

**Taylor & Francis Books**

Instructions to authors



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# PART I

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## BEFORE YOU START

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# 1. Introduction

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The purpose of this guide is to give you, as a Taylor & Francis author, the information you require to best prepare your text for submission to Taylor & Francis, as well as an understanding of the processes that your manuscript will go through while with us. The presentation of your typescript is the critical first stage for the successful production of your book and by following the instructions given here, you will help your team at Taylor & Francis to produce your book as quickly and efficiently as possible.

The better prepared the typescript is, the more likely it is that the processes it goes through will go smoothly. By producing a well-organized typescript you will therefore be making a significant contribution to the production of your book. If your typescript contains material that requires presentation in a special way, it is important to discuss this with your Commissioning Editor at an early stage.

If you have any questions about the information given here, please contact your Commissioning Editor.

## 2. Permissions

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As an author, you are required to secure permission to reproduce any copyrighted material, which includes the following:

| Text                                  | Fair dealing advice      | Useful websites   |
|---------------------------------------|--------------------------|---|
| Fiction/literature/poetry/song lyrics | Clear all usage          |   |
| Newspapers/magazines/journal articles | Over 50 words            |   |
| Books                                 | Anything over 300 words  | <a href="http://www.copyright.com">www.copyright.com</a> (for US permissions)                                   |
| UK Government papers/publications     | Use 'click-use' licences | <a href="http://www.opsi.gov.uk">www.opsi.gov.uk</a>  |
| UK Ordnance Survey maps/redrawn maps  | Clear all usage          | <a href="http://www.ordnancesurvey.co.uk/oswebsite">www.ordnancesurvey.co.uk/oswebsite</a>                      |
| Digital/internet material             | Anything over 50 words   |   |
| Film stills                           | Clear all usage          |   |
| Artwork/paintings/illustrations       | Clear all usage          | <a href="http://www.dacs.org.uk">www.dacs.org.uk</a><br><a href="http://www.arsny.com">http://www.arsny.com</a> |

**NB. It is not possible to copyright ideas, procedures and systems, facts, basic plots or thematic concepts.**

### Author's responsibilities

It is your responsibility to obtain permission by writing to the publisher or owner of the material in which the quoted matter appears. It is the publisher, not the author, who is usually empowered to grant permission on behalf of the copyright-holder. This also applies to re-using your own published work – you still usually require permission from your original publisher.

If **permission fees** are charged, it is your responsibility as the author, editor or contributor to pay the costs unless you have made an alternative arrangement with your Commissioning Editor.

All permissions must be cleared by the time the typescript is ready for delivery. Seeking permissions can be time-consuming, so please start the process off as soon as you use material in your book which will need permission.

### Principles of copyright

The basic principles of copyright are the same throughout the world, but there are some significant differences between the UK and Europe, and the US. In seeking permission, you must follow the

permissions guidance for the territory in which the quoted material was published, rather than that for the territory in which your book will be published. For example: if you are seeking permission to quote from a book published in the US, for a book which will be published in the UK, you must follow the guidelines for the US.

### In the UK and the European Union:

- **Copyright held by the author:** works are protected for 70 years from the end of the year in which the author died.
- **Copyright held by the publisher:** works are protected for 70 years from the end of the year in which the work was first published.
- **Unknown authorship:** works are protected for 70 years from the end of the year in which the work was first published.
- **Crown copyright** applies to all works published by the British Government. Material can usually be reproduced free of charge for purposes of analysis and commentary if it is fully acknowledged, but use of such material in commercial publications must be sought from HMSO. Two convenient 'click-use' licenses are now available from their website – [www.opsi.gov.uk/click-use/index.htm](http://www.opsi.gov.uk/click-use/index.htm).

### In the US:

(Copyright protection is more complex in the US.)

- **Works published before 1 January 1923** are protected for 75 years from the date copyright was first secured.
- **Works published from 1 January 1923 to January 1964** were required to have copyright renewed during the 28th year of their first term of copyright, which then covered them for 95 years from first publication.
- **Works published 1 January 1964 to 31 December 1977** are protected for 95 years with no need of renewal.
- **Copyrights in their second term of protection from 1 January 1978** automatically have the full 95 year period of protection without requiring renewal.
- There is a list of more specific rules (all eight of them) available on the Gutenberg website (details below).
- Works published prior to 1906 or published by the US Government are in the public domain and require no permission to quote.

There is a very useful chart at: <http://copyright.cornell.edu/resources/publicdomain.cfm>.

Please note that with regards to the copyright protection given to your own work, it will be that of the territory in which your book is published, regardless of your own nationality (i.e. an American author publishing with Taylor & Francis UK will have UK copyright protection, not US copyright protection).



## Do you always need permission to reproduce text quotations from other sources?

### UK-origin text

**In the UK** under a convention known as ‘**fair dealing**’, permission need not be sought for short extracts if they are used for the following purposes:

- non commercial research
- private study
- the content is quoted in the context of ‘criticism or review’ and news reporting (and is not merely used as decoration)
- the purpose is for educational/academic research

**It is important to bear in mind that fair dealing is not a legal right or principle – it is a defence against a charge that you have infringed someone else’s copyright, so if in doubt, we would urge you to seek permission.**

Even if permission is not required, **you should fully acknowledge the source of all your quotes.**

In the case of longer extracts, the author’s permission as well as the publisher’s may be required. If the material comes from an out-of-date book, the author may not wish it to be reprinted. He or she should also be asked to approve any changes you wish to make to their material, such as making cuts. If you want to translate any material, you will need to get permission from the original language publisher and they often prefer you to use an approved existing translation. Getting permission to re-translate an author like Brecht, for example, can be a lengthy and frustrating business.

**The general rule is: if in doubt, seek permission.**

### US-origin text

**In the US, ‘fair use’** is a common sense doctrine that allows for a certain amount of material to be reprinted without permission. The amount of material that falls into the ‘fair use’ category is undefined, and indefinable, and relies to a large extent on your judgement. We suggest using the following criteria to help you decide when to apply ‘fair use’ and when to request permission:

- Will your use of the material compete directly with the source publication?
- Is the material a complete section/selection from the source? E.g. a complete chapter from a book, a complete poem, a complete scene from a play?
- What is the proportion of the extract to the whole of its source? 400 words from a 4000 word article would require permission; 400 words from a 100,000 word book, probably not.
- Does your proposed 400 word quotation represent the copyright holder’s central idea or thesis? (E.g. the last sentence of Scott Fitzgerald’s *The Great Gatsby* is only 14 words, but because it is exceptionally well known, it would not fall under ‘fair use’).

**If the answer to any of these is yes, then permission should be sought.**

It is important to bear in mind that fair use is not a legal right or principle— it is a defence against a charge that you have infringed someone else’s copyright, and it rests on the integrity and good faith of both authors and publishers. The US courts consider four basic criteria when deciding cases of infringement:

- The purpose and character of the use, including whether the use is commercial, or non-profit and educational.
- The nature of the copyrighted work – is it primarily informational and factual, or entertaining and fictional?
- The amount of the quote used in relation to the size of the whole work.
- The effect of the use on the potential market for, or value of the copyrighted work.

A good rule of thumb is to ask yourself how you would feel if this were your material being reprinted?

**The general rule is: if in doubt, seek permission.**

## Permissions guidance for legal materials

### UK law: using cases

The majority of case reports fail to qualify for copyright protection as they are simply reciting the facts, and lack sufficient originality of expression. Once presented in court, a case enters the public domain and is therefore free to use.

However, if the case you wish to cite has been extracted from a reporting service such as Lexis Nexis, WestLaw or Justis, any headnotes or commentary on the case will qualify for copyright protection and will be subject to clearance.

### UK law: Acts of parliament

All legislation and statutory instruments will be Crown copyright and permission to reproduce is free of charge, subject to an Open Government Licence. You must acknowledge the source of the information by including any attribution statement specified by the Information Provider(s) and, where possible, provide a link to this licence: <http://www.nationalarchives.gov.uk/doc/open-government-licence/>.

### European legal materials

European Court reports and judgments, treaties and regulations reproduced from Eur-Lex can be used free of charge, except where otherwise stated, provided appropriate acknowledgement is given as follows: ‘© European Union, <http://eur-lex.europa.eu/>’. When legislation proper is reused, the following disclaimer shall be added: ‘Only European Union legislation printed in the paper edition of the *Official Journal of the European Union* is deemed authentic’.

Judgments reproduced from Curia can be used free of charge **provided the source is acknowledged**. However, certain parts of such information and texts might be protected by copyright, so you will need to check.

## Legal journals

As with any other journal, legal journal articles, whether published in print or online, are subject to copyright and permission to reproduce must be cleared with the copyright-holder.

## Notes to bear in mind

### Poetry

- Some poets will not allow changes to the layout of the poem. Poem fees are charged by line.

### Song lyrics

- You may be charged the same price for one line as for an entire song. Rights holders for song lyrics require people intending to reproduce lyrics to apply for permission for each reuse and a fee may be charged.

### Illustrations

- **Works of Art:** although classic paintings and works of art are often in themselves out of copyright, museums and art galleries usually copyright all photographs or slides taken of them.
- If the artist died more than 70 years ago, the work of art will be in the public domain.
- If the artist died less than 70 years ago, or is still living, then you need to ask permission of the artist or their estate.
- If the art is owned by a private individual, you will need to seek their permission.
- If the painting is on display in a gallery or museum then you need to ask the gallery owner's permission.
- You may be asked for two fees: one for permission and one for supplying a print.

### Photographs

- If the photograph appears in a book, approach the publisher for permission, unless the photographer is acknowledged as the source, in which case approach the photographer directly.
- Photographs from picture agencies usually only require the agency's permission.
- Be careful about cropping photographs or changing the colour as this affects the owner's moral integrity (the author's right not to have their work treated in a manner they might find derogatory).
- If you want to use a photograph of an individual, you should seek their permission as well as that of the photographer.

### Adverts

- If you wish to reproduce advertisements, both the company owning the product and the advertising agency should be approached for permission.

### Tables

- Information cannot be copyrighted, so you can use raw data to construct your own table, but if you use the layout, format and selection of data of the original, you must clear permission.
- If you add or delete rows or columns of data you should acknowledge the original source ('Adapted from...'), but formal permission is not necessary.
- If the content of the table is unchanged, you should seek permission to reproduce.

