

# Publishing with Palgrave Macmillan

## A guide for authors

This booklet offers an introduction to Palgrave Macmillan and the way in which we will work with you on the production, publication and promotion of your book. Please read through the whole booklet as soon as you receive it and use it as a reference guide as you work on your typescript.

**Part One** provides a general introduction to Palgrave Macmillan and the departments with which you will be working.

**Part Two** gives you full information on how to set out your work and on our house style. *Please read this before you start work on your typescript.*

**Part Three** provides a checklist to consult before you deliver your typescript and explains the publishing process after your typescript has been delivered.

An electronic version of this guide, other helpful advice and our standard forms are available in the Author section of [www.palgrave.com](http://www.palgrave.com).

Thank you for publishing with Palgrave Macmillan, and we wish you every success with your book.



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# Contents

<b>Part One Welcome to Palgrave Macmillan</b>	<b>3</b>
About Palgrave Macmillan	4
Your Palgrave Macmillan contacts	5
<b>Part Two Preparing your typescript</b>	<b>7</b>
House style	8
Using and dealing with copyright material	9
Illustrations	12
Tables	13
Structure, endmatter, prelims	14
Additional notes for editors of contributed volumes	17
Special requirements for technical, scientific and linguistics books	18
How to present your book	20
New editions/first publication in paperback	23
<b>Part Three From delivery to publication</b>	<b>25</b>
Delivery checklist	26
The publishing process	26
Marketing and Sales	27
After publication	28
Index	29



# Part One

## **Welcome to Palgrave Macmillan**

This part describes the Macmillan group, Palgrave Macmillan and the departments with which you are likely to communicate.

# About Palgrave Macmillan

Palgrave Macmillan is a global academic publisher serving learning and scholarship in the field of higher education, and publishing for the professional business and serious non-fiction markets. It has an established and distinguished track record of international academic publishing with considerable strength in the humanities, social sciences and business.

Combining the publishing and heritage of Macmillan Press in Britain and St. Martin's Press Scholarly & Reference in the United States, Palgrave Macmillan aims to be the academic publisher of choice for authors and customers around the world.

Palgrave is a name long associated with Macmillan, with publishing and with the highest intellectual achievement. Francis Turner Palgrave's *Golden Treasury* of English verse, published by Macmillan in 1861, became the standard poetry anthology for 100 years. *The Dictionary of Economy* by R. H. Inglis Palgrave was also published by Macmillan in the 19th century, and became a landmark in its field. It was the inspiration for *The New Palgrave Dictionary of Economics*, which was published in 1987 with a second edition in print and online in 2008.

Palgrave Macmillan has a substantial and renowned list of books at all levels. This includes scholarly monographs, reference books, and widely-read textbooks including leading lists in the social sciences. We have a fast-growing range of journals and a programme of high quality thought-leadership titles for professional business and management, and major titles on finance and economics in association with such prestigious partners as the IMF, World Economic Forum, World Bank and United Nations. We also publish serious non-fiction titles for a more general readership.

At Palgrave Macmillan, we are currently expanding and enhancing our publishing activity in the following ways:

- Continuing to raise the profile of our scholarly publishing in terms of cutting edge research and monographs and broader contributions to debate

- Developing our journals list in the social sciences, business and the humanities
- Investing in our US publishing of scholarly and serious non-fiction works
- Developing a substantial high-level reference list
- Expanding and enhancing our college publishing to provide innovative texts to meet the needs of tomorrow's students
- Expanding our electronic publishing activity in order to be a leader in this field.

Palgrave Macmillan markets worldwide through our operations in the UK, USA, Europe, Australia and Japan and the Macmillan Group's international network of companies. Palgrave Macmillan also represents the sales, marketing and distribution interests of W. H. Freeman and Worth Publishers outside the USA and Canada and Sinauer Associates and University Science Books in selected markets.

Palgrave Macmillan is part of the Macmillan Group, which includes the Nature Publishing Group (science), Macmillan Education (ELT and international education) and Pan Macmillan (general books). The Macmillan Group is owned by the Verlagsgruppe Georg von Holtzbrinck GmbH, a large privately-owned publishing company with interests which include book, magazine and newspaper publishing, television, radio and new media.

In all aspects of its business, Palgrave Macmillan works closely with sister divisions within Macmillan and more widely within the Holtzbrinck group.

# Your Palgrave Macmillan contacts

There are three departments most immediately involved with your book; their roles are summarized below. Your main point of contact with Palgrave Macmillan is likely to be your commissioning editor, but you may well deal direct with other members of staff at various stages in the production and publication cycle.

## Editorial

In between signing your contract and delivering your typescript you should stay in touch with your commissioning editor and/or, as advised, their assistant editor. 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, such as the word limit or delivery date. They will be happy to help with any problems which arise as you work on the typescript.

Having checked, approved and accepted your typescript (after a final review by advisers or a series editor if necessary), they will pass it to the production department and brief the marketing department about the book. They will also brief the Foreign Rights Manager, who is responsible for investigating possible foreign-language deals, and inform you of any such deals we secure.

Your commissioning editor and their assistant editor remain your main contacts for all matters other than copy-editing, proof-reading and schedules, throughout the production process. They will liaise with you over the jacket or cover as appropriate.

## Production

The production department is responsible for organizing the copy-editing, typesetting and printing of your book. A self-employed production supplier or production management company will be appointed to work with you on the typescript and page-proofs; they will be your main contact during the production process.

The production supplier/company will contact you shortly after receiving the typescript to discuss the planned production schedule and establish a mutually acceptable method of working. Our schedules are normally brisk and we rely on your co-operation to help us maintain them. Any queries or problems you have which are not directly connected to the typescript or schedule should be addressed to your commissioning editor/assistant editor.

## Sales & marketing

Our marketing teams are based in the UK, USA and Australia. As part of the Macmillan group, Palgrave Macmillan has sales representatives in over 50 countries. These representatives visit academic, professional and campus bookstores and library suppliers throughout the world.

Full details of the type of activities that you might expect to be undertaken by these teams are detailed in a separate brochure *The Sales and Marketing of Your Book*. If you do not have a printed copy of this then you can download a PDF version via our website at [www.palgrave.com/authors](http://www.palgrave.com/authors).

Sales and Marketing activity begins well in advance of publication. Typically we will need to begin announcing your book to booksellers and libraries at least six months ahead of publication and sometimes even earlier.

The Author's Publicity Form is a key tool for our marketing department. The descriptions and information that you provide in the form are used to prepare sales kits, catalogue entries and website copy, including information that will be fed to online booksellers such as Amazon, as well as the copy for the blurb on your book. Returning this form with your typescript will help us to pre-sell your book to a higher standard and so we strongly encourage you to allow some time for this in your busy schedule.

Near to the publication date of your book, please keep us informed of any events or conferences that you are attending and at which we may wish to promote your book.

Should you have any enquiries or suggestions about the marketing for your book please direct them to our Author Liaison Co-ordinator by phoning +44 (0)1256 302730, or email [authors@palgrave.com](mailto:authors@palgrave.com).

## Other contacts

*Royalties:* If any problems or queries on your royalty account arise, please raise them in the first instance with your commissioning editor or their assistant, who will either answer the query or pass it to the relevant member of the royalties department.

*Book orders:* You can purchase virtually all we publish at a special author discount. For details see the Author section of [www.palgrave.com](http://www.palgrave.com) or in case of difficulty contact your commissioning editor or their assistant.



## Part Two

# Preparing your typescript

This part covers all you need to know to ensure your typescript reaches us in the most appropriate form so that we can produce your book as quickly and efficiently as possible. Please read it through before you start writing and refer to it as often as necessary as you progress with your book.

Before you start work on your typescript you will need:

- to familiarize yourself with our house style
- to understand the procedures and your responsibilities for clearing permissions for copyright material
- to read through our recommendations for illustrations and tables
- to decide which referencing system to use so you can work on your notes and/or bibliography as you write the book
- (if your book is technical, scientific, or a contributed volume) to check the sections on pages 18–19

You will also need to be clear, in consultation with your commissioning editor (or in line with the provisions of your contract), whether you will deliver a word-processed typescript (printout) and corresponding electronic files for production of typeset pages by Palgrave Macmillan, or will use a word-processing package to do the typesetting yourself and provide application files and/or PDF files for conversion to print by Palgrave Macmillan.

Finally, when your typescript has been drafted, you will need to review the general structure of the book, draw up any endmatter required and complete the preliminary pages.

# House style

We do not impose a rigid house style but we would like our books to conform to the basic conventions outlined here. If you are in any doubt about style, please remember the three 'c's:

**common usage consistency clarity**

Otherwise please follow the guidelines below.

