif typefaces do not have serifs.

Set-off, or offset—Smudging of ink from one sheet to another caused by insufficient drying of inks.

Sheetfed vs. web printing—Sheetfed presses use individual sheets of paper of various sizes depending on the size of the press. Web presses use large rolls of paper, and are more suitable to large quantities.

Show-through—Undesirable condition when printing on reverse side of a sheet can be seen under normal light.

Signature or sig—Name given to a printed sheet after it has been folded. For

books, it's most economical if your book is made up of 16 page or 32 page signatures.

Spine—The part of a bound book that connects the covers.

Stet—Let it stand. Proofreader's mark indicating that a change should not be made. Also indicated by underscore with dots.

Stripping—The process by which film for individual pages is taped together to create the layout for one side of a signature, a skill that is quickly becoming obsolete with computer-to-plate technology.

TIFF—Abbreviation for "tagged image file format." Platform independent format for image files. Since it's a non-glossy format, unlike JPEG (which automatically loses information on compression), it is preferred for printing.

Tint—Even tone areas (strengths) of a solid color, expressed in percentages. Tints often cause problems in printing because of patterns that emerge on the edges of the halftone screen.

TK—Abbreviation for "to come." K stands out more in copy than C.

Transparent vs. reflective art—Transparent art (slides, chromes) are color positives on film through which light must pass in order to be seen or scanned. Reflective art (photographs, paintings, objects) are color positives on paper or another substrate from which light must be reflected in order to be seen or scanned.

Trapping—The process of slightly overprinting two butting colors in order to eliminate white lines between the colored fields.

Typeface vs. font—A typeface refers to the design of the character. A font is a full set of characters defined by typeface, size, weight, pitch, spacing, etc. Times Roman is a typeface; Times Roman bold 12 pt. is a font.

Up—(2-up, 3-up) Refers to imposition on which more than one copy is printed on the same sheet in order to take advantage of full sheet capacity.

Widow vs. orphan—A widow is a short line of type at the end of a paragraph; orphans are lines that fall to the top of the next page. Proofreaders should mark widows and orphans for typesetters to fix.

Production Basics

Production encompasses all activity that takes an edited manuscript and transforms it into a bound book or other printed piece. Designers and printers use a lot of often opaque terminology. I've covered highlights in the glossary; I've also covered some definitions in the book specification outline that appears in your handbook.

Production process

- Prepare text and images for layout/typesetting
- Create FPOs of images, if supplied as flat art

- Key in text, if supplied in non-digital format
- Design pages (pick type, set up style sheets for heads/subheads/captions/body, set up master pages with margins/baselines)
- Set type or produce layout
- Check proofs (editor, author)
- Enter corrections
- Get bids from printers and choose printer
- Prepare materials for printer (computer files including font, FPOs, high res scans; images to scan; hard copy proofs; specifications/print order including delivery instructions)
- Check printer's proofs
- Press okay (when necessary)
- Receive finished books

Parts of a perfect bound book

This includes both paperback books and many bound literary journals:

- Front and back covers
- Spine
- Inside covers
- Frontmatter, e.g., title page, copyright, contents
- Body
- Backmatter, e.g., index, glossary

Dos and Don'ts of entering corrections

Do exactly as marked—if it's weird, query.

- Do not make additional corrections without asking first. If your suggestion is okayed, mark it on the hard copy (preferably in a different color ink). You can also mark the suggestion and flag it for an editor's later review.
- Save a copy of the file before making your changes. Try to maintain a system of version numbering and make sure that it's cross-referenced on the paper proofs.
- Be smart about knowing when to use search and replace.
- Check off corrections on hard copy as you make them.
- Print corrected file and give to editor to check against marked-up proof. Write the version number on the new proof. Initial and date the marked up proof to indicate when and who entered the corrections.

Common Printing Problems

To check on proofs:

- FPO/ resolution: make sure that FPOs have been replaced with high res art
- quality of photos: contrast, sharpness, color balance
- moiré (on analog proofs)
- pinhole (on analog proofs)
- register/trapping
- screen angles (on analog proofs)—especially on jobs with tinted areas
- typos
- wrong fonts
- trim
- bounce
- compare with hard copy to make sure they have right fonts, right file, right sequence

To check on press:

- filling in
- hickeys
- moiré
- mottling
- pinholes
- register/trapping
- set-off
- show-through
- very serious typos: wrong date on invitation, misspelling on author's name on cover
- overly heavy coverage/type
- contrast in two color jobs, especially in duotones

How to Get a Cost Estimate for Printing

Put together your job specifications. Here are specs for a standard trade paperback book or journal with a four-color cover. The jargon is explained below.

Title: Independent Publishing, Explained
Publication date: January 2001
Ship date required: November 15, 2000
Trim size: 6x9
Quantity: 2000 plus additional Ms
Page count: 192

Prepress: Text—Disk supplied with 10 halftone scans (for Placement only) 10 Halftones to scan, size, and place.
Cover—Film supplied.
Proofs: Full text blueline
Cover blueline and matchprint
Printing: Text—black throughout, no bleeds, 10 halftone throughout.
Cover—four-color process with matte lamination, bleeds.
Paper: Text—60# bright white
Cover—10 pt. C1S
Binding: Perfect
Freight: To New York, NY 10014
Options: 1. Blow in supplied postcards
2. Deduction for supplied covers

Explanation of Specs

Title—Give your job a title.

Publication date—The official publication date.

Ship date required—The ship date you and your distributor need to get the books to your warehouse on time to hit any deadlines, such as author tour, big review, etc.

Trim size—The width and height of your publication in inches. In browsing a bookstore, you may note that many books are about the same size; this is because paper comes in certain standard sizes. Some printers will refuse to even bid on your job if it is an odd trim size. If you are contemplating a trim size that falls outside of the norm, talk to your printer. It may be worth it to sacrifice a half an inch in order to save a thousand dollars! If you want to do fancy things like French flaps (paperback books with folded flaps) or bookmarks that trim off, indicate that here.

Quantity—How many copies you require. You can ask for options, such as "quote for 1000 copies plus additional Cs (100s) or Ms (1000s)."

Page Count—How many pages the interior of the book will be (or your best estimate) Try to make the page count a multiple of 32 or a multiple of 32 plus 16, 8, or 4. Having a few blank pages at the end is standard.

Prepress—Tell the printer in what form they will receive your project, whether that's film, camera-ready copy, or disk. Indicate if you want any prepress done, such as scanning of photos or other artwork. Break this explanation out by part of the book: text (also called copy, guts), cover, and (if necessary) jacket. "For placement only" indicates that the scans supplied on your disk are not the ones the printer should use in making the plates for your print job, but are only in place to show dimensions, placement, and cropping of the images.

Proofs—Indicate what kind of proofs you will require. Generally, you will want a blueline for everything, and you will want a matchprint for any four-color work. If any portions are printed in PMS colors (not CMYK process), it's virtually

impossible to get a true proof for the color, so the cheaper blueline is still probably your best bet.

Printing—Break this portion out by text, cover, and jacket. Note how many colors they will be printing, and specify the process. Regular full color printing is called "four-color process." Text is generally black or one color. If you want two or three colors, you generally specify which ones using the Pantone Matching System (you can supply a Pantone chip, if you'd like). If you require only specific sections of your text to be in color, note that here, in as much detail as possible; the page count of color sections (or signatures) should be 4, 8, 16, or 32. Tell the printer if there are any images, quantity, color, and whether they will be bunched together or throughout the book. Indicate what kind of finish you want on the cover (e.g., lamination and coating).

Note whether there will be bleeds (i.e., whether you require printing all the way to the edge of the paper) and, if you are printing with Pantone colors, whether there will be trapping (i.e., colors touching each other). Note any special jobs, such as die cuts, embossing, etc.

