

palgrave  
macmillan

2015

PUBLISHING WITH  
**PALGRAVE MACMILLAN**  
A GUIDE FOR AUTHORS

# CONTENTS

<b>An Introduction to Publishing</b>	3
<b>Part One. Welcome to Palgrave Macmillan</b>	4
About Palgrave Macmillan	4
Your Palgrave Macmillan Contacts	4
<b>Part Two. Completing and Submitting Your Final Manuscript</b>	6
Completing the Manuscript	6
Submitting Your Work	10
Checklist	12
<b>Part Three. From Final Manuscript to Bound Book</b>	13
Final Manuscript	13
The Production Process	13
Appendix 1. Using and Dealing with Copyrighted Material	17
Appendix 2. Illustrations	22
Appendix 3. Preliminary Pages	24
Appendix 4. Special Characters	25
Appendix 5. Poetry	26

# AN INTRODUCTION TO **PUBLISHING**

This booklet offers an introduction to Palgrave Macmillan and the process of both submitting a manuscript for production and the production process itself. Please read through the whole booklet as soon as possible and use it as a reference guide throughout the process. We believe that doing so will lead to a better final product, with fewer misunderstandings and wasted efforts along the way.

**Part One** is a general introduction to Palgrave Macmillan and the departments that will be involved in producing and marketing your book.

**Part Two** provides information you will need to prepare and submit your final manuscript. **Please read this section before completing your manuscript.**

**Part Three** explains the production process after your manuscript has been delivered, provides lists to consult before you deliver your manuscript, and includes appendices that provide more details about permissions, images, tables, prelims, poetry, special characters, and edited volumes.

**Thank you for publishing with Palgrave Macmillan. We wish you every success with your book.**

## ABOUT PALGRAVE MACMILLAN

Palgrave Macmillan is a global academic publisher serving learning and scholarship in the field of higher education and publishing for the scholarly and serious nonfiction markets. It has an established and distinguished track record of international academic publishing as well as a respected association with St. Martin's Press.

Palgrave Macmillan has a substantial and renowned list of books at all levels, including scholarly monographs, reference books, and textbooks, with leading lists in the humanities and social sciences. Palgrave Macmillan also publishes a diverse range of serious nonfiction titles for the general reader.

In addition, Palgrave Macmillan is the sole US distributor for I. B. Tauris, Manchester University Press, Pluto Press, BFI, and Zed Books.

## YOUR PALGRAVE MACMILLAN CONTACTS

There are three departments involved with your book; their roles are summarized below. Your main points of contact with Palgrave Macmillan will be your Acquisitions Editor and your Production Editor, but you may well deal with other members of our staff at various stages in the production and publication cycle.

## **EDITORIAL**

In the time between signing your contract and delivering your final manuscript you should stay in touch with your Acquisitions Editor and your Editorial Assistant. It is particularly important that you let them know if your plans for the book change or if you foresee problems in fulfilling any of the terms of your contract. Your Acquisitions Editor will answer questions regarding permissions issues, illustrations, cover or jacket design, and endorsements for your book. Your Acquisitions Editor will also be happy to help with any problems that may arise as you work on the manuscript.

On or before your contractual due date, send in your final manuscript. Having checked, approved, and accepted your manuscript (after a final review by advisers or a Series Editor if necessary), your Acquisitions Editor will pass it on to the Production Department and the Marketing Department.

## **PRODUCTION**

Your Production Editor is responsible for overseeing the copyediting, typesetting, proofreading, and printing of your book. Your Production Editor is also responsible for implementing the jacket or cover design that you have discussed with your Acquisitions Editor. (More information on these processes is contained in Parts Two and Three of this guide.)

The Production, Publicity and Marketing Form is a key tool for your Production Editor. The material listed there is used to ensure a careful and speedy production cycle.

## **SALES, MARKETING, AND PUBLICITY**

Any marketing, sales, or publicity queries should first be addressed to your Acquisitions Editor. Your Editor will discuss the book with the sales and marketing team, and an appropriate plan will be created to sell and promote your book both domestically and internationally. More information regarding the marketing and publicity of your book will come under separate cover.

# PART TWO: COMPLETING AND SUBMITTING YOUR FINAL MANUSCRIPT

This section covers what you will need to know to ensure that your manuscript reaches us in the most appropriate form, so that we can produce your book as quickly and efficiently as possible. Please read it through in full and then refer to it as often as necessary as you progress with your book.

## COMPLETING THE MANUSCRIPT

### 1. Word Count

Your contract specifies a word count for your manuscript (which is intended to include notes and bibliography). If you fear that you are going significantly over or under, contact your Editor immediately.