- Use **-ize** or **-ise** spellings consistently for words such as globalization/organization. We prefer **-ize**, especially if the title of the book contains such a word. Please note that in British English certain words (analyse, catalyse, dialyse, electrolyse, hydrolyse, paralyse) cannot be spelled **-yze**, but in American English normally are.

- Use single **quotation marks** with double for quotes within quotes and single again for quotes within quotes.

Displayed extracts do not need quotation marks.

Please enclose any of your own interpolated words in square brackets to show that they are not part of the quoted matter.

Punctuation should be within quotation marks if a complete sentence is quoted. Final punctuation will be outside quotation marks if the quotation forms only part of a sentence.

Remember that direct quotations should not be changed to conform to our house style but should appear as in the original.

- **Dates** should be written 18 August 2007, and decades as the nineties or the 1990s without an apostrophe.
- **Abbreviations** consisting of capital initial letters don't have full stops – GNP, USA. Contractions ending with the same letter as the original word do not take terminal full stops – St, Mr, Dr – but abbreviations where the last letter of the word is not included do take a full stop – ed., ch. – thus ed. and eds are both correct.

Abbreviated units of measurement do not take a full stop – lb, mm and kg – and do not take a final 's' in the plural – 7lb, 10mm. Please use 'and so on', 'that is' and 'for example' instead of etc., i.e. and e.g.

- **Initial capitals** are used to distinguish the specific from the general – for example, 'she is Professor of Economics at Oxford University', but 'he is a professor at a well-known university'.

- **Numbers** one to ten are expressed in words, but 11 upward appear in figures, unless used in general terms – for instance, about a hundred people.

Wherever a unit of measurement is used the number preceding it appears in figures – unless it is used in a very general sense such as hundreds of miles.

Four-digit numbers should appear closed up without a comma, but five-digit numbers and above should take a comma – 4251 but 42,510. In tables, *all* numbers with four or more digits take a comma.

- **Decimal points** should appear as full stops on the line. Please mark clearly the difference between the capital letter O and zero and between lower-case l and figure 1 where there may be doubt.
- **Inclusive numbers** should include the fewest possible digits: 32–3, 132–48, 200–5, except in 'teen' numbers, where the 1 is repeated, 1914–18.
- **Dates** should be elided to the last two digits: 1997–98.
- In text, **per cent** should be spelt out and the number should appear in figures – 54 per cent. In tables the % symbol can be used.
- **Hyphenation**. In general this is being used less frequently in compound terms – for instance, microeconomic, but note, for example, the adjectival hyphen in 'a twentieth-century author'. Clarity of meaning and consistency throughout the book are the most important considerations.
- **Spelling**, usages and punctuation should be consistently either English or American. 'Billion' is now more commonly used with its American meaning of a thousand million but it may be necessary for you to make it clear in which sense you are using the word.
- **Headings**, sub-headings, table headings and figure captions should not have full stops.
- **Parentheses** (or round brackets) are used for simple interpolations, and square brackets for editorial notes or interpolations in quotations.
- Please number **Parts** of your book I, II, III and refer to them in the text as Part I, Part II, Part III. **Chapters** should be numbered 1, 2, 3 and referred to in the text as Chapter 1, Chapter 2, Chapter 3.
- **Units** should be dealt with in the same way as chapters.
- **Tables and figures** are normally numbered 1.1, 1.2, 2.1, 2.2, and A.1, A.2 for tables in appendixes. In the text please refer to Table 2.1, Figure 3.2.

- Cross-references to other pages within the book can cause problems at proof stage. If possible please refer to chapters or sections of text rather than to pages.
- Try to use **gender-neutral language** where possible: 'his or her' or 'their' rather than just 'his'.

If you need further advice on house style, please contact your commissioning editor or their assistant editor.

## Special sorts

These are characters, accents, mathematical symbols, Greek, etc., that may affect our choice of typefaces.

If your typescript contains special sorts, please list them on the Word-processing Form provided by your commissioning editor (see page 26), and either include the font(s) with your electronic files or, if you've used Word to prepare your text, embed them in the file(s). For more information see page 19.

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# Using and dealing with copyright material

If your book includes any quotations from other sources, published or unpublished, please read this section carefully. If any questions remain unanswered, your commissioning editor will be able to give more specific advice. A fuller guidance document with relevant forms to use is available in the Author section of our website at [www.palgrave.com/authors/Permissionsadviceforauthors](http://www.palgrave.com/authors/Permissionsadviceforauthors).

## What constitutes copyright material?

Copyright material consists of 'literary, artistic, dramatic, and musical works, sound recordings and films', terms which include items you may want to reproduce in your book: prose text, poetry, computer programs, figures/line drawings, tables, charts, maps, photographs, film stills, excerpts in musical notation.

It is a legal requirement that *written* permission must be given before any copyright material may be reproduced in another work. This applies to:

- any unpublished work
- any work published during the author's lifetime
- any posthumously published work.

The term of copyright varies from country to country. Throughout the European Union it is now 70 years from the end of the year in which the author died – or in the case of posthumously published work, from the end of the year of first publication. Works which at the end of 1995 were covered by the former 50-year rule automatically had their copyright protection extended for a further 20 years and works which had actually gone out of copyright by the end of 1995 under the previous 50-year rule came into 'revived' copyright. You cannot be refused permission to use work in revived copyright, but fees may be charged in the usual way.

Copyright in the USA is complicated. Generally speaking, for works of US origin created after 1978 the period is 50 years after the author's death, but complications with earlier regulations mean that some works published before 1978 have lost protection and others have protection for up to 75 years, with many other variations. From January 1996 foreign works were given retrospective copyright protection for the period still to run in their home country – for UK-authored works, therefore, the 70-year rule operates. It's likely that the US will introduce a 70-year rule soon to harmonise with European copyright duration.

Remember that using material from the internet requires permission in pretty much exactly the same way as equivalent printed material.

## Exceptions to the copyright rule

The only exception to the copyright rule applies to material quoted for the purposes of 'criticism and review'. Any such quotes must fall within the limits of 'fair dealing' if formal permission is to be avoided.

This is a confusing area since 'fair dealing' limits are not specified in law and not all publishers agree how to apply the principle. In any case, 'fair dealing' only applies to prose text and (in principle at least) poetry text – there is no 'fair dealing' in, for example, diagrams, charts, photographs or music excerpts.

The most commonly accepted guidelines in the UK are those agreed between the Society of Authors and the Publishers' Association in 1957:

- a single prose extract of up to 400 words
- a series of extracts from a single prose text up to a total of 800 words, with no single extract exceeding 300 words.

It is important to note that these are just guidelines and not by any means universally endorsed; they do not apply to sources other than books.

In principle 'fair dealing' also covers extracts up to a total of 40 lines from a single poem, provided this does not exceed a quarter of the poem, but many poetry and drama publishers do not accept the principle of 'fair dealing' – so always consult your commissioning editor if quoting in-copyright poetry or plays.

The principle of 'fair dealing' implies that the extent of the quotation is warranted by the detail of the 'criticism or review' to which it is subjected. A good test of this is whether the extract is amenable to paraphrase (in which case direct quotation may be unnecessary), or whether the point being made is specifically dependent on the wording of the quotation, analysing the passage in terms of the language used.

Note that an acknowledgement/full citation is a legal requirement for use of a quotation under the 'fair dealing' rule, and should include

- author(s)
- full title
- page reference
- publisher
- date of publication.

## Who is responsible for clearing copyright permissions?

Permission clearance is normally the author's responsibility but your contract will spell out in detail who is responsible for copyright clearance and who is liable to meet any fees incurred. Whatever the agreement, we need you to list any quotations for which copyright permission may be needed and to give us full publication details of any such material, together with an accurate word-count for each quotation. If you are in doubt about any quotation, however short, please bring it to your commissioning editor's attention.

## Copyright clearance by the author

If you are responsible for clearing copyright permissions, please begin to do so as soon as the contents of your typescript are confirmed, as it can be a slow process and permission should be cleared by the time the final typescript is delivered to your commissioning editor. Many publishers have changed ownership in recent years and it may take time to unearth records of older titles.

On request, your commissioning editor will supply a sample letter to adapt when approaching the rightsholder, who will commonly be the original publisher of the work acting on behalf of the author,

though you may get referred to the author or the author's agent in some cases.

Be sure to go to the *original* rightsholder. You may have found the item in a book where it has already been reproduced with permission. Check the acknowledgements pages to make sure – much delay and frustration can be avoided in this way.

We need non-exclusive media-neutral world rights for the use of the material in your book and in all future editions and reprints.

It is possible you may have to get separate clearance from the North American publisher in the event that that is not the same company as the UK publisher.

You should expect to chase up replies to your letters. Please keep a careful record of your correspondence as you will need to give us a copy of every letter you send and receive.

