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Author Guidelines

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# PART I

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## INTRODUCTION AND OVERVIEW

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# 1. Introduction

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The purpose of this guide is to give you, as a Taylor & Francis author, the information you require to best prepare your text for submission to Taylor & Francis, as well as an understanding of the processes involved in taking your manuscript through to publication.

The presentation of your typescript is the critical first stage for the successful production of your book. By following the instructions given here and submitting a well-organized typescript, you will help your team at Taylor & Francis produce your book as efficiently as possible and in time for its scheduled publication date. If your typescript contains material that requires presentation in a special way, it is important to discuss this with your Editor at an early stage.

If you have any questions about the information given here, or about any aspect of your contract, please contact your Editorial Assistant.

## 2. Brief summary of the departments

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**Editorial** – The manuscript should be submitted directly to the Editorial Assistant on your list. The commissioning Editor will then read the manuscript and approve it for publication. Your Editorial Assistant will prepare the files for handover to the production team; this includes ensuring that you have provided all of the necessary permissions and that any images supplied are of suitable quality for print. The Editorial Assistant will prepare the book blurb (and be the first port of call about the cover, if needed). They will also ensure that the material appearing on our website is up to date, so you should direct all queries about this content to the Editorial Assistant in the first instance. On publication, the Editorial Assistant will organize the dispatch of your contractual gratis and contributor copies (where applicable).

**Marketing** – The Marketing Department provides numerous pre- and post-publication tools for the promotion of your title. You will receive an Author Care Pack email just prior to publication, outlining these activities in detail. The Marketing Department will also include your title in various direct mail pieces and email campaigns and help in securing book reviews from journals and adoptions from course lecturers. If you have any queries about the marketing of your book, please contact your Editorial Assistant.

**Production** – You will deal with a specific Production Editor who will be assigned to your book after submission. They will organize copy-editing, typesetting, proofreading and indexing. Production also arranges to have the book printed and shipped to the warehouse. For more detail, please see the following section.

**Out-of-house contacts** – Your Production Editor will work with a number of out-of-house contacts. The Production Editor oversees any out-of-house suppliers and will introduce you to them as the production process continues. For information please see [Part IV](#) below.

### 3. Overview of the procedures, from submission to publication

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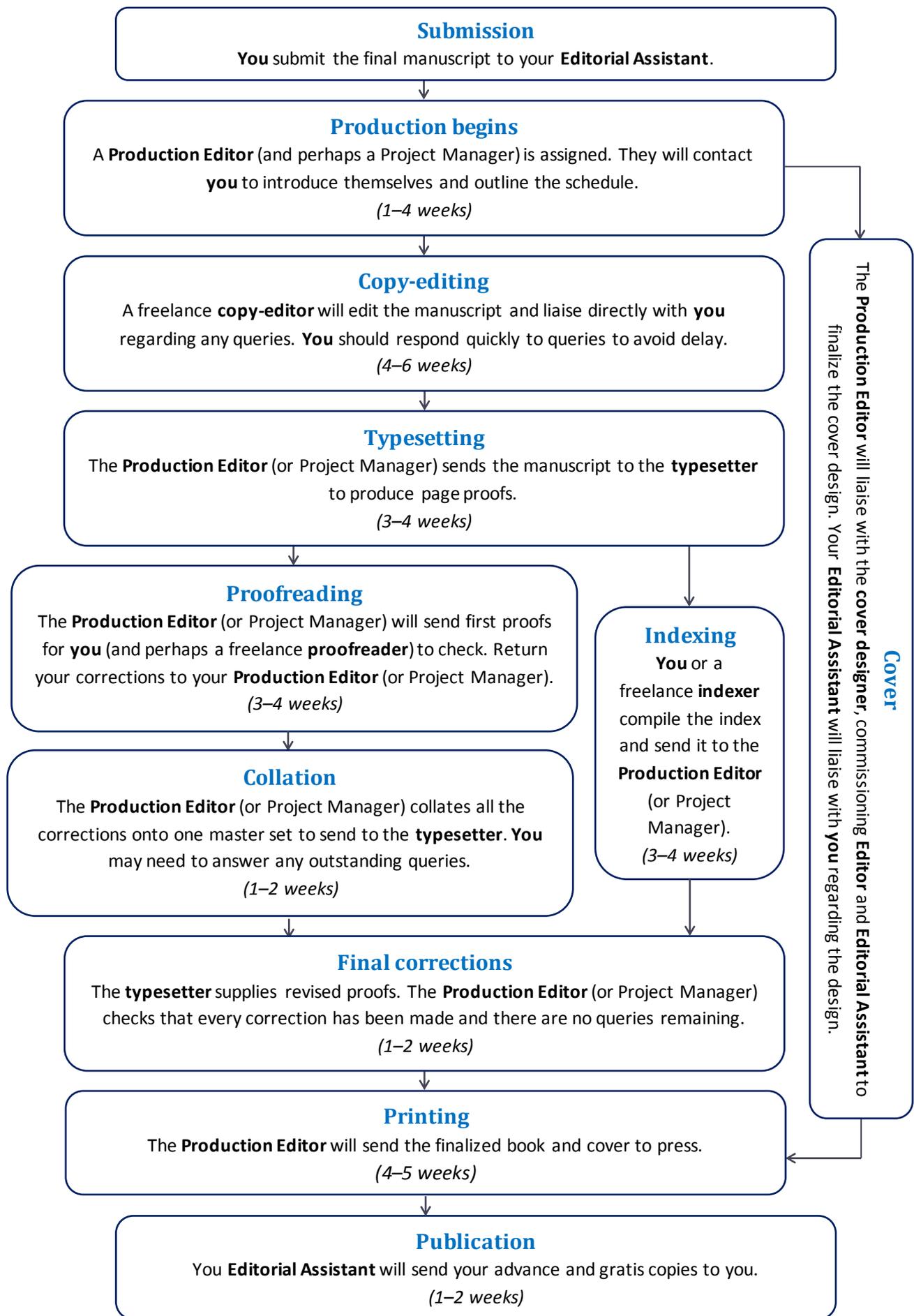
Once you have sent the finalized manuscript to the Editorial Assistant, the Assistant prepares the manuscript for production and hands it over to the Production Department.

The flowchart below shows an overview of the production procedures from submission to publication. Approximate timings are listed, but these can vary based on the complexity of your book, or on specific scheduling/publication date needs. Please keep us informed of any changes to your work or travel plans as soon as they come up.

Taylor & Francis often works with out-of-house Project Managers. Once your book is in production, you will be told whether your book will be primarily managed by the Taylor & Francis Production Editor or by an out-of-house Project Manager. Please note that when your book is managed by a Project Manager, the Production Editor at Taylor & Francis will continue to oversee production, and will always be available as a contact. The use of freelance copy-editors, proofreaders and indexers remains the same in either scenario.

Please contact your Production Editor if you have any queries about the production process.

Please refer to your contract and contact your Editorial Assistant to discuss your access to published material.



