

Interview Analysis Report: The Publication Sector

Prepared for: MSU Denver
English

Prepared by: Garrett Kelsey,
MSU Denver Undergraduate

April 27th, 2026

Introduction

This report is purposed to analyze and describe the publication industry, the publisher's role, the author's duties, and balancing workloads. The following content is sourced from an interview with an experienced publisher, Julia of The Gothic Library, an analysis of two written publication sources, and employment statistics from the *Bureau of Labor Statistics Occupational Outlook Handbook*.

Interview Segment

Summary

Julia is a full-time publisher, but she also writes for her own blog, The Gothic Library, which caters to those who enjoy reading dark literature. For her day job, Julia writes an immense number of different professionally written documents. The most notable of these documents are author and book evaluations, grant and rejection letters, pitch emails, and reports. Additionally, she occasionally writes back cover summaries.

As a publicist, Julia's time must be allocated to prioritizing organization and performance. She spends most of her time reading books that authors hope to publish. Otherwise, she evaluates the books she reads or writes one of the many documents mentioned. Furthermore, during her hour-long lunch breaks, Julia writes for her personal blog, which she claims forces her to maintain discipline.

When she composes evaluation pieces, both for her blog and her day job, she does not understand her perspective until she begins to write. Moreover, her writing pace is typically quick. This is due to the nature of her work and the discipline she assigns much value to.

The publication industry is a rough one. So, she offers advice to novices hoping to enter this field. Anyone who wishes to write more clearly, efficiently, and professionally should read consistently. This exposes them to the types of writing that are contemporarily used. She also states that publisher roles are challenging, as they are commonly overworked and underpaid. Regardless, there is always a demographic that appreciates authenticity, even in publication

organizations. Julia's final piece of advice applies to those in Denver. She suggests they take the Denver Publishing Course, as it will assist aspiring publishers immensely in landing their dream job.

For better or for worse, generative AI (gen AI) impacts most writing industries, and this fact is no different for publishers. Many experts debate whether generative AI is an ethical practice in all writing genres and styles. Julia is anti-AI and believes it is beaten by authenticity. She claims most professional writers are far more skilled than AI and disapprove of it. It is not something she uses nor will in the future. Gen AI is not the only technological change that writing fields have had to experience.

With recent forms of media in both publishing and journalism, Julia believes that the attention spans of humans are shortening and becoming marketable. Reading is now often treated as merely memorizing text. Nonetheless, the art of literature can remain relevant through media like audiobooks. In relation, she states that publishers' roles are not immediately threatened, only minimized in quantity.

Analysis

Overall, the publisher's job is difficult. It is overworked and underpaid, and the number of openings for this position is limited. Additionally, it requires proficiency in various types of writing, most of which require unbridled professionalism. Even so, if one works hard and adapts to changing career conditions, one can overcome these difficulties. To increase their chances, it is wise for this person to have a passion for reading, writing, and emphasizing authenticity in their workflow.

Furthermore, publishers must adapt to new developments in literature. Some are due to the impact online social media platforms have on attention spans, which has now become increasingly marketable. Audiobooks are one prominent example of these developments, as they represent the shift in how audiences interact with literature. Others are the result of generative AI (gen AI), which is a tool that Julia and many other publishers do not approve of in the writing-based industries. In spite of AI's generative capabilities, there is still a general appreciation for

authenticity. It is also important that authors and their publishers comprehend balancing projects and identify authorship styles plus professional writing techniques.

Written Sources

Summary

To better understand the profession of publishing, first, one must be able to identify the genre and style of writing appropriate for particular documents. Second, they must understand what kind of writing they feel will ensure their work's publication. Third, they must verify if they can use AI, and what uses are suitable. Susan E. Swogger's *The Interactive Web – ChatGPT as Writing Tool and Publisher Policies* describes the style of writing publishers use for their own written content.