### 2. Collaborations

If the manuscript is the work of two or more authors or editors, each should examine the manuscript before its final submission and after its final editing. But, in order to ease communication, one collaborator should be designated as the contact with Palgrave Macmillan for each step of the process. Please let us know who will be doing what.

### 3. Permissions

(See Appendix 1: Using and Dealing with Copyrighted Material)

Our full permission policies can be found here. We require “nonexclusive world rights in all languages for all media, all formats, and all editions of your work, including advertising, publicity, and promotional materials for the book.” If anything in your manuscript requires permission to reprint, you must obtain those rights. Start that process as soon as you can—it is Palgrave policy not to accept manuscripts for which permissions are outstanding into production. If you have questions about what may or may not require permission, please speak to your Editor. Unresolved permissions issues are the most frequent cause of delays in the production process.

### 4. Style

Manuscripts will be checked by a copy editor for formal style. We follow certain standards with regard to presentation of the content and the copy editors make sure that the manuscript conforms to these styles. If you have any questions concerning grammatical or stylistic points, please refer to *The Chicago Manual of Style, 16th Edition*. Note, however, that we always insist on consistent American or British style and punctuation. For spelling, we follow *Merriam-Webster's Dictionary, 11th Edition*.

We suggest that before finalizing chapters you create a list of your stylistic decisions (for edited collections, send this list to your contributors as soon as possible, so that they can follow your guidelines when writing their chapters). If you prepare such a list, definitely include it when you send your final manuscript. Your list should most likely address the following:

- ▶ Use American or British spelling consistently (for example, characterized, not characterised) except for quoted material.
- ▶ Spelling foreign words. In works dealing with foreign countries or foreign languages, especially those with alphabets different from English, it is wise to decide on the spelling or transliteration style of names and words at the outset and to include your preferences in your list of stylistic decisions. If you wish to use special characters/diacritics, talk to your Editor (and see Appendix 4). Please provide a PDF page of the special characters to ensure the proper display.
- ▶ Italicize foreign words and phrases, with the translation in roman in parentheses—for example, *barranca* (steep bank)—unless they are proper nouns or words that are familiar in the American lexicon—for example, Moscow (Moskva), perestroika, or *de facto*. It is up to you to verify that the spelling of foreign words is correct.
- ▶ Centuries should be written out in full: eighteenth century (not 18th century or XVIIIth century).
- ▶ Decades may be written out or written as numerals: the seventies or the 1970s (without an apostrophe between the number and “s”), but be consistent with the style that you choose.
- ▶ Acronyms consisting of capital initial letters should be spelled out in full on the first mention in each chapter and put in parenthesis, with the next mention as abbreviation only; for example, World Trade Organization (WTO).
- ▶ Common abbreviations such as *etc.*, *i.e.*, and *e.g.* are fine when appearing in parentheses or in the notes, but in the text, please spell out as *et cetera*, *that is*, and *for example*.
- ▶ Ellipses should consist of three spaced dots with a space on either side. Also, when the last part of a quoted sentence is omitted and what remains is still a grammatically complete sentence, a period followed by three spaced ellipsis dots may be used (using only three ellipsis dots is also acceptable, but your style should be consistent).

- ▶ Use double quotation marks for quotes, single marks for quotes within quotes, and double again for quotes within quotes within quotes.
- ▶ End punctuation should fall within quotation marks in the case of commas and periods, and outside quotation marks in the case of colons and semicolons.
- ▶ Displayed extracts (direct quotations set off from the main text) do not require quotation marks. When you wish to interpolate your own words within a quotation, place them in square brackets.
- ▶ Direct quotations should appear as in the original and not be changed to conform to our house style. However, when doing your own translating, you should match book style.
- ▶ Close up spaces between paragraphs unless the spaces are clearly purposeful; in which case, mark them as a special design element, for example, with three asterisks.
- ▶ Number Tables and Figures according to chapter and figure/table number (e.g., Table 1.1 for Table 1 in Chapter 1, Figure 2.3 for Figure 3 in Chapter 2, and so on). In the text, please direct readers to “see Table 1.1” (or Figure 2.3) rather than giving page numbers or using general terms such as “above” or “below.” Capture tables using the table function in Microsoft Word (or other word processing program that you are using).
- ▶ Notes and bibliography. Capture notes as endnotes and style as described in *The Chicago Manual of Style*. Any references given within the notes should be presented in a shortened form, with the full reference information in the bibliography. A full bibliography must be provided in addition to any notes. For the bibliography, please use the style described in *The Chicago Manual of Style* or the Harvard system of referencing.