# PART II

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## LEGAL

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## 4. Permissions

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### Author's responsibilities

It is the **author's responsibility** to obtain all necessary written permission to use any third party material, such as copyright works and trade marks, and also to settle any relevant fees unless you have made an alternative arrangement in writing with your T&F Editor. Providing gratis copies to third party rights holders, should they require this in their permission agreement, is also the responsibility of the author unless alternative arrangements have been made in writing with your T&F Editor.

**Permission requests can take considerable time to process, so please start the application process early**, as soon as you know which material you want to include. This also applies to re-using your own published work – you still usually require permission from your original publisher.

Permissions **must** be cleared and your paperwork in order when you submit your final manuscript. **We cannot begin any aspect of the work on your book, including text editing, while any permissions remain outstanding.**

You will need to request permission for **non-exclusive worldwide English language rights in all forms and media, including print and eBook form**, unless otherwise specified in writing by your T&F Editor. **These rights should be for lifetime of the edition, but please discuss with your T&F Editorial Assistant if the third party rights holder requests restrictions.**

We suggest you keep the use of third party material to a minimum to save time and costs and seek to discuss material in your text rather than reproduce it. Consider whether the material is essential.

**When you deliver the final manuscript, you should include with it all permissions correspondence (keeping a copy for yourself). Please also submit a log of the third party material used, recording permissions correspondence or claim of fair dealing/fair use.** (See [Appendix A](#) for log requirements.) Your manuscript should include an acknowledgements page, in which you follow any specific wording requested by the third party rights holder, such as a copyright owner, trade mark owner or a previous publisher.

We set out below some general guidance on clearing copyright and trade mark permissions. In our experience, copyright and trade marks are the most common third party rights that arise, but you should be aware that other types of third party rights exist and could apply to material that you intend to use – for example, design rights, database rights and patents.

These guidelines are intended to provide guidance only. The information provided in these guidelines does not constitute legal or professional advice. We reserve the right to revise these guidelines at any time. These guidelines are for illustrative purposes only and reliance on them is solely at your own risk. If you are in doubt as to whether permissions may be required, then we recommend that you seek your own legal advice.

## Copyright

Copyright is a territorial right and varies from country to country. There are some significant differences, for example, between the UK, Europe and the US. However, many of the basic principles are the same throughout the world.

### Duration of copyright

#### In the UK and European Union

- **General rule:** works are generally protected for 70 years from the end of the year in which the author died. There are exceptions: for example, broadcasts are generally protected for 50 years from the end of the calendar year in which the broadcast was made, and UK Crown copyright works (see below) are subject to separate rules on duration.
- **Unknown authorship:** works are protected for 70 years from the end of the year in which the work was first lawfully made available to the public or, if not yet lawfully made available to the public, 70 years from the end of the year in which the work was made.
- **UK Crown copyright** applies to all works made by Her Majesty or by an officer or servant of the Crown in the course of his/her duties, such as the British Government. Crown copyright works are subject to different rules on copyright duration.

*Further information:*

- UK Intellectual Property Office: <https://www.gov.uk/topic/intellectual-property/copyright>

#### In the US

- Works **published before 1923** or **published by the US Government** are in the public domain and therefore require no permission to quote.
- Works **published between 1 January 1923 and January 1964** were required to have copyright renewed during the 28th year of their first term of copyright, which then covered them for 95 years from first publication, so may need to be applied for.
- Works **published between 1 January 1964 and 31 December 1977** are protected for 95 years with no need of renewal.
- **Copyrights in their second term of protection from 1 January 1978** automatically have the full 95-year period of protection without requiring renewal.

*Further information:*

- <http://www.copyright.gov/> (US Copyright Office)
- <http://copyright.cornell.edu/resources/publicdomain.cfm> (copyright term chart from Cornell)
- [http://www.gutenberg.org/wiki/Gutenberg:Copyright\\_How-To](http://www.gutenberg.org/wiki/Gutenberg:Copyright_How-To) (Project Gutenberg's copyright rules)

## Exceptions to copyright: principles of 'fair dealing' and 'fair use'

It is not always necessary to seek permission to use a copyright work. Under the 'fair dealing' exceptions in the UK and the 'fair use' doctrine in the US for example, limited use of copyright works is allowed without the permission of the copyright owner, provided various conditions are met. The law around 'fair use', 'fair dealing' and other copyright exceptions is complicated and the position varies from country to country. The question of whether a particular use will amount to 'fair use' or fall under a 'fair dealing' or other copyright exception is heavily fact- and context-dependent. If you need guidance, you may want to seek legal advice.

### *Further information:*

- UK Intellectual Property Office: <https://www.gov.uk/guidance/exceptions-to-copyright>
- US Copyright Office: <https://www.copyright.gov/fair-use/more-info.html>
- Columbia University Copyright Advisory Office: <https://copyright.columbia.edu/basics/fair-use.html>
- Stanford University Libraries: <http://fairuse.stanford.edu/overview/fair-use/>

## Permissions guidance: works under copyright

### General guidance

For any copyright work, including the following material, permission should generally be sought to use content (including text used as an epigraph), unless the use will clearly fall into a fair dealing/fair use defence or other copyright exception.

- Advertisements
- Comics/graphic novels – texts and images
- Dialogue e.g. film, television, theater, etc.
- Fiction/literature
- Journal articles
- Magazine and newspaper articles – text
- Music lyrics
- Nonfiction books/essays
- Poetry

### Material from the Internet

The below guidance pertains to content from such sources as:

- Blogs
- Social media, e.g. Facebook, Twitter, Instagram, Pinterest, Flickr, YouTube, etc.
- Websites
- Wikipedia
- Search engines

It should not be assumed that, because a copyright work such as a drawing or photograph is available on the Internet, that work is in the public domain. There is an important difference between a work being ‘publicly available’ because someone has posted it on the Internet and ‘in the public domain’ (i.e. out of copyright). Material is frequently posted on the Internet without the knowledge or permission of the copyright holder. The usual rules of copyright, including on subsistence, ownership and duration, still apply to material on the Internet.

There are two main issues to consider when considering reusing content from the Internet.

First, does the source website itself allow you to reuse its content? You should check the website Terms of Use, and if necessary contact the website, to verify this.

Second, is it necessary to clear permission for the content that is being copied? Some content may be available under a creative commons licence or other form of royalty-free licence which permits further use without requiring permission – check the source/copyright line. Otherwise, if the content is in copyright, permission should be obtained unless the new use will clearly fall into a fair dealing/fair use defence or other copyright exception.

*Note:* Particular care is needed in relation to content that might be private or contain personal information, where permission should be obtained from the individual(s) concerned.

## Other material

The following provides guidance for other types of material.