Do check the replies you get carefully. Many publishers prefer to use their own copyright release letters and the response may not exactly match your request – for example their standard response may withhold use in future editions, or use in an electronic medium. Check with your commissioning editor and if necessary go back for what you need.

## Electronic rights

Even if the principal format of your work will be a printed book, we will most likely want to put up sections of your book on a website as a promotional tool, or distribute the work through an electronic library service. We would need to display the relevant pages complete with any third-party material that may appear as part of your text, without having to go back to the rightsholder. Especially where you are using a substantial extract (for example, a chapter in an anthology) the rightsholder may be unwilling to grant more than print rights, or may charge an additional fee. If you have problems, consult your commissioning editor on what may be worthwhile to renegotiate in relation to the use envisaged.

## Acknowledgements

Where it has been necessary to obtain written copyright permissions, details should be listed in the Acknowledgements section of the preliminary pages of your book, in addition to a full citation in the text or notes. You should prepare this yourself (though many rightsholders will supply a specific wording) and send it to your commissioning editor as soon as *all* the permissions have been received. You should send copies of all your correspondence about permissions at the same time.

If all reasonable efforts to trace a rightsholder fail, please write a final letter indicating that you intend to move ahead in the absence of a reply by x date (at least a month ahead). You should then add the following paragraph to your Acknowledgements:

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked, the publisher will be pleased to make the necessary arrangements at the first opportunity.

Please be sure to discuss this situation with your commissioning editor before resorting to this disclamatory paragraph. Remember that a copyright holder's silence does not imply consent.

## Fees

Rightsholders vary in what they charge for use of their material. Text is usually charged at a rate per thousand words, and illustrations according to size/complexity/content. Your commissioning editor can advise on what charges are reasonable and it's often worthwhile to go back to the rightsholder to renegotiate.

Depending on your contractual agreement about the payment of permissions fees, you may need to send all the invoices you receive to your commissioning editor along with the permission letters. Fees are generally, but not exclusively, payable on publication.

Sometimes you may be asked for a complimentary copy of the book as a condition of granting a permission. Please let your commissioning editor know of any such request. She or he will arrange for the dispatch of copies. You may have the cost of this charged to your royalty account, depending on the arrangement for copyright permissions detailed in your contract.

## Copyright clearance by the publisher

If we have agreed to clear copyright permissions on your behalf, we will do so as soon as we receive the confirmed list of quotations from you. This should give full publication details and an accurate word-count for each quotation. Again, please check that you have given us the *original* source and not a source which has itself reprinted with permission.

Your commissioning editor will let you know when all necessary permissions have been received and will give details of any fees incurred.

We will then prepare the acknowledgements for each written permission obtained, to appear in the preliminary pages of the book. You remain responsible for providing full citations for each quotation used, whether or not written permission has been necessary.

## Other copyright issues: illustrations, tables, maps, figures and photos

These are all 'artistic works' and are now covered by the 70-year copyright rule in much the same way as 'literary works'.

Written permission must be obtained for any illustration, figure, table or map which is reproduced from another work. If it has been redrawn or modified in any way, the question arises of whether it is 'substantially' the same as the source or whether it really is a new item, but it is better to seek permission for the adaptation than to have the question settled in court. You should discuss such instances with your commissioning editor. Sources of illustrations, tables, maps and figures should be given immediately beneath the item itself.

Photographs are more complicated. It may be the photographer who holds the rights, or possibly the person who commissioned the photograph or the person who printed the photograph – it depends on when the photograph was taken, as the law has changed over time. It may therefore take some time to track down the rightsholder.

## Other copyright issues: moral rights

Authors have the legal right (the right of integrity) not to have their work subjected to 'derogatory treatment'. This means that if you wish, for example, to 'cut and paste' some text in your book you must get the author's written consent to your suggested amendments in case the author considers that by editing his or her work you have distorted the intended meaning; it also means that you should not crop or distort a drawing or photograph without consent.

## Other copyright issues: edited collections

If you are editing a collection of essays, you must ensure that a licence agreement has been reached with each contributor. It is usual for the contributor to license either copyright or all publishing rights to you or to Palgrave Macmillan to enable the volume to be treated thereafter as a whole. Your commissioning editor can advise in the case of queries and will give you the necessary forms for signature. A signed form for each contributor should be delivered with your final typescript (see the Delivery checklist on page 26).

If an essay has already been published elsewhere you will normally need to seek the original publisher's permission as well as the contributor's, and a fee may be payable.

Note that even when a contributor assigns copyright, Palgrave Macmillan will normally allow the contributor to reprint the contribution elsewhere freely on request, provided acknowledgement is made and provided it is not reprinted in a directly competing publication.

You should ensure that each contributor is aware of the rules governing the quotation of copyright information and if they want to use third-party material, encourage them to remain within 'fair dealing' limits if possible.

If the same work is quoted by more than one contributor you must make a word-count for that work;

i.e. 'fair dealing' limits may be exceeded in the course of the book as a whole and it will be necessary to seek copyright permission if this is the case.

### **Libel and defamation**

Please remember that you have warranted in your contract that your typescript contains nothing libellous or likely to cause legal problems. If you are at all uncertain about any passages, please draw them to the attention of your commissioning editor.

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## **Illustrations**

Please discuss any ideas for illustrations with your commissioning editor at the earliest stage possible. Subject to agreement, there are two types of illustration which may be included in your book: line-drawings and halftones. Each illustration should be cited in the text unless you agree with your commissioning editor that this isn't necessary. We will place each illustration near its first text citation unless otherwise agreed. Each illustration must have a caption unless otherwise agreed, and any source details should be included in the caption in the same form as text references. If you have a preference for the final size of illustrations please tell us.

### **Line-drawings**

These include maps, diagrams, sketches, graphs, charts; are drawn with lines, shading, hatching, etc.; are printed on text paper; can be placed where they are needed in the text. Please supply your line-drawings at the same time as your text. They will be more usable if you prepare them using an electronic drawing package; our typesetters often have trouble using line-drawings produced using a word-processing package, though can sometimes extract something usable. Unless it's been agreed there will be colour in your book it's better if you produce and submit your line drawings in black and white. Line weights must be at least 0.2mm (0.5pt) in their final printed size. Labelling should be of a consistent size within a line-drawing and from one drawing to another. Please bear these two issues in mind if you know your drawings will need scaling down. If you are unable to provide your line-drawings electronically, we can arrange for your rough sketches to be redrawn. This route takes a little longer. It's useful to know how rough the sketches are, i.e. are they traceable or will

the artist need knowledge of the subject matter of the book/drawing?

### **Halftones**

Halftones are illustrations which are printed as a series of dots rather than lines. They include photographs (prints, transparencies, illustrations taken from books/magazines and digital images); realia artwork, such as a newspaper clipping which is to be printed in its original form; and painted/crayon/pencil-shaded artworks. Halftones can be printed on text paper and be positioned close to their text reference or can be gathered together as a plate section and printed on art paper. Your commissioning editor will discuss options with you. If your book has a plate section, a List of Plates will be included in your preliminary pages. Frontispiece halftones are usually printed on text paper.

Since reproduction quality of photographs depends very much on the tonal values and the physical condition of the original prints, please submit a selection if possible. Colour halftones can be printed in black and white as long as there is good contrast within them.

### **Providing your illustrations electronically**

Digital images are composed of pixels. The quality (resolution) of an image is determined by the number of pixels per centimetre, either at its original size or after reduction in size of an image which is larger than its intended final size. An ideal minimum resolution is 118 pixels per cm (or 300 dots per inch) at the size the image will be printed. The physical dimensions of a digital image should be no less than 60mm wide and

40mm high. Ideal formats are .tif or .eps, but we can also accept compressed formats such as .jpg, .gif and .bmp if quality of the printed image is not crucial. It's useful to know what quality you hope for. Pictures saved from websites are not generally acceptable as the resolution will be too low for conventional printing. Please do not embed electronic illustrations in your text files or any other software. They are difficult to extract and quality will be reduced. Please print out each illustration, with its caption and/or file name

### A note on highly illustrated books

For highly illustrated books, it is very helpful if you think about appropriate illustrative material as you write

and make a note of any illustrations you may wish to suggest.

In cases where Palgrave Macmillan is to research illustrations we will need a complete list of your suggestions ideally before your typescript is delivered or, if you are delivering a draft typescript for reviewing, certainly at that stage, so research can begin in good time. The list should give precise publication details including page numbers if an illustration is from a previously published source, and be supported by a copy of each picture. If we are researching from scratch, we need a clear detailed description of what you wish the illustration to convey.

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## Tables

Please use the Editorial Information Form to tell us about the tables you would like to include and to warn us if there are any that are likely to present a typesetting problem because they are, for example, very wide or long. Bear in mind that our preferred style is to simplify tables by having minimal rules – usually three horizontal ones: above and below the column headings and at the foot of the table.

