

an authors' newsletter



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Focus On: Journal Production Editors

If you've ever published an article in a Taylor & Francis journal, you'll no doubt have made contact with one of our production editors. But what exactly does a production editor do?

Production editors work behind the scenes to create finished print and online content. They are responsible for overseeing the production process from submission to publication. To do this, they coordinate an army of copy editors, typesetters, and cover designers, and work with our manufacturing team, printers, and distributors. They work closely with journal editors, in-house editorial staff, marketing, and, of course, authors to produce high-quality publications.

Each production editor ensures the journal is copy-edited to a consistent style, whilst also respecting the authorial voice (not easy when every journal has its own individual character), and work closely with our typesetters to make sure articles are professionally and attractively presented. The job requires attention to detail, an ability to work across a spectrum of styles and formats, and, working with so many different people, a great deal of diplomacy!

Every journal has unique requirements, and production editors are able to fully meet the needs of the academic journal community using a variety of schedules and workflows, including iFirst, for fast online publication, as well as traditional high-quality print issues.

The production process starts with the submission of a manuscript along with any supplementary material, such as images, tables, and figures. This manuscript is entered into our in-house tracking system, CATS, and usually sent to a freelance copy editor. The production editor monitors the copy editor's work to ensure that the manuscript is edited to the correct style for the journal. Once copy-edited, the article is typeset and proofs are sent out to authors and editors via CATS. At this stage, corrections can be made, the article is updated by the typesetter, and after a final check, the article is uploaded to the Taylor & Francis online platform, **informaworld™**; if the article is part of an issue, at this stage it is also sent to be printed and distributed to subscribers around the world.

At every stage, this process is controlled and monitored by production editors, and they

are the final quality arbiters of the production process.

Much of our production work is done through CATS, which allows us to track each individual article throughout the entire process. As an author you'll have an account on CATS, allowing you to check the status of your article, check and correct proofs, and order reprints. You can also use CATS to find out who the production editor for your article is, and send them any message relating to your article. CATS also notifies authors that they have free online access to their articles as soon as they are published.

If you have an article in production, the production editor will do their best to help you through the process and work with you to achieve the highest quality possible for the finished article. Production can be a complex process, so if you have any questions or concerns, you should always feel free to contact the relevant production editor for advice. Alternatively, you can contact our Author Services team at any time at authorqueries@tandf.co.uk.

Michael Kelly
Senior Production Editor
Taylor & Francis Journals

Inside issue 2.2

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In the first of our 'Focus On' articles, explore what happens to a journal article during the production process
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As well as the articles and information included in this print version of the newsletter, we also publish the latest articles, research, and news we have available on our website, www.informaworld.com/authors_newsletter.



Your Journal Article: Different Versions and Your Rights

The life of a journal article means that it exists in several different versions over the course of its lifetime, from your first draft to the final published version in an academic journal and online. Recently, some new terms for the different versions have been recommended by the National Information Standards Organization (NISO).¹ Figure 1 shows the stages that an article may go through. The bold terms in the boxes are the ones recommended by NISO.

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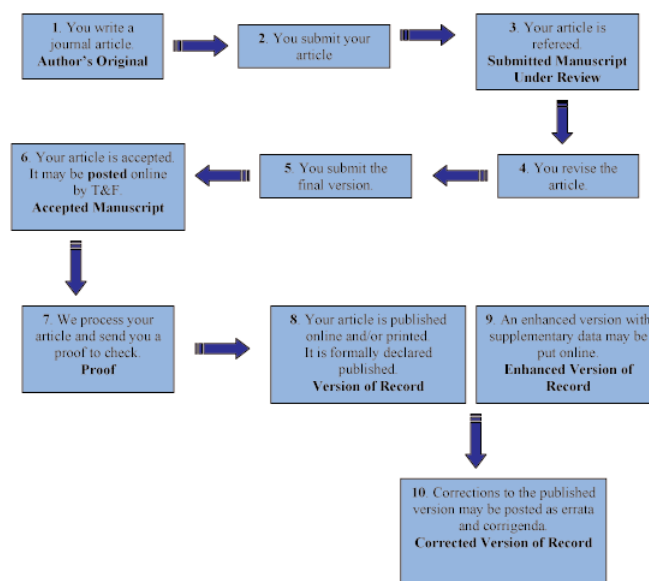


Figure 1. The many versions of a journal article.

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For further guidance please see our Authors' Area at www.informaworld.com/authors. If you have any further queries, please forward them to authorqueries@tandf.co.uk

Jessica Feinstein
Author Services Manager
Taylor & Francis Journals

1 Journal Article Versions (JAV): Recommendations of the NISO/ALPSP JAV Technical Working Group, 2008. <http://www.niso.org/publications/rp/RP-8-2008.pdf>

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Individual modifications to this general policy may apply to some Taylor & Francis, Routledge, and Psychology Press journals and society publishing partners.

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the entire Taylor & Francis Group journal list.

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points will be addressed in more detail below.

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Nicholas Everitt
Electronic Production
Manager
Taylor & Francis Journals



A review of shark agonistic displays: comparison of display features and implications for shark-human interactions

Author: R. Aidan Martin - **Disclaimer:** Sharks are potentially dangerous animals. While the author offers his opinion on actions that may make encounters with sharks less dangerous, neither he nor Taylor & Francis accept any responsibility whatsoever for the safety of those who choose to interact with sharks, regardless of whether or not they follow the author's safety suggestions. Those who seek out interactions with sharks do so entirely at their own risk.^a

Affiliation: ^a Fish Museum, Zoology Department, University of British Columbia, Maldives

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Subjects: Aquaculture; Fisheries; Freshwater Biology;

Formats available: HTML (English) ; PDF (English)

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Figure 1. Multimedia tab, showing the available supplementary files and download option.

