



AUTHOR FAQs

Acquisitions

How do I interest the press in my book project?

Authors are invited to submit publication queries at the press's website at uapress.com.

Editorial/Production

What happens to my book once I submit my final manuscript to the press?

After the acquiring editor confirms that your work meets the requirements in our submission guidelines, the book is transmitted to the editorial/production department where it is slotted in our schedule. A project editor is assigned to the book who will manage the process until the end. If your book has multiple authors, editors, or contributors, then you too will need to assign an individual to be the press's single contact for the rest of the publishing process.

What is "editing" and what is "production?"

Editing is the process in which the authors or volume editors collaborate with one of the press's copyeditors to finalize the text of the manuscript. Production is the process by which pages are designed, proofed, printed, bound, and digitized.

What is the difference between a manuscript and pages?

Manuscripts are word-processor documents that are minimally formatted and lack final pagination. They are an easily edited version of your book that includes all the text and instructions necessary for designers and digitizers to do their work. The manuscript stage is the author or editor's final opportunity to make changes to the content of the work.

Pages are proofs of the final pages of the book. They are typeset and paginated by designers only after the manuscript has been finalized. Final formatting has been applied and illustrations and tables have been designed and placed. At this point in the process changes are costly and difficult, and corrections may be charged to the author if the errors are not the press's. Even the smallest changes can create reflow, so only typographic errors and egregious mistakes can be fixed.

What are my responsibilities in the editing and production process?

You will work with a project editor assigned by the press to finalize the copyedited text, proof the pages, and make (or have made) the index.

How do coauthors, coeditors, and contributors get to participate in the process?

The project editor works with a single author contact. It is the responsibility of that contact to coordinate with his or her partners or collaborators.

What happens first?

You and the project editor will exchange contact information and sketch out a rough schedule. After that, the project editor cleans up the manuscript, preparing it for copyediting and design.

What is my role in the copyediting process?

Your project editor will schedule the copyediting of your manuscript as soon as the manuscript is delivered to him or her. Copyeditors usually work on manuscripts undisturbed for about six weeks, going over it several times line by line and marking it up with the Track Changes feature in Microsoft Word. When they have questions, they will insert queries directly in the document to which you will respond. If your book contains illustrations and tables, these will also be checked to make sure they correspond correctly with the callouts. Editing decisions will conform to the standards in *The Chicago Manual of Style* and *Webster's Third New International Dictionary* as well as to the house style of the University of Arkansas Press.

The marked-up manuscript, called *redlines*, then goes to you for review as a Word document. The author has two weeks to accept and reject the edits, respond to queries, and make changes to the manuscript. **This is the author's last opportunity to alter the text.** (Poets should remember that indents, spacing, and line breaks at this stage are minimally indicated. When the final manuscript ultimately goes to the designer, your original manuscript will be used as a guide. You will have the opportunity to review the treatment of these elements at the proof stage.)

What if I disagree with some of the copyediting choices?

One of the most valuable services publishing houses offer their authors is the copyediting of their work. At no small expense, we hire highly experienced professional copyeditors who operate under the supervision of project editors who specialize in this kind of work. The quality of their work affects our reputation as much as it reflects on yours. If you find that your work calls for a specific deviation from a standard practice, feel free to approach your project editor about it. You will find them very receptive and eager to make your work as appropriate to your audience as possible.

When do I see page proofs?

Depending on the complexity of your book and the demands of our publication schedule, you will see page proofs within six weeks of finalizing the manuscript. We will also include a copy of the final copyedited manuscript.

How do I proof the pages?

At this stage, you'll proof the pages very carefully—word for word against the changes shown in the redlines.

- Look carefully at the front matter, including the copyright page, and make sure that the table of contents matches the chapter titles and subheads, if applicable.
- Replace the page numbers in the table of contents, which will read [000].
- Review the running heads or feet, making sure that they are correct and match the chapter titles.
- Check that the display pages, subheads, and section breaks are properly formatted.
- Ensure that all illustrations match their captions and that illustrations match the references to them in the text and are appropriately located.
- Check that the endnotes are in correct sequence and correspond to the proper reference numbers in the text.
- In the notes section, replace the page numbers in the running heads or feet, which will read "Notes to Pages [000]–[000]."
- Review the ends of lines and pages, looking for bad breaks.
- At this stage, poets should review the indents, spacing, and line breaks.

What kind of changes can be made?

Corrections in proof fall into three categories.