Material	Guidance
<p>Artwork</p> <p>e.g. paintings, illustrations, sculpture, etc.</p> <p>(See also: <a href="#">Material from the Internet; Photographs</a>)</p>	<p><i>Older artworks:</i></p> <p>Permission is often needed to reproduce images of older artworks held in an institution such as a museum or art gallery. Although the artworks themselves may be out of copyright (because the artist died over 70 years ago), the institution that holds such an artwork will often own the copyright in all stock images of it, and will require permission and a fee before the stock image can be used. Institutions also often restrict others from taking photographs of their artworks for commercial purposes, so it should not be assumed that a photograph of a classic artwork can be used without permission purely because it wasn’t sourced from the museum or art gallery itself. The institution’s policy on reproduction should be checked.</p> <p><i>Recent artworks:</i></p> <p>If the artist died less than 70 years ago, or is still living, then in addition to seeking permission from the institution holding the artwork (if relevant), you will also need to seek permission from the artist or their estate.</p>

	<p>You may be asked for two fees: one for permission and one for supplying a high resolution reproduction.</p> <p>Be careful about cropping artwork or changing its appearance as this could infringe the artist's moral rights (the artist's right to object to derogatory treatment of their work). Note any stipulations of usage in the permissions agreements.</p> <p><i>Note:</i> We urge you to exercise caution with any material from the Internet, where material is frequently posted without the knowledge or permission of the copyright holder. See <a href="#">Material from the Internet</a> and <a href="#">FAQs</a> for more information.</p>
ClipArt	<p>You <i>must</i> seek permission from Microsoft to use any of their ClipArt. This can be a time-consuming and ultimately unsuccessful process. Commercial reuse (for example, in an academic book or journal) may be prohibited.</p> <p>See: <a href="http://www.microsoft.com/en-us/legal/intellectualproperty/permissions/default.aspx">http://www.microsoft.com/en-us/legal/intellectualproperty/permissions/default.aspx</a></p>
European legal materials	<p>European Court reports and judgments, treaties and regulations reproduced from EUR-Lex can be used free of charge, except where otherwise stated, provided appropriate acknowledgement is given as follows: "© European Union, <a href="http://eur-lex.europa.eu/">http://eur-lex.europa.eu/</a>, 1998-2016" (as updated from time to time). Some documents may be subject to special conditions of use, therefore you must check the respective publication. The EUR-Le logo may not be copied or used without consent. When using Europa, reproduction is authorised, provided the source is acknowledged, except where stated otherwise. The EU emblem can be used without permission, provided the guidelines are followed.</p> <p>Judgments reproduced from Curia can be used free of charge provided the source is acknowledged. However, certain parts of such information and texts might be protected by copyright, so you will need to check.</p> <p>See: <a href="http://eur-lex.europa.eu/content/legal-notice/legal-notice.html">http://eur-lex.europa.eu/content/legal-notice/legal-notice.html</a>  <a href="https://europa.eu/european-union/abouteuropa/legal_notices_en#copyright-notice">https://europa.eu/european-union/abouteuropa/legal_notices_en#copyright-notice</a>  <a href="http://curia.europa.eu/common/juris/en/aideGlobale.pdf#page=2">http://curia.europa.eu/common/juris/en/aideGlobale.pdf#page=2</a></p>
Google Earth/Maps	<p>Images may be reproduced without any edits and a source line must be included.</p> <p>See: <a href="http://www.google.com/permissions/geoguidelines.html">www.google.com/permissions/geoguidelines.html</a></p>
Google Ngram	<p>No need to request permission, but please make sure that you cite: Jean-Baptiste Michel, Yuan Kui Shen, Aviva Presser Aiden, Adrian Veres, Matthew K. Gray, The Google Books Team, Joseph P. Pickett, Dale</p>

	<p>Hoiberg, Dan Clancy, Peter Norvig, Jon Orwant, Steven Pinker, Martin A. Nowak, and Erez Lieberman Aiden (2010) 'Quantitative analysis of culture using millions of digitized books'. <i>Science</i>. Published Online Ahead of Print: 12/16/2010. DOI: 10.1126/science.1199644  <a href="http://www.sciencemag.org/content/early/2010/12/15/science.1199644">www.sciencemag.org/content/early/2010/12/15/science.1199644</a>.</p>
Interviews	<p><i>Unpublished:</i>  Release forms from the interviewees are necessary.</p> <p><i>Published:</i>  Permission should generally be sought to use any text or images, unless the use will clearly fall into a fair dealing/fair use defence or other copyright exception.</p>
Letters	<p><i>Unpublished:</i>  If still in copyright, requires the permission of the writer/writer's estate (if deceased).</p> <p><i>Published:</i>  Permission should generally be sought to use any text or images, unless the use will clearly fall into a fair dealing/fair use defence or other copyright exception.</p>
Music composition/notation	<p>Permission should generally be sought, unless the use will clearly fall into a fair dealing/fair use defence or other copyright exception. If it is your own transcription, please include an 'Adapted from' credit line.</p>
Photographs  (See also: <a href="#">Artwork</a> )	<p>If the photograph appears in a publication, approach the publisher for permission; if the photographer is acknowledged as the source, you may need to approach the photographer directly. Photographs from picture agencies usually only require the agency's permission.</p> <p>If you want to use a photograph of a person or include recognizable faces, you should seek their permission (or their parent/guardian's permission if the individual is a minor) as well as that of the photographer, unless there is a clear and unequivocal signed document from the individual (or the individual's parent/guardian if relevant) in which they consent to future uses of their likeness that would include use in your work.</p> <p><i>Note:</i> We urge you to exercise caution with any material from the Internet, where material is frequently posted without the knowledge or permission of the copyright holder and is therefore infringing. See <a href="#">FAQs</a> for more information.</p>
Screen grabs e.g. film, television, video games, other videos	<p>Permission should generally be sought, unless the use will clearly fall into a fair dealing/fair use defence or other copyright exception. Official film and TV stills released by the production company require permission.</p>

<p>Software</p> <p>(See also: <a href="#">Material from the Internet</a>)</p>	<p>Any software used in a DVD or on a web page must have the rights cleared.</p> <p><i>Screenshots:</i></p> <p>If you are writing a book specifically on a software application, you should refer to your agreement with that software company for reproduction rights. If you do not have an agreement with a given software company, consult the company's terms of use, as permission may be required. For other uses see <a href="#">Material from the Internet</a>.</p>
<p>Tables</p>	<p>Copyright does not generally subsist in information, so you can usually use raw data to construct your own table without requiring permission. However, copyright can subsist in how information is put together, for example as a database, table or compilation, so if you intend to use the layout, format and/or selection of data of the original, you must clear permission.</p>
<p>Translations</p>	<p>A separate copyright may subsist in a translation, in addition to the copyright in the original work. Even if the original work is in the public domain, the translation may still be in copyright. See the individual type of work for more information.</p>
<p>UK Acts of Parliament and Government papers/publications</p>	<p>Parliamentary material, such as UK legislation and Government papers/publications, is protected by Crown copyright. Such material is made available by the House of Commons or House of Lords under the terms of the Open Parliament Licence. The Open Parliament Licence allows free reproduction of the material subject to the conditions of the Licence, including that the source of the information must be acknowledged using the specified attribution statement and, where possible, providing a link to the Licence. The Open Parliament Licence does not cover certain materials, including the Royal Arms, Crowned Portcullis, video or audio broadcasts, or third party rights.</p> <p>See: <a href="http://www.parliament.uk/site-information/copyright/open-parliament-licence/">http://www.parliament.uk/site-information/copyright/open-parliament-licence/</a></p> <p>Please note that, if you want to copy or extract the information from a third party reporting service or information provider such as Lexis Nexis, WestLaw or Justis, permission will need to be sought from the information provider.</p>
<p>UK court judgments</p>	<p>UK court judgments are Crown copyright protected material (other than the Royal Arms and departmental or agency logos) and are made available under the terms and conditions of the Open Government Licence. The Open Government Licence allows free reproduction of the material subject to the conditions of the Licence, including that the source of the information must be acknowledged using the specified attribution statement and, where possible, providing a link to the Licence. The Open Parliament Licence does not cover certain materials,</p>

