

WHAT ARE PUBLISHERS LOOKING FOR IN AUTHORS?

By **Kim Pawlak, TAA Publications Editor**

Most authors today don't have the technical experience to create digital content, said Ted Buchholz, senior vice president of Copyright Clearance Center, during a TAA Convention panel on text and academic material development in the digital age, but that will need to change in the future if they want to attract a publisher. "Publishers have done a good job of providing digital content services for authors, but in the future, authors are going to be asked increasingly to provide these services themselves," he says.

Buchholz oversees CCC's marketing, publisher relations, author and creator relations, research and development and business development areas. His background includes positions at Harcourt College Publishers, where he served as publisher and senior vice president and then president and chief executive officer.

He shares some additional insight into what publishers are looking for in potential new authors:

- The ability to differentiate their planned text from the "competitors".
- Whether they have they written something. Not a dissertation, but a trade (non academic) book that has had some success.
- A good understanding of the market and the books he/she would compete with.
- Organized thinking
- A network of colleagues at other colleges who may be interested in the book.
- Conciseness/brevity
- A major desire to write.

Buchholz spoke at the TAA conference as part of a special "Beyond the Book" panel discussion, together with CCC colleagues Dru Zuretti, client relationship and education manager, and Christopher Kenneally, director of Author & Creator Relations, as well as "author's editor" Diane Feldman and authoring attorney and agent Michael Lennie. Details about all "Beyond the Book" programs are online at www.copyright.com/beyondthebook

HIRING AN “AUTHOR’S EDITOR” HAS BENEFITS

By Kim Pawlak, TAA Publications Editor

Diane Feldman, principal of AuthorCraft Editorial Services, an authorship consultancy that offers developmental and substantive editing, copyediting, formatting, reference checking, publications consulting and writing workshops, said textbook authors could benefit from an editor who is employed by the author, rather than the publisher. "An author's editor's goal is to make sure that when the manuscript goes to the publisher, it is in the best possible shape," said Feldman during a TAA Convention panel presentation on text and academic material development in the digital age.

An author's editor can help authors produce a clear and well-written manuscript that gets the author's message across, said Feldman: "A publisher's author wouldn't rearrange a sentence; or tell the author that he or she lost the flow of the article here; or that this point would be better made there. An author's editor is also more objective and sensitive than a colleague, who may not want to tell you what he or she really thinks of the manuscript."

Feldman said part of her job is to think ahead to ensure that mistakes aren't made along the way, and to keep everyone on track. "When the author loses track of what he or she didn't know when they started, they also lose track of what the reader doesn't know about the topic," she said. "Authors can keep their own goals in mind -- the author's editor can help keep the goals of the reader in mind."

The real value of working with an author's editor is that he or she becomes an author's publishing partner, she says: "He or she will work with you regularly, get to know your style, your research and your career goals. He or she will also help you target your publications and enhance your career."

Feldman shares some advice for working with publishers:

- Don't assume that the publisher and editor know what is being done and when. All parties need to spell this all out early on.
- Even when working electronically, don't make the project a faceless one. Nothing substitutes for a face-to-face conversation. Don't do everything electronically.
- Follow the publisher's guidelines to the letter. The publisher's guidelines are like rules of etiquette: they smooth the process of getting the manuscript published. If you haven't followed the guidelines to the letter, the editor won't know where to look for what they're looking for and if you have provided it, they won't know in what context.

Learn more about AuthorCraft at <http://www.authorcraft.net>

PROTECT YOUR WORKS; KNOW 'FAIR USE' & ©

By Kim Pawlak, TAA Publications Editor

Intellectual property has become the primary fuel of the American economy, said Dru Zuretti, client relationship and education manager for Copyright Clearance Center, during a TAA Convention panel presentation on text and academic material development in the digital age.

"Intellectual property accounts for \$433 billion or 5.6 percent of the gross national product," she said. "This has created an environment where people are concerned about protecting intellectual property. Intellectual property presents both a threat and opportunity right now. Text and journal authors need to understand the protection provided by copyright law, when they should be compensated for the use of their work and when it can be used by others under the fair use doctrine, because their work will be used by faculty at other institutions."

For example, fair use means that someone can make a copy of your work for their own purposes for teaching in the classroom, said Zuretti, but the use needs to be brief (you can't copy the entire work, only a portion of it), spontaneous (not a planned use) and not have a 'cumulative effect' (be used semester after semester), thus effecting the value of the work in the marketplace.

"Once something doesn't fit fair use standards, you need copyright permission," said Zuretti. "CCC can help authors license their individual works so that they get compensated when their work is used."

Before you use or let others use your work, however, make sure you own the rights to it, she said. Review your contract to see what type of uses you own and what type your publisher owns. Also, find out what the policy is on your campus for work you created while employed there. What belongs to you and what work belongs to the institution? "The use of electronic material is a hot topic right now," said Zuretti. "Google yourself to find out how your material is being used electronically."

Zuretti spoke at the TAA conference as part of a special "Beyond the Book" panel discussion, together with CCC colleagues Ted Buchholz, senior vice president, and Christopher Kenneally, director of Author & Creator Relations, as well as "author's editor" Diane Feldman and authoring attorney and agent Michael Lennie. Details about all "Beyond the Book" programs are online at www.copyright.com/beyondthebook



Dru Zuretti, client relationship and education manager for Copyright Clearance Center, emphasized to authors the importance of protecting the copyright to their works during a June 22 TAA Convention panel presentation on text and academic material development in the digital age.