- **Printer’s errors (PEs).** When the proof does not match the manuscript.
- **Editor’s alterations (EAs).** When the proof does not reflect a change you asked for in the manuscript.
- **Author’s alterations (AAs).** When you are making a new change.

Remember that alterations at this stage are very costly, both in time and money, and should be confined to fixing printer’s errors and factual errors. If you make more than a very few AAs, you may be charged for them. Even the smallest change may affect pagination, so please resist the urge to fine-tune or rewrite.

How do I indicate changes in the PDF?

Please use the Comment features in Adobe Acrobat Reader DC to indicate changes. (Download the most recent version for your Mac or PC at <http://get.adobe.com/reader>.) In the Comment panel you will find the following markup tools that you can use to

-  indicate the insertion of new text,
-  indicate the replacement of selected text with new text,
-  mark text for deletion,
-  add a note to the text, or
-  insert a sticky note anywhere on the page.

A small pop-up appear when you use these tools (except when deleting text). There you can place the corrected text. Contact your project editor if you have trouble indicating a change.

Will I see corrected proofs?

After the designer has made the changes, the editorial department checks to make sure that the changes have been made properly and that no new errors have been introduced. A set of corrected page proofs (sometimes called *revised pages*) will only be sent to the author for indexing or if necessary to confirm complicated changes.

When do I make the index?

After the pages are proofed and the pagination is final, you can make the index from the revised pages. Follow the guidelines in the sixteenth edition of *The Chicago Manual of Style* for a run-in index (16.25) alphabetized letter by letter (16.59). Be sure to use Chicago’s system for inclusive numbers (16.14).

You will have two weeks to finish it. When you do, send it as a Word document with minimal formatting. You may use the hanging indent feature in Microsoft Word if you like, but do not use spaces or tabs, and press return only after the end of each index entry.

Do I have to do the index myself?

No. Although it is your responsibility to provide the index, making one is a highly specialized activity that is most often left to professional indexers and authors with extensive indexing experience. We have developed good relationships with a handful of very qualified freelance indexers, and we would be more than happy to connect you with them. Contact us early on in the editorial process—before you return your redlines—to set it up. Indexers work on long schedules, so we will want to make arrangements early. Whether made by the author or the freelancer, the index must be completed and returned to us within two weeks of the receipt of the revised pages.

When do I get to see my book?

After we finalize the pages and our marketing department finalizes the cover or jacket, we send all the materials to an offsite printer. Depending on the specifics of the project, bound books arrive anywhere from three weeks to three months later. We will do our best to make sure you get to see the first advance copy. The complimentary copies arranged for in your contract should come not long after.

When does it get turned into an e-book?

At the same time they are sent to the printer, the final book materials are sent to digital converters who turn our design files into e-books of various formats. After in-house quality checks, they are uploaded to various electronic content distributors.

What if I find errors after the book is published?

Mistakes are inevitable. If you find any in your book, forward them to your project editor who will mark the changes in the event we do further printings.

Whom can I contact if I have questions.

Contact production manager Liz Lester (lizl@uark.edu) if you have questions.

Marketing

What happens to my book once I submit my final manuscript to the press?

Marketing efforts begin even as your book is transmitted for copyediting and production. By this point you will have been asked to complete an author questionnaire when you received your contract. The information you provide on the questionnaire is vital, as it is the primary resource for writing succinct selling copy that becomes something of a boilerplate for all our communication about your book. You'll see those paragraphs show up again and again: on the jacket, at Amazon, our website, and elsewhere. Please take the time necessary to fill out the questionnaire and return it to us promptly. This will be time well spent.

How do publishers obtain quotes about the book?

Most books can benefit from an endorsement from a recognized person. It is fine if you want to approach the person yourself—or we can do that for you—but it should be done as early as possible. We can send potential quoters a copy of your book in whatever form it's in at the time. Three blurbs are usually sufficient.

What about an author photo?

Not every book requires one for the cover or jacket but many do. Digital scans must be at least 300 dpi at 3 × 3". Please provide a photographer credit line.

How much involvement can I have with the design of my jacket or cover?

The interior of your book is your opportunity to communicate with your reader, and the exterior is our opportunity to sell to the buyer. However, your input is essential to helping us effectively market to the audience. Make suggestions in your marketing questionnaire when asked about cover images and include in that space any other ideas you have that you think will help us connect with buyers.

What happens on the day my book arrives?