	<p>including the Royal Arms, Crowned Portcullis, video or audio broadcasts, and any third party rights.</p> <p>See: <a href="http://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/">http://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/</a></p> <p>Please note that, if you want to copy or extract the information from a third party reporting service or information provider such as Lexis Nexis, WestLaw or Justis, permission will need to be sought from the information provider.</p>
UK Ordnance Survey maps/redrawn maps	<p>Clear all usage.</p> <p>See: <a href="https://www.ordnancesurvey.co.uk/business-and-government/licensing/licences/publishing.html">https://www.ordnancesurvey.co.uk/business-and-government/licensing/licences/publishing.html</a></p>
US Government publications	<p>Most <i>federal</i> government publications do not require permission: make sure the work is authored by the government (public domain) rather than prepared for the government; the latter may require permission.</p> <p><i>Nonfederal</i> (state, county, municipal) agencies' material may require permission – check copyright notices.</p>
Works created by students/children	<p>Please secure permission from students if you are planning to use their work in your text. Any material authored by a child under 18 years of age requires written permission from the child and from the child's parent or legal guardian acting on the child's behalf.</p>

## Trade marks

A trade mark is a sign that distinguishes the goods or services of the trade mark owner from those of other businesses. A trade mark is typically a word, phrase, symbol, logo, design or shape, but could even be a colour, smell or sound.

A trade mark owner can acquire rights in their trade mark by registering it and/or, in some jurisdictions, by making sufficient use of it.

Care is needed when using a trade mark. Generally, use of a word trade mark in an editorial context in a passage of text would not require clearing. However, any use of a trade mark on a book jacket, and any use of a logo/design, would generally need the trade mark owner's permission.

## How to request permission

### Resources for finding the copyright holder

**Copac** ([www.copac.ac.uk](http://www.copac.ac.uk)) – this site catalogues the history of a published work. You can search by author or title.

**WATCH Copyright File** – database for locating UK (<http://norman.hrc.utexas.edu/watch/uk.cfm>) and US ([www.hrc.utexas.edu/watch/us.cfm](http://www.hrc.utexas.edu/watch/us.cfm)) holders.

**The Publishers Association** ([www.publishers.org.uk/about-us/members-directory/](http://www.publishers.org.uk/about-us/members-directory/)) – directory of UK publishers who are members of the PA.

**American Association of University Presses** (<http://www.aaupnet.org/policy-areas/copyright-a-access/copyright-a-permissions/copyright-a-permissions/permissions-information-directory>) – links to US and Canadian university presses and their permissions policies.

**Literary Market Place** ([www.literarymarketplace.com](http://www.literarymarketplace.com)) – two directories, one covering US and Canadian publishers and one covering international publishers. Most libraries will have a copy, or you can access it via subscription online.

**The Design and Artists Copyright Society** ([www.dacs.org.uk](http://www.dacs.org.uk)) – visual artists' rights management organization.

**Artists Rights Society** ([www.arsny.com](http://www.arsny.com)) – a copyright, licensing, and monitoring organization for visual artists in the United States.

Please note that **Taylor & Francis** controls the rights in many backlist titles previously published by other imprints that have subsequently become part of the Taylor & Francis portfolio. These include Allen & Unwin, Architectural Press, Ashgate, Baywood, Butterworth-Heinemann UK, Cavendish Press, CRC Press, Croom Helm, David Fulton, E & FN Spon, Earthscan, Eye on Education, Falmer Press, Focal Press, Holcomb Hathaway, Lawrence Erlbaum, M.E. Sharpe, Methuen & Co. (the academic list), Paradigm Publishers, Pickering & Chatto, Psychology Press, Pyrczak, Routledge, Routledge & Kegan Paul, RoutledgeCurzon, RoutledgeFalmer, Spon Press, Tavistock Publications, UCL Press and Willan. **Note that you still need to apply for permission to reproduce material published under these imprints** – please address any such requests to Taylor & Francis. Much of our material is also available to request via **Copyright Clearance Center** ([www.copyright.com](http://www.copyright.com)), but please visit [www.routledge.com/info/permissions](http://www.routledge.com/info/permissions) for more information.

### Applying for permission

You will need to request permission for **non-exclusive worldwide English language rights in all forms and media, including print and eBook form for the lifetime of the edition**, unless otherwise specified in writing by your T&F Editor. For quotation permissions, make sure to specify the number of words you plan to use. Copyright holders may request information on your book's expected price and year of publication. Check these details with your T&F Editorial Assistant. They may also request information on the number of copies to be printed; we do prefer rights for the lifetime of the edition, but please discuss with your T&F Editorial Assistant if the third party rights holder requests restrictions. **For a sample permission letter/email, see [Appendix B](#).**

You might also be able to make your request through the **Copyright Clearance Center** ([www.copyright.com](http://www.copyright.com)). The Copyright Clearance Center charges a small transaction fee of \$3 for processing the order, but it is often the quickest way to obtain permission.

## FAQs

### **How do I determine whether my planned usage of copyright material falls under the principles of 'fair dealing' and 'fair use'?**

The law around 'fair use', 'fair dealing' and other copyright exceptions is complicated. The position varies from country to country and the question of whether a particular use will amount to 'fair use' or fall under a 'fair dealing' or other copyright exception is heavily fact- and context-dependent. It is not possible to give general guidance here. If you need guidance, you may want to seek legal advice. See [Exceptions to copyright](#) section above for links to websites discussing these principles.

### **I found the content I plan to use posted on the Internet. Since it is 'freely available', does it require permission?**

Just because content is 'freely available' on the Internet, does not mean it is in the public domain. Copyright content is often posted to the Internet without the copyright holder's knowledge or permission. You should treat content on the Internet as subject to copyright law in the same way as any other type of content.

### **What do I do if a copyright holder cannot be identified or located or does not reply to my requests or refuses to grant permission?**

Copyright does not disappear just because the copyright owner cannot be identified. If it is not possible to identify the copyright owner after making diligent searches, and the work might still be in copyright (see note on *Unknown authorship* under [Duration of copyright](#) above), we recommend that you use a different work. If you have identified the copyright owner and he or she refuses to give permission or does not reply to your requests, you should not use the work.

### **The permission fee is very high. Can I negotiate?**

Yes. In general, underscoring to copyright holders that the use, though commercial, is for educational or scholarly purposes, is a good tactic when negotiating fees.

### **Do I need permission for redrawn artwork?**

Yes. Permission will generally be needed where a new artwork is derived from an earlier artwork that is protected by copyright and there is substantial similarity between the two.

### **What about new editions?**

Permissions secured for text or illustrations in a previous edition or in a dissertation cannot be used in new editions unless express permission was obtained for new editions. Otherwise permission must be cleared again.