In short, this article highlights the ethics of utilizing ChatGPT and other AI chatbots in both writing and publishing contexts. Swogger states that opinions on whether AI's involvement in authorship is, to a certain extent, divided among writing professionals, but the consensus she develops is that many publishers only allow AI to be used as an assistive writing tool, not as a full-fledged author. Moreover, if writers choose to use an AI tool like ChatGPT, it is wise for them to inform their publishers, as such disclosure may be required for consideration. Table 1 in Swogger's article lists a multitude of publishing companies. Of the companies that participated in the study, one strictly prohibited any AI involvement in writing, while the others allowed some involvement. Even so, every company that responded barred complete AI authorship. At the end of her article, Swogger includes her own opinion. She does not plan to use any form of AI chatbot anytime soon, but she did state she would monitor them. Furthermore, she believes that publishers do not favor AI; in fact, any involvement of AI in writing may form a barrier between authors and potential publishers (Swogger, 2023).

Emily E. Steck's *How to Be a Writer: Adopting Style and Tone of a Publication* depicts the style of writing publishers look for in an author's work. Succinctly, most publishers require authors to match the writing styles and tones that correspond with their brand and the genre of writing they primarily publish. To identify appropriate tones, writers should, first and foremost, read consistently. Visualizing the tones their publishers may seek is crucial. It would also be wise for

writers to select texts that align with their publisher's interests and review existing publications for any brand indicators. Adapting to the style of these releases is necessary, as this practice increases the likelihood of acceptance. Writers should choose their battles wisely as well. Editors might want to make changes to a specific writing piece. In response, this piece's author must choose whether it is worth the time and energy required to challenge such changes. (Steck, 2014).

Analysis

Analysis of Steck and Swogger's works reveals that they complement each other while enabling their readers to distinguish authorial presences. Swogger's tone is formal, but not to the fullest extent. This is due to her word choice, sentence structure, and diction, as these features prioritize professionalism in her scholarly article. One example is the technical jargon she uses, such as "Open Access publications," specific to the publishing and writing fields. On the other hand, she presents a degree of personality in her writing. She incorporates her own personal experiences, opinions, and habits into her work. Essentially, her overall tone is fundamentally formal. Nonetheless, she prioritized clarity and structure, resulting in a high level of readability. Thus, she has a formal yet slightly casual and readable tone, making her target audience colleagues or those involved in the publishing industry.

Steck's writing is in a highly casual tone. Her prose makes content readable by a general audience. Essentially, publishers want to see authors writing in tones that match both their brand identity and style. For example, if a piece's content refers to facts or figures, expository writing should be adopted; alternatively, if one is writing a fiction piece, they should write in a narrative style. The expository style necessitates a formal tone, while the narrative style allows either a casual or formal tone.

Steck's primary audience is likely novice writers, as she uses technical jargon, but unlike Swogger, she immediately defines it. Thus, Swogger's article explains how publishers write themselves, while Steck's demonstrates what kind of writing publishers look for. Swogger also adds to Steck's content by illustrating the degree of AI involvement publishers allow. It is critical

to note that Steck's credibility requires more verification than Swogger's. Steck's work is a blog post, which makes her claims' credibility questionable. Despite that fact, her background is relevant to the topic being discussed, as she works professionally as a content marketing specialist/writer. Swogger's article is peer-reviewed and resides in a scholarly database.

Employment Statistics

Statistics for a preset publisher role are not listed; however, editors play a significant role in the publishing process. As a result, editors stand as one of the most popular positions in the publishing industry, and an exceptional substitute for the publisher role. According to the *Bureau of Labor Statistics Occupational Outlook Handbook*, the typical entry-level education required for an editor position is a bachelor's degree. In addition, entry-level editors are commonly required to have 5 years or less of previous career experience. Moreover, editors' median pay or salary as of 2024 was \$75,260 per year, which is equal to roughly \$36.18 per hour. As for this position's prevalence, about 115,800 editors were employed, which means the editor position was projected to show little to no change over the next 10 years. (U.S Bureau of Labor Statistics OOH, 2025).