## 5. Format

Please do not be concerned with the final layout. We feel it is important that our authors concentrate on the content of the book or chapter. To ensure that we always keep pace with all current online and print requirements, we structure the content in XML as the basis for presentation in print or in digital formats. We utilize standard layouts with style specifications suitable for multiple display formats. All we need to see in the manuscript are:



- ▶ where paragraphs begin and end,
- ▶ what is italicized and what isn't,
- ▶ which quotes are to be set off from the text (extracted) and which are not, and
- ▶ clear and consistent differentiation between chapter titles and different levels of heads and subheads.

We will hire a professional Compositor (Typesetter) to design and typeset your book. Creating any formatting in addition to the bullets above wastes your time and the time of in-house staff (excess formatting created in word-processing programs is usually lost in conversion to typesetting programs).

Please also follow these general guidelines when preparing your manuscript for submission:

- ▶ Do not press "enter" (also called "using a hard return") at the end of each line (unless you are quoting poetry or specifically require a line-for-line extract). Hard returns should be used only at the end of paragraphs. Do not put two hard returns between paragraphs unless you intend the extra space to show a break in the narrative or are offsetting an extract.
- ▶ All notes should be entered as embedded endnotes, not as footnotes. (See discussion on notes and bibliography under "Style" in this section.) If you believe your book requires bottom-of-page footnotes, talk to your Acquisitions Editor. Please note that a mix of endnotes and footnotes is not allowed.

- ▶ Please ensure that the relative rank of heads and subheads is clear. We suggest using bold italics for first-level heads, bold for second-level subheads, and italics for third-level subheads (or some combination of the three possibilities). Please do not use all capital letters to designate any level of head or subhead.
- ▶ Em-dashes—like those that set off this phrase—should be typed as two hyphens with no space on either side.

## 6. Edited Collections

Editors should include a “Notes on Contributors” section in which each contributor is described in one to five sentences. Contributors can be listed here alphabetically. The descriptions should include each contributor’s affiliation and/or profession. Each contributor must approve and agree to this description.

We must also receive a signed contributor’s agreement for each essay—please see the form that will arrive under separate cover from your Editorial Assistant.

Editors: Please note that it is your responsibility to submit the manuscript of all chapters in an acceptable form—paginated, double-spaced, with consistent font and formatting. Please also note that we can receive only one version of the manuscript chapters, one version of the revised manuscript, and one set of corrected page proofs—Palgrave Macmillan staff members cannot collate multiple sets of manuscripts or proofs from editors, collaborators, or contributors.

# SUBMITTING YOUR WORK

## You Will Submit to Your Editor

- ▶ one complete, double-spaced, consecutively numbered manuscript divided by chapter (and no extra or alternate files) by email, file-share, or USB drive;
- ▶ any outstanding required forms (where applicable), including your completed Author Marketing Form (PPM), Permissions Tracker, signed permission forms, interview release forms, contributor agreements, Style Guide, cover image (if you’ve decided to provide your own), etc.;
- ▶ images, graphs, and other illustrations saved in separate files, preferably .jpeg or .tiff with location callouts in the text (Appendix 2);
- ▶ abstracts for each of your chapters, saved separately, with each abstract no longer than 125 words. Abstracts should be concise summaries of each chapter, including keywords researchers would use in their searches.

## Before You Send Your Final Manuscript

- ▶ ensure that the files are complete (no missing information or chapters still to come);
- ▶ verify that you have formatted using the guidelines detailed in the format section above;
- ▶ ensure that the chapter titles in the text and the table of contents match up exactly;
- ▶ spell-check all chapter documents.

## Organizing and Labeling the Electronic Files

- ▶ Although we currently use Microsoft Word, we can convert most programs designed for PCs or for Macs. Please check with your Editorial Assistant as soon as possible if you are using a program that might not be easily converted.
- ▶ Save each text item separately. Text items include preliminary matter (title page, copyright page, dedication, table of contents, preface/acknowledgments, or foreword should all be in placed in one file [see Appendix 3, Prelims]), introduction, individual chapters, and bibliography/references. Every file must be saved in the same program. If you have converted any files, print out the manuscript after saving everything in the same program—that way you can confirm that nothing has been lost in the conversion (italics and special characters are the first to go).
- ▶ Label each individual text item with a clear, descriptive name. For example:
  - Chapter 1 = chap1.doc
  - Introduction = intro.doc
  - Second table of Chapter 4 = table4.2.doc