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

Yes, you will need to check your contract and see if permission is required. The original publisher often retains publication rights but will usually give you permission to reproduce your own work gratis.

### **Do I need permission if I use material from a Taylor & Francis publication?**

Yes, you would still need to request permission. See [Resources for finding the copyright holder](#) section above.

### **Do I need permission if I work for the company or institution whose image or text I am using?**

Yes, you will need to check who owns the copyright, and ask for permission to reuse the material.

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

Taylor & Francis is a member of the International Association of Scientific, Technical and Medical Publishers (STM), and since 1979, signatory to the STM Permission Guidelines on the free and reciprocal exchange of text, figures and tables. The guidelines state that 'requests for small portions of text and a limited number of illustrations should be granted on a gratis basis for signatory participants, and further describe a more automatic process which eliminates the need for requests to be transmitted (some signatories have chosen this route, others continue to request express permission requests). The guidelines apply to both book and journal content, and facilitate reproduction of further editions or in other media such as in online form'. The guidelines and list of participating publishers is at: [www.stm-assoc.org/permissions-guidelines/](http://www.stm-assoc.org/permissions-guidelines/).

### **What is Authors' Licensing and Collecting Society Limited UK (ALCS)?**

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

## Appendix A: Sample permissions log

<b>Art or text description</b> (E.g. Figure 1.1, Table 1.1, text extract )	<b>Location</b> (Manuscript page number)	<b>Permission required?</b> (If not, note why not, e.g. is the piece author generated? Comes under fair use? Public domain?)	<b>If required, is permission cleared?</b> (Send all permission documents together with log – e-copies preferred)	<b>Restrictions?</b> (E.g. print only, English only, size)	<b>Copyright holder</b>	<b>Credit line</b>	<b>Figure/table caption</b>	<b>Approximate image size</b> (1/2 page, 1/4 page, no preference)

## Appendix B: Sample permission letter

[Date]

Permissions Manager

[publisher's/copyright holder's address]

To Whom It May Concern:

I am writing requesting permission to reprint the following material in a book that Routledge, an imprint of Taylor & Francis Group, a trading division of Informa UK Limited, will soon be publishing in the academic market. As I am working within my publisher's timeline, I hope that you will be able to respond quickly. The material for which I am requesting permission is:

**[insert selection's bibliographic info., including page range, word count if applicable]**

to be reprinted in:

**[Insert title]** by [author(s)]; proposed date of publication is [Season and year].

Approximately [pp #] pages. For the academic market. Price: \$[#] in print, \$[#] in eBook.

We request non-exclusive, worldwide English language rights in all forms and media, including in print and eBook form for the lifetime of the edition. Appropriate credit will be given in the book's acknowledgements. Please indicate your preferred wording below.

If you have any questions about this request, please contact me at [insert contact info.].

Many thanks for your attention to this request.

Permission Granted \_\_\_\_

Credit Line:

# 5. Libel

---

## Definitions

**Defamation** is:

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

**Libel** is defamation that occurs in any written format.

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

## Examples of where libel/defamation might arise

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

You should also note that merely repeating what other people have said can be highly dangerous – *repeating a libel counts as a fresh libel every time it is done*. There is also a serious risk of defamation by innuendo or implication, as well as by direct statements of fact or opinion. In addition, particular care may be needed in the following areas:

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

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

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

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

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

Sometimes the risk of defamation can be reduced – if not entirely removed – by making a relatively minor change: for example, converting a statement of fact (which cannot be proved) into a statement of opinion (which might be regarded as a fair comment, if based on fact, made without malice, and on a matter of public interest).

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

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

## **Possible consequences**

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

Even where the author has given a warranty and indemnity against any risk of defamation, it is very likely that Taylor & Francis, as well as the author, would be joined as a co-defendant in any claim for libel/defamation and, if the claim succeeds, damages may be awarded against us. In addition, an injunction may be granted requiring us to take copies off sale, or preventing us from publishing at

all. *Therefore, we will not publish your work if there is any suspicion that material may be libellous or defamatory.*

## **The warranty and indemnity clause in your contract**

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

In other words, if Taylor & Francis are sued for any defamation contained in the work, in breach of the warranty, and lose, we can reclaim the full amount of any award of damages against us and our legal costs from the author. In addition – and this is why it is particularly important that statements where there is any doubt at all about defamation get removed – we can reclaim our costs from authors in those cases where there is an ‘out of court settlement’ and where the issue of whether a statement is defamatory may not always be completely resolved.

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

# PART III

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## PREPARING YOUR MANUSCRIPT

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# 6. Editorial style/conventions

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## General editorial style

Use a style appropriate to your discipline as a guide for spelling, capitalization, notes and references, etc. Whichever style you use it is important to ensure that you follow it **consistently** throughout the book – for example, in the use of:

- Spellings
- Hyphenation
- Serial comma
- Capitalization
- Italics
- Abbreviations/acronyms
- Numerals (written or spelt out)
- Punctuation of lists
- References (see further below)

If you have followed a specific style guide (e.g. Chicago or Harvard), confirm this when you submit your final manuscript. Your Editorial Assistant can provide you with a ‘Notes to the copy-editor’ document, where you can also mention any other style notes and preferences. We will then forward any information that we receive to the copy-editor.

Some general guidelines are listed below.

### Notes on UK style

- For British spelling our usual reference is the *Concise Oxford English Dictionary*, but we will accept alternatives as long as they are consistent.
- For further guidance, you can refer to *Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders* by Judith Butcher, Caroline Drake and Maureen Leach (Cambridge University Press), and the *New Oxford Dictionary for Writers and Editors: The Essential A–Z Guide to the Written Word* (Oxford University Press).
- For referencing our preference is to use the Harvard system, which uses a basic author-date method of referencing. However, many other styles are acceptable as long as they are used consistently. (Note: the current preferred referencing system for books on English law is OSCOLA; a copy of this system can be found at: [http://www.law.ox.ac.uk/published/OSCOLA\\_4th\\_edn\\_Hart\\_2012.pdf](http://www.law.ox.ac.uk/published/OSCOLA_4th_edn_Hart_2012.pdf))

### Notes on US style

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

## Front matter

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

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

Please note that after you have submitted your manuscript, your Editorial Assistant will create a few more pages to place in the front matter:

- *Half-title page* – this will be the first page in the book. It will include the title (but not the subtitle), the blurb and your author bio if appropriate to the book.
- *Series page* – if your book is part of a series the series information and other recent titles will be listed here.
- *Imprint page* – will include a note on your moral rights as per your contract as well as the publishing information. **Please note that books published after 1st July will bear the following copyright year (so a book due out in August 2017 will display ‘First published in 2018’)**. This is standard practice.

## Headings

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

### **Subheading level 1**

### *Subheading level 2*

### Subheading level 3

- You may wish to make all your headings a font size bigger than the main text, for clarity.
- Avoid using all capitals for subheadings as this makes it hard to see which words you prefer to be capitalized.
- Avoid using more than 3 levels of subheadings.
  - A note on numbered headings: avoid numbering headings and subheadings unless extensive cross-referencing is essential to the book or it is appropriate to your discipline. If you believe numbered headings to be appropriate you should consult with your Editorial Assistant before submitting your manuscript as they should advise on correct house style for numbering headings.