### Redrawn artwork

- You should still acknowledge the original source in the caption ('Adapted from...'), even if different from the original.
- If a comparison between your own interpretation and the original does not show obvious differences, permission to reproduce must be sought.

### Digital material

All on-screen digitized material is subject to the same copyright restrictions as the printed page and permission to use it must be obtained from the copyright-holder in the normal way.

### The Internet

Copyright protection also applies to material displayed on the Internet. Apply for permission as for printed material; check the copyright notice on the web page and send a permission request by email to the website operator. In a single website there may be more than one copyright-holder and the consent of each will probably be required. We urge you to exercise caution with any image downloaded from the Internet, e.g. from Wikipedia, Google or Facebook, where images are frequently posted without the knowledge or permission of the copyright-holder, and are quickly removed if the copyright-holder raises an objection.

### Film stills

Permission should be sought for reproducing all film and TV stills.

### Third party software

Any software used in a DVD or on a web page must have the rights cleared.

### New editions

Permissions secured for text or illustrations in a previous edition cannot be used in new editions, and permission must be cleared again.

### Authors' Licensing and Collecting Society Limited UK (ALCS)

All books/magazines/journal articles should be registered with ALCS in order to receive copyright licensing royalties. Even though you may not be a member, ALCS might still be holding royalties for you. You can check using a 'search for royalties' facility on their website. If you would like to join please visit [www.alcs.co.uk](http://www.alcs.co.uk) or call ALCS on 020 7264 5700. Authors of any nationality can register.

## Requesting permission

### For books published in the UK

In most cases you will need to request permission for world English language rights. If you exceed the fair dealing limits, you will probably be charged a fee, which will be based on the number of words you wish to quote, so make sure the number is always included in your application. You should also say whether your book will be hardback or paperback, and give its expected price, year of publication and the number of copies to be printed. You should also request permission to publish the material in eBook format, since, with very few exceptions, all of our titles are published simultaneously as eBooks. Check these details with your editor, who will also advise you on how to deal with any fees that seem too high, or any other difficulties.

A specimen permissions letter is shown below. It is a good idea to include a photocopy of the original material (text or illustration) with your request.

When you deliver the final typescript, you should include with it all permissions correspondence (keeping a copy for yourself), with details of any items that have not yet been cleared. Your typescript should include an acknowledgements page, in which you follow any specific wording requested by the publisher/copyright-holder.

Please note that Taylor & Francis controls the rights in backlist titles previously published by Allen & Unwin, Architectural Press, Butterworth-Heinemann UK, Cavendish Press, CRC Press, Croom Helm, David Fulton, E & FN Spon, Earthscan, Falmer Press, Focal Press, Methuen & Co. (the academic list), Routledge, Routledge & Kegan Paul, RoutledgeCurzon, RoutledgeFalmer, Spon Press, Tavistock Publications, UCL Press and Willan. Note that you still need to apply for permission to reproduce material published under these imprints (please address any such requests to Taylor & Francis).

### Specimen permission letter for text

Dear Permissions Manager,

I am preparing an academic book entitled [book title] which will be published by [imprint] in [year]. It will be published in [hardback/paperback] and is expected to cost [price]. The print run will be [number] copies. The material will also be produced in eBook format as a verbatim digital copy of the printed work (i.e. it will be used in exactly the same context as the printed version, and without alteration). In eBook format the cost will be [the same price as the hardback (if hardback only); the same price as the paperback (if dual edition)].

I would like your permission to include the following material from one of your publications.

Title

Year of publication

Author/editor

Page number(s) and total number of words and/or Figure/Table number

I understand that you control the rights to this material. I would be very grateful if you could grant permission for its use as soon as possible, stating any credit lines or fees that you require. If you do not control these rights, please let me know to whom I should apply.

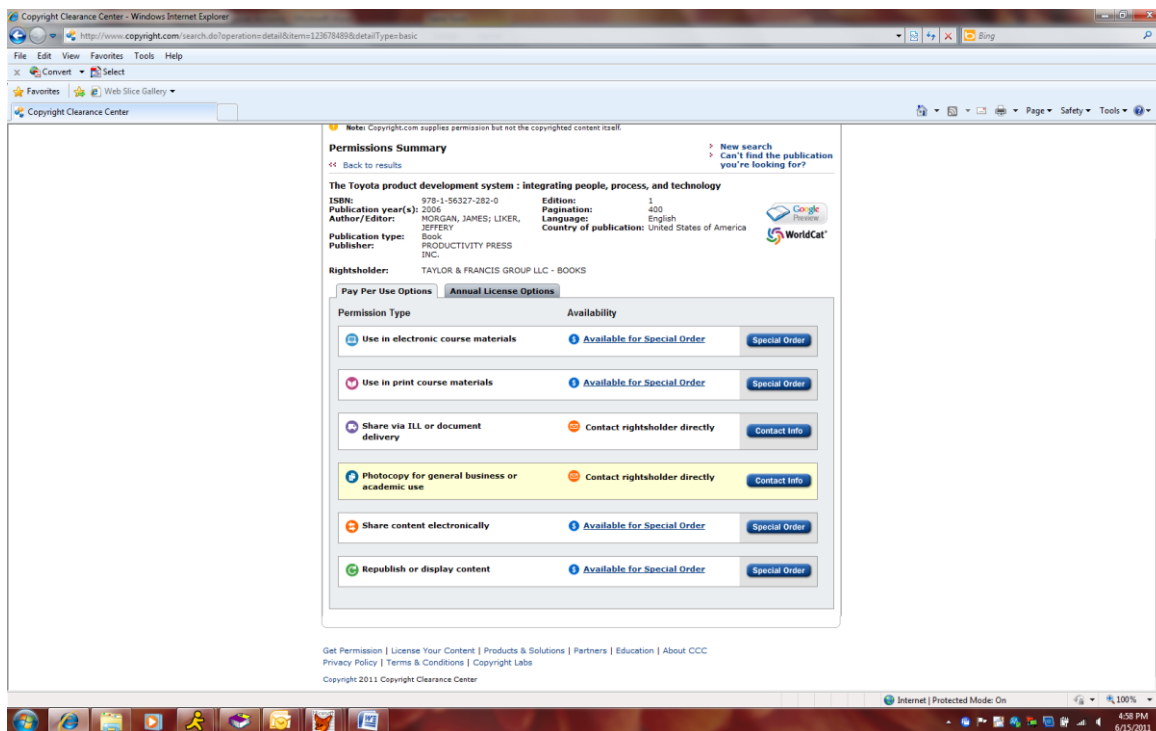
We are seeking non-exclusive world English language rights and will reproduce the material as part of the complete text in print and electronic formats for distribution throughout the world.

Yours faithfully,

## For books published in the US

We suggest you make your request through [www.copyright.com](http://www.copyright.com). Titles and usage may be selected there as follows:

- Type your ISBN/Title of the requested work in the search box on the opening page.
- Select the title from which you would like to use partial material.
- Select 'Republish or display content' – the last choice in this menu below:



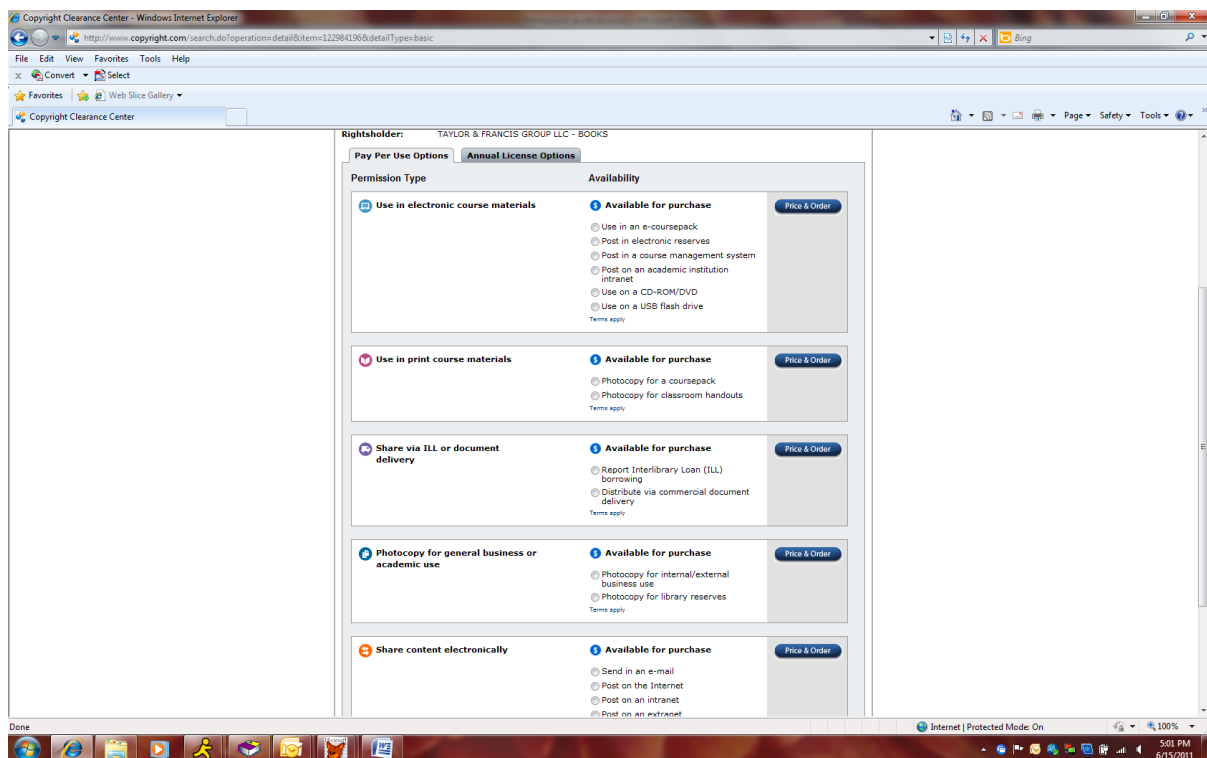
- Then fill out the form below:

- Make sure to fill in all applicable fields, including planned print run and page amount and if you are the author of the material. **For electronic rights use the 'other book' option.**
- Click 'Add Special Order to Cart'.
- Make sure that when you reach the last step, you 'create a new user account'.
- Click 'check out' in your shopping cart and receive an 'Order #'.