# CHECKLIST

## ELEMENTS TO BE INCLUDED IN THE MANUSCRIPT:

- ▶ Title Page (must reflect final title, subtitle, order and appearance of author names as agreed and confirmed with your Editor; titles will not be changed after transmittal).
- ▶ Dedication page (if desired)
- ▶ Table of Contents
- ▶ Foreword (if applicable)
- ▶ Preface (if applicable)
- ▶ Acknowledgments (if desired)
- ▶ List of Tables/Figures (if needed)
- ▶ For edited collections only: List of Contributors (with short bios)

**Note: The applicable elements above should be combined into one document and named "Prelims.doc."**

- ▶ All chapters, formatted correctly with callouts inserted for all images or tables (Appendix 2).
- ▶ Notes within chapters (embedded as endnotes)
- ▶ Bibliography
- ▶ Artwork, tables, graphics, illustrations

### **Please note:**

- ▶ Wording and content of all quotations and extracts must be the same as the original source
- ▶ Use of epigraphs is strongly discouraged unless the quotations fall in the public domain. If you wish to discuss this further, contact your Acquisitions Editor.
- ▶ Chapter titles must be correct and match those listed in the Table of Contents
- ▶ Complete bibliographical information should be provided for each source, including the complete title and subtitle; the author's full name; the city of publication, publisher, and year of publication; and the page number(s) used. A citation style should be used consistently throughout the manuscript.

# PART THREE: FROM FINAL MANUSCRIPT TO BOUND BOOK

## FINAL MANUSCRIPT

When you deliver your final manuscript to Palgrave Macmillan, a new stage of your work begins.

At the stage of final delivery, we expect that the manuscript is ready for production, all suggested revisions from the Acquisitions Editor, Series Editor (if applicable), and peer reviewer(s) will have been fully incorporated.

Next, your Editorial Assistant will ensure that you have included:

- ▶ Your Permissions Tracker and all related permissions forms. (See Appendix 1)
- ▶ All signed contributor agreement forms if the book is an edited collection.
- ▶ Author Marketing Form.
- ▶ All artwork.
- ▶ Any suggestions for cover art.
- ▶ Electronic manuscript files that are formatted correctly and complete.
- ▶ Abstracts for every chapter, including introductions and conclusions.

The Editorial Assistant will also ensure that you have followed our guidelines on formatting and documentation. If all is in order, your Editorial Assistant will transmit your book to the Production Department.

## THE PRODUCTION PROCESS

The following is an overview of the stages that your book will complete during the production process.

### 1. The Manuscript

Once your manuscript has been transferred to Production, you will be contacted by a Production Editor, who will send you the proposed schedule that will outline the dates for the rest of the production process.

## 2. Jacket/Cover Design

The design of your jacket will be coordinated by your Acquisitions Editor and a Designer, along with your Production Editor and our Marketing and Sales Department. You will be asked for design input by your Editorial Assistant. That will be your last chance to make color, image, or concept suggestions for the cover. If you have an image you would like us to consider incorporating please have it approved by the Acquisitions Editor in advance of the final delivery date. Please ensure that you will be able to secure permission and reproducible artwork in a timely fashion. Do not purchase art for the jacket or cover without your Acquisitions Editor's approval; we may be unable to use it for permissions, marketing, branding, or other reasons.

## 3. Proofing process

When page proofs are complete, you will receive an email containing a link to your electronic proofs. This is the last time you will see your work before it appears in book form.

The ultimate responsibility for correcting proofs rests with you. In the proofs, you can make any necessary changes and review the copy editing performed on your manuscript. Detailed instructions on handling the electronic proofs are given in the proofs themselves.

Please return the proofs as promptly as you can to avoid incurring delays in the production process.

### Indexing

At the same time that you are reviewing the page proofs, the index must be compiled, if you did not highlight index terms in your Word manuscript. The index terms can be directly specified in the electronic proofs. Detailed instructions for this are given in the proofs themselves. Note that we will not charge indexing costs against royalties. If you choose to use a freelancer, you will be responsible for payment directly to the Indexer as well as for supervision of their work. The index (electronic file only) will be due at the same time as corrected page proofs.

Once the Typesetter receives the corrected proofs and index, he will make all the corrections and typeset the index. The Typesetter's work will be checked, and then he will create final files, and we will proceed with the printing of the book. Usually, you can expect to receive an advance copy of the finished book six to ten weeks after returning corrected page proofs.