Paper—Give the weight and finish for the paper you want; if you have a specific brand in mind, (note that printers sometimes have a standard stock on hand, which may be cheaper). In the specs for Independent Publishing, Explained, the cover stock is listed as "10 pt. C1S," 10 pt. indicating the weight and C1S meaning "coated one side." Color prints more crisply on coated paper, since it is less absorbent, which is why it's generally used for color work. In fact, if you want to print your color pages on uncoated paper, you should note that, because some printers will assume that you want coated stock. If you are printing a hardcover book, you should ask to see your printer's standard papers and cloths, which will get wrapped around the cardboard cover.

The weight of paper for text is generally expressed in pounds rather than points, for example "60#" means sixty pounds (think about your telephone keypad and the # makes sense). It is assumed that the stock is white with a smooth finish; you need to specify if you want anything special. You should speak with your printer about their standard papers and get samples. You can request special papers (your printer can generally procure samples), such as acid free or recycled, but expect to pay more.

Binding—Indicate the kind of binding you want. If you want paperback, you generally say "perfect binding" though some printers actually do notch binding for paperbacks. For hardcover books, indicate whether you want a glue bind or sewn binding. Sewing, though more durable, is more expensive.

Freight—Many U.S. printers don't estimate freight costs, but if you are bidding a job with a foreign printer, knowing freight and customs charges are essential.

Options—Indicate any extras or options here, including blowing or binding in postcards, mailing (many magazine printers offer fulfillment services), shrink-wrapping. Hardcover books need a few extra components such as endpapers and headbands. You can also ask for additions or deductions for variations on your specs,

such as deductions for supplying covers printed elsewhere (a nice option if you'd like to get color covers printed locally to enable a press check). This is a good place to indicate any costs that you'd like separated out from the rest of the quote, since quotes are often not broken out.

After you've got your specifications written out, put together a list of printers who can do your job and fax your quote out. CLMP's email lists are a great source for printer recommendations. Printers have different specialties, so make sure to pick ones that are appropriate for your job. You should ask for standard turnaround times and credit options.

Printers don't charge to quote a job, so don't be shy—get several and ask for re-bids if your job specifications change. Especially when you are just starting out, going with the cheapest bid is not always the best policy. Finding a kind and honest sales person and customer service person is a boon to the inexperienced, so work with someone you feel comfortable with. Enlist help and solicit advice—your designer is often a great resource as are other publishers.

Magazines that publish three or more issues a year may want to look into annual printing contracts (many printers offer them). A contract helps safeguard against inflationary price hikes—and the paper market can be very volatile. Contracts are only advisable for magazines with systematic and timely production schedules; if you're always running several months late, a yearly contract isn't for you.

Tips On Working with Printers

As an intern, it's possible that you will be helping out your organization with several aspects of print production. And while you probably won't be called upon to be the chief liaison to your magazine or press's printer, you might be asked to secure print bids, draft purchase orders, review blue lines, etc. What follows are a few simple suggestions on how to keep relationships with printers professional and clear of potentially costly confusion.

Give it and Get it in Writing—Whether your supervisor has asked you to get several bids from printers for an upcoming project or simply wants you to change the specifications of a job already with the printer, always fax or email the printer a formal bid sheet. In addition, insist the printer send you a formal price estimate. Relationships with printers—particularly longstanding ones—can get pretty casual, but the best way to protect your organization (and yourself) from an awkward or ugly misunderstanding is to have documentation of outgoing and incoming communications. Please see "How to Get a Cost Estimate for Printing" for details on how to put together printing specifications and get estimates from printers.

Request Samples—If you're considering working with a new printer, or are embarking on a new type of project with a trusted vendor, it's always wise to ask for samples of similar print jobs. For example, if you're about to sign over your perfect-bound lit magazine with four-color cover to a new printer, make sure the printer can produce quality work of this type by requesting samples. (It's also a good idea to get

references from other clients.) Or, if you're contracting your printer to produce something different than his usual jobs for you—say a direct mail package—ask to see samples of other direct mailings he's produced. Further, printers will often suggest paper types and weights to clients. Just make sure you see samples before you agree to use anything you're not familiar with.

A Purchase Order is a Binding Contract—Once you've sent a printer a formal bid sheet, he should send you a formal estimate. Check this estimate carefully and make sure it includes all of the details you've outlined in your bid sheet. When your job is ready to be sent, make sure you include a formal purchase order, which should reflect the specifications and terms you and your printer have agreed upon, including price. Once you send in your purchase order and print job, if the printer makes no objections (which can happen if you've altered any part of the job), he is contractually obligated to print the job as you have specified.

Revisions—Make them in Writing—After reviewing blue lines or proofs (see "Proof" in Production Glossary for details on blue lines), it's often tempting to simply "call in" changes to the printer—particularly if the changes are minor and few. However, you should only approve proofs over the phone in the unlikely event that there have been absolutely no changes! To make corrections—whether you're pointing out your own editorial mistakes or the printer's errors—you should flag each page on which you've made changes and then mark each change carefully and legibly on the proofs themselves. We even recommend creating a cover note that clearly explains every single error. By the way, when reviewing proofs, keep in mind that editorial changes at this late stage will cost you. A simple, single black plate change (changing a word or line of type) can cost as much as $150!

What to look for on Printer's Proofs / Bluelines

Reviewing and correcting printer proofs are both critical components of the literary publisher's responsibilities. Many publishers encourage interns to review proofs because an additional, fresh pair of eyes often saves the day. However, the range of things that can go wrong at the printers is far too extensive to delve into here, but what follows are the most common problems to look out for:

Broken type, scratches and pinholes—These dots, scratches and lines of missing color usually reflect an imperfection on the plate or film. Always circle or mark these flaws on your page proofs.

Off-Register/Misalignment—Registration is the term for two or more images of varying color fitting together in exact alignment. Picture every other word of text printed in red and black ink. The printer needs to create separate sheets of film for each color and then align them perfectly to create the complete image. Sometimes this process fails, and the text or image will be obviously misaligned on the proof.

Missing pages—With the advent of desktop publishing, it's become less common

to see a page or series of pages missing from printer's proofs of books and magazines. But it still happens. It's advisable to carefully check the proofs to make sure your pages are all present and in sequence.

Trapping—Trapping is the process of slightly overprinting two butting colors in order to eliminate blank white space between color fields. Like registration, the process fails and color fields overprint too much or do not butt up against each other.

Blobs and Flecks—Who knows what they are or where they come from, but random marks often appear on printer proofs. More often than not, these do not reflect problems on film or plates, but play it safe; point them out to your printer.

Correction Errors—After correcting printers' proof errors—and particularly after making editorial changes in the proof stage—it's essential that you see a second set of proofs. Editorial changes handled by the printer can lead to all sorts of problems. And your printer's idea of a fix may not satisfy your own high standards.

Promotion

Glossary of Marketing Tools

Terms you'll need to be familiar with as you develop marketing and operational strategies.

Advance sales—Sales made by reps in advance of the publication of the book.

Agent-sold subscriptions—Subscriptions sold to libraries and institutions through outside agencies such as Ebsco and Faxon. On an annual basis, publishers send these agencies brief editorial descriptions plus subscription information, which the agencies publish in their catalogues at no cost. (Publishers can also pay for larger display ads.) Librarians then purchase subscriptions through these catalogues using the agency essentially as a middleman. Many commercial magazines offer 15%-20% subscription discounts in return for the convenience of the agency's services.

Bind-in/Blow-in cards/envelopes—Subscription devices, usually standard size postcards, which are either inserted or bound into a magazine. The card/envelope should have a business reply mechanism and should allow individuals to charge—or be billed for the subscription. Magazines that do not have the capacity to invoice should select envelopes that allow for the easy return of personal checks. Bind-ins/blow-ins are used predominantly to convert single-copy buyers into subscribers.

Buyer or book buyer—The person in charge of purchasing books for a given retail outlet or library.

BRC/BRE—Business Reply Card/Envelope: A pre-addressed, prepaid, first-class mailing device that statistically improves the rates of return for renewals, direct mail, and other direct response marketing efforts (because it makes replying easier).