If you are requesting material from another Taylor & Francis publication, or if you are the author of the requested material, your request is likely to be granted gratis. Copyright Clearance Center charges a small transactional fee of \$3 for processing the order, but it means your request will be handled more quickly and efficiently.

### To request permission to use material from a US book in a course or business program

- Type the ISBN/title of the requested work in the search box on the opening page.
- Select the title from which you would like to use partial material.



If you are not using the Copyright Clearance Center for your requests, the specimen permission letter on page 13 can also be used.

## Frequently asked questions

### Do I need permission if I use material from my own work?

Yes, you will need to check who owns the copyright of the original work, and ask for permission to reuse the material. The original publisher will usually give you permission to reproduce your own work free of charge. If a licence was agreed with the publisher in the first instance then permission will again be granted for free.

### Do I need permission if I work for the company whose image I am using?

Yes, you will need to check who owns the copyright (this may be the publisher, author, institution or organization), and ask for permission to reuse the material.

### Do I need permission to use an image from Google Earth?

Please see [www.google.com/permissions/geoguidelines.html](http://www.google.com/permissions/geoguidelines.html).

### Do I need permission to use a picture that includes other people or a proprietary object?

Yes, you would need permission for both.

### Do I need permission if I use a Facebook screenshot?

Facebook screenshots may be used according to their guidelines but you will need prior written permission from Facebook.

### Do I need permission to use an image from Flickr?

Yes. Flickr images may fall under a common usage license or may have all rights reserved.

### Do I need permission to use an image from Yahoo!?

If you are seeking permission to use any Yahoo! UK trademarks, logos, screen shots, copyrighted designs, or other brand features from the Yahoo! UK websites, please see <http://uk.docs.yahoo.com/copyright.html>.

### Do I need permission to use a Crown copyright image?

Please see [www.nationalarchives.gov.uk/legal/copyright.htm](http://www.nationalarchives.gov.uk/legal/copyright.htm) for further guidance.

### Do I need permission to use a Google N-Gram?

No, but please make sure that you cite: Jean-Baptiste Michel, Yuan Kui Shen, Aviva Presser Aiden, Adrian Veres, Matthew K. Gray, The Google Books Team, Joseph P. Pickett, Dale Hoiberg, Dan Clancy, Peter Norvig, Jon Orwant, Steven Pinker, Martin A. Nowak, and Erez Lieberman Aiden (2010) 'Quantitative analysis of culture using millions of digitized books'. *Science*. Published Online Ahead of Print: 12/16/2010. DOI: 10.1126/science.1199644  
[www.sciencemag.org/content/early/2010/12/15/science.1199644](http://www.sciencemag.org/content/early/2010/12/15/science.1199644) .

### Do I need permission to use ClipArt?

Yes. The use of all Microsoft copyrighted content is subject to permission being given by Microsoft – see [www.microsoft.com/About/Legal/EN/US/IntellectualProperty/Permissions/Default.aspx#ELC](http://www.microsoft.com/About/Legal/EN/US/IntellectualProperty/Permissions/Default.aspx#ELC). Commercial reuse (for example, in an academic journal) may be prohibited.

### What is the STM Agreement and how does it affect me with regard to seeking permissions?

Taylor & Francis is a member of the International Association of Scientific, Technical and Medical Publishers (STM), and since 1979, signatory to the STM Permission Guidelines on the free and reciprocal exchange of text, figures and tables. The guidelines state that 'requests for small portions



of text and a limited number of illustrations should be granted on a gratis basis for signatory participants, and further describe a more automatic process which eliminates the need for requests to be transmitted (some signatories have chosen this route, others continue to request express permission requests). The guidelines apply to both book and journal content, and facilitate reproduction of further editions or in other media such as in online form'. The guidelines and list of participating publishers is at: [www.stm-assoc.org/permissions-guidelines/](http://www.stm-assoc.org/permissions-guidelines/).

### Further resources

The US copyright office website contains really useful copyright information, and you can check if the material you require has had its copyright renewed or not: <http://www.copyright.gov>

This is the website for the American Association of University Presses – it provides links both to the press, and to their permissions policy or contact:

<http://www.aaupnet.org/policy-areas/copyright-a-access/copyright-a-permissions/copyright-a-permissions/permissions-information-directory>

This website gives more helpful information about finding copyright-holders:

<http://tyler.hrc.utexas.edu/uk.cfm>

To find out if a work is in the public domain (out of print and out of copyright), see:

[www.gutenberg.org/catalog](http://www.gutenberg.org/catalog)

The Watch file – database for copyright contacts for authors and artists:

[www.tyler.hrc.utexas.edu/index.cfm](http://www.tyler.hrc.utexas.edu/index.cfm)

Copac – this site catalogues the history of a published work. You can search by author or title:

[www.copac.ac.uk](http://www.copac.ac.uk)

[Copyright permission](#) fact sheet from UK Copyright Service.

[Copyright Law: Understanding Fair Use](#) fact sheet from UK Copyright Service.

UK Publishers' addresses can be found at [www.ukpublishers.net](http://www.ukpublishers.net) a site run by the UK Publishers Association, and in The Writers' and Artists' Yearbook published by A&C Black, or from the publisher's own website.

US Publishers can be found in **Literary Market Place** – most libraries have a copy of this publication, which comes in two versions, one covering the USA, and one covering international publishers.



# PART II

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## PREPARING YOUR MANUSCRIPT

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# 3. Preparing your manuscript for submission

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## Introduction

The way that a manuscript is prepared for submission can greatly affect the ease with which it goes through production. Some minor issues may merely result in a small delay and some extra work, but others could cause production to grind to a halt until that problem is resolved. Getting things right and providing all the important information at submission will save time and effort later.

## Important

Your manuscript should be complete and final on submission, including all front- and end-matter. Please ensure that you send **only** the final version to your Editorial contact so that there is no ambiguity over which are the **final** files.

## File formats and layout

- Layout should be simple (we will apply our design to it at typesetting stage, so you do not need to do so yourself), but as a general rule:
  - Where possible, ensure the same font and font size is used consistently throughout. Our preferred font is Times New Roman;
  - Always use two hard returns at the end of a paragraph, rather than indenting the first line of a new paragraph;
  - Do not use any hyphenation or justification program, but allow your software to make automatic word-wraps without hyphenation (you should insert hyphens only in words that must be hyphenated).
- Microsoft Word is our preferred package. We can accept text files in .doc, .docx and .rtf . We can also accept .tex formats (for specific information on LaTeX files, see page 24).
- If you have used a Mac please ensure that the files you send us are PC compatible.

## How to supply files to Taylor & Francis

- We do not need hardcopy printouts of electronic files.
- Files can be supplied via our ftp site or email, or on USB flash drives.
- Zipping (compressing) files may be the best option if file sizes are large (so long as the .zip file format is used). Please note, however, that we cannot accept self-extracting compressed files (.exe files).

- Each chapter in your book should be supplied as a separate file.
- Provide a word count by chapter of all files.

## How to name files

File names should be numbered, consistent and clear.

The following is an example of well-named set of files:

```
00_Prelims.doc
01_Chapter1.doc
02_Chapter2.doc
02_Chapter2_tables.doc
03_Chapter3.doc
03_Chapter3_boxes.doc
04_Chapter4.doc
```

A more complex book structure might be named as follows:

```
00a_Prelims.doc
00b_Introduction.doc
00c_Part1_titlepage.doc
01_Chapter1.doc
02_Chapter2.doc
03_Part2_titlepage.doc
04_Chapter3.doc
```

## How to enter endnotes

Endnotes should be entered into your manuscript using the Word note function rather than numbered text at the end of the document. Not only does this allow us to process the notes more accurately and efficiently, it also ensures that the numbering is consistent.

## Special characters

Please note that we are not permitted to accept separate font files. If your manuscript contains special characters (e.g. Chinese, Japanese, Hebrew, Arabic, Greek, Cyrillic, characters not generally used in Western European languages, symbols, mathematics, IPA characters, etc.) then you should also submit a PDF version of your manuscript and list the special fonts used. This allows us, the copy-editor, and the typesetter to know what these characters are if we do not have the same font you used to display them. Please note that it is your responsibility to check any such special characters in the proofs.

If some chapters do not contain special characters then there is no need to submit a PDF for those chapters.

## Figures, tables and boxes

- Figures, tables and ‘floating’ boxed text should not be supplied embedded into the manuscript itself but rather supplied as separate files.
- Save each figure/table/box in a separate file and name them by chapter – i.e., Figure 1.1, 1.2; Table 2.1, 2.2 etc.
- Ensure that you place a call-out in the manuscript to indicate where each figure/table/box should be placed – e.g.,

<FIGURE 1.1 HERE>

- Note that figures, tables and boxes cannot necessarily be placed in the exact location indicated, but rather will be placed as close as possible to that point.
- Ensure that the numbering of your call-outs matches exactly the file numbering of your figures/tables/boxes so that there is no confusion about which figure etc is being referred to.
- If you wish to include a list of figures, tables or boxes in the front matter, include this separately in the front matter file that you supply.

## Figures

- Do not embed figures into the manuscript as this can lead to problems with the quality with which they can be reproduced.
- Supply figures in the format in which they were created and at as high a resolution as possible.
- If you have drawn figures within a package like Microsoft Word, then still provide these in a separate file.
- Full details on the supply of images, which file types to use, and other useful information can be found in How To Supply Artwork on page 35.
- Supply captions, notes and source information for figures as a separate file – avoid making them part of the image itself. Source lines should either be included with the caption or separately in an Acknowledgements or Credits page in the front matter.

## Tables

- Supply tables separately rather than embedded into the manuscript file. However, it is perfectly acceptable (and often easier) to supply the tables grouped together in one file per chapter.
- It is best to format tables as true tables (e.g., using Microsoft Word’s ‘Insert Table’ function) rather than using another method. Avoid the following, as they can make processing problematic and subject to error:

- the use of tabs to create pseudo-columns;
  - the use of a proper table, but rows created using returns or line breaks rather than inserting a new row in the table;
  - a table supplied as an image;
  - tables with so many columns that it cannot fit on a page.
- Include the caption with the table and list any source line beneath the table.

## Boxes

If your book contains boxed text, then the type of boxed text it is affects how it should be supplied. There are two main types of boxes: in-line and floating.

### In-line

In-line boxes flow on from the main text in a fixed position because they *have* to appear in a certain place (say, between two particular paragraphs of the main text). This type of box should be presented in the main manuscript file in its desired location, but styled in such a way as to make it clear that it is boxed text. Indicate on submission if boxes **must** appear exactly where they are placed in the manuscript.