## Notes

- We prefer a dedicated bibliography or reference list rather than end notes containing references. The reason is that if a referenced work appears in a dedicated bibliography or reference section, we can create direct links to the works cited anywhere your text appears online. This is not possible with note references.
- If you do use notes we prefer these to be discursive notes that simply expand on the text.
- Our house style is to have notes numbered from '1' at the start of each chapter rather than the numbers running throughout the entire book.
- Our style is also to have *end notes* rather than *footnotes*. The exception is **law titles** where either style is acceptable *as long as it is consistent within the book*. For additional information please check with your Editorial Assistant.
- Notes should be entered into your manuscript using the Word note function rather than using numbered text. Not only does this allow us to process the notes more accurately and efficiently, it also ensures that the numbering is consistent.

## References/bibliography

### General rules

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

### End matter

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

- Appendices
- Glossary
- List of contributors (if not included in front matter)
- Index (usually compiled at proof stage – see [Part IV](#))

# 7. How to supply your manuscript

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

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

A summarized list of 'Do's and Don'ts' is available from your Editorial Assistant.

## File formats and layout

- Layout should be simple (we will apply a design to it at typesetting stage, so you do not need to do so yourself), but as a general rule:
  - Where possible, ensure the same font and font size is used consistently throughout. Our preferred font is Times New Roman.
  - Always use two hard returns at the end of a paragraph, rather than indenting the first line of a new paragraph.
  - Ensure that if you are continuing a paragraph after displayed material (e.g. a quote) you use just one hard return/no line space before paragraph continues.
  - Do not use any hyphenation or justification program, but allow your software to make automatic word-wraps without hyphenation (you should insert hyphens only in words that must be hyphenated).
  - Please do not present your text in 2 columns, even if the book will eventually be presented as such. *If* there is content that you absolutely need to submit already in 2-column format, please use a table in Word. Please do not use tabs, as this makes the text difficult to edit and can obscure the proper flow of the text.
- Microsoft Word is our preferred package. We can accept text files in .doc, .docx and .rtf formats. We can also accept .tex formats.
  - TeX  
We are able to accept manuscripts prepared using LaTeX software, however our preference is that Word is used to supply your manuscript. Please let us know if you intend to use LaTeX software e.g. in the case of heavy maths. Please note that we do not supply a specific template for this, so any template you wish to use will usually be acceptable. Please submit all your TEX files, and if possible any CLS, STY and BIB files that you have used, and any separate artwork files. Please note we are unable to use DVI files. We also require a corresponding PDF of the whole book (most TeX packages will allow you to output a PDF as part of the process).
- **If you have used a Mac please check that the files you send us are PC compatible.**

## How to supply files to Taylor & Francis

- We do not need hardcopy printouts of electronic files.
- Files can be supplied via ZendTo, email, or on USB flash drives. Please contact your Editorial Assistant if you need further information.
- Zipping (compressing) files may be the best option if you are submitting large files. Please note, however, that we cannot accept self-extracting compressed files (.exe files).
- Each chapter in your book should be supplied as a separate file.
- Please supply artwork and tables separately; you only need to indicate their position within the relevant chapter. See [How to supply artwork](#) below.
- Please provide a word count by chapter of all files.
- If you are submitting pre-published material that was written by someone else, please discuss this with your Editorial Assistant in advance, as there are more specific guides available for this type of material.

## How to name files

File names should be numbered, consistent and clear.

One example of a structure would be:

```
!Prelims.doc
!!TOC
!!!Acknowledgments
!!!!Preface
Chapter1.doc
Chapter2.doc
Chapter2_table 2.1.doc
Chapter2_table 2.2.doc
Chapter3.doc
Chapter3_figure 3.1.doc
Chapter4.doc
```

In the above, the exclamation marks denote the proposed order for the front matter.

A more complex book structure might be named as follows:

```
00_Prelims.doc
00_Introduction.doc
00_Part1_titlepage.doc
01_Chapter1.doc
02_Chapter2.doc
02a_Chapter2_figure 2.doc
03_Part2_titlepage.doc
04_Chapter3.doc
```

If you have multiple figures, front matter items etc. you may wish to divide the manuscript into component parts. For example, you could place all items intended to be front matter into a folder labelled 'Prelims'. Figures could be placed into a folder labeled 'Figures'. This reduces the need to number all files, and can help with clarity.

## Figures, tables and boxes

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

<FIGURE 1.1 HERE>

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

## Figures

- DO NOT embed figures into the manuscript as this can lead to problems with the quality with which they can be reproduced.
- Supply figures in the format in which they were created and at as high a resolution as possible.
- If you have drawn figures within a separate package provide them in separate files – do not insert them into the Word manuscript.
- Full details on the supply of images, which file types to use, and other useful information can be found in [How to supply artwork](#) below.
- Supply captions, notes and source information for figures as a separate file – avoid making them part of the image itself. Source lines should either be included with the caption or separately in an Acknowledgements or Credits page in the front matter.

## Tables

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

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

## Boxes

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

### In-line

In-line boxes flow on from the main text in a fixed position because they *have* to appear in a certain place (say, between two particular paragraphs of the main text). This type of box should be presented in the main manuscript file in its desired location, but styled in such a way as to make it clear that it is boxed text, e.g. with labels like <box begins> and <box ends>, or using the 'Outside Borders' option in Word. Indicate on submission if boxes *must* appear exactly where they are placed in the manuscript. For typesetting reasons it is often preferable to avoid in-line boxes unless absolutely necessary, as they affect text flow and make a large impact if changed or moved.

### Floating

Floating boxes have no fixed position, but rather are positioned in much the same way as a figure or table – usually as close as possible to a citation in the main text or a paragraph that pertains to it. For example, floating boxes are often used for case studies as these should be separate from the main body of the text. This type of box is usually numbered (e.g. Box 1.1, Box 1.2, etc. or Case study 2.1, etc.) and is best supplied in a separate file or files with a call-out in the main manuscript. If boxes are captioned, include the caption with the box and list any source line at the end of the boxed text.

## Special characters

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

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

## Mathematics, formulae and equations

If a very simple formula or equation is needed in your manuscript then it can be inserted into the body text, but you should use the proper mathematical characters. Word processing packages normally allow you to insert symbol characters, or alternatively you can use the Windows 'Character Map' to find and select the character you wish.

In other words, please use;  $\times$  (multiplication sign) instead of the letter 'X',  $-$  (minus sign) instead of a hyphen, etc., and use standard mathematical notational style, i.e. italic for variables, roman for constants, bold for vectors and matrices, etc. It is fine to use a solidus (/) rather than a division sign, with parentheses if necessary to avoid ambiguity (e.g. ' $1/(n+1)$ ').

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

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

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

If you are using displayed equations then please also submit a PDF version of your manuscript.

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

## Comments and instructions in the manuscript

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

## Revised editions and pre-published materials

*It is very important that, before you consider revising an edition or using pre-published material of your own, you check that the permissions granted for the previous edition, or for your pre-published material, are valid for the new edition and re-apply for permission if necessary.*

If you are submitting pre-published material that was written by someone else, please discuss this with your Editorial Assistant in advance, as there are more specific guides available for this type of material.