Please indicate in your typescript your preferred position for each table, remembering that it may not be possible for each one to appear in the ideal place.

Please number tables by chapter, e.g. Table 1.1, 1.2, 2.1, 2.2 and in the text refer to tables by their number rather than with the words 'above' or 'below'.

The example here shows you how a typical table can be laid out.

*Table 5.6* Average levels of structural and frictional unemployment in the regions, 1963–72

	<i>Average structural</i>		<i>Average frictional</i>	
	<i>Males</i>	<i>Females</i>	<i>Males</i>	<i>Females</i>
London and South East	13,538	2,162	33,800	14,447
South West	1,531	1,502	5,280	3,609
Midlands	7,830	3,835	16,245	10,064
North West	2,415	4,066	8,094	6,451
North	734	973	3,609	2,549
Wales	1,548	677	2,868	2,016
Scotland	759	1,626	4,785	4,277
Total*	28,355	14,841	74,681	43,413

\* The original estimates treat the regions as if they were self-contained labour markets with no mobility between them.

Source: Smith *et al.* (2005), p. 63

# Structure, endmatter, prelims

As you draw to the end of the creative work of writing or editing your text, you will need to think about some of the technical requirements which will turn it into a finished book. Some of these will concern the general format or structure of your book: how it may best be divided into parts, sections, chapters, etc. Others might concern the style for notes, references and bibliographies. And finally all the back pages, or endmatter, and front, or preliminary, pages will need to be considered.

## Structure

The main text may be divided into parts, and is always divided into chapters.

### ■ *Parts*

By convention, part titles normally stand on their own on a new right-hand page, with the next (left-hand) page blank and the following chapter starting on a new right-hand page. Parts are appropriate in longer books or where it is important to separate groups of chapters.

### ■ *Chapters and Running headlines*

Chapter titles should not be too long, so that they can be repeated at the top of each right-hand page as headlines. If they are longer than 50 characters (letters plus spaces and punctuation, etc.) they will have to be abbreviated and it is not always easy to do this without altering the sense. If abbreviation is going to be necessary, please give us a shortened form to use in the running headline. In a compilation, the headline may include each author's name. For the left-hand headlines we usually use the book title, or, when appropriate, the part title.

### ■ *Sub-headings*

Please label sub-headings to indicate their relative 'rank'. Generally three ranks of headings are enough, but further typographical distinctions are available. The easiest way to make the levels clear is to put square-bracketed marks against them (in the margin if you can), e.g. [A], for the first level of subheading, [B], [C], and so on.

## Endmatter

In our experience, the vast majority of copy-editing queries concern the book's endmatter. You will save yourself much work, and avoid delaying the production schedule, if you take a little extra time to follow the

guidelines below when writing your book. If someone other than yourself will be compiling the notes, references and/or bibliography for your book, please draw their attention to these pages. Endmatter may include, in roughly this order, one or more Appendixes, Notes/References, a Bibliography, a Glossary, an Index. Their titles should be included in the Contents.

### ■ *Notes and References*

There are two main systems in use for providing references and other notes to the text:

1. To provide, in the text, parenthesized, abbreviated details of sources quoted or referred to, e.g. (Jones, 1993, p.10), with a corresponding bibliography. This system is generally referred to as Harvard referencing and is our preferred style in most cases. If Harvard referencing is used and we agree to the inclusion of explanatory notes in your book to clarify or illuminate in more detail a point made in the text (i.e. superscript note markers<sup>1</sup> in the relevant places within the text, and corresponding numbered notes at the end of the book), references to other works in the notes should be in Harvard form too.
2. To provide details of sources quoted or referred to (as well as any explanatory notes) in a set of numbered notes with just superscript numbers in the relevant places in the text. These are numbered sequentially starting again from 1 in each chapter. Usually if this system is used there is not a separate bibliography and full bibliographical details are included in the notes. This system is sometimes called Vancouver referencing and, in older books, sometimes square bracketed numbers [1] were used rather than superscript ones.

Notes and Bibliographies normally appear at the end of the book (in this order, if we have both) but sometimes in multi-author works may appear at the end of individual chapters. We prefer not to have on-page footnotes.

Please check with your commissioning editor or their assistant if you are not sure which system to use.

Please print out any notes and/or references double-spaced in the same size type as the rest of the typescript on a set of pages separate from the text.

Please check that there are no omissions or repetitions and that the number of notes in each chapter corresponds with the number of notes in the notes section.

Similarly please be sure that each reference in the text has an entry in the Bibliography.

We do have a preferred form for references, as follows, but provided you have been consistent we do not insist on it, unless your book is in a series which uses it:

**For articles in journals** you should list:

- The author's initials and name
- The date in parentheses
- The title of the article in quotes
- The name or accepted abbreviation of the journal in italic (or underlined for italics)
- The volume number
- The issue number if the volume is not paginated continuously
- The page number(s). For example:

A. S. Blinder and R. M. Solow (1999) 'Analytical Foundations of Fiscal Policy', *Journal of Finance*, XXV, 47–54.

Please note that the abbreviations 'p.' and 'pp.' may be omitted for articles in journals.

**For books** you should list:

- The author's initials and name
- The date in parentheses
- The title of the book in italic (or underlined for italics)
- The volume number or edition where relevant
- The place of publication and/or name of the publisher in parentheses
- In notes but not bibliographies, the page number(s), if appropriate. For example:

H. B. Garland (1999) *A Concise Survey of German Literature*, 2nd edn (Basingstoke and New York: Palgrave Macmillan), p. 84.

Freund, B. (1999) 'The Making of Contemporary Africa' in B. Smith (ed.) *A History of Africa* (Basingstoke and New York: Palgrave Macmillan).

**For websites**

Most works these days include references to websites but they tend to do so in a wide variety of ways and no clear convention has yet emerged.

Our preference is to try to use as simple a method as possible avoiding the inclusion of lengthy addresses for individual web pages especially when these are likely to change by the time anyone looks for them. Accordingly our general advice is to try to apply the same principles to web references as to references to books or journals.

If using Harvard references it is best to think of a concise 'author' to use in the reference in the text and spell out the full 'author' in the bibliography.

For example if referring to the home page of the site of the Secretariat-General of the European Commission at [http://ec.europa.eu/dgs/secretariat\\_general/index\\_en.htm](http://ec.europa.eu/dgs/secretariat_general/index_en.htm) you might abbreviate this to 'Europa' using a, b,

c, etc. to distinguish references to different pages hosted on the Europa site. If the document you are referring to has a date this should be used in the reference in the text. If not, as in this case, you should use the date accessed instead. So if you accessed it on 14 February 2007 this reference might be (Europa, 2007a) and the corresponding entry in the bibliography:

Europa (2007a) Secretariat-General of the European Commission, <http://ec.europa.eu> (home page), date accessed 14 February 2007.

Or if you want to reference the individual page:

Europa (2007a) Secretariat-General of the European Commission, [http://ec.europa.eu/dgs/secretariat\\_general/index\\_en.htm](http://ec.europa.eu/dgs/secretariat_general/index_en.htm), date accessed 14 February 2007.

If you wanted to refer to the online version of this author guide (published in 2008) this could be referenced as (Palgrave, 2008, p.15) and the corresponding entry in the Bibliography would be:

Palgrave (2008) *Publishing with Palgrave Macmillan*, <http://www.palgrave.com/authors/publishing.asp>

If you need more specific guidance in relation to your own work please talk to your commissioning editor or their assistant.

#### ■ **Indexes**

'The author is his or her own best indexer' is a dictum accepted even by professional indexers and is particularly true of specialized books.

If you have not compiled an index before we will be glad to provide you with a guide giving general advice (also available as a PDF file in the Author section of [www.palgrave.com](http://www.palgrave.com)).

An index cannot be completed until page proofs are available, although the compilation of a list of headwords can be started earlier, so that only page numbers need to be added at proof stage.

Please present your index in double-spacing, with each entry and sub-entry beginning on a new line. Please use a comma or a good space to separate each entry from the first page number.

Your electronic file of the index should be sent to your production supplier with your corrected page-proofs, and unless you particularly wish to see an index proof we will check and correct it ourselves.

If you have compiled the index using a word-processor or a specialist indexing program while writing your book please tell your commissioning editor so that we can alert the typesetter. It may be possible for him/her to translate typescript page numbers into actual page numbers to produce your index but please note that this isn't always possible.

If for any reason you are unable to index your book, you may want to ask a colleague or student to do so. If necessary we can normally help you find a professional indexer who can compile your index at your expense. This may need to be invoiced directly, though in some circumstances it can be offset against royalties with the approval of your commissioning editor.