### Floating

Floating boxes have no fixed position, but rather are positioned in much the same way as a figure or table – usually as close as possible to a citation in the main text or a paragraph that pertains to it. This type of box is best supplied in a separate file or files with a call-out in the main manuscript and is usually numbered (in much the same way as tables should be supplied and likewise numbered). For example, floating boxes are often used for case studies as these should be separate from the main body of the text. If boxes are captioned, include the caption with the box and list any source line at the end of the boxed text.

## Comments, notes and instructions in the manuscript

Do not insert comments (such as Microsoft Word's comment boxes) into your final manuscript files. If you do need to give specific instructions (for example, if a line of poetry must align at a particular point relative to the line above, or a certain word is intentionally spelled incorrectly), please supply these separately.

## Mathematics, formulae and equations

If a very simple formula or equation is needed in your manuscript then it can be inserted into the body text, but you should use the proper mathematical characters (i.e.  $\times$  (multiplication sign) instead of the letter 'x',  $-$  (minus sign) instead of a hyphen, etc.) and standard mathematical notational style, i.e. italic for variables, roman for constants, bold for vectors and matrices, etc. It is fine to use a

solidus (/) rather than a division sign, with parentheses if necessary to avoid ambiguity (e.g. '1/(n+1)'). Word processing packages normally allow you to insert symbol characters, or alternatively you can use the Windows 'Character Map' to find and select the character you wish.

Fuller formulae or equations should be displayed (inserted on a separate line). If you are working in Word, it is best to insert these using an equation editor. Note that a solidus is not generally used for display formulae or equations – a horizontal line is preferred. Displayed equations should be numbered serially but only if they are referred to in the text. Use the decimal system and number them sequentially by chapter on the right hand side of the page. For example:

$$2x^2 + 7y + 8 = 17 \quad (1.1)$$

Braces, brackets and parentheses are used in the order  $\{\{()\}$  – except where mathematical convention dictates otherwise (e.g. parentheses or square brackets for different types of mathematical interval).

Please note that although the copy-editor working on books containing equations will be familiar with mathematical notation, they will not usually be expected to verify the formulae, so it is your responsibility to ensure that the mathematics in your manuscript is correct.

## LaTeX

We are able to accept manuscripts prepared using LaTeX software; we do not supply a specific template for this, so any template you wish to use will usually be acceptable. Please submit all your TEX files, and if possible any CLS, STY and BIB files that you have used, and any separate artwork files. Please note we are unable to use DVI files. We also require a corresponding PDF of the whole book (most TeX packages will allow you to output a PDF as part of the process).



# 4. Editorial style/conventions

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## General editorial style

Use a style appropriate to your discipline as a guide for spelling, capitalization, notes and references, etc.

If you have followed a specific style guide (e.g., Chicago or Harvard), confirm the style you've used when submitting your final manuscript. Whichever style you use it is important to ensure that you follow it **consistently** throughout the book – for example, in the use of:

- Spellings
- Hyphenation
- Serial comma
- Capitalization
- Italics
- Abbreviations/acronyms
- Numerals (written or spelt out)
- Punctuation of lists
- References (see further below)
- Include any specific notes to the copy-editor when you submit your final manuscript.

Some general guidelines are listed below.

## Notes on UK style

- For further guidance, you can refer to [\*Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders\*](#) by Judith Butcher, Caroline Drake and Maureen Leach, and the *New Oxford Dictionary for Writers and Editors: The Essential A-Z Guide to the Written Word*, Oxford: Oxford University Press.
- For British spelling our usual reference is the *Concise Oxford English Dictionary*, but we will accept alternatives as long as they are consistent.
- For referencing, please use the Harvard referencing system. This uses a basic Author-Date method of referencing.

There are numerous websites outlining the Harvard referencing system in more detail.

## Notes on US style

- For US spelling Webster's *New Collegiate Dictionary* or Webster's *Third New International Dictionary* are the standard references.
- There are different style preferences for different subject areas, such as Chicago or APA. Your Editorial Assistant will advise which style you should follow.
- Confirm the style you have used when submitting your final manuscript.

## Front matter

The front matter should be saved as a single text file. This material is placed before the main text and may include some or all of the following in the order listed below:

- *Title page* – should carry the exact final wording of the title (and sub-title, if any), and author or editor name in the form you wish it to be used. If you are editor, state 'Edited by'.
- Dedication – if included.
- *Table of Contents* - must be **final** and match wording and capitalization with the chapter headings in the text.
  - If the book is divided into parts, include the part numbers and part titles in both the Table of Contents and the main text.
  - If the book is an edited collection, list contributor names below each chapter title and ensure they match the contributor names cited with the chapter headings in the text.
- Lists of *figures, maps, tables or cases* – include if appropriate.
- *Foreword* (or Series Editor Introduction) – if appropriate, not essential. An invited piece written by a luminary figure in the field. If the book is in a series, the series editor may write an introduction.
- *Preface* – if appropriate, not essential. A personal piece written by the author explaining how the book came to be written, or as a brief apologia. A longer, detailed analysis of the subjects to be covered in the book should be treated as an Introduction.
- *Acknowledgements or Credits List* – if appropriate.
- *List of abbreviations* – if appropriate.
- *List of contributors* – must be included in edited collections. Include names and affiliations and, if appropriate, short biography. This can also be placed in the back matter for some US titles. Ensure the names are presented in exactly the same way as in the Table of Contents and Chapter headings.

## Subheadings

- We prefer the use of Word styles to indicate different levels of headings.
- If you cannot use Word styles, please ensure that you present headings consistently with different levels of headings clearly differentiated. For example, use bold for level 1 subheadings, italics for level 2 subheadings, and roman for level 3 subheadings, i.e.:

### Subheading level 1

#### *Subheading level 2*

#### Subheading level 3

- Avoid using all capitals for subheadings as this makes it hard to see which words you prefer to be capitalized.
- Avoid using more than 3 levels of subheadings.
- Avoid numbering subheadings unless extensive cross-referencing is essential to the book or it is appropriate to your discipline.

## Bibliography/reference lists

### General rules

- The reference list/bibliography for each chapter should be placed at the end of each chapter. Do not provide a single reference list/bibliography at the back of the book. This will give readers the additional option of accessing your book by chapter.
- Ensure that your references are consistently presented in terms of: the order in which details are listed; use of capitalization; use of italics and punctuation.
- Book and journal titles should always be in italics, regardless of which style guide you are following.
- Ensure that each entry includes all publication details as applicable: author/editor name(s) and initials; date of publication; book or article title; journal title and volume number; place of publication; publisher; page numbers for chapter or journal articles.
- It is essential that the reference list/bibliography includes every work cited by you in the text.
- **Please ensure you check that the date for each entry in the reference list/bibliography matches the date cited in the text reference. This will avoid time-consuming queries at copy-editing stage.**

### Notes

We prefer a dedicated bibliography or reference list rather than end notes containing references. The reason is that if a referenced work appears in a dedicated bibliography or reference section, we can create direct links to the works cited anywhere your text appears online. This is not possible with note references.

If you do use end notes we prefer these to be discursive notes that simply expand on the text.

Our house style is to have notes numbered from 1 at the start of each chapter rather than the numbers running throughout the entire book. **Our style is also to have endnotes rather than footnotes.** The exception is law titles where either style is acceptable as long as consistent within the book. For additional information please check with your Commissioning Editor.

Place notes at the end of each chapter, starting at “1” for each chapter.

## End matter

This can include some or all of the following in the order listed below:

- Appendices
- Glossary
- Index (usually compiled at proof stage – see page 51)
- List of Contributors (if not included in front matter)

## Abstracts

With the increase in electronic sales and ongoing digital developments, we are seeking to make all of our books more accessible in electronic format. As such we are very keen for all our books – both authored titles and edited collections – to have chapter-by-chapter abstracts in order to make our book content more searchable online. These abstracts will not appear in the print edition, but will be used to better market the book to potential readers online and in future electronic developments.

- Each abstract should be a summary of, rather than an introduction to, each chapter and comprise no more than 70–100 words. It should detail the main argument and findings of the chapter in clear and unambiguous terms and explain why a person should read it.
- For textbooks, the abstract should be based on the learning outcomes for each chapter together with a group of key words – in total comprising between 50 and 150 words per chapter.
- Supply your complete set of final abstracts as a single Word file separate to your manuscript.

# 5. Libel

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At Taylor & Francis we expect that our authors' work will always conform to the highest scholarly standards. Therefore, we require our authors to undertake that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true; and moreover that the truth of such statements can be demonstrated by providing references where appropriate to source material, or can otherwise be justified. If these undertakings are complied with, then the risk of libel/defamation should be greatly reduced.

Occasionally we are faced with cases where libel/defamation is alleged. Such cases, even where the allegation cannot be supported, are worrying, troublesome and time-consuming. They can also be very expensive in that we may need to take legal advice, even on what may seem to be trivial points. Also, there may be substantial costs involved in delaying publication, or withdrawing copies already printed. It is important to avoid any risk, even of libel being alleged, if at all possible. Therefore, if you have any reason whatsoever for thinking that any part of your work may be libellous or defamatory, please raise the matter with your Commissioning Editor without delay.

Even where the author has given a warranty and indemnity against any risk of defamation, it is very likely that Taylor & Francis, as well as the author, would be joined as a co-defendant in any claim for libel/defamation and, if the claim succeeds, damages may be awarded against us. In addition, an injunction may be granted requiring us to take copies off sale, or preventing us from publishing at all. Therefore, we will not publish your work if there is any suspicion that material may be libellous or defamatory.

## **The warranty and indemnity clause in our author contract**

In order to demonstrate to our authors that libel/defamation is a serious matter, and in order to demonstrate, if necessary, in our own defence in court, that we take our responsibilities at Taylor & Francis seriously, we require all our authors to warrant to us that the work 'contains nothing ... defamatory' and 'that all statements contained therein purporting to be facts are true'. This warranty, which forms part of the contract which we ask all authors to sign, goes on to commit the author to indemnifying Taylor & Francis 'against all losses, injury or damage and actions, claims, costs and proceedings (including legal costs and expenses and any compensation costs and disbursements paid by the Publishers on the advice of their legal advisers to compromise or settle any claim) occasioned to the Publishers in consequence of any breach or claimed breach of this warranty'.