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

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

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

INSERT 9A

#### Insert 9A

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

If revising a previous edition, or your own pre-published material please check that:

- the numbering of figures and tables, in the main text, in any lists of illustrations, and in the notes is still valid and where necessary (i.e., if you add or remove any figures/tables) amend the numbering on the tear sheets or update them using Track Changes;
- a revised and complete table of contents is provided so any additions, removals or changes to chapter order are clearly indicated;
- note numbering is still valid and amend if necessary including checking any cross-references. You may insert 'See page 00' if cross-referencing is extensive and you are unsure what the new page might be.

*The most important thing is for the instructions to be as clear as possible and the corrections to be marked up in a consistent way.*

## Author typeset

Should you wish to typeset your own files you will need to liaise with Editorial prior to beginning. Further guidance can be supplied in this instance.

# 8. How to supply artwork

**A general note on artwork:** A flowchart on supplying artwork is available from your Editorial Assistant. Please liaise with them directly if you have any queries on submitting artwork and how that artwork should be treated.

## Definitions

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

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

## Art log

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

Production will size the artwork according to how it will best fit on the page and taking into account the required length of the book. However, if you feel a certain size is necessary, please indicate on the art log and Production will do its best to fulfill your request. This is also the time to indicate if there are any sizing requirements required by the permissions-holder.

	Size: Full, 1/2, 1/4 page	Caption Enclosed	Page # Fig appears	Permission Enclosed
<b>File Name/Fig #</b>				
Fig 1.1	1/4	y	28	y
Fig 2.1	1/4	y	39	n/a
Fig 4.1	1/4	y	64	y
Fig 4.2	1/2	y	78	y
Fig 7.3	1/4	y	133	n/a
Fig 10.1	full	y	165	y

## General principles

- Save each image separately in its own file and in its original application (usually TIFFs or JPEGs for halftones; EPS, Word, Excel or PowerPoint for line art).
- DO NOT embed your line or halftone images in Word or any other text file package as this affects the quality of the images and we may not be able to use them.
- DO NOT use colour (unless specifically agreed with your Editor). The vast majority of our books are in black and white – colour will have to be converted to greyscale and any colour differentiation will be lost.
- If you are supplying 2-colour artwork, please discuss this with your Editorial contact.

## Redraws

- Figures with illegible labels or markings will need to be redrawn.
- Please consider how the figure will look when printed. For example, it will be best to use patterns for graph lines, as similar shading will not render very distinctly in black and white.
- Redrawing costs depend on the complexity of the artwork and level of technical expertise required. It will always be best to supply the highest-quality figure possible, rather than relying on it being redrawn.
- Please advise your Editorial contact if you specifically want all images to use a consistent font.
- Please check your permissions agreement for any redrawing clause – it is sometimes not allowed, or will sometimes affect the wording of the credit line. Please speak to your Editorial contact if you have any questions about this issue.

## Line art

- Electronic line artwork is best created using ‘vector’ graphic software such as Illustrator or Freehand. If you provide us with line drawings created in these packages, again each image should ideally be saved as a separate file.
- If you have access to such software, line drawings should ideally be saved as greyscale EPS files.
- Please note that these packages do not always import well into typesetting software – for example, elements tend to move out of position. In addition, images created in Word can appear differently in different versions of Word, and the typesetter may be using a different version to yours. So you will need to check the artwork in your proofs carefully. In some cases we may need to redraw. Please supply a PDF of all Word figures for reference.
- It is best to supply us with the image in its original format (e.g. Excel or PowerPoint) rather than placing them in a Word document, as Word often downgrades the quality of an image.
- If you provide line art as an image file (TIFF or JPEG), it should be supplied at a resolution of at least 1200 dots per inch (dpi) or pixels per inch. (You need a higher resolution for line art than for photos to ensure that the text is crisp and does not appear fuzzy.)
- If you scan line artwork you should scan at minimum 1200dpi at the size you wish the image to appear in the book.
- When creating your line art, bear in mind the dimensions of the text area of your book. Line artwork should be large enough to show detail clearly at the size it will be reproduced in the

book. Very wide or deep figures will either end up being reduced more than you might expect or will have to be reworked.

- Any lines/rules must be at least 0.5 points (pt) wide at the final printed size.
- For labelling use a sans serif typeface such as Helvetica that will reproduce at minimum 8pt at the final printed size.
- When preparing charts avoid using special effects such as 3D.
- Avoid tints. It is better to use cross-hatching, etc. If you have to use tints they should be minimum 20%. Do not have more than two levels of tints as the differentials will be lost on printing. There must be at least 10% differentiation in tints, and ideally 20–30%.
- If your line figures contain halftone components (e.g. a flow diagram that contains a photo), the halftones should be supplied separately as detailed below.

## Electronic halftones

### Supplying electronic halftones (photos etc.)

- Required for: photographs, paintings, screenshots, drawings.
- Acceptable file types: TIFF, JPEG, BMP, PNG. Please be aware the JPEG files lose quality each time they are re-saved. EPS is the preferred format for line artwork.
- Target resolution: 300dpi minimum – *at the size the image is to appear in the book*. E.g. for the following book size, here are the ideal pixel sized for the width of the portrait image:

Demy (138mm x 216mm)/5.5" x 8.5":	1200
Royal (156mm x 234mm)/6" x 9":	1500
Pinched Crown (174mm x 246mm)/7" x 10":	1800

(Assuming the image should stretch across the full width of the text; the height will be automatically constrained by the width.)

See below for guidance on how to check pixels.

- Do not use your mobile phone – even modern mobile phone cameras are rarely able to provide good images of all but the closest views.
- If you have agreed with your Editor that your images will print in colour, please supply CMYK images, *not RGB*. RGB is red/green/blue, the colours of light a monitor uses and mixes together to make various colours onscreen, whereas CMYK is Cyan, Magenta, Yellow, and Black (Key), the colours of ink a printer mixes together to make colours on printed material. We therefore need all images to be provided in CMYK. **We cannot print RGB images.** If the image files are RGB you will need to convert them to CMYK before submission. Please speak to your editorial contact about this issue if you have any questions.
- If you supply clip art, ensure it is high enough resolution and that you have permission to use it.
- While modern image-editing software is very good, we cannot create new detail in a halftone: it is not possible to ‘upscale’ a poor quality figure.
- DO NOT embed your photos in Word as this will render them unsuitable for print.

## Supplying images from digital cameras

To be able to supply images of acceptable quality, your digital camera must be able to take pictures at a resolution of at least 300dpi. In general, mobile phone cameras do not take pictures of acceptable quality. You must ensure you have your camera setting on the highest resolution (whatever this may be – cameras will differ in terms of quality and resolution). The menu will usually offer you several options and you should choose the highest quality setting and the largest format. You will usually have a choice of format – we prefer files in the TIFF format but JPEG files are also acceptable. Please check with us before supplying files in another format. If supplying black and white images, you should also choose to use the black and white function. This gives better results than converting colour pictures to black and white.