Circulation—Usually a periodical's total paid readership (a combination of

individual, institutional, and agent-sold subscriptions plus average single-copy sales—those copies actually sold, not the total sent to distributors). (See also: single-copy sales).

Coding/key coding/source coding—The practice of assigning alphanumeric codes that allows you to identify the source of a new subscription or renewal. There are no set rules about how to set up source codes, but the logical approach tends to work best. For example, if you were placing an ad for your magazine in the *Threepenny Review*, you would assign a key/source code for use on the reply coupon so you can determine if the ad successfully drew subscribers to your magazine. Your code might best be set up by following this basic equation:

- First position=source (direct mail, renewal, or in this case advertisement)
- Second and third positions=date (month* and year)
- Fourth position=list, or in this case the magazine in which your ad appears

*It's best to use alpha codes for month designations to accommodate double-digit months such as November. For example, A=January, B=February, and so on. However, it's best NOT to use "I" for the month of September, as it is easily confused with the number 1. Use the letter J instead and follow on from there. So, your *Threepenny Review* ad code might read AB0T (A=Ad; B=February; 0=2000; T= *Threepenny Review*). It's important to remember that once you choose a key code format, you need to stick with it and you must keep a record of all the codes you've used. Of course you can add a position to track things like test offers, test packages, etc., but the essential framework should not be altered unless you plan to overhaul your entire tracking system. Also keep in mind that when renting lists for direct mail, your list codes cannot reveal the list sources (for example, you couldn't use the letter "P" for *Ploughshares* or "S" for *Shenandoah*). (See also: direct mail package; reply coupon).

Comps—Individuals who receive a publication regularly and free of charge such as reviewers, funders, and board members.

Conversion—Has several meanings including: the first time renewal of a new, paid subscription and the reformation of a database for use with new software or at a new fulfillment house.

Conversion rate—Usually the percentage of first-time subscribers who renew for a second year/term. Can also describe a discounted rate offered to potential, first-time renewers who initially subscribed at a reduced rate. (A conversion rate is normally offered to "soften the blow" of stepping up from a discounted to a full-price rate). (Seealso: renewal rate).

Courtesy envelope—A pre-addressed, unpaid return envelope, usually with a "place stamp here" box included on upper right-hand corner. Normally used to encourage the return of invoices.

Deferred Income—The amount paid in advance by subscribers for issues not yet served. By law, a publisher owes this amount and must return it if requested or if the magazine ceases publication before all the issues are served.

Desk copy—Complimentary copies of a finished book given to a teacher who has adopted that book for his/her course.

Direct mail package—In commercial magazine publishing this refers to a direct marketing effort designed to solicit new readers. It is normally comprised of a number of components including but not limited to: a brochure outlining editorial highlights and the offer and terms ("4 issues at our special half-price rate of $15"); a letter, usually from the editor-in-chief or publisher, which is typically 2–4 pages, anecdotal, inclusive ("We're writing to you because we know you care about literature") and persuasive; an order form which must include a source code,* offer and terms, coupon, methods of payment, return address, additional postage information (i.e. add $20 for airmail), etc.; an outer envelope (generally with a window, so the label on your order form can show through) often with teaser copy; and a business reply envelope. (See also: coding; BRE; reply coupon)

*Source codes are normally printed on the mailing label and respondents return the portion of the order form containing the label. When you receive orders, you then have all the information you need about your new subscribers.

Distributor—Like wholesalers (whose responsibilities are to the stores and libraries they serves), a distributor takes and fills orders but also (theoretically) creates a demand for titles by using sales representatives. In this respect, a distributor's primary responsibility is to the publisher.

Donor—In circulation terms, the purchaser of a gift subscription.

Draw—Usually refers to the number of copies taken by your distributor(s). Please keep in mind that you will almost certainly sell fewer copies than your distributor orders—therefore a "draw" should not be figured in your paid circulation tally. (See also: sell-through rate)

Exam copy—Complimentary copies of a finished book given to teachers reviewing the book for possible course use. Some publishers ask for exam copies to be returned or purchased if the teacher rejects the book.

Expires—(n) A group of subscriptions that run out with a certain issue or on a certain date.

Expire issue—The last issue of a given subscription term. A fundamental of circulation record keeping. Tracking expire information allows you to plan timely renewals, and formulate accurate print-runs, as well as project income and other operational essentials.

Fulfillment—A comprehensive term describing the various steps and tasks involved in maintaining your subscription list, mailing issues, and tracking data and statistics.

Galley—Page proofs of an unpublished book, often given to potential reviewers and book buyers for promotional purposes. The proofs are often perfect bound, but indie presses can often get away with copy-shop comb binding or even no binding at all.

List broker/list rental—A list broker is an agent that manages and rents subscriber and membership lists and usually works for a large list brokerage agency. Many magazines with lists of more than 5,000 will rent names on the commercial market—whether or not the publications are considered "commercial." List rental is the term applied to purchasing another publication's subscriber list, or part thereof, for one-time use. Many of the best lists for literary magazines are too small to be on the commercial market. You can often trade or rent lists directly from publishers.

Net sales—The amount due the publisher after discounts are applied. Discounts to the trade generally range between 40% to 55% but can be higher depending on the situation. Sadly, net sales are often higher than the checks that publishers actually deposit into their bank accounts because of distribution fees and other sales expenses (warehousing, fulfillment costs, returns processing fees, etc.).

Premium—An added incentive to subscribe or renew. Always something concrete like a back issue, tote bag, or T-shirt.

Press release—A brief (generally one- or two-page) notice announcing a piece of news to the press. A publication notice should include a description of the book, biographical information on the author, perhaps a brief statement of the press's mission, and the book's vital stats (title, pub date, ISBN, price, distribution details, specs, etc.).

Pub date—Short for "publication date." The date that a book is available for sale. Not necessarily equivalent to the date a book comes off the presses.

Renewal rate—The rate of subscribers renewing annually. For example, if you're a quarterly you would look to the ratio of renewing subscribers to your total number of expires over the four issues. If a total of 4,000 subscribers were up for renewal in a 12-month period and 3,000 renewed, your renewal rate would be 75%. When publishers talk about renewal rates, they will often separate first-time renewals (conversions) from long-term renewals because conversion rates are typically much, much lower. In a year of many marketing campaigns, conversion rates can truly skew renewal rates. (See also: conversion rate)

Renewal series—A group of sequential letters—with each letter in the sequence called an effort—encouraging paid subscribers to renew. Ideally, each series is comprised of four to seven efforts mailed at regular intervals, which vary depending on frequency. Typically, a renewal series will begin no later than three months prior to expire and include at least one post-expire effort. Coded response mechanisms and BREs are also essential components.

Reply coupon—A response mechanism for direct response promotions. Provides a summary of the offer ("4 issues for $24"), allows respondent to fill in name and address information, and lists payment options (check enclosed, bill me later, etc.). Your return address information should also be clearly listed.

Retail or list price—The price that the publisher suggests that customers pay for the book. Although many customers end up paying a discounted price (think

chains and online retailers) and regardless publishers never see the full list price coming through their bank accounts, the list price remains important as the basis for discounting and sometimes as the basis for royalty calculation.

Review copy—Complimentary copies of a finished book given to book reviewers.

Sales conference—A meeting where editors and/or marketing people from the press present new titles to sales representatives.

Sales representatives or reps—The people who go out to the bookstores and other trade outlets and sell your books to the buyers. Depending on who is handling your book, the reps may be staff employees or they may be freelance commissioned reps. Given the realities of selling, a rep may have little more than a minute for each book on his or her list. Reps often have to make hard choices when they plan their sales calls.

Sell sheet or sales tip sheet—A "cheat sheet" that give sales representatives tidbits that they can throw out at a sales call (e.g., "It's a prehistoric romance with travel plot. Anyone who loved *Clan of the Cave Bear* will adore *The Road to the Wooly Mammoth*"), useful sales strategy information (e.g., "The book is set on the Jersey shore so all bookstores there will need to carry it"), outline of promotional plans (i.e. author tour, conferences and other events, advertising, any reviews you know about), and the requisite vital stats. Often, the text will be on one side and a color representation of the cover and perhaps an author photo will be on the other. (See also: press release)

Sell-through rate—The percentage of magazines actually sold through retail outlets. For example, if your distributor sends various bookstores 100 magazines, and 20 are returned at the end of the selling cycles, your sell-through rate is 80%.