In other words, if Taylor & Francis are sued for any defamation contained in the work, in breach of the warranty, and lose, we can reclaim the full amount of any award of damages against us and our legal costs from the author. In addition – and this is why it is particularly important that statements where there is any doubt at all about defamation get removed – we can reclaim our costs from

authors in those cases where there is an ‘out of court settlement’ and where the issue of whether a statement is defamatory may not always be completely resolved.

Although this warranty and indemnity may seem a little heavy-handed, the alternative – of not having a warranty – could leave Taylor & Francis open to the charge that we publish negligently, recklessly and without due care. In addition, our contracts with authors must make it clear that Taylor & Francis cannot be obliged to publish material which may be unlawful. Please note that these clauses in our author contract are not unique to Taylor & Francis and are in line with general publishing practice.

## Definitions of defamation

- ‘A statement concerning any person which exposes him to hatred, ridicule or contempt, or which causes him to be shunned or avoided, or which has a tendency to injure him in his office, profession or trade’.
- ‘A publication to a third party of matter which in all the circumstances would be likely to lower a person’s reputation in the eyes of right-thinking members of society generally’.

The above definitions are tests currently applied under English law. However, defamation varies from jurisdiction to jurisdiction. This is important because Taylor & Francis books are published worldwide and libel actions may be brought in more than one territory, depending on where publication takes place. Local laws will apply in each case: for example, in France it is possible to libel the dead if the deceased’s friends and relations are affected by the alleged libel. In some other jurisdictions, libel/defamation is a criminal offence. Although English law applies the highest standards, it may still be necessary to take the advice of local foreign lawyers.

## Examples of where libel/defamation might arise

Although it is libel/defamation involving politicians and show business personalities which makes the headlines, in our experience allegations of libel/defamation can arise in all sorts of unlikely and unexpected places. Statements about political figures have indeed been a problem for us, and so too have statements about the political bias of news organizations, about the professionalism or otherwise of professionals in their professional area, and about the sexual orientation of (named) ordinary individuals. Other examples include the alleged political extremism of leading educationalists and referring to some people as criminals when their convictions were overturned on appeal (in the interval between completion of the script and publication). In all these real examples, proper attention to detail and proper application by the authors of their undertakings that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true, would have saved a great deal of time, trouble and expense.

In addition, particular care may be needed in the following areas:

*Images (such as a photograph).* Using an image of a particular individual in an inappropriate context may lead to allegations of defamation.

*Companies and institutions.* It is possible in some circumstances to libel companies and institutions. We suggest that the same care is taken with regard to companies and institutions as would be taken with individuals.

*Lists.* When giving several examples together in a list, be careful that all the examples really are examples of the phenomenon described. For example, in listing war criminals, listing Himmler next to someone who was acquitted of war crimes would be defamatory.

## **How the risk of libel/defamation can be reduced**

Sometimes the risk of defamation can be reduced – if not entirely removed – by making a relatively minor change: for example, converting a statement of fact (which cannot be proved) into a statement of opinion (which might be regarded as a fair comment, if based on fact, made without malice, and on a matter of public interest). Merely repeating what other people have said can, however, be highly dangerous – repeating a libel counts as a fresh libel every time it is done. There is also a serious risk of defamation by innuendo or implication, as well as by direct statements of fact or opinion.

More often, however, it is safer simply to leave out any statements where there is any suspicion of libel or defamation. *If in doubt, leave it out.*

## **How Taylor & Francis should be involved**

If you have any reason at all for thinking that any part of your work may be libellous or defamatory, please raise the matter with your Commissioning Editor without delay. Taylor & Francis may be able to advise on what may be defamatory, and may be able to suggest changes or deletions in order to make material less unsafe. Also, we may be able to arrange for further specialist advice if this is thought necessary. In addition, our experience of previous cases can be brought to bear.

# 6. Edited collections

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## Editor's responsibilities

- As editor you are responsible for ensuring your contributors write to the same style and that the manuscript is presented in a uniform style. If an edited collection is submitted with chapters in varying styles, the copy-editor will focus on making the individual chapters internally consistent rather than imposing one style across the whole book. In these cases it's most important that the note and reference style is consistent within each essay.
- When submitting your final manuscript, include a List of Contributors with brief details on each including their affiliation. This can be placed in either the preliminary pages/front matter, or the back matter.
- Ensure that the contributor names appear exactly the same on the Table of Contents, main text chapter headings and List of Contributors.
- If there is more than one editor, supply one main contact to your Commissioning Editor who can act as the main liaison point during the production process.
- It is the lead editor's responsibility to circulate and collate responses to copy-editing queries if necessary.
- Likewise, to circulate proofs to the contributors if required (these will be supplied in PDF form), and collate all corrections on to one proof set for return to production.
- It is the lead editor's responsibility to ensure the entire manuscript is paginated chapter-by-chapter, starting at "1" for each chapter.
- Notes and references for each chapter should be placed at the end of each chapter.
- In addition to the final manuscript, the lead editor must submit a list of all authors, editors and contributors with their current street mailing addresses and email addresses to the publisher. A complete and final list of contributor contact information is mandatory for contributed volumes.
- Any contributor agreements must be finalized before the manuscript can go into production.

## Abstracts

Ask contributors to draft and submit their chapter abstracts to the lead volume editor. These should then be compiled into a single Word document and submitted with the completed manuscript to Taylor & Francis. (See page 28 for more information about abstracts)

We would encourage all editors to inform their contributors about this as early as possible so that all abstracts can be submitted at the same time.



## 7. Revised editions

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If revisions to a previous edition are extensive, the best option may be to submit a completely new manuscript.

If the amount of amendment to most of the existing text is going to be relatively limited, or if the original page layout is very complicated, it will usually be quicker and more efficient for revisions to be done using tear sheets (actual pages or photocopies of the existing printed book). Discuss this with your Commissioning Editor in the first instance to ensure this is the best method. If so:

- Mark up minor corrections on the tear sheets. Usually these are best marked up on a photocopy of the last edition (tear sheets) as per the below.

If a turning point in the art of electronic music can be singled out, it began with the somber tolling of a cathedral bell during the opening moments of *Poème électronique* by Edgard Varèse (1883–1965). The work was composed using three synchronized tracks of magnetic tape and ~~was~~<sup>premiered</sup> on May 5, 1958 in the Philips Pavilion of the World's Fair in Brussels. The score began as shown in Figure 1.1.

*Poème électronique* was a short work, lasting only 8' 8". The music combined the familiar with the unfamiliar in an appealing way and it did so without any formal structure or rhythm. It was a carefully constructed montage of sounds, including bells, machines, human voices, sirens, percussion instruments, and electronic tones, that were processed electronically and edited together moment by moment for dramatic effect. *Poème électronique* was a "shock and awe" assault on musical culture.

*Poème électronique* was not the first work of electronic music. Nor was it composed using especially unique technology for 1958. The written score was itself an experiment—~~more of a~~<sup>rather</sup> visual sketch of sound sequences than a prescription for particular instruments. The sound material included concrete sounds from the real world combined with purely electronic signals, although this, too, was not a unique approach to composing electronic music, having already been used by dozens of composers before 1958.

- Longer corrections should be provided as separate documents. Clearly indicate on the tear sheet where the text is to be inserted and provide the new text in a Word document with corresponding identification – for example:

and spacing of the notches on a given tone wheel governed the rate of contact with the metal brush and created an electrical oscillation of a given frequency or tone. The notches of the tone wheels were hand-milled to correspond to specific notes. Borrowing from Helmholtz's concept of resonating chimes, Cahill devised a way for adding and subtracting complementary overtones to fabricate a pleasing full-bodied sound. He did this by using as many as five additional tone wheels for any given note of the scale, each providing a complementary overtone to the base tone.

The first Telharmonium was a prototype capable of playing one octave. It was built in Washington, DC, where Cahill first demonstrated the transmission of "telharmonic music" over telephone wires during 1900 and 1901. After securing financial support, Cahill moved his lab to Holyoke, Massachusetts, where he built his largest model and launched the Cahill Telharmonium Company to market his electronic music service (see Figure 1.7). After a number of well-received local demonstrations in Massachusetts, Cahill found backers to install the Telharmonium in the heart of New York City (see Figure 1.8).

The Telharmonium was nothing short of massive. ~~It consisted of two basic components: a performing console resembling that of a pipe organ and the separate tone-generating machinery to which it was wired.~~ Each of the 12 pitch shafts was 30 feet

INSERT 9A

#### Insert 9A

It consisted of three basic components: a performing console with two keyboards like those of a pipe organ; the bulky tone-generating machinery to which the console was wired; and the listening room where the music was projected using loudspeakers similar in design to early telephone receivers using the principle of a simple vibrating diaphragm.

- If there are also brand new chapters, or substantially changed chapters, these should be supplied separately in Word; please indicate clearly where the new material should go.
- Check that the numbering of figures and tables both in the main text and in any illustration lists and notes is still valid and where necessary – i.e., if you add or remove any figures/tables – amend the numbering on the tear sheets.
- Likewise check that the note numbering is still valid and amend the numbering if necessary.
- Check that permissions granted for the previous edition are valid for the new edition and re-apply if necessary.
- **The most important thing is for the instructions to be as clear as possible and the corrections to be marked up in a consistent way.**

# 8. How to supply artwork

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## Definitions of artwork

**Halftone artwork:** includes photographs, slides, paintings, screen shots, drawings – and anything with a tonal range.

**Line art:** includes graphs, diagrams and music examples – anything made up of lines and/or text in black and white only. A line figure has solid black lines or dots. It can also have solid tints.

## IMPORTANT

- DO NOT embed your line or tone images in Word or any other text file package as this affects the quality of the images and we may not be able to use them.
- Save each image separately in its own file and in its original application (usually TIFFs or JPEGs for halftones; EPS, Word, Excel or PowerPoint for line art).

## Art log

Supply an art log when submitting your manuscript so we have a clear record of all the images you have supplied. A sample art log is below.

