

## Handbook for Academic Authors

Fifth Edition

Whether you are a graduate student seeking to publish your first article, a new Ph.D. revising your dissertation for publication, or an experienced author working on a new monograph, textbook, or digital publication, *Handbook for Academic Authors* provides reliable, concise advice about selecting the best publisher for your work, maintaining an optimal relationship with your publisher, submitting manuscripts to book and journal publishers, working with editors, navigating the production process, and helping to market your book. It also offers information about illustrations, indexes, permissions, and contracts and includes chapters on revising dissertations and the financial aspects of publishing. The book covers not only scholarly monographs but also textbooks, anthologies, volumes with many contributors, and trade books. This fifth edition has been revised and updated to align with new technological and financial realities, taking into account the impact of digital technology and the changes it has made in authorship and publishing.

Beth Luey is the founding director emerita of the Scholarly Publishing Program at Arizona State University and has edited books for many university presses and textbook publishers. She has been the editor of *Documentary Editing* and *Publishing Research Quarterly* and is a past president of the Association for Documentary Editing and the Society for the History of Authorship, Reading, and Publishing. She has won numerous teaching awards, as well as the Lyman Butterfield Award from the Association for Documentary Editing, and she has published articles in *Book History*, *Documentary Editing*, *Publishing Research Quarterly*, and the *Journal of Scholarly Publishing*. She now lives on the south coast of Massachusetts and conducts faculty development workshops throughout the United States.

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*For Mike and Nora, still*

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BETH LUEY



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## Preface to the Fifth Edition

Earlier editions of this book benefited from conversations with editors and publishers. This edition has benefited from conversations with authors and aspiring authors as well. For the past five years, I have visited college and university campuses, conducting publishing workshops for faculty members and doctoral students. Looking at twenty-first-century publishing from their point of view has led me to rewrite completely the chapter on revising dissertations and to alter many other sections of the book.

The normalization of digital technology in research, writing, and publishing has allowed me to simplify the instructions for manuscript preparation and to explore more systematically new ways of exploiting that technology. Changes in the economics of publishing and bookselling have led me to update the chapter on costs and prices.

Working closely with young scholars has benefited me personally as well, by breaking down the cynicism about academe that tends to build up over thirty years of life in academic bureaucracy. I hope that this edition reflects the enthusiasm and optimism that I have seen among young colleagues and that I myself have regained.

## Preface to the Fourth Edition

This edition brings advice to authors fully into the age of the Internet, the World Wide Web, and the electronic book and journal. Although many technological, economic, and professional issues about electronic publishing remain unresolved, confusion is beginning to give way to clarity. The last chapter of this book, which is entirely new, is meant to describe current practices and, perhaps more important, to encourage authors to explore technology not only as a way of communicating knowledge but also as a way of generating it.

The rest of the book brings readers up to date on the processes of finding a publisher, producing journal articles, working with journal and book publishers, and preparing a manuscript. I have also evaluated the economic impact of electronic publishing.

In preparing this edition, I have benefited from discussions with book and journal editors, documentary and textual editors, historians of the book, and my colleagues and students at Arizona State University. Contemplating the possible “death of the book” has clarified the value of print and the meaning of books and reading in our lives. The medium is not the message, but it shapes the message and the impact of its delivery. I hope this edition will help authors convey their messages effectively by choosing the appropriate media and using them wisely.

## Preface to the Third Edition

The five years since the second edition of this book appeared have witnessed economic and technological changes in scholarly publishing and in the academic world. The nation's economic recovery has not been reflected in the budgets of colleges and universities. The anticipated improvement in the market for Ph.D.'s has not occurred, and academic jobs remain scarce. Library book budgets have shrunk, reducing the sales of scholarly publishers. University press budgets have suffered along with those of academic departments, and presses are more than ever tightening their belts and seeking new markets. There are some brighter spots, however. Personal computers have made it easier for authors to prepare manuscripts and cheaper for publishers to manufacture them. Electronic networks and CD-ROM technology have created new products and more efficient distribution methods. The technology is young, and neither publishers nor authors are entirely comfortable with it, but it is promising. For example, although university presses are not putting their books online, you will find their catalogs on the Internet.

For the academic author, these changes mean that publication is more important than ever, more difficult than it has been, and likely to take new forms. In this edition, I have tried to help authors adjust to this new climate by providing current information on both the state of new technologies and their meaning to authors. I have revised Chapter 12 [11 in this edition] to reflect the changing costs associated with reduced print runs. Most important, I have added a chapter on writing for

*Preface to the Third Edition*

general readers. I did so not only because scholarly publishers are eagerly expanding into this market, but because the understanding of scholarship that such books generate may be the best way to maintain and extend public support of education and research.

