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THE PRODUCTION PROCESS

ALTHOUGH AUTHORS and translators may be directly involved in this process only at the proof-reading stage, the rationale of the guidelines and conventions they are requested to follow will be much easier to implement if they are aware of the process as a whole.

I.1 PRELIMINARIES

IIIT will commission experts to assess, in confidence, work which has already been submitted or which is being prepared for publication. Following the referees' reports, the editor(s) will agree with the author(s) an outline description of the content, scope, length, level, and organization of the work. After the outline has been agreed, delivery dates and production schedules will be settled and, as appropriate, a formal contract will be issued. It expedites the process if, at this early stage rather than later, authors can alert the editor(s) to any questions of copyright that may arise: the time needed to secure the relevant permissions can sometimes be unpredictable.

I.2 ACKNOWLEDGEMENT OF RECEIPT

Once the manuscript in the agreed form has been delivered, the editor(s) will acknowledge receipt of it, noting clearly, for the benefit of all parties, whether the manuscript is complete – main text as well as academic apparatus (notes, bibliography, indexes, appendices, etc.) and any additional matter (maps, illustrations, tables, etc.) – and if not, listing the missing elements.

I.3 ACHIEVING A 'SOUND MANUSCRIPT'

The editor(s) may again, when necessary, refer the work to academic consultants to confirm that it broadly complies with the outline as

initially agreed. Assuming it does, the editor(s) will then either pass the manuscript back to the author, or pass it on to a copy-editor, to refine the arrangement and presentation of the work in detail. It is at this stage that inadequacies or incompleteness in the references or elsewhere, accuracy of translations and quotations, etc., should be pointed out and made good. Any substantive changes to the work made by a copy-editor will normally be referred back to the author(s) for approval. Eventually, a 'sound manuscript' will be achieved. The major responsibilities of the author(s) or copy-editor at this stage are to ensure:

- a. that the text is fluent and clear, free of unjustified technicality, ambiguity, obscurity, or vagueness;
- b. that the argument is presented through well-constructed sentences, paragraphs, and sections, and builds in a coherent, consecutive way which readers (for whom the work is intended) can follow comfortably;
- c. that allusions and references, names and dates and all other information, are as reliably accurate as possible;
- d. that any quoted material and the sources indicated for it are given accurately;
- e. that any translated passages are both accurate and useful, that is, the passage must not include so many untranslated terms or phrases that it ceases to function as a translation.

I.4 COPY-EDITING

The general aim of this stage is to make a 'final draft' out of the 'sound manuscript'. The principal tasks of the copy-editor are to ensure:

- a. that the manuscript conforms fully and consistently to the conventions of the IIT Style-sheet;
- b. that notes and cross-references within the work function correctly (for example, information provided in references

in the footnotes must not conflict with the information provided for the same references in the bibliography; similarly, headings in the text and in the contents must correspond);

- c. that heading levels are both clear and correctly and consistently formatted throughout the text;
- d. that paragraph styles (for example, first paragraph after a heading, quoted extracts of prose or verse) are both clear and correctly and consistently applied throughout the text;
- e. that character styles (for example, how a book title is abbreviated or a proper name spelled, or if/when a term is italicized) are both clear and correctly and consistently applied throughout the text;
- f. that the text makes good sense. Clearly, this task belongs to the previous stage (achieving a ‘sound manuscript’), but a fresh mind and eye may spot omissions or contradictions or other lapses that have been missed. Copyeditors should, if they feel competent to do so, suggest wording that may correct the error, and/or supply information that makes good any deficiency. The editor(s) will decide if the copy-editor’s suggestions are to be accepted or referred back to the author(s) for further action.

I.5 PREPARING IN-HOUSE PROOFS

Normally, one copy of the ‘final draft’ will be sent to the author(s) to proof-read: however, in rare circumstances, production schedules and other practicalities may prevent this. One copy of the ‘final draft’ will be sent to a proof-reader who will incorporate the amendments (if any) submitted by the author(s). The principal responsibilities of the proof-reader are to ensure:

- a. accuracy and consistency in spelling and punctuation;
- b. accuracy and consistency in the formatting applied in the work as a whole and in its individual sections;
- c. completeness of the text: accuracy of the pagination in the parts and the whole, the proper location of any additional materials (maps, illustrations, etc.), the accuracy of legends and captions and of cross-references within the work (for example, the functionality of such instructions as “see Fig. 8”).