Production will size the artwork according to how it will best fit on the page and taking into account the required length of the book. However if you feel a certain size is necessary, please indicate on the art log and Production will do its best to fulfill your request.

|                        | <b>Size: Full, 1/2, 1/4<br/>page</b> | <b>Caption Enclosed</b> | <b>Page # Fig appears</b> | <b>Permission Enclosed</b> |
|------------------------|--------------------------------------|-------------------------|---------------------------|----------------------------|
| <b>File Name/Fig #</b> |                                      |                         |                           |                            |
| Fig 1.1                | 1/4                                  | y                       | 28                        | y                          |
| Fig 2.1                | 1/4                                  | y                       | 39                        | n/a                        |

|          |      |   |     |     |
|----------|------|---|-----|-----|
| Fig 4.1  | 1/4  | y | 64  | y   |
| Fig 4.2  | 1/2  | y | 78  | y   |
| Fig 7.3  | 1/4  | y | 133 | n/a |
| Fig 10.1 | full | y | 165 | y   |

## Supplying electronic line illustrations

### General

- When creating your line art, bear in mind the dimensions of the text area of your book. Line artwork should be large enough to show detail clearly at the size it will be reproduced in the book. Very wide or deep figures will either end up being reduced more than you might expect or will have to be reworked.
- Any lines/rules must be at least 0.5 points (pt) wide at the final printed size.
- For labelling use a sans serif typeface such as Helvetica that will reproduce at minimum 8pt at the final printed size.
- When preparing charts avoid using special effects such as 3D.
- Do not use colour (unless specifically agreed with your editor). The vast majority of our books are in black and white – colour will have to be converted to greyscale and any colour differentiation will be lost.
- If you are supplying 2-colour artwork, please contact your Editorial contact for guidelines.

### File formats

- Electronic line artwork is best created using 'vector' graphic software such as Illustrator or Freehand.
- If you have access to such software, line drawings should ideally be saved as greyscale EPS files.
- Avoid tints. It is better to use cross-hatching, etc. If you have to use tints they should be minimum 20%. Do not have more than two levels of tints as the differentials will be lost on printing. There must be at least 10% differentiation in tints, and ideally 20–30%.
- If you provide line art as an image file (TIFF or JPEG), it should be supplied at a resolution of at least 1200 dots per inch (dpi) or pixels per inch. (You need a higher resolution for line art than for photos to ensure that the text is crisp and does not appear fuzzy.)
- If you scan line artwork you should scan at minimum 1200 dpi at the size you wish the image to appear in the book.

## Word, Excel, PowerPoint

- If you provide us with line drawings created in these packages, again each image should ideally be saved as a separate file.
- Please note that these packages do not always import well into typesetting software – for example, elements tend to move out of position. In addition, images created in Word can appear differently in different versions of Word, and the typesetter may be using a different version to yours. So you will need to check the artwork in your proofs carefully. In some cases we may need to redraw. Please supply a PDF of all Word figures for reference.
- It is best to supply us with the image in its original format (e.g. Excel or PowerPoint) rather than placing them in a Word document, as Word often downgrades the quality of an image.
- If drawing images in Word, do not use any **tints** as these do not import well – use cross-hatching etc. instead.
- If your line figures contain halftone components (e.g. a flow diagram that contains a photo), the halftones should be supplied separately as detailed below.

## Supplying electronic halftones (photos etc)

- Required for: Photographs, paintings, screenshots, drawings
- Acceptable file types: Tiff, Jpeg, Bmp, Png
- Target resolution: 300dpi minimum – *at the size the image is to appear in the book.*
- Ideal pixel size for the width of the image for portrait images at 300dpi:  
(Assuming the image should stretch across the full width of the text; the height will be automatically constrained by the width.)

Royal/6 x 9: 1500

Demy/5.5 x 8.5: 1200

Pinched Crown/7 x 10: 1800

(see below for guidance on how to check pixels)

- Do not use your mobile phone – even modern mobile phone cameras are rarely able to provide good images of all but the closest views.
- If you have agreed with your Editor that your images will print in colour, supply CMYK images. **We cannot print RGB images.** If the image files are RGB you will need to convert them to CMYK.
- If you supply clip art, ensure it is high enough resolution and that you have permission to use it.
- While modern image-editing software is very good, we cannot create new detail in a halftone: it is not possible to ‘upscale’ a poor quality figure.
- Do not embed your photos in Word as this will render them unsuitable for print.

## Supplying images from digital cameras

To be able to supply images of acceptable quality, your digital camera must be able to take pictures at a resolution of at least 300dpi. In general, mobile phone cameras do not take pictures of

acceptable quality. You must ensure you have your camera setting on the highest resolution (whatever this may be – cameras will differ in terms of quality and resolution). The menu will usually offer you several options and you should choose the highest quality setting and the largest format. You will usually have a choice of format – we prefer files in the TIFF format but JPEG files are also acceptable. Please check with us before supplying files in another format. If supplying black and white images, you should also choose to use the black and white function. This gives better results than converting colour pictures to black and white.

If you are planning to supply a large number of images, always send us a few sample images to test first before proceeding with taking all your images.

### Supplying screenshots

- As screen resolution is 72dpi it is hard to get a high resolution screenshot so they will never look very sharp when printed. To get the best result, make the image you want to capture as large as possible on-screen before you hit 'print screen' to capture the image.
- Similarly if it's just a particular section of the screen that needs to be shown in the figure, it's best to zoom in on-screen prior to hitting 'print screen' rather than cropping the image later.
- Once this has been done, copy and paste into an image programme (Paint for example, available in the 'All Programmes' option on PCs), and save as either a TIFF (preferred) or a JPEG.
- Do not copy and paste the screenshot into a Word document.

### Web images

- Do not use images taken from the Web. Images on the web are low resolution at 72dpi – they will look good on your computer but will be poor when printed. Images from the internet can also be copyrighted – they are not necessarily free to use
- If you do purchase a high resolution image from a website, it is your responsibility to download the image and obtain permission.

### Supplying PDFs

We can use artwork embedded in PDFs as long as the PDFs are high resolution.

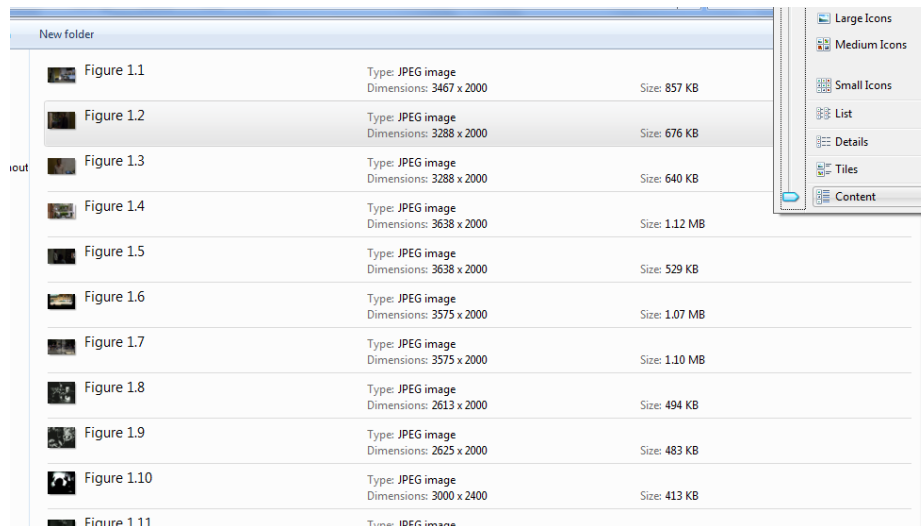
### Checking digitally supplied photographs

To check if an image will be suitable to print, it is best to check the number of pixels listed – see above for ideal requirements.

- In Windows Explorer, look at the pixel dimensions in the file list – to do this in Office 2007, select 'Content' from the drop down on the right; the number of pixels will be listed for each

image (see below). Pixels are listed width by height. Note that the 'View' option you have to select will vary according to which version of Word you have.

- By dividing the number of pixels by the resolution (300 for halftones or 1200 for line art), you can work out the maximum size at which any image can be reproduced in a book. So a halftone image that is a JPEG with dimensions of 900 x 300 can only be reproduced at about 3" wide (900/300) x 1" high (300/300).



| Name        | Type       | Dimensions  | Size    |
|-------------|------------|-------------|---------|
| Figure 1.1  | JPEG image | 3467 x 2000 | 857 KB  |
| Figure 1.2  | JPEG image | 3288 x 2000 | 676 KB  |
| Figure 1.3  | JPEG image | 3288 x 2000 | 640 KB  |
| Figure 1.4  | JPEG image | 3638 x 2000 | 1.12 MB |
| Figure 1.5  | JPEG image | 3638 x 2000 | 529 KB  |
| Figure 1.6  | JPEG image | 3575 x 2000 | 1.07 MB |
| Figure 1.7  | JPEG image | 3575 x 2000 | 1.10 MB |
| Figure 1.8  | JPEG image | 2613 x 2000 | 494 KB  |
| Figure 1.9  | JPEG image | 2625 x 2000 | 483 KB  |
| Figure 1.10 | JPEG image | 3000 x 2400 | 413 KB  |
| Figure 1.11 | JPEG image |             |         |

- **NB:** More detailed checking would be required for heavily illustrated titles with critical images – e.g. art titles.

## Scanning hard copy images to create electronic files

Be aware that the final quality will be determined by the quality of the files supplied. If you plan to supply a large number of images digitally, send us some sample scans in advance so we can ensure they are ok before you scan the bulk.

When scanning a photo, it is always best to err on the side of caution and scan it in at higher resolution than a lower one.

### To get the best results from scanning originals

- Black and white photographs/transparencies, etc. must be saved as greyscale at a resolution of 300dpi. (This applies also to colour images that need to be reproduced as black and white.) If images are supplied at less than 300dpi, they will start to look blurry – the lower the resolution, the worse they will look.
- Images that include text or lines must be treated as line art and therefore need to be scanned at 1200dpi. At a lower resolution the text/lines will appear fuzzy.

- Images should be scanned to **at least the width of the book's text area, e.g.:**
  - for a Royal/6 x 9 book, this should be 5 inches wide at 300dpi (i.e. 1500 pixels wide)
  - for a Pinched Crown/7 x 10 book, 6 inches wide (i.e. 1800 pixels wide)

If an image is supplied at 300dpi but is too small, the resolution will decrease as soon as we start to enlarge the image and the image will start to look fuzzy.
- If an image is supplied at a resolution of less than 300dpi, the only way we can improve the resolution is by reducing the size of the image. So unless the image was larger than needed to begin with, you may end up with some very small images in the book.
- Colour images must be scanned as CMYK at a minimum resolution of 300dpi (can go up to 600dpi). **We cannot use RGB files as these cannot be printed.**
- We prefer images to be supplied as TIFF files on CD (with no compression). We can also use JPEGs as long as they are 300dpi.
- Avoid scanning from books or newspapers as the quality will be poor. If you HAVE to do this, however, it is important that you tell us you have done this so we can get the typesetter to optimize the quality as far as possible.
- DO NOT embed the images within your text files – supply them separately in their original applications, saving each image as a separate file.