# APPENDIX 1: USING AND DEALING WITH COPYRIGHTED MATERIAL

If your book includes any song lyrics, illustrations, figures, tables, maps, or quotations from any other source, published or unpublished, please read this section carefully. If any questions remain unanswered, please speak with your Acquisitions Editor or your Production Editor. Even with your own work, if a significant portion has appeared previously in print, permission from the original publisher is usually required.

It is your responsibility to obtain all legally required permissions for your book. This appendix is meant to give you general guidance on what we require before we publish your book, but since copyright requirements depend on the circumstances, it cannot serve as legal advice regarding your particular work.

## Using 3rd Party Material in Your Publication

As a respected academic publisher that depends on the Intellectual Property that we and our authors create, it is important to us that Palgrave Macmillan sets a high standard when using the Intellectual Property of others, and we believe our authors share this value.

If you intend to use copyright content sourced from a 3rd Party in your work, we will always want to discuss inclusion of such content with you at the earliest possible stage.

## What Is Copyright?

While there is no International Law on copyright, most countries are signatories of one or more international treaties on copyright and related rights. These treaties are administered by the World Intellectual Property Organisation (WIPO) which is a specialised agency of the United Nations. Such treaties have given rise to a broad “minimum level” copyright protection around the world. See the WIPO publication “Understanding Copyright and Related Rights” for further information: [http://www.wipo.int/freepublications/en/intproperty/909/wipo\\_pub\\_909.pdf](http://www.wipo.int/freepublications/en/intproperty/909/wipo_pub_909.pdf)

Works protected by copyright vary slightly by jurisdiction but generally includes the following: literary works (such as books, pamphlets, newspaper articles, instructions, speeches, etc.), dramatic works, choreographic works, musical compositions (with or without words), cinematographic works, artistic works (drawing, painting, architecture, sculpture, engraving, photography, illustrations, maps, etc.). Translations, adaptations, and collections of works can also be protected. There is a requirement that such works must have sufficient originality in their form of expression to attract copyright protection.

The term of copyright protection varies according to jurisdiction. In many countries, including the United States and those in the European Union, the term of copyright is **70 years from the death of the creator**. Do note that there may be variances for unpublished works, and in the United States works published prior to 1978, foreign works, anonymous works, and “works made for hire” may have different terms of protection.

## Important Things to Be Aware of When Using 3rd Party Material

- ▶ The best advice we can give to you is to try to avoid using 3rd Party in-copyright material in your manuscript. When use of such material is essential, try to restrict use to what will be acceptable under a copyright exception (please see “Copyright Exceptions” section below).
- ▶ You may only include 3rd Party material in your manuscript with the prior consent of your editor.
- ▶ It is very likely that you will need to seek permission to reproduce 3rd party material unless you are using items that are:
  - not subject to copyright (e.g. where the term of copyright has expired).
  - covered by a copyright exception (see the “Copyright Exceptions” section below).
  - obtained from places that set out their terms and conditions for re-use without requiring you to apply to them for permission (e.g. a valid creative commons license, the UK’s Government’s “Open Government License,” or website terms and conditions); in each case the terms and conditions outlined must be sufficiently broad to enable us to publish your work in the way suited to our program—see the “Required Rights” section below.
- ▶ Permissions clearance is notoriously time consuming and can also be expensive (in most cases our authors are responsible for payment of any permissions fees).
- ▶ Where permission is sought, it can be very hard to negotiate the range of rights that we require (see the “Required Rights” section below) in order to make publication of your work viable (rights holders often place restrictions on print runs or term of publication that simply do not work for modern academic publishing).
- ▶ Given the above, please do not accept or sign permissions licenses or make payments without first confirming with us that the license sufficiently covers our intended use of the material.

The information provided here is about copyright issues involving 3rd Party material; please note that other legal issues may arise from the way in which you use material in your manuscript. These other issues might include, but are not limited to, libel and privacy.

While we are not able to give you legal advice (you should always seek your own independent legal advice if you require it), we have collected information below to give more guidance around copyright and permissions requirements, and we hope that you find this information helpful. Additional information can be found in the Authors section on our website, palgrave.com. Please note that Palgrave Macmillan does not take any responsibility for the content found on websites which we have provided links to.



# Seeking and Obtaining Permissions

## Before you start

Permissions clearance is notoriously time consuming and can also be expensive. In order to give sufficient time for all clearances to be obtained, the permissions application process should be started at least 3 months in advance of the final manuscript delivery date.

