

Editor's Procedural Guide for *Black Music Research Journal*

(Send updates to Lisa Savage, lasavage@uillinois.edu)

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The following is a description of the editor's duties as they relate to the University of Illinois Press as well as an overview of the journal production process.

Selecting Content for an Issue

Aside from the editor's scholarly vision for an issue, possibly the most important consideration for the editor, when it comes to assembling an issue, is length management. The standard length of an issue of *Black Music Research Journal* is 216 journal pages, which includes front matter and space for 6 pages of advertisements. If an issue exceeds its page limit, the production editor (PE) informs the journal editor and suggests ways to reduce its length.

Estimating Length

The most effective way to estimate the length of manuscripts and issues is to count characters using the word count feature in your word processor, as follows:

1. In the first manuscript, highlight the main text (excluding notes and references) and perform a word count. (In Microsoft Word, select Tools/Word count.)
2. Record the count for "Characters (with spaces)," divide it by 2326, and note the result.
3. In the same manuscript, highlight the notes and references and perform a word count.
4. Record the count for "Characters (with spaces)," divide it by 4350, and note the result.
5. Estimate the space required for tables and/or figures (in half-page and whole-page increments).
6. Add these three figures together and round up to determine the manuscript's page count.
7. Repeat steps 1 through 6 for the remaining article manuscripts.
8. For reviews, highlight the entire text of the review and perform a word count.
9. Record the count for "Characters (with spaces)," divide it by 3463, and note the result to the nearest hundredth of a point (e.g., 2.48).
10. Perform steps 8 and 9 for the remaining reviews, then add up the results from all of the reviews and round up to determine the overall page count of the Reviews section.

To estimate the page count for an entire issue, add the manuscript estimates, review estimates, and an additional 10 pages for frontmatter and backmatter. Keep in mind that this is not an exact science, so it's best to overestimate issue length by one or two reviews. It's always easier to defer content than add content later.

A complete issue constitutes the following:

- _____ Hard copy printouts of all manuscripts and reviews.
- _____ A hard copy printout of the final table of contents.
- _____ Hard copy printouts of all tables and figures, and hard copy original figures when appropriate.
- _____ Electronic files for all of the above except where original hard copy illustrations have been provided. (See guidelines below.)
- _____ Consent to publish forms for all contributions.
- _____ Contact information for all contributors (mail & email addresses, phone & fax numbers).
- _____ Permission letters for any copyrighted material.
- _____ If there is a change to covers, frontmatter, or backmatter, please photocopy the page and submit hand-marked corrections with the issue.
- _____ List of short-title running heads for articles.

Artwork/Illustration Submission Guidelines

- a) Do NOT submit color artwork files. Hard copy color photos are OK for scanning.
- b) Do NOT submit JPG files.
- c) Do NOT submit figures or examples as Word files or embedded within a Word document.
- d) Do submit grayscale files of 300 dpi or better for photos.
- e) Line art and music examples should be submitted as bitmap files at 1200 dpi or better.

Electronic manuscript submission guidelines

- a) The hard copy printout should match the electronic document completely. No hand-marked corrections should appear on the paper copy that are not in the file.
- b) Do not embed tables and illustrations in the text. They should appear at the end of the manuscript.
- c) Insert callouts where tables and/or illustrations should appear, e.g.,
<insert Table 1 about here>
- d) Microsoft Word is the preferred file format. PDFs are not acceptable.
- e) Do not apply “styles” to the various levels of heading. Use straight Times New Roman text.

*****UIP reserves the right to return any issue to the editor if it is incomplete.*****

Copyediting

Once the issue is submitted, UIP checks the issue in, runs page estimates and prepares the electronic files for copyediting. The new *Black Music Research Journal* copyeditor receives the files and returns “redlined” files to UIP. She edits the files using the “Track Changes” feature in Word. When the PE receives these redlined files, she inserts page and line numbering and makes PDF files of each contribution.

The PE sends out the redlined PDF files to the contributors and gives them a deadline to review the suggested changes and to return their feedback and changes to the PE. When the PE has all feedback, she sends it to the copyeditor, who enacts the changes and then submits final files to the PE for preparation for typesetting.

Proof Stage

Once the issue is submitted, UIP checks in the issue and prepares the electronic files for typesetting. The compositor creates page proofs, which the PE sends to the editor for distribution to the authors. (Page proofs, sometimes known as galleys, display content as it will appear in the journal.) The editor reviews a master set of page proofs, collects feedback from the authors, and incorporates that feedback into the master set. The editor is given approximately 3 weeks to return this feedback to the PE.

The following is a sample cover letter the editor might use to accompany the page proofs sent to authors:

From: lasavage@uillinois.edu
To: [author’s e-mail address]
Subject: BMRJ PDF Proofs

Dear Prof. [author name],

Attached in PDF you will find page proofs of your *Black Music Research Journal* article [or review], “[title of article or review]”, which will be appearing in the [Year, Season] ([volume]:[issue]) issue. If you have trouble working with the file or if you would prefer to receive your proofs by surface mail, contact me as soon as possible.

Once you have opened the file, please check your review carefully for misspellings, typographical, and factual errors. Also, pay attention to word division, especially of non-English words, and suggest possible breaks where word divisions are incorrect. Do not make changes that would alter page breaks or significantly change the length of your contribution. Please detail any necessary changes in an e-mail to me, giving line and page number as well as a brief description for each. Your feedback should look something like this:

pg. 45, ln. 4: change “can not” to “cannot”

pg. 51, ln. 26: change “...Johnsons premise...” to “...Johnson’s premise...”

pg. 53, ln. 12: insert “:93-113” after “Asian Music 19(2)”

It is also acceptable to detail the changes in an e-mail attachment, provided I can open the attachment upon receipt. If you find the above process too cumbersome, you can also print the proofs and mark your changes on a hard copy in colored pencil, which you would then send to me at the address below.

Please provide your feedback by **[written date]** ([numeric date]) or sooner, if possible. Because of our production schedule, a delay in returning the proofs may mean that your contribution will be published without the benefit of your proofreading. If you cannot meet this deadline or if you have any other questions or concerns, please let me know as soon as possible.

Sincerely,

Lisa Savage
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Once the editor has returned feedback, the PE transfers corrections to a master set of proofs along with any other changes, and the corrections are applied to the electronic version by the Production Department. The rest of the publication process is directed by the PE, and the editor's duties are effectively complete.

Mailings

When sending packages to the University Press, such as materials for an issue or page proofs, the editor should use a service with a reliable tracking option to minimize the risk of loss and delays.