

The **BLOOMSBURY** **REVIEW**

SHORT JOB DESCRIPTION FOR PUBLISHING INTERNS & VOLUNTEERS

Depending on the individual's interests and expertise, the intern or volunteer may assist in the following areas toward the production of *The Bloomsbury Review*[®]:

WRITING: Generally short notices, biographical notes, promotional copy, and in some cases articles.

PROOFREADING: All editorial and promotional copy, with the assistance of the editorial staff.

RESEARCH: Biographical information on authors, books, and/or marketing information.

FACT CHECKING: Verifying that all proper nouns are spelled correctly and have the correct diacritical marks; that all bylines are current; that publishing information, including complete addresses for small presses, is correct; etc.

COPYEDITING: Only if an intern or volunteer shows exceptional talent and ability to work with grammar and style, and has a working knowledge of *The Chicago Manual of Style*, will they do actual copyediting. However, the opportunity exists to learn copyediting and become familiar with editing techniques.

OFFICE WORK: Some clerical tasks, primarily faxing, ordering books from publishers, some filing.

WORD PROCESSING: Since *TBR* generates its pages from our computer using Quark, the editorial materials need to be proofread and corrected. Typing skills are helpful—though not required.

PRODUCTION: Depending on the interests of the intern or volunteer, she or he may assist in the Art Department.

In general, we try to give the intern or volunteer as broad a work experience as they are interested in receiving. We like Interns to assist in all areas of the production of our magazine, including the rather mundane tasks involved with distribution (stapling, folding, etc.), depending on the individual student's interests and abilities.

If you have any questions, please do not hesitate to call or write: Marilyn Auer, Publisher.

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PUBLISHING INTERNS & VOLUNTEERS

Who we are:

The Bloomsbury Review® (TBR) is a “book magazine” published six times a year that is distributed throughout the United States and Canada, with subscribers in Europe and Asia as well. TBR’s main objective is to present new ideas in the book publishing industry through book reviews (fiction, nonfiction, poetry), interviews with writers and publishers, essays, and other related articles. TBR’s audience consists of educated professionals primarily between the ages of 31 and 55; 52 percent are female, and 48 percent are male, according to a 1998 readership profile conducted by TBR. In addition, a large percentage of TBR’s readers are writers.

TBR covers a broad range of titles from large, university, and small presses as well as regional and international presses. The concentration is on—but not limited to—smaller publishing houses and university presses that lack the promotional budgets of many of the larger publishing houses. This allows good books and writers to receive the attention they deserve.

The staff at TBR is primarily volunteer. “Job descriptions” are quite loose; each member of the staff does what needs to be done.

The editorial staff consists of Marilyn Auer, editor-in-chief and publisher; Lori D. Kranz, arts editor and associate editor; and Jay Kenney, assistant editor. The editorial staff is knowledgeable about the book publishing industry and writing and editing styles. They are responsible for working closely with writers in editing and copyediting articles accepted for publication, selecting the books to be reviewed, correspondence with writers and contributors, and assigning projects.

Other office responsibilities are distributed among remaining staff members: Virginia Auer, subscriptions manager/business assistant, and Mike Auer, roustabout. Geno Ricciardi assists with circulation, delivering issues to metro bookstores, newsstands, coffee shops, and restaurants.

The advertising/marketing staff consists of Catherine Ruggiero and Chuck Sherrod.

What we offer the publishing intern or volunteer in experience:

TBR offers the opportunity to gain genuine hands-on experience in working on a publication staff representative of a growing trend in the business of publishing: companies composed of a small staff where each member performs multiple tasks. The intern or volunteer has the opportunity to learn many facets of magazine publishing—what it takes to get from the manuscript stage to the final published product. The abbreviated list on the following pages outlines the most frequent activities we ask interns to perform.

EDITORIAL

Proofreading is a critical and extensive task that every member of the staff is asked to perform. Accuracy is a responsibility that weighs heavily on every publication. Each member of

the staff is required to proofread all copy generated in this office. This may include promotional copy in addition to editorial copy.

TBR has an exhaustive library of resources to assist in researching details: biographical information, dates, history, author, and book data. **We never guess. When anything is questioned, the information must always be verified by using sources available in the reference library or by calling a publisher, local bookstore, or library.**

The intern or volunteer is usually called upon for various writing tasks, typically short notices (included in the “bibliofile”), promotional copy, and, in some cases, longer articles.

For those who show exceptional talent and ability in working with grammar and style and have a working knowledge of *The Chicago Manual of Style*, copyediting is an additional task. The opportunity to learn more about copyediting from the editors is also available.

While typing skills and basic computer knowledge are not required, they are helpful in carrying out word-processing duties outlined here. We use MS Word, Excel, Quark, and Front Page. The majority of the copy used in each issue of the magazine arrives via e-mail.

OFFICE

On occasion, the intern or volunteer may be called upon to perform various types of clerical or office-related work, usually preparing a mailing, ordering books from publishers, filing, or other tasks that apply to the production of an issue of *TBR*. They are also asked to add information to an existing index on the computer database. Shelving newly arrived titles in the library is another task.

PRODUCTION

If the individual is interested in this phase, he or she will be involved assisting with production of the magazine in the Art Department.