First, list all 3rd Party Material included in your manuscript on the Permissions Tracker supplied by your Acquisitions Editor. You will need to attain permission for each of these items, or show that permission is not required (because the material is out of copyright or subject to a Copyright Exception—see below). To avoid delays/queries, and ensure completeness, please include even the latter on your list, along with your reasoning for believing that permission is not required.

## Copyright Exceptions (e.g. Fair Use and Fair Dealing)

Most copyright laws contain some exceptions that permit certain types of limited re-use of in-copyright material without the need to seek permission of the rights holder.

In the United States the copyright exception is known as the doctrine of “Fair Use” and it is codified in section 107 of the Copyright Law of the United States.

In the UK, copyright exceptions are sometimes referred to as “fair dealing” as some exceptions only apply to the extent that the amount being taken is “fair.” The exception most likely to apply in the context of an academic publication is the copyright exception for the purposes of Criticism and Review (to which fair dealing applies).

Our requirement is that authors of Palgrave Macmillan publications may only include items in their manuscript under a copyright exception (regardless of the place of publication) *if all of the following are true*:

- ▶ The item has been previously published
- ▶ It has been properly acknowledged
- ▶ It is used within the context of criticism and review (not simply illustrative)
- ▶ Its use is restricted to the minimum amount necessary to demonstrate the point being made and does not take the “heart of” or “essence” of the original creator’s work.
- ▶ The author is satisfied that the use is “fair” (see British Academy Guidelines and information from Stanford University site below, fairness should be judged in accordance with UK and US standards)
- ▶ The use does not infringe the original creator’s moral rights.

*Because epigraphs will rarely meet the criteria above and are rarely essential to the manuscript we strongly discourage use of epigraphs in all our publications.*

## Locating Rights Holders

Identifying the rights holder for a piece of work you wish to re-use can be tricky. In general you should start with the original publisher of the piece. Do bear in mind that multiple publishers may

need to be approached to put together all the rights you need (for example, one publisher may hold US rights and another British and Commonwealth, etc.).

Please note that if you cannot identify a rights holder for an in-copyright item (even after a “good-faith” search) and the use does not fall within our requirements for use of content under copyright exceptions (see the “Copyright Exceptions” section above) you will not be able to include the piece in your work.

The WATCH file can be a good starting point for identifying rights holders for writers and artists <http://norman.hrc.utexas.edu/watch/>. Some rights holders are represented by Collecting societies and these can also be useful places to start when seeking permissions clearance, for example

- ▶ The Copyright Clearance Center [www.copyright.com](http://www.copyright.com)
- ▶ The Design and Artists Copyright Society <http://www.dacs.org.uk>
- ▶ The Artist’s Right’s Society <http://www.arsny.com>.

## Required Rights

When applying for permission please use our Global Permissions Request Letter. This letter requests all of the rights that we require in order to include 3rd Party in-copyright content in your book. Please do use our template letter rather than your own alternative to ensure that all of the relevant rights are requested. When you receive permission from the rights holder, ensure that the grantor has actually granted you all of the rights requested: “non-exclusive permission” to use the material for “this and future editions” of your book, “in all media and formats and in all languages for distribution throughout the world, and to include excerpts in advertising, publicity, and promotional materials for the book.” Anything that limits the grant (such as number of editions or size of print run or duration of grant or territories), or negates any of our required rights, will likely not suffice, and you will need to follow up with the grantor. Please see additional advice in the Author’s section on our website, [palgrave.com](http://palgrave.com), and/or discuss with your Editorial Assistant.

If you are unable to secure sufficient rights for 3rd Party material, we will be unable to include the content in your work since it will restrict the sales opportunities for the project on which acceptance of your work was based. In such circumstances we will discuss the available options with you.

We ask that you submit all letters of request and letters granting permission, along with a completed Permissions Tracker to your Acquisitions Editor with your manuscript submission.

## Acknowledgement

Permission grantors usually detail the exact wording to be used (and often its placement as well). You should follow their instructions precisely. If the grantor does not specify a location for the credit, it is best to include the notice in your Acknowledgments section, or on a special permissions page in addition to a full citation in the text or notes. Include this information on your Permissions Tracker and send the completed version to your Acquisitions Editor with your final manuscript. Please note that it is our requirement that items being used under copyright exceptions are accompanied by a full acknowledgement to the original source and are listed on the Permissions Tracker.

## Fees

Rights holders vary in what they charge for use of their material. In general the more rights you require, the higher the fee. You may be able to negotiate the fee downward by explaining the scholarly nature of your publication. Fees may be payable on receipt of the permissions grant, or upon publication. Prior to making any payments, please ensure that the grantor has indeed granted all the required rights and that you have confirmed with your Acquisitions Editor that the items can be included in your book. Sometimes you may be asked for a complimentary copy of the book (as well as, or in lieu of a fee) as a condition of granting permission. Please note that authors are responsible for fulfilling all such contractual obligations.