Single-copy sales—Those issues sold through retail outlets, either through a distributor or directly. Can also include bulk single-copy sales to conferences and meetings. (See also: sell-through rate)

Soft offer—A subscription offer that allows new or renewing subscribers to send no money up front. With soft offers, one issue will often be served, or "graced," prior to cancellation for non-payment. Also known as a "bill me" offer (use only if capable of accurate and comprehensive invoicing).

Specs—Book specifications, such as trim size, page count, number of ink colors, type of binding, type of paper stock, etc.

Trade or "The trade"—The retail market (bookstores, chains, online retailers) and the wholesalers who sell to them. Does not include direct sales to customers.

Testing—The practice of comparing the results of one offer (price/premium) or "creative" (copy/design) against another. For example, in a direct mail effort you might offer your standard half-price subscription rate to 5,000 *Utne Reader* subscribers and compare that offer with a slightly cheaper rate offered to another 5000 *Utne* readers. (It's advised to also offer your standard rate to a control group of 5,000). Or, you could test a premium (perhaps a back issue) to one subset of

renewals or a more hard-hitting letter against your standard renewal. Testing is the best (if not the only) way to determine your most effective offers, copy, and design.

Tracking—The practice of assigning codes to all marketing materials and determining the success of your efforts by looking at net responses and rates of return. (See also: coding)

Universe—The sum total of a magazine's potential audience—usually devised by combining the paid circulations of similar magazines. The assumed universe for literary magazines is in the 750,000–1,000,000 range. That said, by marketing to this universe through traditional methods, a decent rate of return would be anything greater than 1%. Therefore, if you sent a subscription offer to your entire universe of 750,000 and your rate of return was 1%, theoretically you would gain 7,500 new subscribers. So while a "potential readership" of 750,000 to 1,000,000 sounds impressive, the true potential gains from this universe are far more modest.

UPC—Universal Product Code. A bar code that allows your magazine to be identified and processed in the retail marketplace. No magazine should be without a UPC. Most distributors and retail managers won't even consider taking on a magazine without a UPC on the front cover. To order a UPC, call the UPC authorizing agent at (212) 996-6000. Fees for the codes vary but should be no more than $50. UPCs can be printed directly on to a magazine cover, or preprinted labels can be purchased.

White mail—Orders for subscriptions with no known source (i.e., a letter or email requesting a subscription from an individual who has never subscribed in the past and makes no mention of why he/she is subscribing now). Considered an indicator of a magazine's word-of-mouth popularity or lack thereof.

Doorstep Prospecting: Making the Most of Your Connections

There are many ways for magazines to find new subscribers and supporters without spending a great deal of money. The following list represents your best and least expensive prospects—from new subscribers to single-copy buyers to donors.

- Existing subscribers—encourage them to give gift subscriptions
- Contributors—convert them to paid subscribers
- Telephone upselling—for example, if a subscriber calls to renew, suggest a multi-year renewal
- Send any donor a coupon for a free gift sub to be given to a friend
- Offer the same coupon to your writers in lieu of payment and/or a free sub of their own
- Three friends—ask contributors, renewers, donors to provide the names of friends who might want to subscribe, contribute money, etc.
- Rejected contributors (wait a bit on those)

- Former interns or "graduates" if you have students involved in any capacity
- Back issue purchasers (insert cards)
- Academic institutions—if you have an affiliation, make the most of it—graduating seniors, alumni, faculty, on-campus events
- Local institutions—high schools, country inns, museums—maybe for comp. subs rather than paid, to gain visibility
- Public appearances—e g., presentations, conferences, readings, book parties
- Conversions—whom are you sending to for free? If you donate to schools or libraries, try to get them to pay, or get your donors/subscribers to pay for these subs. Evaluate your exchange subs—try converting a few of them.

If you have (or can develop) a special relationship with a bookstore, suggest that they offer you a premium; they pay a token amount and give away copies—first 25 customers a month, for example. If possible, tag those copies to track response. If it doesn't pull in subscriptions, you can stop the arrangement. Ask the store to put your flyers in their bags (works well for *The New York Review of Books*).

Find out if your authors have scheduled readings and encourage them to take copies along or have the store order extra. If your magazine is locally based, try getting special placement (for free) in regional stores. It makes sense to cultivate friendships with your local bookstores, high schools and colleges, reading groups, country inns, museums, etc.

Organizing an Exchange Ad Campaign: A Series of Maxims, Suggestions, and Tips

Like Likes Like—When planning an exchange ad campaign it's useful to keep in mind that, statistically speaking, ads placed in magazines that are most like yours will yield the best results. For example, if you're working with an experimental poetry journal, you probably don't want to knock yourself out trying to book ads in scholarly reviews. Try your own genre or type first and then branch out.

Do Your Homework—Before you ever pick up the phone to make ad swap proposals, sit down with your supervisor and make a list of publications in which you would like your ads to appear. Then, find out the following information about each on your list: frequency (how many times a year they publish); paid circulation; paid advertising rates and who else advertises on their pages (some magazines accept no advertising, paid or exchange, so it's good to save yourself the phone call—and the embarrassment).

Propose a Fair Deal—A magazine with a paid circulation of 10,000 will not respond kindly to the suggestion of a one for one swap from a magazine with a circulation of 3,000. Again, find out the vital statistics for the magazines on your list and work out balanced exchange proposals in advance. Do keep in mind that you can sometimes make your proposal more appealing by offering both ad space and

a one-time use of your mailing list (assuming it's current, well-kept, and easy to export). Keep Careful Track of the exchange deals you've made and keep a special "Copy Due Date" calendar so you [or your predecessor] know[s] exactly when the ads need to be sent.

Bold Statements, Clean Lines, White Space & Coupons—While space ads in other literary journals will probably never yield huge numbers of subscriptions, there are a few simple ways to maximize their effectiveness. Keep the design and text bold, simple, and easy to read. Better to have your focus be a strong headline or impressive quote than a fuzzy photograph or long list of contributors. Make it easy to subscribe—always, always include a subscription coupon or toll-free phone number. And finally, make the design easy to adjust; literary magazines are not uniform in size and your one ad will need to work well in a variety of dimensions.

Press Release Outline

A standard press release to announce a book should include:

- Contact name, telephone, and email
- Newsy headline, if appropriate, or just title of the book as headline
- Description that includes mention of timely angles to the book
- One or two of your best endorsements
- Author biographical statement
- Book vital stats—title, author, publication date, retail price, ISBN, distributor, specs (e.g., fiction, poetry), status of foreign rights, notable first printing amount, notable publicity plans
- Mission statement of the press
- Address and website for the press

The press release is the backbone of your press kit. If you have the wherewithal, other materials to include in your media mailings are:

- Color copy or printed flat of the cover (your printer may give you unused covers for free or minimal charge, but make sure to ask up front)
- Press clips about the author
- Author photo (to save on photo duplication, you can get lino output of a digital image instead of a regular glossy photo)

Keep the length of your release to one or two pages. And, don't forget to include a cover letter that emphasizes your best sales handle.

Sample Letter to Reviewer

July 23, 2002

Caroline Byrd
New York Times Book Review
100 Any Street
New York, NY 10026

Dear Ms. Byrd:

I'm pleased to send you a copy of Sia Figiel's new novel, *Where We Once Belonged*. A bestseller upon its publication in New Zealand, this acclaimed first novel is the recipient of the prestigious Commonwealth Prize for the Asian/Pacific region. Kaya's publication of *Where We Once Belonged* will mark the first time a novel by a Samoan woman has ever been published in the United States.

In language both evocative and stark, this sharply written episodic novel is both a response to anthropological texts and an unflinching and electrifying look at one girl's coming of age in Samoa. Funny, brutal and vivid, *Where We Once Belonged* marks the arrival of an important new literary voice.