## Prelims (Preliminary pages)

When printed, these are numbered in roman figures. This allows changes at proof stage without disturbing the pagination of the main text. We will order and number these pages for you. Not every book contains all the items below, and some may contain items not mentioned here. However the first four pages and the Contents are virtually standard.

- **Half-title** (p. i): conventionally this is a right-hand page and carries either the title, without subtitle or author's name, or details of any series in which the book may be included.
- **Half-title verso** (p. ii): this page may
  - (a) list other books you have written or edited
  - (b) list other books in a series
  - (c) be left blank.If option (a) is agreed upon all your books will be included, whether published by us or another publisher, omitting the date and the publisher's name but including that of any co-author or co-editor.
- **Title page** (p. iii): conventionally this is a right-hand page and carries the full title and any subtitle, the names(s) of the author(s)/editor(s), with their affiliations if required, and the Palgrave Macmillan logotype.
- **Title page verso** (p. iv): this page will be completed by us to fulfil standard legal and bibliographical requirements and includes details of the copyright holders.
- **Dedication or epigraph**: if you want to include either of these they will usually be placed on page v (in which case the following left-hand page will be blank). Occasionally the dedication may be placed on page iv if we are short of space. If you wish to include both dedication and epigraph, the dedication will be placed on page v and the epigraph may be placed on either page vi or the final page of the prelims.

- **Contents pages** usually begin on a right-hand page and should include:
  - (a) any subsequent preliminary matter, e.g. Foreword, Preface, etc., as listed below;
  - (b) the part titles (if any) and chapter titles of the text, together with sub-headings (A headings) within each chapter;
  - (c) endmatter titles (see below) including the Index.Please be sure that the chapter titles match those in the text.  
It is helpful if you give typescript page numbers on the Contents page.

After this point, the preliminary pages depend very much on the nature of the book. They may or may not include, in the following order:

- **Lists of Maps, Tables, Figures or Plates.** If these lists are to be included, please provide them.
- **A Preface** – A personal note from yourself, giving the reader background information about the book and ending with your name or initials as author/editor.
- **A Foreword** – A preface by someone other than yourself, usually contributed by an authority in the field.
- **Acknowledgements.** Personal thanks may be placed at the end of the Preface, but formal acknowledgements may be listed separately if there are many of them (e.g. acknowledging permission to reproduce copyright materials) or if there is no preface.
- **A List of Abbreviations or Acronyms**
- **Notes on the Contributors.** Please arrange these alphabetically and give a brief résumé of each contributor's details (academic affiliation, publications, research interests, etc.). Each entry can be up to three or four sentences long. Your commissioning editor will supply you with examples if you wish.
- **An Introduction**, which may form part of the prelims or be included in the text. There is no definite rule about this, but broadly speaking if it is quite short and by its nature stands outside the text, it should be in the preliminary pages; if it is long it may be better treated as an introductory chapter to the text and numbered accordingly.

# Additional notes for editors of contributed volumes

If you are editing a volume of contributed essays, there are specific points you will need to follow when preparing your typescript. This section outlines these requirements as well as others relating to the delivery, copy-editing and proof-reading stages.

## Preparation of typescript and disks

At an early stage you should encourage your contributors to set out their chapters consistently with each other. Ideally, you should decide at an early stage which style conventions are to be followed (e.g. American or British spelling or punctuation) and ensure that these are implemented throughout the typescript before it is delivered. Distributing a briefing document to your contributors early on, including coverage of both style and chapter structure, may help to avoid a great deal of stylistic editorial work for you when the chapters are delivered. If chapters are to contain special symbols or mathematical equations, please establish a preferred style for these. We would also like references and endnotes to be presented consistently.

The total word-length of the volume should not exceed the limit specified in your contract, and as volume editor you will need to make sure your contributors keep to the lengths you have allocated. Please supply an accurate word-count for each individual chapter, as well as the total word-length of the complete typescript.

Please ensure that each chapter is double-spaced and printed on one side of the paper only. Pages must be numbered consecutively throughout the typescript (e.g. 1 to 256). If the page numbering begins again with each new chapter please renumber the typescript consecutively before delivery.

Where chapters contain figures please ask your contributors to follow the guidance given on pages 12–13. If you receive poor-quality figures which are unsuitable for printing, please ask the contributor concerned to redraw or resupply them.

If you are supplying electronic files to us on disk, it is very helpful if you can supply the various chapters collated on to as few disks as possible. The disk(s) should contain the final edited text as it appears in the typescript.

Don't forget to consult the delivery checklist on page 26 prior to delivering the typescript.

Notes on Contributors should be supplied with the typescript; these contain crucial marketing material for

edited books and any delay will hamper the advance publicity. If your typescript is otherwise ready to deliver and the Notes on Contributors are not available, please provide a complete list of affiliations at the very least and ensure that the full set of Notes follows very soon after.

If it has been arranged with your commissioning editor that you, as volume editor, are sending out Contributors' Licence Forms, you must also include a signed Licence Form from each of the contributors. We cannot begin typesetting without these, so please circulate the forms as early on as possible – well ahead of delivery – to avoid delaying the production schedule. Please mark each form clearly with your name and the book title before sending them out, and ask the contributors to return them to you for collation, rather than directly to Palgrave Macmillan.

As editor you are also responsible for ensuring that copyright permissions have been cleared for quotations, figures, maps, etc., wherever necessary. Please refer to the special note on pages 11–12 for further information on copyright in edited collections.

## Copy-editing and proof-reading

If your production supplier sends a list of queries with or without the copy-edited typescript, please consult with the contributors concerned and do everything possible to return their answers by the given deadline.

We strongly advise that you do not send individual chapters of the proofs to the contributors of each chapter but rather send them a copy of the final version in the typescript you send to us for them to ensure they are happy with changes you have made (and consult them if necessary about any substantive subsequent changes).

If you do send individual chapters of the proofs to the contributors, you should set a deadline for returning corrections to you. Give yourself enough time to collate their corrections for return to your production supplier by the agreed deadline. If contributors fail to respond by the deadline, you will need to take responsibility for proof-reading their chapters; it is therefore particularly important that the final edited text of their chapters is agreed with them before the typescript is sent for typesetting.

# Special requirements for technical, scientific and linguistics books

There are *additional*, and slightly different, requirements to those outlined in other sections of this guide in relation to the preparation of manuscripts of technical and scientific works. The aim of this section is to offer you help and guidance in the preparation of typescripts in these subject areas.

## Units

Please use the recommended SI (Système International) units *without* their imperial equivalents unless you are requested to do otherwise by your commissioning editor.

## Abbreviations for units

Please use the abbreviations for units that are recommended by authorities such as the British Standards Institution (BSI), the International Union of Pure and Applied Chemistry (IUPAC), The Association for Science Education (ASE) and learned societies such as The Royal Society, The Institute of Physics, The Royal Institute of Chemistry, the Institute of Biology, the American Mathematical Society, etc.

Be as consistent and as accurate as possible. For example, use kg and not kgs or Kgs; s and not sec or secs; h and not hr or hrs; mm and not mms. When using more than one unit in combination, consider using negative superscripts where appropriate, e.g. ms<sup>-2</sup> as opposed to the 'solidus' equivalent, i.e. m/s<sup>2</sup>. If in doubt please consult your commissioning editor.

With the exception of the % symbol, separate all units from their preceding values by a thin space. This can be achieved on most word processors by inserting a single superscripted or subscripted space.

## Hyphenation

Technical and scientific literature now tends to minimize the use of hyphens. The following examples should not be hyphenated: physicochemical, feedback, mouthparts, nonlinear, ultraviolet, infrared, microorganism, subunit, prestressed, chemosensitivity. However, hyphens are still used in the adjectival context in situations where the meaning could be ambiguous without them, e.g. high-pressure system, travelling-wave tube, constant-mesh gearbox, signal-to-noise ratio.

## Capitalization

Generally this should be minimal. If you are in any doubt, please use lower case. Lower case letters should be used for adjectives derived from the proper names of scientists, e.g. gaussian, cartesian, newtonian, wheatstone.