**NB:** Photographs/transparencies scanned correctly at 300dpi will generally create a file with a size of between 1.5 and 6mb; if the size of any file is smaller than 500kb then something is not quite right.

## Supplying original halftones for us to scan

We can reproduce from:

- good quality photographs
- 35mm slides
- transparencies

We may be able to reproduce from:

- Books (quality will be poorer)

We cannot reproduce from photocopies.

## Maps

We do not send these to cartographers but to illustrators. The author is responsible for the accuracy of the maps.



# 9. Submission checklist

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Here is a summary of the key points to follow prior to submission.

## Text files

- Typescript complete with no missing material
- No comments included in Word files and track changes switched off
- Chapters supplied as separate files, numbered consecutively and named consistently
- Pages in each chapter file have been numbered consecutively
- PDF supplied where special characters are used
- A/B/C subheadings presented in consistent styles
- Section openers/Part titles supplied if appropriate)
- All cited references included in bibliography/reference lists at end of each chapter(reference style used (e.g., Harvard, Chicago): .....)
- Sources given for all quotations
- Word counts provided for all chapters
- Notes created using Word Note function at end of each chapter
- The following front and end matter is included (items in bold are mandatory):
  - Title page**
  - Dedication
  - Table of contents**
  - List of figures
  - List of tables
  - List of boxes
  - List of cases
  - List of maps
  - Foreword
  - Preface
  - Acknowledgements
  - Abbreviations
  - Notes on contributors (if applicable)**
  - Introduction
  - Appendices
  - Glossary

## Figures, tables and boxes

- All figures supplied as separate files
- Each figure clearly numbered
- All halftones supplied as a minimum of 300dpi
- An art log supplied
- Captions supplied for all tables and figures
- Callouts in manuscript for all figures, tables and boxes, matching their filenames
- Tables created using the Word Tables function
- Total number of line figures: .....
- Total number of halftones: .....
- Total number of tables: .....
- Total number of boxes: .....

## Abstracts

- Abstracts included for all chapters

## Contributed books

- All contributions are final and complete (e.g. including all figures, tables, notes, references)
- All permissions have been cleared by the contributors
- Punctuation and spelling are
  - consistent across all contributions, or
  - consistent by chapter only
- The reference system is identical in each chapter
- Any editorial cuts and/or amendments have been cleared with the contributors
- List of 'Notes on contributors' supplied
- Contributor names match in chapter openings, table of contents and contributor list
- All completed contributor agreements supplied to Taylor & Francis

## Permissions

- All permissions have been obtained to reproduce from copyright material and reproduce copyright artwork
- All correspondence with copyright holders enclosed
- All required forms of acknowledgement have been made in the text

## Indexing

- I would like Taylor & Francis to commission a professional indexer (in which case the costs will be charged directly to me / charged directly to my institution / paid through my royalties)
- I will compile the index myself

## Author questionnaire

- Author questionnaire completed and supplied

## Additional information

Please add any further information about your typescript that you think might be helpful to your Commissioning Editor.



# PART III

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## THE PRODUCTION PROCESS

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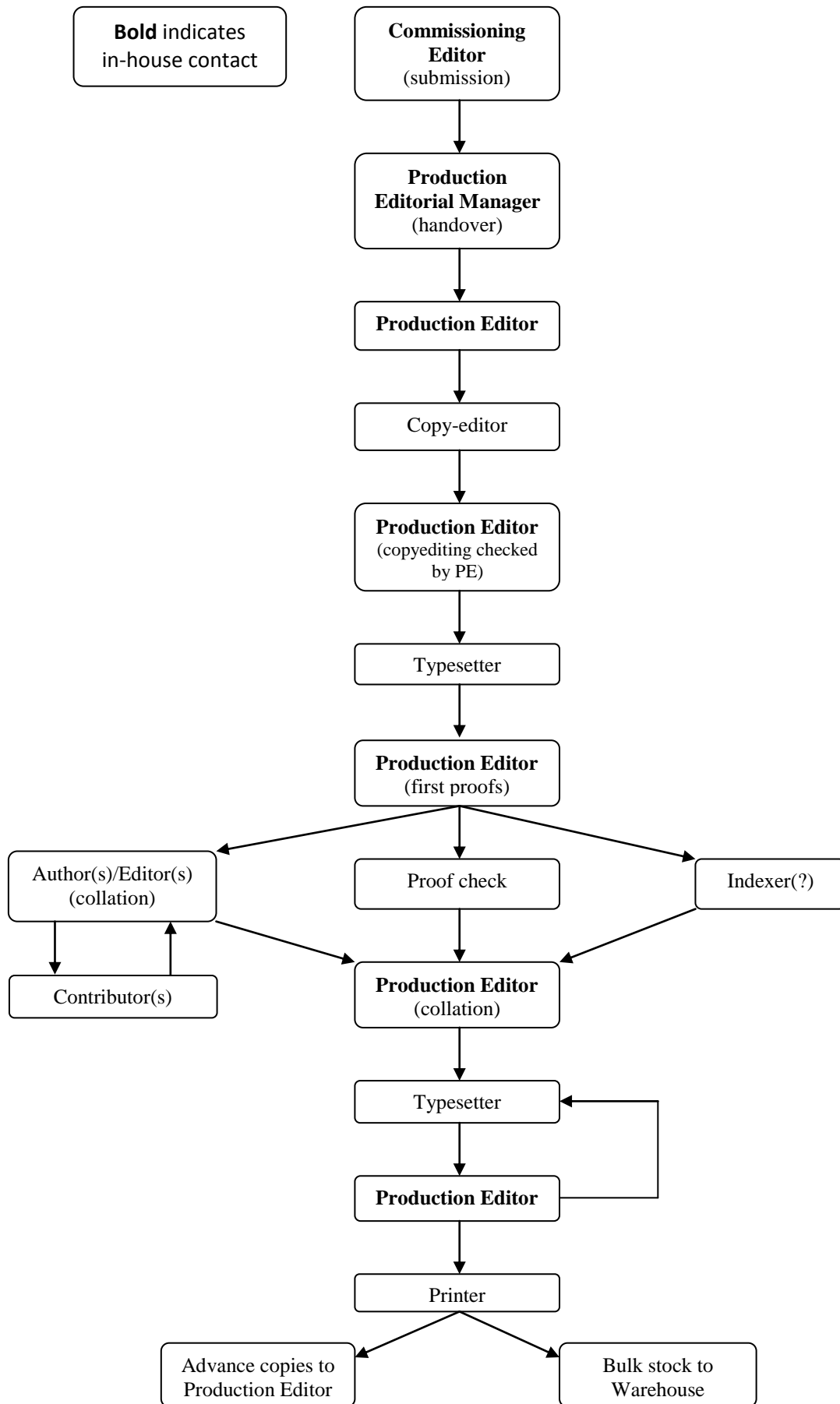
# 10. Brief overview

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Once you have sent the **finalized** manuscript to the Editorial Assistant, the Assistant prepares the manuscript for production and hands over to the Production Department.

1. A Production Editor is assigned and assesses the manuscript and will contact you to introduce themselves, outlining projected dates for your input (e.g. when the proofs need to be read/checked).
2. Copy-editing. The copy-editor will liaise directly with you regarding any queries that arise during the copy-editing process. You should respond quickly to any queries to avoid delay. If your book is multi-authored or multi-edited, it is much easier for the copy-editor if (s)he can liaise directly with one main contact.
3. Typesetting. The manuscript is typeset to produce page proofs. (Note: These will be uncorrected and not the final version.)
4. Proofreading. The Production Editor sends first proofs to you to check, and for indexing if you are doing this yourself.
5. Collating. The Production Editor receives all corrected proofs back, and collates all corrections onto one master set. The Production Editor may need to contact you with additional queries at this point.
6. Correction. Proofs are returned to the typesetter, who takes in all changes and supplies revised proofs to the Production Editor. The Production Editor checks that every correction has been input correctly.
7. The cover is finalized, in-house checks are completed and the book is sent to print. If the book is being printed overseas, additional shipment time of up to six weeks may be required for the bulk of the stock to be delivered.
8. Your advance and gratis copies are sent to you.

If you have any queries about the process, contact your Production Editor for further details.



# 11. Proof correction

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As soon as page proofs are available, they will be sent to you for proofreading, usually as a PDF file; you should read them against your own copy of the typescript. Please note that if your book is in colour, then PDFs will be colour but any hard copy proofs will be in black and white.

When we receive your proofs back your changes will be collated onto our master set of proofs, together with any corrections arising from our own proof checks.

## Correction costs

Please bear in mind when making any changes to proofs that corrections are expensive to implement. The typescript you submitted to Taylor & Francis should have been the final version; your Production Editor will go through your marked proofs prior to collation and we reserve the right not to implement any proof corrections that we feel should have been incorporated in the typescript. Please, therefore, make only those changes that are absolutely necessary, i.e. factual errors in the proofs. Examples of non-essential corrections include:

- Rewording of sentences without changing the actual meaning.
- Layout changes which are counter to Taylor & Francis house style.
- Stylistic changes if the proofs as they stand are already consistent. (Please also note that for contributed books, the copy-editor will have ensured consistency of style within individual chapters, and not through the whole book, unless this was how the manuscript was originally presented.)
- Adding/deleting notes.

In particular, please avoid making any changes that have a cumulative effect; for example, inserting or deleting material or moving figures or tables will affect subsequent pages, either to the end of the chapter or the end of the book, depending on the nature of the changes and the way the text falls. This then requires all the pages affected to be re-made by the typesetter, and can also undermine the accuracy of the index, which to avoid scheduling delays should be finalized at this stage.

If your corrections exceed the allowance stipulated in your contract, you may be charged for the excess cost.

## Marking hard copy proof corrections

Corrections should be made in the margins of the text with an indicator in the actual text itself. If there is a complicated correction, include the complete, corrected sentence somewhere on that page and encircle it. Make corrections on the outside margins of the pages unless there are many on one line.