## Preface to the Second Edition

Soon after the first edition of this book appeared, it became clear that publishing practices were changing so rapidly that I needed to begin thinking about a new edition. The most significant change has been in the expanded use of computers for composition and desktop typesetting. A clear majority of academic authors write with computers, and the practice of typesetting from authors' disks has moved beyond the experimental stage.

This edition therefore has a new chapter, Chapter 10 [Chapter 11 in the third edition and Chapter 12 in the fourth and fifth editions], about using the computer and about electronic publishing: databases, CD-ROMs, and the like.

Another change has occurred in the structure of the publishing industry, which has become increasingly global. Commercial scholarly publishing has a greater presence in the United States because of the expansion of British and European houses into the U.S. market both through the opening of new offices and by the acquisition of U.S. firms. Although the long-term implications of internationalization remain unclear, it seems important to provide more information about commercial scholarly publishing and about the practices of transatlantic publishers. You will find most of this information in Chapter 4, but it appears throughout the book wherever it is relevant.

My own experience has expanded over the past three years to include editing the journal *Book Research Quarterly*, re-titled *Publishing Research Quarterly* in 1991. As a result I have

*Preface to the Second Edition*

expanded Chapter 2 to add what I have learned. I am also working on a book about grants for publication, and I have provided an introduction to that subject in Chapter 5 and in the appendix [omitted in subsequent editions]. I have updated the bibliography and incorporated some of the suggestions made by reviewers of the first edition, to whom I am grateful.

## Preface to the First Edition

In 1980, after ten years as an editor of scholarly books and textbooks, I began teaching scholarly editing and publishing. I soon learned that my faculty colleagues regarded me as a window onto a mysterious and often frustrating publishing world. They asked my advice on questions ranging from semicolons to royalties, from en dashes to remainders. At the same time, they informed me of a number of publishers' practices – many admirable, some reprehensible – that I had never encountered.

As a teacher, I met daily with students who were curious about aspects of publishing that I had avoided. I have little artistic ability, for example, and had always regarded book design as magic. That explanation was clearly inadequate for bright, curious graduate students. My expertise in the dollars-and-cents area of publishing was equally sad; to correct my deficiencies, I even went so far as to take an accounting course so that I could use the proper terms in explicating the financial arcana.

In 1982 I began to worry that my theoretical knowledge, though apparently sound, was untested. Besides, I had some ideas for books that needed to be written. I formed a small publishing company and, with the assistance of my husband on legal and financial matters, learned firsthand the realities of what I was teaching. There is no better way to learn the economics of publishing than to invest your own money. Nor is there any better motivation to improve your marketing skills than to have your closets taken over by unsold books.

*Preface to the First Edition*

Having been editor, indexer, publisher, production manager, marketing manager, and shipping clerk, I decided it was time to try being an author. The result is this book. I have tried to test my advice by following it, and so far it has worked. I have also discovered that I am not immune to authorial paranoia and irrationality. Although Colin Day, my editor at Cambridge, diligently kept me informed of the manuscript's progress, I was periodically convinced that it had been sucked into a black hole. And although the copyediting was tactful, the green deletion of every little comma nevertheless caused a twinge of psychic pain. I have added empathy to my professional skills.

Finally, a word about this book and Cambridge University Press. Relations between author and publisher are always complex. They are doubly so when the book is about publishing. This book is not an official Cambridge guide for authors. It describes the general range of publishing practices, not all of which the Press follows. I sent a prospectus to a dozen presses. I submitted the completed manuscript to Cambridge and received a contract four months later. Only after acceptance did they offer generous assistance and suggestions. More than a half-dozen people in the New York and Cambridge offices commented in detail on the manuscript, but at no time did anyone attempt to dictate content. I incorporated their suggestions happily – when I agreed with them. But the ideas and opinions in this book are my own.

I am grateful to many employers, colleagues, and friends in scholarly publishing who have shared their ideas, pleasures, and frustrations, especially Margot Barbour, John Bergez, Georges Borchardt, Louise Craft, Fred Hetzel, Naomi Pascal, Elizabeth Shaw, and Phyllis Steckler. My colleagues at Arizona State University have helped me understand authors' problems and puzzlements.

I must especially thank Brian Gratton, who not only commented extensively on several chapters but also convinced me to learn to use a computer so that I could finish the book promptly. I have edited books for more than a hundred authors, and I have learned something from each of them. I must



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thank my students, who have taught me a great deal. Finally, Cambridge University Press – personified in Colin Day, Rhona Johnson, Brigitte Lehner, and Christopher Scarles – has been prompt, courteous, helpful, and enthusiastic: an exemplary publisher.