News in Brief...

• Taylor & Francis Group Announces Co-Publishing Agreement with Anamaya Publishers, India

Taylor & Francis Group has announced that it will be co-publishing academic research journals with Anamaya Publishers of New Delhi, India, under its world-famous Taylor & Francis and Routledge imprints. For the first time selected Anamaya journals will be available to purchase in international online and print or in online-only editions. The incorporation of these journals in the Taylor & Francis portfolio brings the total number of journals available to subscribers to 1405 in 2009. Taylor & Francis Group has 418 journals ranked within the Science and Social Sciences Journal Citation Reports® (JCRs®). In the 2007 JCR, 41 Taylor & Francis Group journals were added. For further information on both companies visit <http://www.tandf.co.uk/journals>.

• Taylor & Francis Group Announces Partnership with Committee on Publications Ethics

Taylor & Francis Group is pleased to announce its partnership with the Committee on Publication Ethics (COPE). All Taylor & Francis' journals will now have the opportunity to benefit from the support offered by COPE. The committee works with scientific journal editors to help them improve their skills and the quality of their publications. Until now it has been run by a volunteer committee of editors and those involved in scholarly publishing. Now it is to seek a full time director. Dr. David Green, Journals Publishing Director explains, "Like other major journal publishers, we are committed to best practice in the ethical publication of research and scholarly material, and we welcome the chance to give our network of editors and learned societies the opportunity to draw on the expertise and resources of COPE. We believe that unambiguous and consistent ethical guidelines will enhance the quality of published research." Find out more at www.publicationethics.org.uk.

The Relationship Between Book Author and Commissioning Editor

Whether you have published with the same publishing house your entire academic life or whether you have just defended your Ph.D and are embarking on commercial publication, the first person you are likely to come into contact with is a commissioning editor, also known in some publishing houses as an acquisitions editor.

Each commissioning editor's job description differs from the next, but the one thing we all have in common is the responsibility to commission new books onto our respective lists in line with whatever our company's publishing strategy might be.

With this comes a whole myriad of specific tasks:

- researching new areas to publish in.
- keeping abreast of current market trends.
- considering speculative proposals.
- making decisions about commercial and academic viability.
- finding readers to review proposals and scripts.
- negotiating contracts.
- setting deadlines.
- answering queries from contracted authors.
- liaising with other in-house departments.
- attending conferences and university campus visiting.

Add to that all the usual bits of office administration that always need to be done and you can guarantee a commissioning editor will be a pretty busy person and very good at juggling their work! However, for all the pressures we might be under, and whether it's on the phone, via email, or in the

flesh, commissioning editors spend a large part of their working week speaking with their authors.

It sounds obvious but the secret to a successful author-editor relationship is regular communication. At any stage between signing a book contract and having the finished product hit the shops, authors should not be afraid to contact their editor, no matter how small they think their query might be, because usually the queries aren't small at all. If an author is unclear as to what a certain clause in their contract means, their editor will be able to clarify. If teaching commitments have eaten into writing time and an author is not going to be able to deliver by their deadline, they should immediately alert their editor so that the editor can then go back to their various colleagues and let them know. Or, if their book is going to be significantly longer or shorter than their editor is expecting, the author should alert their editor as soon as possible. These are just a few examples of situations an author might find themselves in where they need to contact their editor. And of course this communication works both ways. Your editor should respond in a timely fashion to your queries or problems, although "timely" may not mean the same day.

Between your book being contracted and actually published there are other people, whose job titles end in "editor" that an author might hear from directly. There might be a production editor, or desk editor, whose job it is to deal with the physical aspect of turning the manuscript into an

actual book. There might be a copyeditor, whose job it is to mark up the manuscript for typesetting and catch any last minute typos that haven't already been spotted. There is also the marketing department, who may well contact an author directly about the promotion they have planned for their title. This may all seem confusing but these people all bring certain specialist knowledge to the mix that will give a book the best possible start. And there's a lot that the author can do to help at this stage.

In terms of the production process, the first thing is to respond to the copyeditor's queries (and there probably will be some) and then turn proofs around by the deadline given. Any delays at these early stages can have dramatic effects on the publication schedules. From a more proactive point of view, authors can really work with the marketing department to enhance their plans for their book's promotion.

For instance, the author can make sure their marketing contact is told about all the appropriate journals the department/university library subscribes to where a book review might be sent. Chances are they will have the majority on their radar but there are so many journals out there now that maybe some are unknown. They should also be told about any impending conferences or symposia the author might be attending—maybe the marketing department could put together a flyer for the author to hand out or leave somewhere prominent. Or maybe someone in the marketing department will be

attending the conference themselves so a flyer could go on the book stand. Generally informing them about any handy contacts, associations, mailing groups; all these things give the marketing department additional avenues for promotion. If there isn't a marketing person to contact, tell the commissioning editor.

Routledge is a large publishing company where we have marketing teams assigned to each individual list, but in some of the smaller presses, the commissioning editor takes on not only the editorial, but also the production and marketing responsibilities as well.

Throughout the whole of a book's pre-publication life, the commissioning editor is an ever-present constant, who is equally as anxious to see the book appear from the printer as the author. The author-editor relationship should not grind to a halt the moment the book is published though. The hope, from an editor's point of view, is that each book will hopefully lead to the next book, or even a new edition, with a view to building up a successful list of well-established authors who have a publishing history with their particular press. As such, the editor is on hand to advise and encourage their author to get the next book underway, as well as charting the success of the book just published. When it works, there's nothing better than letting an author know their book has sold through its first print run and is going on to reprint again and again.

Stephanie Rogers
Commissioning Editor
Routledge Books



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