After examining these statistics, the editor's statistics are not the same as its publisher's, but they do give a good overview of the publishing industry's overall job outlook. The editor occupation is likely to experience minimal growth. Additionally, this position's competitiveness and limited nature are notable, and 115,800 is not a large quantity in terms of the number of employed individuals.

Conclusion

In conclusion, there are many things about the publishing industry that are easy to ignore or misunderstand. Roles within it are not easy, as there are multiple types of writing one must learn before entering them. From letters and summaries to manuscripts and subsidiary documents, novices need to learn new genres of professional writing if they wish to be a publisher. While practicing the skills this aspiring publisher has learned, they will take on a large workload with

pay that might not match. They must understand how to properly structure their writing and tone and acknowledge the scarcity and competitiveness of most positions in publishing, including editors and publishers. Finally, AI assistance is commonplace among the writers and colleagues this individual will interact with, which is a practice they may not be fond of. Even so, it is not impossible to succeed and find joy in this environment; it is simply arduous.

Bibliography

Emily, E. Steck. How to Be a Writer: Adopting Style and Tone of a Publication, *Thinking*. (2014). Quietly. [Link](#).

Swogger, S. E. (2023). The Interactive Web – ChatGPT as Writing Tool and Publisher Policies. *Journal of Electronic Resources in Medical Libraries*, 20(2–3). [Link](#).

U.S Bureau of Labor Statistics Occupational Outlook Handbook (OOH). (2025). *Editors*. U.S Bureau of Labor Statistics. [Link](#).

Appendix

Interview Transcription:

Q: What types/genres of writing do you have to do with your job? Get them to talk about everything—emails, reports (what kinds), evaluations, letters to clients, grants, rejection letters, etc. See if they do both informal and formal writing.

A: During her day job as a publisher, Julia writes a wide range of documents. For example, writing pitch emails for marketing, back cover summaries, and memos is commonplace for her. However, she also does some editing and proofreading as well. Alternatively, Julia usually writes listicles and reviews books, but she also authors essays about authors on occasion.

Q: What portion of your work time is spent on writing vs. other stuff?

A: Most of Julia’s time is spent reading books that authors submit to her. The rest of the time is spent between work and her lunch breaks. She writes her book evaluations on the clock, and she posts for her blog during one-hour breaks, and she says this schedule forces discipline.\

Q: What are your thoughts about GenAI (i.e. ChatGPT)? Do you see a place for this technology in this field in the future?

A: Julia is entirely opposed to generative AI. She has never used it and never will. AI is not human, so she believes human writers far exceed their writing abilities. Moreover, she states that AI-generated work devalues humans' capabilities.

Q: What do you do when you have to write something new that you've never written before? How do you start the task (like a newsletter, discipline report, grant, etc.)? Do you ever get stuck or get writer's block?

A: She claims reading is her main method to overcome writer's block. Furthermore, when she writes something she is unfamiliar with, Julia claims she does not know what to write until she begins to put her thoughts down.

Q. What suggestions do you have for writing preparation for future employees (people like me still in school)?

A. Julia urges new writers to read frequently, as reading exposes people to what kinds of writing, new and old, exist in the world. As a result, writers' writing proficiency is improved. Julia also stated that the publishing industry is challenging. Publishers are commonly overworked and underpaid. Nonetheless, she says newcomers should not be discouraged. Furthermore, Julia asserts that it is important for writers and publishers alike to practice their writing while doing so with the goal of having fun.

Q: How do you think the state of media journalism will fair with writing as we progress into the future?

A: Julia predicts cyclical changes within journalism. Technology will improve; however, it will happen in cycles, and with each cycle, journalism will have to adapt. Even so, those who love stories will not lose interest in them. Audiobooks tell stories to those with shorter attention spans, and the human attention span has become a marketplace.