## Your Own Previously Published Work

If you wish to reproduce material that you have previously published, unless you have specifically retained the right to do so in any publication agreement that you signed at the time, it is highly likely that you will need to obtain the consent of the work's original publisher to reproduce their work elsewhere. The terms and conditions that publishers apply to such re-use vary considerably. We are only able to include an author's previously published work **if** the terms and conditions of re-use are in line with the **required rights** outlined above and on our permissions forms. Any limitations or restrictions imposed by an original publisher may affect our ability to sell your work. For this reason we ask that you clarify with any previous publishers under what conditions any previously published material can be used, and that this is discussed with your Acquisitions Editor at the earliest possible stage in the process, and certainly well in advance of manuscript submittal. (If the original publisher is reluctant to grant the necessary rights, options might include substantially re-writing the content or, in the worst case, dropping it altogether.) If you do clear the required rights we will need you to supply a copy of the original publisher's grant of permission that we can attach to your author contract/contributor agreement. Note that some publishers, particularly of journals, have "retained rights" policies that set out what authors can do with work that they have published with them without a formal permissions request needing to be made. In such cases, again provided that the required rights are granted, you can provide a copy of the relevant retained rights notice (in lieu of a formal permissions grant).

## Edited Collections

If you are editing a collection of essays, you must ensure that a license agreement has been reached with each contributor. It is usual for the contributor either to assign copyright or license all publishing rights to you or to Palgrave Macmillan to enable the volume to be treated thereafter as a whole. Your Acquisitions Editor will give you the necessary forms for signature. A completed, signed form for each contributor should be delivered with your final manuscript. You should additionally ensure that each contributor is aware of the requirements outlined above regarding use of 3rd Party content, including their own previously published items.

## APPENDIX 2: ILLUSTRATIONS

Remember that if you are using a piece of art from another source, in its entirety or any part thereof, you must obtain permission (see Appendix 1).

Please discuss any ideas for illustrations with your Acquisitions Editor at the earliest stage possible. You should not add illustrations/charts/graphs/maps/photos without agreement from your Editor. If any were included in your original proposal, please confirm that your Editor wants them in the book.

Generally all art is produced in black and white. All art falls into one of two categories: line art and halftones.

### Line Art

- ▶ is defined as having no gradations of tone or shadings,
- ▶ may include maps, diagrams, sketches, graphs, or charts,
- ▶ is drawn with lines, dots, cross-hatching, or solid black shapes.

### Halftones

- ▶ are defined as having gradations of tone or shadings,
- ▶ are photographs and transparencies,
- ▶ are painted artworks,
- ▶ are drawings or sketches.

### Supplying the Artwork

Both line art and halftone images need to be of the highest possible quality (**note that xeroxes and web downloads almost never render print-quality artwork**). If you have any questions about art, please submit a sample to your Acquisitions Editor to have it cleared with the Production Department. When providing the art, please supply only pieces that have been approved by your Editor and that are intended for use in the book—please do not send “alternates.”

For halftones, please supply a glossy print, .tiff, or .jpg image at the final desired printed size or larger and at 300 dpi or above (roughly 900 x 1500 pixels). Note that, for example, submitting an image that is 300 dpi at 2" x 3" is insufficient if you want the image to be printed in the book as 5" x 7." Jpg files are sometimes acceptable, but rarely as good. Please do not convert color halftones to black-and-white; this will be done by the Compositor.

For line art, please supply a high-quality laser printout, an .eps file, .tiff, .jpg, or a .pdf file with fonts embedded. Please also supply the native file for the program in which the line art was created. If you have to scan original line art, please scan at the final printed size or larger and at 1200 dpi or above. Shading should not exceed 80 lpi (if you send an .eps or .pdf file, the Compositor can adjust the screen).

Please be wary of color originals as, in conversion to black and white, much of the artwork's original richness may be lost. Similarly, art "dropped" into a Word file often suffers degradation—each piece of art must be submitted as a separate file in its original format (including charts and graphs created in Excel or similar programs). Please do not scan halftone art from a book—even if you have permission from the publisher to reproduce the image. There are dots in printed halftones and the scanner will capture them and enlarge them, creating what is known as a moiré pattern. If you cannot obtain a glossy print and have no other means of getting the image, please discuss options for reproducing the image with your Editor.