## Mathematics and statistics

### Units and Notation

Where necessary, decide how you would like the typesetter to treat letter symbols for variables, vectors, phasors, tensors, matrices, determinants, etc. If in doubt, consult some of the publications published by the professional bodies and learned societies mentioned earlier in this section under the heading *Abbreviations*, and refer to previously published titles. In general, make as much use of the features, available on your word-processor as possible, such as italics for letter symbols for variables, either italics (with over-bars or over-arrows), or bold (e.g. **Z**) for vectors, bold italic or even a bold sans-serif typeface for phasors and tensors (e.g. **Z** or **Z**). Elements of matrices and determinants would normally be best in either italics or bold,

e.g. 
$$\begin{pmatrix} a & b & c \\ b & c & a \\ c & a & b \end{pmatrix} \text{ and } \begin{bmatrix} 1 & 2 & 3 \\ 2 & 3 & 1 \\ 3 & 1 & 2 \end{bmatrix}$$

or 
$$\begin{pmatrix} \mathbf{a} & \mathbf{b} & \mathbf{c} \\ \mathbf{b} & \mathbf{c} & \mathbf{a} \\ \mathbf{c} & \mathbf{a} & \mathbf{b} \end{pmatrix} \text{ and } \begin{bmatrix} \mathbf{1} & \mathbf{2} & \mathbf{3} \\ \mathbf{2} & \mathbf{3} & \mathbf{1} \\ \mathbf{3} & \mathbf{1} & \mathbf{2} \end{bmatrix}$$

If your word-processor does not have these capabilities you may need to draw or mark these up manually (see the section on *Equations* below). Ask your commissioning editor for advice in these situations.

### Equations

Many word-processing packages include equation-editor 'applets' and it is well worth taking a little time to master them. If your word-processor does not have these facilities, type in as much of the equation as possible, add the remainder by hand and tell your commissioning editor which pages of your typescript contain handwritten additions. Third-party equation editors and compilers that are compatible with most Windows-based word-processing packages are also available. It is best to avoid using punctuation in

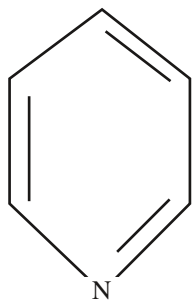
equations. Please number equations within chapters, with or without ellipses (...) before the equation numbers as in the following example:

$$x = -b \pm \frac{\sqrt{b^2 - 4ac}}{2a} \dots (4.17)$$

## Chemical formulae and chemical structures

There are now a number of third-party programs for drawing chemical formulae and chemical structures that are compatible with the major Windows-based and Apple-Macintosh-based word-processing packages. See the paragraph below for guidance on how and where to number and caption them. If you can use one of these, please supply us with a copy of the final files in the format of the program that you have used, and a separate printout of the structures themselves.

The alternative is to supply us with rough diagrams for us to redraw. In this event, bonds must be drawn in the exact position in which they are to appear, and the descriptive captions or labelling should be placed directly underneath. Please tell your commissioning editor on which pages hand-drawn bonds appear. Consider using, say, bold roman numerals prefixed with the chapter number for numbering these and include cross-references to them in the text as necessary. The following is a typical example:



6.IX Pyridine

## Lists of Symbols

A complete list of the technical, scientific and mathematical symbols, and their meanings, that you

have used, is always a great help to the copy-editor, the typesetter and the reader alike. The best place to include it is at the end of the preliminary pages.

## Linguistics titles

If your text contains phonetics, please provide in a font with Unicode symbols and check that they have correctly outputted on your typescript before you send it to us. There is more about the use of Unicode in the Author FAQs section at [www.palgrave.com](http://www.palgrave.com).

If you include displayed conversation with lines numbered for discussion in the surrounding text, please note that the typesetter's output will not necessarily correspond – the conversation will be run on within the individual speaker's turn and the lines will then be numbered sequentially when the display is completed. You will need to check cross-referencing in the surrounding text carefully at proof stage and amend as necessary. It may be safer if you just signal cross-reference line numbers as (line XXX) when preparing the script.

## Use of special characters or fonts

Please give as much detail as you can about these characters and fonts on the Word-processing Form we ask you to submit with your typescript. If you have used TrueType fonts, please either include them with your electronic files or, if you have used Microsoft Word to prepare your text, embed them in the Word file by doing the following:

1. On the **Tools** menu, click **Options**, and then click the **Save** tab.
2. Select the **Embed TrueType fonts** check box.
3. Save the document.

Note, embedded TrueType fonts can increase the size of your document. You may be able to reduce the file size by selecting the **Embed characters in use only** check box. This option embeds only the font styles used in your document.

# How to present your book

We can accept your book in two forms:

- 1 electronic files with two print-outs
- 2 electronic files ready for the printer (print-ready files)

Please refer to your contract in case a particular format is required.

Although we may accept typewritten manuscripts produced without the help of a word-processor, we very much hope that you will have access to a processor and will be able to provide us with electronic files. We prefer this route as it not only speeds up the typesetting process but also ensures that the text you have keyed in correctly remains so.

If you are willing to take on the copy-editing, proof-reading and preparation of the final made-up pages of your book to produce electronic files ready for conversion into files for our printer (where all the text is precisely designed to fit the page so that it appears exactly as it will in the finished book), please discuss this with your commissioning editor at the earliest possible stage. This route has the advantage of a shorter production schedule and an earlier publication date, but it is important that we have the opportunity to test a sample electronic file and advise on layout well ahead of your delivery date.

The basic requirements for each of the two options are outlined on the following pages. Please read carefully the option relevant to you and feel free to go back to your commissioning editor if you have any queries.

## 1 Electronic files with print-outs

We will need some basic information about your PC, word-processing package and the format of your files. Please provide this on the Word-processing Form we have sent you (with the Editorial Information Form).

The material that you deliver to us must be:

- CD or floppy disks, etc., containing the *final* version of the electronic files for your work. You can also deliver the files electronically to our FTP site *but not please as e-mail file attachments*. Ask your commissioning editor for details.
- 2 copies of a print-out of these files, double spaced throughout, on one side only of good-quality paper, preferably A4 (297 × 210 mm) or US standard size (8½ × 11 inches; 215 × 279 mm), with generous margins.

Please note:

- Your electronic files and print-outs must match. If they do not, your preferred wording might be lost in the production process.
- We cannot normally accept electronic files and print-out where any part of the text, e.g. a chapter, is missing.
- **Double spacing throughout the print-out is essential.** Please do *not* use single spacing for quotations, notes, appendixes, tables or bibliography.
- Please use standard common fonts such as Times New Roman or Arial.
- Please use the same size type throughout the entire typescript including quotations, notes, references, bibliography, etc. Ideally, this should be 11 or 12 point.
- Please do not use any desktop publishing facilities. These are a hindrance to our typesetters. However, if your text has many features and using DTP is the best way for you to identify them please do use it, print out your files and then also save in a 'text only' format.
- Please do not justify your text or make adjustments to word/letter spacing.
- Use only a single space after each punctuation mark including full stops. Use a space before opening quotes but not before any other punctuation mark.
- Use a single return at the end of a paragraph. If an extra empty line space is needed, use one extra return.
- For punctuation dashes please use either two dashes or an en rule (option hyphen) with a space before and after.
- Use tabs (not the spacebar) to separate columns in tables or use the table formatter provided with your word-processing software.
- If you are able to draw your artwork electronically please save it separately from the text. We may have to ask you to correct your own artwork or resave your files in a different format if the typesetter is unable to edit the files supplied.
- Please use your spell-check facility on the word-processed files.

Please follow the guidelines below when you print out your files. If you are in any doubt about your files please send us a sample with a print-out and a completed Word-processing Form and we will trial it to see if it can be used.

Please check that your disks are virus-free before

sending them to us, by using a proprietary virus detection and correction program.

Please discuss any problems with your commissioning editor or their assistant.

### ***Saving your word-processed files***

- Our typesetters can handle most word-processing packages and disk formats.
- If saving to disks, please save as many files as you can on each one. Please prepare your files using *new* disks, as this will reduce the risk of data corruption.
- Please save each chapter as a separate file and all artwork separately from the text. The file name should indicate the content, e.g. *chap2*, *chap2artwork*. If you are saving to floppies and any chapter is too long to save as one file, split it up, indicating the content and order of files, e.g. *chap2a*, *chap2b*. Never use a file name more than once for the same book.
- Please save the files with automatic hyphenation off.
- Please ensure that all parts of the book are saved – including any preliminary material, notes and references, bibliography, chronology, etc.
- Please provide a total word-count for all your files including notes and bibliography. Your word-processing software should have the facility to produce this automatically.
- Label disks with your name and the book's title and the content of the individual disk. Use a felt tip pen for CDs and floppies, as a ball-point may damage the disk.
- Please send us a print-out or file of each disk directory. If you have a code set, please send a copy of it.

### ***Printing out your files***

- We will need two copies of the print-out, one of which must be the actual print-out or 'top copy'.
- Please leave minimum margins of 25 mm at head and foot, and 40 mm at the left and right of the page in your printouts. The copy-editor may need this space for annotations.
- Please ensure the print-out has consecutively numbered pages, including the endmatter, but number the preliminary pages separately using Roman numerals. Please be sure to number consecutively throughout the typescript rather than within the individual chapters. Please type or write the total number of pages on the first page.

### ***Dispatching disks and print-outs***

- Please send them with a completed Word-processing Form (with your Editorial Information Form).
- Please pack disks securely in bubble wrap or stiff card. Do not attach anything to them with paperclips or anything else that may cause damage.