Sia Figiel is the author of a novella *The Girl in the Moon Circle* and recently published a second novel in New Zealand, *They Who Do Not Grieve*. A performance poet and artist, she has held numerous residences at artists' colonies and universities around the world. This fall she read in London with Ben Okri and Sapphire.

I hope you will be moved to ASSIGN/WRITE a review of this exciting novel. If you have any questions, feel free to contact Julie Koo by phone or by email at julie@kaya.com.Thank you very much.

Best Wishes,

Juliana Koo
Publicity Associate

Sample Letter to Event Venue

May 24, 2002

Dean Bakopoulos
The Reading Room Café
45 West Road
Madison, Wisconsin 58893

Dear Mr. Bakopoulos:

Enclosed you will find a copy of Koon Woon's *The Truth in Rented Rooms*. A paean to the lonely world of itinerants and the dispossessed, Mr. Woon's first book has received acclaim from such literary luminaries as Bob Holman, Quincy Troupe, Steve Cannon of *A Gatherings of the Tribes*, and Lawrence Ferlinghetti. His work has been featured on Garrison Keillor's radio program, "The Writer's Almanac." The book also has won a PEN Oakland Josephine Miles Award for Literary Excellence.

I hope that you will be interested in booking a reading with Mr. Woon. He will be in Wisconsin in October, either the week of the 9th or the 16th. Please contact me by phone or by email at julie@kaya.com if you have any questions.

Thank you very much.

Best wishes,

Juliana Koo
Managing Editor

Sample Event Fact Sheet

Use this form to keep track of event details and to make sure that all the bases are covered.

Author:

_____

Title:

_____

Sponsor:

_____

Contact/Phone:

_____

Fax/Email:

_____

Mailing Address:

_____

_____

_____

Date & Time:

_____

Exact location of event:

_____

_____

_____

Bookselling arrangements:

_____

_____

Distributor knows?_____

-op/other fees/Terms:

_____

PR/services provided:

_____

_____

In-house generated PR:

_____

Regional assist for PR:

_____

_____

_____

Housing Location:

_____

Price/Nights:

_____

Phone/Address:

_____

_____

_____

Travel arrangements:

_____

_____

Price/Phone:

_____

Other Transportation:

_____

Notes:

Sample Conference Packing Slip

Use a checklist like this one to make sure to bring all necessary items to an event.

Inventory Items	Count at Start	Count at End
Books	_____	_____
Petty Cash	_____	_____
Catalogues	_____	_____
Flyers	_____	_____

(These items should be counted at the beginning of the event, and again upon closing up the event.)

Other Items	Brought	Packed	Notes
Book Stands	_____	_____	
Cash Box	_____	_____	
Mailing List	_____	_____	
Pens	_____	_____	
Stapler	_____	_____	
Posters	_____	_____	
Cart	_____	_____	
Receipt Slips	_____	_____	
Masking Tape	_____	_____	
Discount Sign	_____	_____	
Tally Sheet	_____	_____	

(These items should be accounted for upon closing up the event.)

Fundraising

Grant Research & Foundation Cultivation

Researching grants for literary publishing can take a special bit of sleuthing. Only a few foundations by mission fund literature at all, and even fewer will specifically support the printing of books or magazines. The key to success in pursuing foundation grants lies in compartmentalizing your organization's activities and then researching potential support for discrete projects. By focusing on one of these projects you may find a variety of inroads toward matching a foundation's mission and your own. For example, your organization may have a reading series or education program. How many different ways can your organization's activities be described? A foundation that does not specifically support literary publishing may still consider a proposal for what constitutes public cultural programming or one for an arts-in-education program.

The best place to start your search is the Foundation Center Library (located at 79 Fifth Avenue in New York City). You can access some of the data from the Library through their website: www.fdncenter.org. Some organizations also subscribe to on-line access to the complete Foundation Center Library database, or purchase comprehensive print directories. Using the database allows you the easiest and quickest method of creating a prospect list. There are a variety of approaches, all of which should be explored. These include:

- Searching for "Literature" as well as other "Fields of Interest" areas that may apply
- Searching both geographically (i.e., "NY") and by interest area (i.e., "literature," or "libraries")
- Using text search for a more specific focus (i.e., "reading series," "translation")
- Reverse searching by grantee to determine grants received by sister organizations

After compiling a prospect list, request an annual report and guidelines from each foundation. Some will have neither, but most will mail you information. For foundations with websites, you can generally find the information you need here. Read the mission of the foundation carefully. Does your project match their funding mission? Can your project be described in terms that will support the priorities of current funding initiatives? If not, move on.

The most common approach for a foundation will be with a simple inquiry letter (generally just a couple of pages), or with a formal proposal. Some foundation officers will discuss a potential application with you on the phone before you send a proposal. Their own guidelines will usually indicate which approach to take. If you have had the good fortune to discuss your application with an officer, be sure to send a note of thanks along with your proposal (this may be with a copy of your proposal as you may be instructed to direct official materials to a foundation's president or trustee). Be patient and resist calling to see if your proposal has arrived;

most foundations will send a card within a few weeks to let you know if your proposal may be considered. The entire process may take several months. Ideally, you are requesting support in the fiscal year prior to when it will take place.

Most proposals will be rejected the first time around, but a rejection allows you the opportunity to then call and ask for advice on future approaches. Take this opportunity and remember to be gracious. If you receive information such as how you might better apply in the future or advice on other foundations to approach, be sure to send a thank you note. This is the simple secret of foundation cultivation. Now, the next time you apply you have an ally on the inside!

Grant Proposal Components

[Grant proposal components for foundations that do not have a set format for applications.]

General Tips

- Brief is better. They will ask for more if they need it.
- Never staple.
- No colored paper.
- No binder.
- Like a business proposal. Use lots of bullet points and header.
- If you are having a problem, discuss it with the funder.
- Talk to funders of other sources.
- Ask for annual reports.
- Send info in a letter asking to be invited to submit if foundation doesn't take unsolicited proposals.
- Formalize reading and launch parties as programs.
- Consortia with other organizations are good.

Components

Cover Letter—The cover letter should consist of three paragraphs, to fit on one page. Remember: it's not the proposal. The more you write, the less they will read.

- 1st graph: How much and what it's for—be specific. Flash out selling point.
- 2nd graph: Facts and figures. Impact of program.
- 3rd graph: List enclosures and thanks for consideration of request.

Executive Summary

Program directors have to write this for recommendation to a higher level, so they will like you more if you do it for them.

Title it " Executive Summary" and make it one page only with plenty of space.

Include:

- Name, address, and contact info.
- Contact name
- Request amount
- Type of request. If project support include the name of the project
- Total project budget
- Total organizational budget
- Brief project description: similar to cover letter or narrative description
- Mission and/or brief history or interesting factoid

Narrative

- 2-5 pages/3-4 pages is ideal (exceptions are at the specific request of the foundation).
- Background/history/mission: flesh out. Could also be a separate sheet that is already prepared.
- Project: Could be same info as cover letter (request, what it is, etc.) for first paragraph. Then, flesh it out.
- Request: Be specific!—describe numbers, why, what's it for, etc.

Budget

- Organizational *and* project.
- For organizational: give last year (actual), this year (estimated), next year (projected) in three columns. Include in-kind donations.
- Clearly explain any budget drop. Explain any +/- change of 10% or more.

