
INFORMATION FOR VOLUME EDITORS

The editor of a multiauthor volume (also referred to as *edited volume* or *contributed book*) is the key figure in the planning, assembling, and production of the work, and the first point of contact for all members of the OUP publishing team. An edited volume's smooth passage through publication depends on the Volume Editor's ability to manage the writing and production processes efficiently, and on effective and frequent communication between Volume Editor (VE) and OUP.

The precise division of responsibilities between the VE and the OUP editorial and production staff can differ between disciplines and between projects; please ensure that you and your editorial team are clear about your respective responsibilities from the outset.

The following details aim to support you in the successful and efficient production of the edited volume. Please do not hesitate to contact your OUP Editor if you need clarification on any of the points that follow.

PROJECT PLANNING AND ORGANIZATION

The best edited volumes have coherent and well-integrated voice, organization, and style throughout the volume, rather than just being a collection of semi-related chapters or sections. Keep this in mind throughout the process, from the initial planning to final editing of individual chapters.

1. Be sure that you have determined (a) the topics you want to cover, (b) your target readership, and (c) the overall format of the work. Then, communicate this clearly to your contributors.
2. If several VEs are involved, determine the specific responsibilities of each individual at an early stage.
3. Set firm deadlines for each stage of the project, and agree on them with your Acquiring Editor at OUP. These should be ahead of the deadlines communicated to the contributors, as it is wise to include some extra time as contingency for inevitable delays, such as late delivery, additional editing, and other unforeseen difficulties.
4. Material supplied for multicontributor volumes must be original and not taken from previously published work. If an author wishes to adapt previous work, this must be agreed upon in advance with your Acquisitions Editor, and you should think carefully about whether it is suitable for your work. If this is agreed upon, the contributor must obtain written permission from the original publisher, and the original source must be clearly stated in your text (see "Copyright and Permissions," pages 32-39).

Create a system for tracking your chapters and reporting progress to your OUP Editor. Include items like:

- ▶ Chapter and author contact details
- ▶ Which editor of a team is responsible for each chapter
- ▶ Delivery dates (contracted, current estimate, and actual)
- ▶ Chapter specifications: both contracted and then actual (word count, number of figures, appendices, number of references, British/American language used, and so on)
- ▶ Chapter reviewer details
- ▶ Additional notes and correspondence

With a lot of material in circulation, it is very important to maintain good organization and document management. Keep all versions of submitted material, but use a clear system for naming files to avoid confusion. File-sharing software or websites may be useful.

COMMUNICATING WITH CONTRIBUTORS

The more you do to encourage contributors to submit their chapters in the correct format, the less you will need to do to finalize the manuscript for OUP. Following the guidelines below will mean less stress for you, and will help ensure a smooth, efficient production process. Be sure that all contributors:

1. Receive and follow OUP's *A Handbook for Authors*.
2. Receive a contributor agreement as soon as possible after contract signing.
3. Receive a detailed table of contents at an early stage so that they all understand the overall project and can avoid overlapping content with other chapters.
4. Are informed about changes and developments during the process.
5. Understand the requirements for each chapter they write, and that these match contract specifications match contract specifications *before they start writing*.

Instructions you should give contributors may include:

- ▶ Word count
- ▶ Heading structure
- ▶ Number and type of illustrations
- ▶ Whether color may be used
- ▶ Use of highlighting (bold, italics)
- ▶ Referencing system/style
- ▶ Special features to be used (for example, boxes)
- ▶ Whether abstracts and key words are required
- ▶ Deadlines for delivery

What contributors most need from you:

- ▶ Guidance on aspects of style, language, spelling, and punctuation (British or American), form, and use of terminology
- ▶ Specifics about how to submit their chapters to you
- ▶ Information about how to request permission to use third-party material. Copyright clearance letters *must* be supplied with the final manuscript submission to OUP (See “Copyright and Permissions” in the Author Handbook on pages 33-39 for further details.)

Stressing deadlines is particularly important when you are relying on multiple authors—one author can delay a project significantly, causing other contributions to become outdated.

Also, remember to monitor the length of each chapter as drafts are submitted. Along the way, you might need to remind contributors of the importance of staying within their agreed upon length.

YOUR ROLE AND RESPONSIBILITIES AS EDITOR: WRITING, REVIEWING, AND EDITING

Among your responsibilities:

1. Set realistic contributor deadlines, with a time buffer that enables you to meet the schedule agreed upon with your OUP Editor.
2. Send contributors deadline reminders and promptly chase any overdue elements. Remember: the volume can only progress as fast as the slowest contributor.
3. Recommission a chapter if an author defaults. This should be done in consultation with your Acquisitions Editor, who may need to approve new authors and cancel the contract with the defaulting author.
4. Ensure that the chapters or sections cover the ground and are accurate and well written.
5. Check that all chapters meet the contractual requirements (especially length), and work with the contributors to revise any chapters that do not.
6. Edit all content for writing style and adherence to the guidelines, so as to build a well-integrated and consistent work.
7. Collect signed contributor agreements from each contributor.
8. Ensure that contributors deliver chapters appropriately formatted for production.
9. Collect contributors’ biographies for the front matter and edit them for consistency.

Additional steps to consider:

- ▶ Send each chapter to one or more reviewers. In some disciplines, reviewers are external to the project, but in others, contributors are used in the review process (this can facilitate cross-referencing and integration between chapters). If in doubt, check with your Acquisitions Editor.
- ▶ Compile a list of abbreviations for bibliographical references, institutional names, or other entities that will occur frequently.
- ▶ Write or commission additional material such as a preface or foreword, introductions to sections, or summaries to integrate the material.
- ▶ Add cross-referencing between chapters or sections.
- ▶ Review your ideas for front and back matter with your OUP Editor, agree on the sections to be included, and decide who will be responsible for producing them. Agree at an early stage who will be listed in the volume and how.

DELIVERY TO OUP

Unless otherwise agreed with your Acquisitions Editor, it is the VE's responsibility to collate all material and submit to OUP as a final, complete package, formatted exactly per the checklist described in this handbook (See "Checklist" in the Author Handbook on page 6 for further details.)

At submission, talk to your OUP Editor about (a) whether any variation in British or American English between chapters should be made consistent, and (b) if referencing styles should be changed for consistency.

PRODUCTION AND PUBLICATION

Production for an edited volume follows the same process as most other manuscripts. Unless otherwise agreed, as the VE you will:

1. Act as the conduit for all queries and corrections.
2. Check the copyedited files (if required).
3. Send each contributor the typeset PDF proof of his or her contribution, and ensure corrected proofs are returned to you promptly (if required).
4. Collate contributors' corrections onto a single set of proofs, which becomes the master.

Keep in mind that once production of the book has begun, a firm production schedule has been set and must be kept. Communicate deadlines for return of copyedits and proofs clearly to all contributors and do not allow any chapter author to delay the process. If any particular chapter author is not able to review copyediting and proofs on schedule, it is your responsibility as VE to assume the respective author's responsibilities.

Please inform your OUP Editor of any changes to contributor contact details during the process, so that any gratis copies or payments agreed upon at contract stage are sent to the correct addresses.