- **You must keep a copy of the work (electronic files and print-out) for yourself.**

## **2 Electronic files ready for the printer (print-ready files)**

Please talk to your commissioning editor about the arrangements for you to supply your book as print-ready files. **If you are writing a post-graduate monograph please ask your commissioning editor for our detailed instructions and do not follow the guidelines below.**

The notes which follow concentrate on copy-editing and page make-up rather than on detailed typographic matters such as typefaces and type sizes. We will provide you with a similar book for you to use as a style volume, or will ask to see sample pages at an early stage, so that we can check both dimensions and general appearance, and to look for any copy-editing points that may need to be brought to your attention. Resolving problems early on saves you and us extra work later. It is essential to have the preliminary pages; a sample chapter (or at least the opening page of a chapter and one or two pages of continuous text); a representative sample of any tables, diagrams and graphs; and sample pages from the endmatter. We are happy to advise on preparing tables, line drawings and diagrams.

If you would like to prepare the final electronic files but need help with copy-editing and proof-reading, please consult your commissioning editor.

### ***Copy-editing, proof-reading and sample pages***

When a book is submitted as print-ready files, responsibility for **permissions, copy-editing and proof-reading** necessarily falls on the author, rather than on the publisher and author combined.

Please be sure that your book contains no libellous statements, and that you have obtained written permission (where necessary) to reproduce quotations or other copyright material. It is always wise to have your book **proof-read** by someone else before you supply the final files.

### ***House style***

We don't impose a rigid house style but we do insist on consistency and would prefer our books to conform to a few basic conventions. (Please refer to the section about house style on pages 8–9.)

### ***Preliminary pages***

Please read the section on the structure of a book (pages 14–16) for the arrangement of these pages.

We might choose to typeset the first four preliminary pages ourselves – that is, the half-title, its verso, the

title page and the imprint page. Your own pages might therefore start on page v with either a dedication or a contents list. We would like to see specimens of your preliminary pages, please.

### **Part titles**

If your book is divided into a number of parts or sections, each part title should start on a right-hand page followed by a blank page so that the first chapter in the part starts on a right-hand page.

The part titles should align with the top of the chapter titles, ranged left or centred depending on the style of the rest of the book.

### **Chapter headings**

Please start a new right-hand page for:

- the first chapter
- any chapter following a part title

All other chapters or sections should start on the next available page, whether it is on the left or right. Please align the top of the heading with the first line of text rather than the running headline.

All of these pages must carry a page number centred at the foot of the page, one line space below the text area.

All chapter titles and preliminary pages, endmatter, and section headings should have the same type style and be consistently either ranged left or centred. Please be sure that the space between the title and the text is consistent.

### **Sub-headings**

Please map out the hierarchy of headings within chapters so that each level of heading beneath the chapter title is consistently presented. A convenient scheme is CAPITALS for the first level of sub-heading, followed by **bold** and then *italic*. Aim for two lines of space above each first-level sub-heading and one line of space below.

### **Amount of text on each page**

Please try to keep the same number of text lines on each page. Pages can be shorter at the end of chapters or immediately before a sub-heading. Please avoid:

- having a chapter ending with a page of fewer than four lines
- a sub-heading preceded by fewer than two lines of text at the top of a page
- a sub-heading at the bottom of the page followed by fewer than two lines of text
- a short line at the end of a paragraph at the head of a page.

### **Extracts**

Extract material is best displayed with an indent on the left-hand side and a line of space above and below.

### **Notes**

Please avoid on-page footnotes. These cause complex problems later should you need to alter the page layout. Instead, please set a Notes section at the end of the book or, for a contributed volume, at the ends of chapters.

### **Tables, diagrams and graphs**

Where tables, diagrams or graphs are involved please judge carefully:

- how much space each one will take up
- whether each one would look better set vertically on the page (portrait) or turned sideways (landscape)
- how each can best be placed to avoid too much empty space on the page.

Do not assume that each table or diagram should fit a complete page. It is always best to think about how tables and diagrams will fit before you start paginating the text. You may want to look at other well-produced books to see how they deal with tables and diagrams.

Note that landscape diagrams (i.e. ones that are wider than they are deep) should usually be turned anticlockwise on the page. All diagram captions should be placed beneath the diagram.

### **Supplying diagrams**

If your book includes diagrams, please import the appropriate files into the main text file. We would like to test a sample page containing an illustration.

### **Plate sections and photographs**

Please discuss the inclusion of photographs with your editor. You must also check whether the photographs are to be printed on art paper as a separate unnumbered section or if they are to be printed on text paper, as this affects the book's pagination.

### **Endmatter**

The same text area should be used for the endmatter, but you may choose to use a smaller type size.

When setting out an Index leave a space of 4 mm between the two columns, and make the columns of equal length on the last page. It is probably as well to look at other books to see how the various items of endmatter have been treated – and follow styles you find pleasing.

Please try to ensure that all of the publication details in the references and bibliography are correct and consistently presented so that the reader is helped as much as possible. Please take extra care over the spelling of publishers' names.

### **Final output**

We will employ one of our regular typesetters to convert your final text files to high-resolution printer PDFs, saved in a fashion which we can be confident will suit our chosen printing company and also our electronic archive. To make this possible, we need application files rather than PDF or PostScript from you, please. And, because most application files are prone to unstable page make-up when opened on different types of hardware, we also need a printout of your files (or a low-resolution PDF if you can provide one). The printout/PDF file will allow us to see your intended page make-up and ensure the final PDFs match it.

### **Help and advice**

Please feel free to contact us if you feel uncertain about how to proceed.

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files will be usable. We are always willing to comment both from a copy-editing and from a production point of view – and we would much prefer to do this before too much of your time and energy has been invested in the work.

*Please take particular care over . . .*

- **Format** Make sure you are familiar with the dimensions of the type area before you begin.
- **Contents pages** The information given should be consistent with the text itself.
- **Part title pages** If you intend to include these, be sure to allow for a blank page on the other side when you paginate.
- **End-of-line word breaks** Automatic text hyphenation can create awkward or inappropriate word breaks. Correct these manually if necessary.
- **Parenthetical dashes** Your pages will have a more professional appearance if you use spaced en rules (option hyphens) (–) rather than hyphens (-).
- **Superscript note indicators** These should always follow punctuation marks.
- **Index** This should be set in two columns of equal length.

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Please discuss the extent of the intended revisions with your commissioning editor, as it may affect the production process. If, for instance, parts of your book are substantially unchanged, it will be quicker and easier for us to ask the original typesetter just to alter archived files rather than start from scratch. In this case we'll ask you to provide corrections either marked in a copy of the book or on photocopies of pages. More substantial changes and entirely new chapters should be provided in electronic form with a clear indication of where they fit with the existing text.

If you are substantially reworking your book we will provide you with an electronic version of the previous edition. You will be asked to provide details of the word-processing package you intend to use, whether a Mac or PC system. (This process cannot always be used for books which contain maths or Greek.) We will require

the new material to be presented in much the same way as the original typescript but please Word-track (or similar) your changes so we can easily identify them. We will need two copies of the new/revised material (with your electronic files). Please follow the guidelines on pages 19–21 when you produce your files, and provide the appropriate completed forms.

Please consider whether your index will require updating/revision. If the revisions are extensive you may need to produce a completely new index at proof stage. A few additions can be handled from a marked-up copy of the printed original.

### **Copy-editing, production schedule and proofs**

Your book will proceed in a similar way to the original edition, as detailed in this booklet.



## Part Three

# From delivery to publication

This section provides a checklist to consult before you deliver your typescript, and then goes on to explain the publishing process once you have handed the typescript over to us.

Your contract will show the date you have agreed to deliver your typescript. If for any reason you expect to submit your typescript before or after this date, please get in touch with your commissioning editor as soon as you can. Wherever possible, we are sympathetic to requests for extended deadlines but it is very important for us to have up-to-date information about delivery dates to maintain the accuracy of our publishing programme. (Also, please remember that the terms of your contract were set with reference to market conditions, and that where major delays in delivery result in a book's missing earlier market opportunities, it may be necessary in some circumstances to amend terms along with the delivery date.) We aim to put your typescript into production as soon after we receive it as possible.

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Overleaf you will find a checklist to refer to before you send us your typescript. Every item listed must be included *with the typescript* as we cannot go ahead with the production or marketing of your book without them.

Thank you!

# Delivery checklist

You should have copies of all relevant forms with this booklet. If you need further copies please consult your commissioning editor or download them from the Author section of [www.palgrave.com](http://www.palgrave.com).

**Typescript**

TWO copies please, (double-spaced, within your contractual word limit, unless otherwise negotiated with your commissioning editor) including any illustrations and tables. One copy will be used by the copy-editor and we need the second to retain in-house. Please note that it is essential that you keep a copy of the final typescript for yourself.