Other Enclosures

- Audited tax statement (if you have one, or a 990 tax return)
- Press Kit
- Proof of tax-exempt status ("501(c)3 letter")
- Annual Report (if you have one)
- Sample book or magazine

Breaking Down Direct Mail

Direct Mail—what you will never again call "junk mail"—represents the primary way in which publishers reach their audiences other than through the books and journals they publish. In the case of magazines, direct mail may include letters asking people to subscribe or to renew their subscriptions. For presses, it may

include catalogue mailings. In the case of all non-profit organizations, it will include various ways of asking for contributions. Various approaches to direct mail fundraising happen every year as part of an Annual Campaign. Here are the components of a typical annual campaign:

Prospect Mailing

Most direct mail solicitations will go to people who have not yet contributed to the organization. Part of the mailing will go to your House List, the people who already subscribe, purchase, or who have come to events in the past. You will also mail to lists of people borrowed or purchased from other organizations with a similar mission. These lists will come from a List Broker or you will get them one by one by contacting other organizations and trading lists. These lists must never be entered into your own database; they are strictly for one-time use! Because direct mail can be costly, tracking the origin of each name will be important to the success of your effort. Each mailing label must have a code revealing which list the contributor's name came from originally. This way, you will know which lists to use again in the future, and which ones don't work for you. You track the results of each campaign by simply dividing the number of returns by the number of pieces mailed. The resulting number, if read as a percentage, will be your return rate. For example, if ten pieces produce contributions from a mailing to 600 people, then your return rate would be 1.6%. The goal of a prospect campaign will generally be to reach a return rate of one percent (in other words, one response form every 100 appeals). This may not seem like very much, but this one percent will hopefully give again and again over the years. A Renewal campaign asking contributors to give again will only be mailed to those who have already given, and the return rate here will be significantly higher.

Year-End Solicitations and Special Appeals

All organizations should ask for support from their constituencies before the close of each year. Many people making charitable gifts like to take advantage of the tax deductions they can receive, so the end of the year may be the best time to ask for extra support (these mailings should go out by Thanksgiving). Organizations will also often request support for specific projects. This can sometimes be far more effective than asking for general support. These mailings will ask for money to support projects such as education programs, writers' fees, or a reading series (these will generally drop—be mailed—in the fall or spring). These solicitations should be mailed to individuals who already have some level of participation in the organization (in other words, a special appeal will be mailed to your house list).

Friends Campaigns

Some organizations, in addition to asking for year-end gifts or special projects, will conduct a quasi-membership campaign. Those who contribute will be called "friends" or "members." This special group of individuals will be asked to renew

their gift every year (just as if it were a subscription). Renewal letters will often be mailed in three stages: two months before the "expiration" of the gift, one month before, and at expiration. As an enticement to potential donors to give a larger gift, sometimes a perk will be offered (a book, tee shirt, cap, or other special item).

The Direct Mail Package

Nearly all direct mail packages have these components:

- Outer Envelope (often a #10 window envelope)
- Letter (either a single sheet, or two sheets)
- Response Device (a slip of paper containing the coded mailing label if it's a prospect piece, and contact info of the donor
- BRE (business reply envelope, with postage paid by the organization) or #9 return envelope

Most of these appeals will be sent at Bulk Non-Profit Rate, so the labeled envelopes will need to be sorted and bundled by zip code (the post office will supply instructions). Utilizing bulk mail requires a special permit. Another permit will be required to utilize BREs (an account will be set up at the post office to cover the cost of the return postage).

Editorial

Editorial Policy: Know Thy Publisher

Knowing your magazine or press's editorial policy will have an impact not only on what manuscripts you pass on to the editor, but on how you deal with unsolicited submissions.

One of the hardest—but also most fun—tasks you'll have as an intern is reading the unsolicited manuscripts. When you start your internship, your editor will explain the scope of your duties and responsibilities as a reader. Each magazine or press has its own reading system in place; be sure you understand your editor's policies on who reads what, who may reject manuscripts, and who may communicate with writers about manuscript acceptance and rejection.

Knowing what to look for as a reader is somewhat more difficult to quantify. You should know first, however, what genres the magazine or press publishes. Is it just nonfiction? Poetry? Fiction? If the magazine publishes only fiction, does it include mysteries, erotica, westerns, or romance? Does the magazine publish interviews? What about plays? Are there specific areas of scholarly interest on which the press focuses? It's important to be clear about your magazine or press's publishing interests so that you don't waste time—yours or others'—logging in, filing, and reading inappropriate submissions.

Your editor will probably ask you to read several back issues of the magazine or look at the press's backlist (the books already published). Reading the back issues and

perusing the backlist should give you a good—though certainly not definitive—sense of the style, tone, and structure of the manuscripts the magazine or press publishes. Names of frequent contributors should become recognizable too.

Your editor will not be able to give you the precise formula for the manuscripts that will be accepted by the magazine or press, but many editors have a list of criteria or guidelines to refer to when reading manuscripts. For example, the editor of *Colorado Review* has a list of qualities interns should look for in short stories, including an engaging opening; original, idiosyncratic characters; crisp language; and a provocative central problem. While this list is by no means the formula for the perfect story for *Colorado Review*, it gives interns some guidelines by which manuscripts can be evaluated. *Creative Nonfiction* uses a scoring system for such elements as voice, detail, and structure; each manuscript must score a certain number of points to be passed on to the editor. *North American Review* doesn't have a set of guidelines per se, but insists that interns be able to articulate what makes a manuscript "excellent" when they recommend it for publication—and what's wrong when they reject it.

Your editor will have his or her own set of criteria for manuscript evaluation. If you need further clarification on what types of manuscripts your editor wants to see, discuss it with a senior intern or, when he or she has time, the editor.

Editing vs. Copyediting vs. Proofreading

These terms are easily confused—probably because our teachers and professors have often said to us, "Be sure to proofread your paper before turning it in." What they really meant was something between editing and copyediting. This section explains the difference between these terms.

To understand the difference between editing, copyediting, and proofreading, it's important to understand first the difference between manuscript and proof. A manuscript is what the author gives you. It is usually double-spaced, printed on only one side of the paper, probably has some mistakes in it, and doesn't look "published." A manuscript becomes proof after it has been edited, copyedited, and typeset; a proof looks like the pages of a magazine or book.

The editor edits and accepts the manuscript for publication. Such issues as story development, dialog, pacing, plausibility and the like are the editor's domain. The editor is the one who may suggest, for example, that the main character should (or should not) reconcile with her father at the end of the story, or that certain chapters of a book need further development. These are issues that are normally addressed in the revision process.

Copyediting

Once the editor and author have made revisions and the story, essay, poem, or book has been accepted for publication, the manuscript is ready for copyediting. The copyeditor ensures correct spelling, punctuation, grammar, and style; checks for

consistency; and verifies all facts. The copyeditor does not make substantive changes; that is, he or she doesn't alter the story. Nor does he or she make changes based on personal preferences—changing "ivory dress" to "alabaster gown," for example. Copyeditors use style manuals, such as *The Chicago Manual of Style*, *MLA*, or *Associated Press*, to determine issues of capitalization, italicization, punctuation, whether to spell numbers out or use figures, and so on. Normally, one dictionary (e.g., *Merriam-Webster's Collegiate*) is established as the house dictionary so that differences in hyphenation and preferred spelling don't foster disagreements or confusion. For fact-checking, copyeditors use a variety of sources, though most recently a good deal of facts can be quickly and easily verified on the Web. Savvy copyeditors, however, know that not all websites are reliable sources of information and learn to spot dubious sources. Chapter 2 of *The Chicago Manual of Style* explains copyediting in further detail and provides examples of copyeditors' marks and how they are used.

A press will then send the copyedited book manuscript to the author for approval and to answer the copyeditor's queries. Many magazines, however, don't send copyedited manuscripts to authors because the schedule is often too tight.

Proofreading

After copyediting (and after author approval, if applicable), the manuscript is handed off to the typesetter, who makes corrections and runs out proof. Proofreading is comparing—word by word—the proof to the marked-up manuscript. The proofreader makes sure that the typesetter has made all the corrections the copyeditor marked (and for this reason, the proofreader must be familiar with and understand copyeditors' marks), that the typesetter set all the copy, and that the typesetter did not introduce any new errors. It is not the proofreader's job to copyedit, though copyeditors do occasionally miss things and it's a bonus if the proofreader spots previously undiscovered errors. The proofreader marks any corrections the typesetter failed to make but must query the copyeditor (on a sticky-note, not on the proof itself) about any other changes or corrections. If the proofreader suspects that something is wrong—that a word is misspelled, for example—he should look it up himself before querying the copyeditor.