To facilitate design, please do not refer to the art in the text by location ("This figure can be seen below"), but rather by title ("see Figure 6.1"). You should designate in the text in brackets the approximate placement of the artwork for our designers ("[Figure 6.1 inserted about here]"). You must provide approximate placement and captions for every figure to be included in the book. This information is due with the final manuscript.

## APPENDIX 3: PRELIMINARY PAGES

When printed, preliminary pages, or “prelims,” are numbered in roman numerals. Numbering in this way allows last-minute changes (or changes for future editions) without disturbing the pagination of the main text.

Not every book contains all the items below, and not every book will contain items in this order. However, your book may include:

- ▶ Half-title (p. i). Omits subtitle and author name.
- ▶ Blank, frontispiece, or ad page (list of your previously published books). If you would like an ad page, include it with your final manuscript.
- ▶ Title page (p. iii). Includes the full title, subtitle, your name, and our logo. Affiliations are not included on title pages.
- ▶ Copyright page (p. iv). Please provide the copyright line (i.e., © Palgrave author, 2013) and any necessary permission information; we will do the rest.
- ▶ Permissions page (if needed). Includes all citations as specified by permission grantors.
- ▶ Dedication or epigraph. Page v may be used for a dedication or epigraph. Occasionally a dedication or epigraph may be moved to the top of page iv if we are short of space.
- ▶ Contents page(s). Please ensure that the chapter titles in the contents match those in the text. We do not include heads and subheads in the table of contents (only chapter titles), unless the book is intended to be used as a textbook.
- ▶ Prelims may also include lists of maps, tables, figures; foreword (which can be contributed by an outside authority, author, or series editor); preface; acknowledgments; list of abbreviations or acronyms. Please note an introduction should be the first chapter in the book and not part of the prelims.

## APPENDIX 4: SPECIAL CHARACTERS

If you wish to use non–Romance language special characters in your book, consult with your Editor: the inclusion of special characters (even if you follow the directions below) adds cost to the book and may increase the work’s list price.

Even if your Editor agrees that the use of the special characters is essential to the work, note that we will be asking you to add them to your manuscript.

- ▶ First, use Arial Unicode MS in your manuscript for your special characters.
- ▶ Second, create a highresolution PDF (Adobe Acrobat Distiller is the most common program) sample of the text that shows the special characters and send it to your Editor (to be forwarded to the Production Department). If the Production Department confirms that the sample is working, then—
- ▶ Third, use the font and special characters throughout the manuscript. When you send in the final manuscript, include both a regular word processing file and a highresolution PDF of the pages where special characters occur with the special characters displayed correctly, (if the characters must sometimes appear in italics, be sure to include italic versions of font sets).

The table below lists those special alphabetic characters available in standard fonts.

Š	Œ	Ž	š	œ	ž	Ÿ	À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê
Ë	Ì	Í	Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	Ø	Ù	Ú	Û	Ü	Ý
Þ	ß	à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï
ð	ñ	ò	ó	ô	õ	ö	ø	ù	ú	û	ü	ý	þ	ÿ			

## APPENDIX 5: POETRY

There are many different ways of handling poetry citations. What is outlined below is our house style. However, if you wish to handle the quotation of poetry differently, that is fine with us so long as you employ your own style consistently. The style you choose should have an internal logic. Whichever style you use, please enclose a note describing the method you have implemented so that the Copyeditor can edit within your own style, rather than impose another. Also, remember that almost all poetry requires permission, and we require nonexclusive world rights in all languages for all editions of the book.

Our Preferred House Style for Poetry:

- ▶ Set-off from text (an extract): the method employed to quote more than two lines of poetry. Spacing should match that of the original. If a line is deleted, standard practice is to insert a line of spaced periods approximately the length of the deleted line. Or, if it is difficult to gauge the lengths of lines of different fonts, insert five spaced periods for a deleted line (or lines). For example:

The houses are haunted  
By white night-gowns.

.....

People are not going  
To dream of baboons and periwinkles.

.....

- ▶ If you wanted to delete only partial lines:

The houses are haunted  
By white night-gowns.

.....

People . . .  
. . . dream of baboons and periwinkles.

.....

The three-dot ellipses can be put in brackets to indicate without a doubt that they are your ellipses and not the poet's (although most readers will not mistake them).

- ▶ For poetry run into text: In this case, if you omit one or more lines, use ellipses, but also put solidi around the ellipses. And, if you omit only part of a line, use ellipses only, without solidi:

Wallace writes of ". . . white night-gowns. / . . . / . . . baboons and periwinkles."