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Either disks, clearly labelled and securely packed, or files sent to our FTP server. Please ensure that the text in your files matches exactly that printed on your typescript.

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Completed with as many details as possible about your disks and the word-processing package you have used.

**Editorial Information Form**

Please complete all sections: this form carries important information for your copy-editor.

**Production Options Form**

This will be used by the production department to enable them to choose the right production supplier for you and your book.

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These are needed only if yours is an *edited* book written by a number of contributors. We will not move ahead until licence forms have been signed by all the contributors and returned to your commissioning editor.

**Author's Publicity Form**

This will be used by the marketing department. Please give as much information as possible and include blurbs for the jacket and catalogue.

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## The publishing process

### Copy-editing

After you deliver all the relevant items on the checklist, your book is entered into our production and marketing programmes and the typescript and electronic files are passed to a production supplier: either to one of our freelance Editorial Services Consultants, responsible for copy-editing and preparing your script for the typesetter or to a project management team who will do all the pre-printing work for us. The production supplier will refer closely to your Editorial Information Form so please use it to give full and accurate details about the content and complexity of your book.

The production supplier might send you any queries that arise from the copy-editing and, if appropriate, you will be asked to check the edited typescript before we start typesetting. It is very important that you and the production supplier finalize the typescript at this stage as changes to proofs are costly and can cause complications. If you need to make substantial changes after the copy-editing is done please discuss them with your commissioning editor first.

## Production schedule

Your production supplier will liaise with you about when to expect page proofs for checking and give you a date by which you should return the marked proofs. The schedule will take into account the amount of time you specify on your Editorial Information Form for proof-reading and (if you are to prepare the index) for indexing. Do make sure that the schedule allows plenty of time for you to prepare your index and check the proofs thoroughly.

It is important that you supply the appropriate address so that you can receive the proofs at home, work or on holiday, whichever is most suitable.

## Proofs

Do bear in mind that, although we use professional proof-readers, the ultimate responsibility for checking the proofs lies with you.

Your production supplier will liaise with you about the best way of sending you proofs. You can choose to receive them as PDF files or as paper printouts, or both.

Please correct all typesetting errors but otherwise make no changes unless absolutely essential, as alterations to proofs are time-consuming, costly and can introduce further errors.

If correcting paper proofs, please follow the standard colour coding system for your corrections – red for the typesetter's errors to be corrected and blue for alterations you would like to make.

You will be shown revised text proofs and index proofs only if you request them. They will be carefully checked by your production supplier.

After you have checked and returned the proofs the production schedule will depend on the progress of the jacket or cover, any co-publishing deal and the place of printing. Your production supplier or commissioning editor will be able to keep you informed about the schedule and proposed publication date.

If you have agreed to provide an index for your book remember that this must be compiled within the time allowed for proof-reading so that you return the marked proofs and index copy simultaneously. Please see pages 15–16 of this guide for more information on indexes.

More information on the production of your book can be found in the leaflet *The production of your book*, which can be found in the Author section at [www.palgrave.com](http://www.palgrave.com).

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Payment of any advance against royalties due on publication is made automatically by the royalties department as soon as copies of your book are released from the warehouse to retailers and customers.

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Royalties are a percentage payment normally based on *net receipts* for every copy sold.

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The terminology used on your royalty statements may differ slightly from that used in your contract. Notes are given at the foot of each statement. Please get in touch with your editor if you have any queries on this.

We take great care to maintain our records so please let your editor know of any changes or corrections to your name, address or job title. If you are resident in the UK, our royalty and accounts department need to have details of your home address as well as your professional address.

Finally, our royalty department in Basingstoke is always happy to help with any queries or problems.

# Index

- A**  
abbreviations, 8, 15, 16, 18  
acknowledgements, 10, 11, 16  
advance copies, 27  
appendixes, 8, 14, 20  
artwork, 12, 20, 21  
author's discount, 28  
Author's Publicity Form, 5, 26
- B**  
bibliography, 7, 14, 15, 20, 21, 23  
blurbs, 5, 26  
book title, 14, 17
- C**  
catalogue, 5, 26  
chapters, 8, 9, 14, 17, 19, 21, 22, 23, 27  
chapter title, 22  
charts, 9, 12  
chemical formulae, 19  
chronology, 21  
complimentary copy, 11, 27  
contents, 10, 22  
contract, 5, 7, 10, 11, 12, 17, 20, 25, 27, 28  
contractions, 8  
contributed volume, 7, 22  
copy-editing, 5, 14, 17, 20, 21, 23, 26  
copy-editor, 19, 21, 26  
copyright material, 7, 9, 21  
cover, 5, 27  
cross-reference, 9, 19
- D**  
dates, 25  
dedication, 16, 22  
delivery checklist, 17, 26  
diagram, 9, 12, 19, 21, 22  
digital files, 12  
direct mail, 28  
disk, 17, 20, 21, 23, 26  
drawing package, 12
- E**  
e-mail, 20  
Editorial Information Form, 13, 21, 26, 27  
electronic file, 7, 9, 15, 17, 19, 20, 21, 23, 26  
endmatter, 7, 14, 16, 21, 22, 23  
endnotes, 17  
epigraph, 16  
equations, 17, 19  
events, 5
- F**  
figures, 8, 9, 11, 16, 17  
fonts, 9, 19, 20  
footnotes, 14, 22  
FTP, 20, 26
- G**  
gender-neutral language, 9  
graphs, 12, 21, 22
- H**  
half-title, 22  
halftones, 12  
headings, 8, 13, 14, 16, 22  
house style, 7, 8, 9, 21  
hyphenation, 21, 23
- I**  
illustrations, 7, 11, 12, 13, 26  
imprint page, 22  
index, 15, 16, 22, 23, 27  
inspection copies, 5  
internet, 9  
introduction, 16
- J**  
jacket, 5, 26, 27
- L**  
line drawings, 9, 21  
linguistics, 18–19
- M**  
Macmillan group, 3  
maps, 9, 11, 12, 17  
margins, 20, 21  
marketing, 4, 5, 17, 25, 26, 27, 28
- N**  
notation, 9  
notes, 7, 8, 10, 14, 17, 20, 21, 22  
numbers, 8, 13, 14, 15, 16, 19
- P**  
page numbering, 17, 21  
pagination, 16, 22  
Palgrave Macmillan contacts, 5  
parentheses, 15  
part title, 14, 16, 22, 23  
PDFs, 7, 23, 27  
permissions, 7, 9, 10, 11, 12, 16, 17, 21, 26  
photographs, 9, 12, 22  
preface, 16  
preliminary pages, 7, 10, 11, 12, 16, 19, 21, 22  
print-outs, 20, 21  
print-ready files, 20, 21  
printing, 5, 13, 17, 23, 26, 27  
production, 5, 7, 14, 15, 17, 20, 23, 25, 26, 27  
production schedule, 5, 14, 17, 20, 23, 27  
production supplier, 5, 15, 17, 26, 27  
promotion, 5, 10  
proof-reading, 5, 17, 20, 21, 27  
proofs, 5, 15, 17, 23, 26, 27  
publication date, 20, 27  
publicity, 17, 25  
Publishers' Association, 9  
publishing process, 1, 25, 26  
punctuation, 8, 14, 17, 18, 20, 23
- Q**  
quotations, 8, 9, 10, 11, 17, 20, 21
- R**  
references, 12, 14, 15, 17, 20, 21, 23  
referencing system, 7, 14  
royalties, 5, 16, 27, 28
- S**  
sales, 4, 5, 27, 28  
sample pages, 21  
section headings, 22  
sections, 7, 9, 14, 22  
sketches, 12  
Society of Authors, 9  
special sorts, 9  
spell-check, 20  
spelling, 8, 17, 23  
statistics, 18  
structure, 7, 14, 17, 21  
sub-headings, 8, 14, 16, 22  
symbols, 9, 17, 18, 19
- T**  
tables, 7, 8, 9, 11, 13, 16, 20, 21, 22, 26  
technical requirements, 14  
title page, 16, 22  
transparencies, 12  
type area, 23  
typeface, 9, 18, 21  
typesetter, 12, 15, 18, 19, 20, 21, 23, 26, 27  
typesetting, 5, 7, 13, 17, 20, 26, 27  
type size, 14, 20, 22  
typewritten manuscripts, 20
- U**  
units of measurement, 8
- W**  
websites, 9, 10, 13, 15, 28  
word-count, 10, 11, 12, 17, 21  
word-processed files, 7, 15, 18, 20, 21  
Word-processing Form, 9, 19, 20, 21, 26  
word-processing package, 7, 12, 18, 19, 20, 21, 23, 26  
Word-tracking, 23

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