THE ORDER OF THINGS: *Steps in the Editorial Process*

It all starts with a manuscript. The two types of manuscripts accepted at *TBR* are those assigned by an editor (solicited) and those sent in without any solicitation from *TBR* editors (unsolicited):

Solicited manuscripts are those an editor has assigned to a specific writer. The editor will receive or order a book from a publisher for review in a feature to appear in a future issue of *TBR*, designate a writer suited to review the title in question, and assign a maximum length and deadline for the writer to adhere to in writing the review.

Unsolicited manuscripts arrive in the editorial office daily. Freelance writers frequently obtain our name from a copy of *Writer's Market*, which lists *TBR* as a publication that accepts unsolicited work. Many times, *TBR* will recruit new writers through this process.

Each manuscript (solicited and unsolicited) is logged in and assigned a number in Excel. An original is kept, and a duplicate copy is made available for editorial comment in the issue hanging file.

The issue hanging file contains manuscripts already accepted for publication in a particular issue. Different colored folders indicate separate issues. Each manuscript is kept in a sepa-

rate folder corresponding with the assigned color of the issue in which it is scheduled to appear.

The editorial staff meets to accept or reject the manuscripts in the manuscript hanging file. These decisions are based on the editors' own impressions of the manuscripts, the timeliness of each manuscript, the availability of the book, and the recorded comments of other staff members.

Editorial comments are welcome and encouraged at all times. We ask only that these comments be kept constructive and helpful. These comments assist the editorial staff in determining whether to accept or reject the manuscript in question.

Once a manuscript has been accepted, it is filed in the appropriately colored folder and filed in the appropriate issue hanging file. At the first possible opportunity, the manuscript is entered into and stored on the computer's hard drive (C:) (instructions posted over the computer). It is then printed out for proofreading, copyediting, and editing. No editing is to be performed while the manuscript is being input. All edits are to be documented on hard copy.

TYPING IN THE MANUSCRIPT: *The Technical Aspects*

Certain typesetting codes are typed within the text of the manuscript as it is being entered to indicate different typefaces or other specific characters. Examples below:

- @1 indicates roman (upright) type—@1At the same time Matthiessen's enduring interest in Zen Buddhism helped inspire @2*The Snow Leopard*@1, a poetic account of a journey to the Tibetan Plateau which won the Nation Book Award in 1978.

- @2 indicates *italic type*—@1that range from the now-classic 1959 study @2*Wildlife in America*@1 through such landmarks of natural and cultural history as @2*The Wind Birds*@1, @2*The Cloud Forest*@1, and @2*The Tree Where Man Was Born*.

- @3 indicates **bold type**—@1REVIEWER: @3**Paul W. Rea**@1 teaches literature, writing, and film at the University of Northern Colorado.

- @4 indicates ***bold italic type***—@3***Amok Fourth Dispatch: @4Sourcebook of the Extremes of Information in Print***.

The printout of the article is placed at the front of the folder; any copies of quoted material from the book and cover sheet are behind the printout. The folder is then returned to the appropriate hanging file.

The manuscript is then proofread by as many staff members as possible. All proofreading marks on each manuscript are to be made in a bright colored pencil, using the proper proofreader's marks (see attached). After proofreading thoroughly, mark your initials in the upper right-hand corner of the first page of the printout.

For the most part, editing is performed by the editorial staff. Interns and volunteers are welcome to record edits they feel strongly about, references to blatantly improper usage, or cumbersome text.

Copyediting is the process of reading for proper usage as per the guidelines of *The Chicago Manual of Style* and TBR exceptions and additions to those guidelines. (See TBR style sheet.)

FACT CHECKING

The importance of fact checking cannot be overstated. It is one of the primary responsibilities of interns and volunteers, so never leave a question you have unanswered. When you have verified from a printed source that the information is correct, please put a check mark above it.

Information that must be verified for each book review includes:

- spelling of complete title and subtitle;
- spelling of author, editor/translator name(s);
- correct publisher, price, binding, and ISBN (International Standard Book Number);
- the publisher's current address, if applicable (we generally publish addresses of small presses). This information is to be checked against listings in the respective publisher's catalog, the author or publisher volumes of *Books in Print*, or if available, the book itself.

- spelling of all proper name and verification of all dates and other facts.

After all editing, copyediting, and proofreading have been done—as noted by initials on the printout—the editor (Marilyn Auer) makes a final check to OK editing, taking into account all recorded comments. Once all corrections and edits have been made to the file on computer, it is again saved in its new form and a new printout is made. This is used to send an edited copy to the writer for approval. With the writer's approval we are ready to publish.

SUMMARY

Self-motivation is an essential attribute for an intern or volunteer at TBR. There is always something to be working on, whatever stage of production we are in, and an intern or volunteer will benefit most when he or she understands the process and wants to be involved.

Please ask questions about anything you are not certain of; at TBR there is no such thing as a “dumb” question. Marilyn Auer is available at all times to answer any questions or assist in any way to help make the internship as productive, educational, and enjoyable as possible.

One last, crucial element: Always put everything you are working with or using (articles, dictionaries, other reference books, disks, etc.) back where they belong when you are finished, so that the next intern or volunteer can easily find them.

If there are any particular areas of publishing you are interested in—editing, design, marketing, circulation, etc.—we will try to direct some of your work in these areas. Let us know.