Each press or magazine will have its own procedures, of course, but usually the copyeditor looks over the proof when the proofreader has finished, addresses any queries, and hands the proof back to the typesetter to make further corrections. Some presses and magazines send the author this first round of proof, and some wait to send the second (and, they hope, error-free) round. The typesetter will then run out a subsequent round of proof, which the proofreader compares to the previous round. Ideally, two rounds of proof will take care of all corrections, but it's not unusual to have three or more.

Chapter 3 of *The Chicago Manual of Style* thoroughly describes the proofreader's role and responsibilities and provides a comprehensive list of proofreaders' marks.

Using Professional and In-House Style Manuals

Should a book title be put in quotation marks, underlined, or italicized? What about a song? Would that be the same for the title of the CD? Should we use figures for 99 or spell it out? The answers to these questions can be found in a style manual—though the answers depend on which style manual you're using.

Style manuals are reference books with extensive guidance for treating the various oddities that arise in manuscripts. As mentioned in the previous section, copyeditors and proofreaders consult them to make decisions about punctuation, capitalization, italicization, and so on. There are several different style manuals. Many magazines and presses use *The Chicago Manual of Style*; others (particularly academic journals) use *MLA* or *APA*. Publications that are more "journalistic" in nature tend to use AP (Associated Press) style. The decision as to which manual a publication follows has to do with subject matter, tradition within the discipline, and the editor's preference.

In addition to being a resource for style concerns, a manual also helps resolve disagreements. For example, when an author argues that she learned that two spaces should always follow a period or that she just thinks it looks better to have an apostrophe in 1950s, it's much easier for a copyeditor to say that the journal follows *Chicago* than to get into unproductive arguments about expertise or personal preferences.

Style manuals—*Chicago* in particular—can be daunting to the new user. The best way to learn how to use one is simply to spend some time browsing through it. Keep in mind that it's not necessary to memorize a manual's content; the trick is to recognize when you need to look something up (whether to put the title of a painting in quotation marks or italics, for example) and to know where to find it. Note that style manuals generally don't cover issues of grammar per se (that is, agreement, tense, case, etc.).

In-House Style Manuals

A publisher or magazine of specialized content may develop its own in-house style manual to cover specific terms and usages not addressed in the dictionary or the major style manuals. For example, a publisher of children's curricula might discourage the use of the word kid, preferring child or boy or girl instead. It might also encourage the use of contractions for a more informal tone—don't instead of do not. A competitive-swimming magazine might have entries for such terms as flip-turn (hyphenated), Masters team (capitalized, no apostrophe), and IM (no periods in this abbreviation). *Wired Style*, a popular style manual for computer and Internet-related publications, began as an in-house style manual for *Wired* magazine, which developed the manual at a time when dictionaries and manuals didn't yet have entries for such terms as webmaster, URL, or hypertext. In most cases, in-house style manuals are used in addition to the usual resources.

Managing the Slush Pile

The amount of mail magazines and presses receive can be overwhelming. Some literary magazines receive more than ten thousand manuscripts during a reading period. Here are some tips for keeping on top of the mail.

Sorting the Mail

Open the mail first thing every day, separating the submissions, requests for writer's guidelines, orders, and correspondence to editors. Respond to the guideline requests and route the orders, correspondence, and any other mail to the appropriate staff member or editor. If you don't know what to do with a piece of mail, ask someone. Sort the poetry, fiction, and nonfiction submissions into separate piles; this makes it much easier to log them in.

Submissions

Use a paper clip to fasten the cover letter, manuscript, and SASE together—in that order. Don't allow the pieces to become separated, and be very careful not to accidentally discard anything important when you open and sort the mail. SASEs and loose checks (for sample copies or other merchandise) tend to get stuck behind and can easily be thrown away if you don't ensure that the outer envelope is completely empty before recycling it.

Cover Letters

Note the date of receipt on the cover letter. A date stamper is useful when you receive a lot of submissions.

Read the cover letters carefully! If the editor has asked you to watch for certain information in cover letters—note of simultaneous submission, literary agency, contributing editor recommendation, or previous publications—use a highlighter to flag that information.

The only way to know whether a manuscript is a simultaneous submission is, of course, if the author says so in the cover letter. If your magazine or press accepts simultaneous submissions, follow your office's procedures. If simultaneous submissions are not accepted, use the SASE to send a copy of your writer's guidelines (return the manuscript, too, if postage is sufficient) with the simultaneous-submissions policy highlighted. Do not send a rejection slip as it indicates the manuscript was read and rejected.

Solicited vs. Unsolicited Submissions

Magazines and presses receive two kinds of submissions: solicited and unsolicited. A solicited manuscript is one an editor has asked an author to send; an unsolicited manuscript, though usually welcome, has not been asked for. The cover letter will usually indicate which kind of submission you have received. Both kinds should be

handled carefully and logged into the office's submissions-tracking system (database, notebook, index cards, etc.). Pass the solicited manuscripts on to the editor immediately.

Sometimes editors will ask authors to revise manuscripts; watch for these revisions so they don't get filed with the unsolicited submissions. Revisions should go directly to the editor.

Logging in Submissions

Your office will have some system in place to keep track of submission information (e.g., the author's name and address, manuscript title, genre, date of receipt, decision to accept or reject, etc.). It will probably be on the computer as either a database or a spreadsheet, though each organization has its own way of tracking information. Be sure you understand the procedures for using a database or spreadsheet before you begin entering information.

Whatever method has been established, it's critical that you enter submission information accurately. One missed keystroke—in someone's name, address, or manuscript title—can render an entry useless if the next person can't find it ("Smith" is entered as "Smoth," for example).

Filing Submissions

Each office also has its own procedures for filing submissions until they are read. Frequently, however, magazines separate the genres and file them in order of receipt (so a story received in September will be read before one received in November). Remember to be extremely careful when filing submissions. A database can tell you where a submission should be, but it's as good as thrown away if it's been misfiled.

Editorial FAQs: How to Answer Queries

As an intern, you'll probably be answering the phone as part of your office duties. Here are some guidelines for handling potentially difficult phone calls.

There are, of course, a number of reasons submitters call: to clarify submission guidelines, to withdraw a submission, to complain about a rejection, etc. Keep submissions guidelines and other commonly requested information close at hand so you can answer those kinds of questions quickly. Using your best judgment, answer the questions within your purview as an intern, be as courteous as possible, keep the phone calls short, and know when to turn the call over to a senior staff member.

Often authors call to find out the status of their submissions. Perhaps more than a few months have passed and they haven't received a response, so they call to find out whether the magazine or press even received their submissions and/or whether their submissions are still under consideration. Your magazine or press's submissions-tracking system should tell you what has happened and will make these phone calls much easier to field. For this reason, it's important that you

become thoroughly adept at using the tracking system and that it be accessible to you in the event of such calls.

When someone calls to find out about a submission's status, put her on hold and quickly check your system.

If the manuscript is still under consideration, simply tell the caller so. Depending on your office's response time (say, two months), the writer may be calling prematurely (say, only two weeks after sending it)—if so, let her know that she should wait until the response time has passed before calling again. If, however, that period has passed, let her know the submission is still under consideration but that the magazine or press is experiencing delays in reading.

If the manuscript was rejected, say, "Yes, we did receive your story, but the editor has declined to publish it." It's not your job to explain why the manuscript was rejected. Most callers will be courteous and are just trying to find out what happened to their manuscripts. Sometimes, however, people become angry and irrational. Do not engage in any arguments. Each editor has his or her own protocol for how interns should handle these kinds of calls: e.g., transfer the caller to the editor, take the caller's number and have the editor call back, etc. Know what your editor wants you to do. To end an argument, simply say, "I'm sorry, but I can't give you any more information than what I've already told you." Then follow your editor's instructions.