Please use the simple code of **red** to indicate typesetter's errors and **blue** for your own essential changes. This helps us to allocate costs.

Ideally you should mark any changes using the standard proof-reading symbols (see below); however, it's important that your mark-up is as clear as possible, so please use the system that you are most comfortable with to achieve this.

## Marking electronic proof corrections

If you are marking corrections on an electronic copy of the proofs, this should ideally be done using comments in Adobe Acrobat. Again, please ensure that your corrections or instructions are clear.

## Returning your proofs

Your marked proofs should be returned to us either as hard copy, scanned pages or annotated PDFs. Please avoid emailing lists of amendments unless the number of changes is very small, as incorporating these can lead to misinterpretation.

## Hard copy proof correction symbols

| <i>Instruction to setter</i>        | <i>Mark in text</i>  | <i>Mark in margin</i>         |
|-------------------------------------|--|-------------------------------|
| Insert new matter                   |  | New matter followed by stroke |
| Delete                              | Stroke through character to be deleted<br>Line  through characters to be deleted |                               |
| Correction to be ignored            | --- under the words to be left   | <i>stet</i> or                |
| Change to italic                    | — under word to be changed   | <i>ital.</i> or               |
| Change to roman                     | Circle round italic word to be changed   | <i>rom.</i> or                |
| Change to capital letter            | ≡ under letter to be changed   | <i>cap.</i> or                |
| Change to lower case                | Circle word to be changed  | <i>l.c.</i> or                |
| Transpose letters or words          | round matter to be transposed  | <i>tr.</i> or                 |
| Insert comma, apostrophe, full stop |  |                               |
| Insert hyphen                       |  |                               |
| Insert space                        |  | #                             |
| Close up, no space                  | round space to be closed   |                               |
| Run on; not new paragraph           | between matter to be run on  | <i>run on</i> or              |
| Make a new paragraph                | before first word of new paragraph   | <i>n.p.</i>                   |
| Move to the right                   | before matter to be moved  |                               |
| Move to the left                    | after matter to be moved   |                               |

## Sample marked up hard copy proof page

#/ Although it is important to distinguish tr./  
 e/ between gags, jokes, wisecracks and comic c./  
 r/ events, it is also important to recognise that  
 they share a number of basic characteristics. w/  
 cap./ they share, as we have already seen to some  
 s/ extent a fundamental reliance on Surprise. l.c.  
 Hence they share certain ways and means of  
 constructing and undermining expectation, d/  
 d/ certain means and modes of playing with  
 logic, convention, and meaning, and certain d/  
 principles of temporal articulation (notable y/  
 the building of a structure around one of more r/  
 culminating moment). )

run on ( Many gags, jokes and wisecracks also share  
 the property of being potentially, or actually,  
 H/ cap./ self-contained. although in practise many c/a/  
 tr. on television within some kind of narrative a/  
 g/ setting, relying on and using that setting provide g to/  
 the fields of knowledge, convention and  
 meaning necessary for them to work, they can  
 tr. and do exist either autonomously (as single, d/  
 j/ one-off jokes, shorts, or skits) or in other, d/  
 non-narrative contexts (like variety shows  
 l.c./) and Revues. They all share, finally and  
 s/ fundamentally the fact that they are instances  
 and examples of the comic forms whose d/c/#-#/  
 tr. principal function is to be funny and thus to  
 d/l.c./ occasion LAUGHTER

# 12. Preparing your index

---

The index for your book will be prepared at the same time as the first proofs are being read. When the Production Editor knows the schedule for your book you will be asked to confirm the indexing arrangements.

If we commission a freelance indexer on your behalf, you will be sent the index copy to approve. If you have any specific indexing requirements, please include these when you submit your manuscript so we can forward them on to the indexer.

If you prepare your own index, you will be advised of any length restrictions and a return date for the index copy. You can begin to prepare a list of words as soon as you have submitted the final manuscript. This will save time later.

The most common form of index required for books published by Taylor & Francis is a combined subject-and-author index.

Passing mentions with no significant information content should not normally be indexed. To justify an index entry the material must be important enough in relation to the overall subject and context of the document, and contain information significant enough to warrant inclusion and be appropriate to the intended readership. An index would not include every single occurrence of any term/name as this would be a concordance rather than a true index and would not be helpful to the reader. Notes are usually only indexed if they contain significant information. If you do index a note, add 'n' plus the note number after its page reference – e.g. 48n2.

In short it is the pages that contain significant discussion and mention of important themes, authors, titles etc that should be referenced.

## Preparation

The following guidelines should be followed if you are preparing your own index.

- All entries must be in strict alphabetical order, word by word, for example:  
church altarcloths  
church lighting  
Churchill
- Each new entry should begin on a new line.
- Do not use any kind of spacial formatting (i.e. tabs, indents, columns).
- Entries for names beginning with Saint or Mac should go in alphabetical order as if they were spelt out, even if they are contracted to St or Mc.
- When an entry contains more than six or seven page references, or a reference spans more than nine consecutive pages in the text, please break this down into sub entries. There should not, however, be a sub entry for every page number. Subentries should not start on a new line

(for the exception, see below) but run on after the main entry.

- If the main entry has no page reference, the first sub entry should appear after a colon.
- Arrange subentries alphabetically, ignoring such words as 'on', 'as', 'the', 'and', for example:

church: altarcloths 19, 36–7; as building 4, 12–13, 67–73; as meeting-place 6; pews, material used in 26, 202–3; in village community 62

- Do not insert a comma between the entry and the first page number. Run on subentries, and separate them with semicolons. Avoid sub-subentries if possible, but if they do appear, insert them within brackets after the subentry.
- Use lower case for entries and sub-entries unless they are proper names.
- People's names should be indexed under the first letter of the surname, but institutions, Acts of Parliament, book titles etc should be placed according to the first Word after the article:

Planck, Max  
but  
Max Planck Institute

- Use minimum numbers for page spans, i.e. 36–7, 207–8, but for teens repeat the teen digit, i.e. 114–15. Use a single hyphen to indicate an en rule in page spans.
- Leave an extra line space between entries for different letters of the alphabet.
- Do not index notes or prelims, except where there is lengthy argument which is really an extension of the text. If you do index a note, add 'n' plus the note number after its page reference, e.g. 48n2.
- If an entry is purely a cross-reference, the heading should be followed by '*see*' in italic. If the cross reference is only part of the entry, '*see also*' should be used.
- Groups of letter, e.g. HIV, should be ordered as a series of single letters. For example:

health belief model  
HIV  
holistic therapy

- If a word is presented in italics in the main text, the corresponding index entry must also be in italics.
- **Variant word forms are normally brought together under a preferred term to avoid them being dispersed under more than one heading throughout.**
- When indexing text within tables or figures, put the number span in bold.

## Presentation

- Please save your index with indented turnover lines.
- Please supply your index in Word format. The file should be marked with your name and book title.

If you require any additional information on how to compile an index contact your Production Editor.

## Example of an index

Achilles 26–7

Allison, M. 243–6, 249

alternate personalities: animal personalities 84, 126; blending of 79–80 (*see also* co-presence); complexity of 58–60, 64–5, 212–16, 244; cultural specificity of 37–8, 189; grounding behaviour 43, 63; number of 43, 58–9, 125–31; overlapping of 105–6; and post-hypnotic suggestion 47–8; *see also* primary personality

amnesia 28, 108–10, 114–15, 120–2; in alternative personalities 40–1; and artificial intelligence 164–8

Aune, B. 156, 254

automatic writing 25–8, 34–6, 76, 97–100, 104, 113, 121–2, 143, 227, 250

Bartis, P.B. 116–18

bath experiment *see* experiments

Beverley, J. 125–6, 131, 137

brain bisection 6, 18–19, 24, 46–8, 136–9

# Appendix: Brief summary of departments

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**Editorial** – The manuscript should be handed over directly to the Editorial Assistant on your list, who will prepare the files to go into production. The Editorial Assistant will also liaise with Marketing to ensure the book is advertised in upcoming catalogues and online. Any queries about website content should be queried with the Editorial Assistant in the first instance. The Editorial Assistant should also prepare the book blurb (and be the first port of call about the cover, if needed). They also organize sending out your advance and gratis copies.

**Marketing** – The Marketing Department provide numerous pre- and post-publication tools for the promotion of your title. You will receive an Author Care Pack email just prior to publication, outlining these activities in detail. The Marketing Department will also include your title in various direct mail pieces and email campaigns and help in securing book reviews from journals and adoptions from course lecturers. Your Production Editor or the Editorial Assistant should be able to put you in contact with the Marketing Coordinator for your specific subject area. For further information on our marketing toolkit please visit <http://www.routledge.com/info/marketing/>

**Production** – You will deal with a specific Production Editor who will be assigned to your book after submission. They will organize copy-editing, typesetting and proofreading. Production also arranges to have the book printed and shipped to the warehouse. See 'The Production Process' section for more detail.

|                    | Author   | Editorial  | Production  | Marketing  |
|--------------------|--|--|---|--|
| <b>Submission</b>  | Writing...<br>Receive admin docs necessary for ms submission.          | Provides admin docs and support/advice for ms submission.                              |   |  |
|                    |  | Initial checks on ms by EA; sent to production.  |   |  |
|                    |  |  | MS checked by PEM.  | Advance book information to trade.                   |
|                    |  |  | Handover to PE; PE checks ms and sends out for copy-editing.            | Trade and Subject Catalogue print/online             |
|                    | Answer queries.  |  | Returned by copy-editor; sent to typesetter.                            |  |
|                    |  |  | First proofs in from TS; proof checking and indexing (if T&F-supplied). | Author flyers<br>Email campaigns                     |
|                    | Check proofs; prepare index (if author-supplied).                      |  | Collated proofs back to TS; revised proofs checked.                     |  |
|                    | Check index (if T&F-supplied); answer any further queries.             |  | Printing; books sent to warehouse for publication.                      | Sends author care pack.                              |
|                    | Receive author care pack.  | Sends advance copies to author and orders remaining contractual copies from warehouse. |   | Sends review copies, review requests, e-alerts, etc. |
|                    | Receive advance copies from EA, and contractual copies from warehouse. |  |   |  |
| <b>Publication</b> |  |  |   |  |

EA: Editorial Assistant  
 PEM: Production Editorial Manager  
 PE: Production Editor  
 TS: Typesetter  
 MS: Manuscript