Your brand new book is added to our warehouse inventory in Chicago. You'll receive an advance copy from our editorial/production department as soon as possible. Then we begin shipping the books to

retailers, wholesalers, libraries, and individuals who ordered the book prior to publication. (These orders are called back orders.) We will also send out review copies.

When can I expect to see reviews of my book?

There are two types of reviews: those that run in advance of publication and those that run after publication. Advance reviewers receive special review copies called galleys before the final book is printed. However, not all books have galleys done for them. Generally speaking, the more oriented toward the trade market a book is the more likely we are to do galleys. We do very limited numbers of galleys because we only send galleys to places that need a galley instead of a finished book. (Examples are *Publishers Weekly*, *Booklist*, and *Library Journal*.)

When we do galleys, we send them out months before the book comes out. Immediately after publication, we send copies of your book to a list of reviewers, based on our experience and your input. We send out many more finished books than galleys, and reviews can appear any time before the book comes out to as much as two years after the book comes out. We will email you to tell you about reviews when they become available.

Will you nominate my book for awards?

We are happy to submit your book for appropriate prizes and awards. We welcome your suggestions. We will submit to a number of competitions we have regularly sent to in the past. In the case of national awards such as the Pulitzer or National Book Award, which require substantial fees and multiple copies, we need to be very selective.

I have accumulated a mailing list of 150 colleagues, friends, and family. Can the press use this list?

Absolutely. Depending upon the makeup of your list, we can use it to promote your book signings and let people know how to get copies of your book. Please provide your list as a Word document via email. We prefer email addresses to postal addresses.

Will the press arrange an author tour?

Usually, our marketing budget cannot support author tours. We will, of course, help you organize events at bookstores and other venues.

Will the press schedule book signings?

Book signings are a terrific way for you to meet your public. (Read on for tips on having a successful signing.) Our experience has taught us to be selective in choosing sites for signings. We are eager to assist you with arranging signings, and we can jump in at any point in the process to help with getting books to the site or with publicity.

If you are giving a talk or signing at a venue that doesn't sell books, you can take books and sell them yourself. You will receive your authors' discount and can sell books for the price you deem fit.

Bear in mind that one of the main benefits from signings often occur after the event. If store personnel remember you and your book favorably, they will be more likely to recommend your title to future customers. You can also offer to sign leftover copies. There is a strong possibility the bookseller will now hand sell the book to people asking for a title in that category

What can I do when a bookstore isn't stocking my book?

If you are comfortable addressing the situation directly, approach a clerk and introduce yourself as the author. Sometimes supply doesn't keep up with demand, and the store may be out of stock. Your inquiry might encourage them to reorder. You can also offer to come back and sign books.

Will the press sell my book on the Internet?

Yes. Print books are available through all major online retailers, and most books are available as e-books through Amazon and other online retailers and libraries. We recommend that authors consider setting up an author page on Amazon. Visit authorcentral.amazon.com to learn more.

What about ads?

We generally focus on ads for very targeted publications. Please indicate in your marketing questionnaire any possible advertising opportunities you would like us to consider.

How do I obtain copies of my book?

Your contract states the number of complimentary copies you will receive immediately after the book arrives at the warehouse. If at any time you wish to purchase more copies as gifts or to sell, just call our warehouse at (800) 621-2736.

What about social media?

We are active on Facebook and Twitter and recommend that authors follow us and share our posts and tweets pertaining to their book.

Did we miss a question?

This document is an attempt to answer questions you may have about the marketing of your book. However, please keep in mind that each book is unique, and therefore we may make exceptions to some of the policies outlined here. If you have any further questions, please email Melissa King at mak001@uark.edu.

Business Affairs

How are royalties calculated?

Royalties are based on a percentage of net sales, with net sales being defined as gross sales of the book less any returns.

How often are royalties paid?

Royalties are paid annually. The press operates on a fiscal year that runs from July 1 through June 30. Once the fiscal year closes, royalty calculations begin, and all payments are processed by August 31.

What about rights income?

Permissions and licensing arrangements are handled by an outside agency. However, the business manager tracks all activity and will include your share of rights income with the annual royalty payment.

Do I need to request my author copies?

No. Complimentary copies agreed to in the contract are entered into our fulfillment system soon after the contract is complete, and the order will process automatically once the book arrives from the printer.

Do I get a discount on book purchases?

Yes. As an author, you are entitled to 40 percent off any of our titles.

What if I have more questions?

If you have any further questions, please email Sam Ridge at sridge@uark.edu.