If the manuscript is no longer under consideration but the author hasn't received a response, it's often because they did not provide a SASE; the submissions-tracking system will probably tell you whether this is the case. If so, very politely say that the press or magazine cannot respond to submissions if writers don't include SASEs. If, however, it appears as though the submitter did provide an SASE but still hasn't received a response, all you can do is apologize; mail does occasionally go astray.

Bottom line: Be familiar with your organization's submission policies and clear on which kinds of queries you should handle and which your editor needs to deal with.

Resources

Bibliography and Internet Resource Guide

Books

The Associated Press Guide to Internet Research and Reporting by Frank Bass, edited by Norm Goldstein (Perseus Books, 2001). Covers Internet search techniques, how to cite and fact check online sources, and copyright issues related to online sources.

The Associated Press Stylebook and Briefing on Media Law edited by Norm Goldstein (Perseus Books, 2000). The mother of all in-house style guides. Useful section on styling Internet and computer-related terms. A new edition is coming out in 2002.

The Art of Literary Publishing: Editors on Their Work edited by Bill Henderson (Pushcart Press, 1980). An out-of-print that shouldn't be—try used or the library.

Some great stuff on book and magazine publishing including essays by Joyce Carol Oates, Ishmael Reed, Jonathan Galassi and Maxwell Perkins.

Bookselling 101: A Marketing Primer for Authors and Publishers by Art and Jean Heine (J-Mart Press, 1995). Real nuts and bolts for book publishers without deep pockets.

The Careful Writer by Theodore M. Bernstein (Free Press, 1995). A usage manual. Highly recommended by colleagues.

The Chicago Manual of Style, 14th edition (University of Chicago Press, 1993). In addition to directives on basic style questions, gives thorough explanation of parts of the book and the editorial function.

Copyediting: A Practical Guide by Karen Judd (Crish Publications, 2001). Currently on Amazon.com's top ten list in publishing; includes good explanations of what copyediting is and where it fits into the whole publishing process as well as how to do it.

Editors on Editing: What Writers Need to Know About What Editors Do edited by Gerald Gross (Grove Press, 1993). A fascinating collection of essays, written for writers but great as an explanation for anyone of the different kinds of editing and how editors (should) interact with writers.

The Elements of Editing: A Modern Guide for Editors and Journalists by Arthur Plotnik. Pearson Higher Education, 1996 (originally Macmillan 1982). Useful and entertaining guide to the work of the editor. See if you are compulsive in a good or bad way! Very helpful bibliographies on common reference material. Gives tips on prioritizing editorial tasks.

Lapsing Into a Comma by Bill Walsh (McGraw-Hill, 2000). Another copyediting manual that comes highly recommended—it's funny and iconoclastic. Walsh is a chief copyeditor at *The Washington Post*.

The New York Public Library Desk Reference (Hungry Minds, 1998). Unbelievably, this is out of print, but there are used copies to be had for fact checking of all sorts.

One Word, Two Words, Hyphenated? By Mary Louise Gilman (NCRA Press, 1998). Another handy list of words and phrases, giving correct usage for compounds.

Pocket Pal: Graphic Arts Production Handbook, 18th edition (International Paper Company, 2000). Originally published in 1934, the fully up-to-date 18th edition provides a clear overview of the history, practice, and science of production and printing, including details on the new digital technologies. Excellent glossary.

The Professional Secretary's Handbook, 3rd Edition (Houghton Mifflin, 1995). Guide to running the modern electronic office. Includes helpful tables and illustrations such as postal abbreviations, sample business letters, country telephone codes, guide to business English style, etc.

Spreading the Word: Editors on Poetry edited by Stephen Corey and Warren Slesinger (Bench Press, 2001). Revealing recent essays by editors of twenty prominent literary magazines, commenting very specifically on how they select and edit poetry;

includes many CLMP member magazines such as *The Georgia Review*, *Kenyon Review*, *Shenandoah*, and *Women's Review of Books*.

The Word Book compiled by Kaethe Ellis (Houghton Mifflin, 1976). Another good resource that's out of print but available used. Just a great big list of words—for spelling and discretionary hyphenation. The dictionary without the definitions.

Words into Type by Marjorie E. Skillin and Robert Malcolm Gay (Pearson, 1974). A golden oldie on all matters of style and usage, really easy to use, though the production section is totally obsolete. There is supposed to be a new edition coming out in 2002.

See http://www.clmp.org/resources/reading.html for general books on publishing.

Online Resources

American Booksellers Association Searchable Member Directory. http://www.bookweb.org/bookstores//browse.html. Independent bookstores across the country. No annotations.

Book Fairs and Other Literary Events. http://lcweb.loc.gov/loc/cfbook/bookfair.html. Brought to you by the Library of Congress, it's a straight text listing of book fairs around the world. Links to Web sites provided.

Copyright Office Online. http://www.loc.gov/copyright/. Now offers online search of their copyright holder database! Helpful for permissions seekers.

Electronic and Virtual Reference Desks. http://scholes.alfred.edu/ref_desk/ref.html and http://thorplus.lib.purdue.edu/reference/. Dictionaries, weather, basic history, thesauri, quotations—find answers to your basic editorial and fact checking queries.

Nonprofit Virtual Library. http://www.lib.msu.edu/harris23/grants/znonprof.htm. Try here if you are doing funder research.

Evelyn C. Leeper's Bookstore Lists. http://www.geocities.com/Athens/4824/bookshop.htm. Thorough lists of bookstores around the world with customer annotations.

Foundation Center Online. http://fdncenter.org/. If your organization doesn't have an account, ask them to get one. The easiest way to do foundation research if you don't have the FC's CD-ROM on hand.

The Paperboy. http://www.thepaperboy.com.au/welcome.html. Links to newspaper websites around the world.

U.S. Postal Service Online. http://www.usps.gov/. Look up zip codes, calculate postage fees ahead of time (so you can avoid standing in line at the post office whenever possible), track shipments.

Webmonkey. http://hotwired.lycos.com/webmonkey/. The bible for do-it-yourself Web sites. If your organization is in dire need of a Web site update and begs you to try, take a zip through Webmonkey to get ideas and how-tos.

See http://www.clmp.org/links/ for more helpful links to publishing resources.

Intern Training Manual

About the Authors

Linda Gardiner is the founding publisher and editor-in-chief of the *Women's Review of Books*, a monthly magazine housed at the Wellesley College Center for Research on Women. She lives in Sherborn, Massachusetts.

Stephanie G'Schwind has been working in book and magazine publishing for eleven years. She worked at Group Publishing in Loveland, Colorado, as a copyeditor, then coordinated production at Indiana University Press before taking the position of managing editor at the Center for Literary Publishing at Colorado State University.

Julie Koo is the website coordinator for the Council of Literary Magzines and Presses and the managing editor at Kaya Press, a CLMP member and publisher of innovative Asian and Asian diasporic literature. She was formerly co-editor of the Asian Pacific American Journal, a literary magazine published by the Asian American Writers Workshop. She is a member of the PEN Open Book Committee and founder of the indie-press email list

Jeffrey Lependorf is Executive Director of the Council of Literary Magazines and Presses. He has over fifteen years of experience in development, fundraising, corporate sponsorship, and strategic planning. He facilitated fundraising sessions for CLMP at the Associated Writing Programs Conference 2001 and the Literary Journal Institute in 2000, as well as for NYTAP workshops for literary magazines. He has also served as Development Director at Creative Capital Foundation, Bette Midler's New York Restoration Project, the Poetry Society of America, and In the Life Media. While not at CLMP, he is active as a composer and also serves as Director of Music Omi, an international music residency program in upstate New York.

Natasha Panza began her career in publishing as an intern at Fiction Collective Two. She has also interned at the Council of Literary Magazines and Presses, where she was responsible for the coordination and production of the CLMP Intern Training Manual. Currently, Natasha is an editorial assistant at Tor/Forge Books. She recently received a B.S. in Media Studies and English Literature from the Florida State University.

This monograph has been funded by the National Endowment for the Arts and by the New York State Council on the Arts, a state agency.