I.6 MARKING-UP

This is the later stage of proof-reading when a clean print-out of the ‘final draft’ is marked up for the compositor (typesetter). The print-out itself must indicate, or the proof-reader must indicate by handwritten notes, the following:

- a. heading levels and styles, including spacing before and after, and fonts and font sizes;
- b. paragraph styles, including spacing, fonts, conventions for superscripted and subscripted elements, footnote cues, etc.;
- c. character styles used for emphasized or foreign words;
- d. paragraph and character styles for captions and legends;
- e. any special requirements (for example, additional characters that may be needed to accommodate foreign spellings; the desired location of illustrations in relation to text);
- f. any special permissions (for example, if a particular illustration may be re-proportioned to suit the design of a page).

Note that, normally, composers will have been informed beforehand of the paragraph and character formats needed for the particular work; and that, in any case, most requirements will be adequately signalled on the print-out by in-house word-processing. Therefore, marking-up is done for the sake of *additional* clarity, to prevent possible misunderstanding, and to provide helpful notes (see (e) and (f) above) where difficulties are anticipated.

It is good practice to use the same conventions as everyone else when marking up a manuscript. If unsure, refer to the list of marks and the sample text given on pp.112–13 of *The Chicago Manual of Style* (14th edn. Chicago: The University of Chicago Press, 1993).

I.7 FIRST PAGE-PROOFS

The proofs returned by the compositor, with the manuscript now set in the form of printed pages, will be checked by the proof-reader. It is desirable for author(s) also to check page-proofs. However, this will depend on production schedules, and editor(s) are required to give priority to maintaining schedules. In any case, substantial revisions at this stage are expensive and, except in the rarest of cases (for example to correct some ‘terrible mistake’ which ought never to have been missed), will be disallowed. Any amendments proposed by the author(s) must be incorporated by the proof-reader with his/her own amendments onto a single copy of the page-proofs which the editor will return to the compositor.

I.8 REVISED PAGE-PROOFS

This set of proofs (also called ‘second proofs’ or ‘revises’) will not (except by exceptional prior arrangement) be sent to the author(s), but handled in-house by the proof-reader. This is absolutely the last opportunity the production team has to ensure:

- a. that typos (mistakes in spelling), mistakes in punctuation, mistakes in numbering of pages or maps or tables or other material, are marked up;

- b. that line-endings are carefully checked so that any unacceptable hyphenations introduced during the process of justification of the text can be indicated;
- c. that headers and footers run correctly and are properly aligned; that headings are properly connected to the following text (not, for example, separated by a page or column break or by an intervening illustration or table); that any 'loose lines' (i.e. lines in which the words are unevenly spaced) are marked up; that any 'widows' or 'orphans' (single lines appearing, respectively, at the bottom or top of a page, separated from the rest of the paragraph) are marked up; that any variations in font size or weight occur only where they are meant to occur;
- d. that all illustrative and textual material for the covers and dust-jacket (if any) is correct. It is especially important to check elements (such as the blurb or abstract or other text to be used in advertising, and artwork commissioned separately from the main body of the publication) which will have entered the production process at a different time and run along a different channel.

I.9 'REPRO'

Reproduction proofs (or 'repro') are the final copy from which the work will be photographed and then printed. The only significant corrections that can be justified at this stage are gross errors which, if permitted to go through, would render the author(s) and/or IIT liable to prosecution. Normally, only the editor will review repro, or designate someone else to do so, in order to confirm that amendments marked on the revised proofs have been put into effect and to signal any blemishes on the page. Corrections must never be marked on repro, but only on a photocopy thereof, and a separate list of the page numbers of the pages needing attention should be sent to the printer, along with the photocopies bearing the corrections.

The equivalent of repro for prints prepared from photographic negatives (given different names depending on the technical procedure involved) will, similarly, only be reviewed by the editor or designer or by someone deputed to take on the responsibility in their absence. Again, no significant changes are normally countenanced at this stage. However, if the editor judges that the image quality (tone, contrast, color, etc.) needs to be improved, the blemishes should be indicated on a photocopy of the 'original' sent by the printer. One of the reasons for using a photocopy is that marking the 'original' may obscure whatever needs attention.

I. IO WHO DOES WHAT?

There is no inflexible ruling about whether, for any individual project or series of projects, the editor, copy-editor, and proof-reader are one and the same person, or many. The advantages of a fresh mind and fresh pair of eyes going over the same text are self-evident. However, practical considerations to do with the availability of resources within particular production schedules will, usually, determine how work is allocated within the editorial team. That said, the overall production process remains the same, and the work must be formally checked through each stage before it is 'progressed' to the next.