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

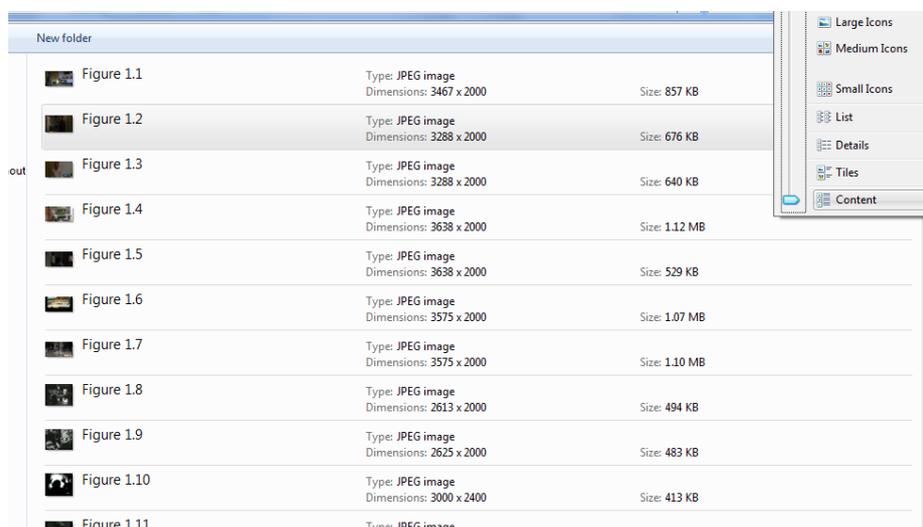
## Supplying PDFs

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

## Checking digitally supplied photographs

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

- In Windows Explorer, look at the pixel dimensions in the file list – to do this in Office, select ‘Content’ from the drop down on the right; the number of pixels will be listed for each image (see below). Pixels are listed width by height. Note that the ‘View’ option you have to select will vary according to which version of Word you have.
- By dividing the number of pixels by the resolution (300 for halftones or 1200 for line art), you can work out the maximum size at which any image can be reproduced in a book. So a halftone image that is a JPEG with dimensions of 900 x 300 can only be reproduced at about 3” wide (900/300) x 1” high (300/300).
- More detailed checking would be required for heavily illustrated titles with critical images – e.g. art titles.



## Hard copies of halftones

### Scanning hard copy images to create electronic files

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

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

### To get the best results from scanning originals

- Black and white photographs/transparencies, etc. must be saved as greyscale at a resolution of 300dpi. (This applies also to colour images that need to be reproduced as black and white.) If images are supplied at less than 300dpi, they will start to look blurry – the lower the resolution, the worse they will look.
- Images that include text or lines must be treated as line art and therefore need to be scanned at 1200dpi. At a lower resolution the text/lines will appear fuzzy.
- Images should be scanned to **at least the width of the book's text area**, e.g.:
  - for a Royal/6" x 9" book, this should be 5 inches wide at 300dpi (i.e. 1500 pixels wide)
  - for a Pinched Crown/7" x 10" book, 6 inches wide (i.e. 1800 pixels wide)If an image is supplied at 300dpi but is too small, the resolution will decrease as soon as we start to enlarge the image and the image will start to look fuzzy.
- If an image is supplied at a resolution of less than 300dpi, the only way we can improve the resolution is by reducing the size of the image. So unless the image was larger than needed to begin with, you may end up with some very small images in the book.
- Colour images must be scanned as CMYK at a minimum resolution of 300dpi (and can go up to 600dpi). **We cannot use RGB files as these cannot be printed.**
- We prefer images to be supplied as TIFF files via our Taylor & Francis ZendTo site (contact your Editorial Assistant for further information). We can also use JPEGs as long as they are 300dpi. Please do not compress JPEG files, as they lose data each time they are saved.
- Avoid scanning from books or newspapers as the quality will be poor. If you HAVE to do this, however, it is important that you tell us you have done this so we can get the typesetter to optimize the quality as far as possible.
- DO NOT embed the images within your text files – supply them separately in their original applications, saving each image as a separate file.

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

### Supplying original halftones for us to scan

We can reproduce from:

- good quality photographs
- 35mm slides
- transparencies

We may be able to reproduce from:

- Books (quality will be poorer)

We cannot reproduce from photocopies.

## Screenshots

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

## Web images

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

## Maps

We send maps to illustrators, *not* cartographers. The author is responsible for the accuracy of the maps.

# 9. Edited collections

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## Editor's responsibilities

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

# 10. Submission checklist

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The following page is a summary of the key points to follow prior to submission. This checklist will also be sent to you via your EA and should be completed before submission.

## Text

Have you:

- Provided an electronic version of the complete and final manuscript (only small and essential changes will be possible beyond this point)?
- Provided contact information (affiliations and emails) for all contributors?
- Indicated the primary contact author for each chapter, if more than one author?

Included the following front matter materials?

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> Dedication (if any)          | <input type="checkbox"/> Foreword (if any)                | <input type="checkbox"/> Preface (if any)                        |
| <input type="checkbox"/> Acknowledgements<br>(if any) | <input type="checkbox"/> List of Contributors<br>(if any) | <input type="checkbox"/> List of figures/tables etc.<br>(if any) |
| <input type="checkbox"/> Author/Editor<br>biographies | <input type="checkbox"/> Table of Contents                |  |

- Named all electronic chapter files correctly/consistently (e.g., by chapter number, such as Chapter1.doc?)
- Consistently used the referencing style specified for this book across all chapters?
- Removed all artwork from the text and included call-outs to indicate where each figure should appear?
- Included all figure and table captions and their source lines in the text or in a separate captions document?
- Supplied a PDF for any chapters that use special characters?

Please indicate:

- The units of measure used in your chapters, if applicable:  SI Units  US units
- I will compile the index  Professional indexer (charge to royalties)  Professional indexer (invoice me)

## Illustrative Materials

Have you:

- Provided all artwork separately as high-resolution image files?
- Saved all images in an approved file format?
- Labelled all figures according to chapter and figure number (e.g. Figure 3.2)?

## Permissions

Have you (and any contributors, if applicable):

- Included your signed and fully completed Permission Verification form?
- Cited all previously published material on both the Permission Verification form and within the text?
- Requested and received all copyright permissions for any previously published material?
- Included all received permission grants and/or copies of your permission requests?

Reminder: Manuscripts cannot enter the production process until all permissions have been received. Please begin requesting these immediately in order to avoid any delays in publication.

## Electronic Materials / Ancillary products (if applicable)

Have you:

- Submitted the final ancillaries with your final manuscript?
- Carefully reviewed your ancillary material?
- Included any additional electronic supplemental material for your book with your final submission? (i.e. Companion CD rom, video materials, etc?)
- (Companion CD rom only) Have you provided the final copy of this CD with your manuscript submission?
- Please indicate what software you used to prepare any additional electronic material:

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## Other

- Supplied or discussed the blurb and discussed any requirements for the cover with the publisher

# PART IV

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## THE PRODUCTION PROCESS

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# 11. Copy-editing

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Editorial will hand over the manuscript to Production once they are confident that the above submission criteria are fulfilled and any contract or permissions issues cleared up.

Production will go through the manuscript as handed over – this is to ensure that no parts of the manuscript have been missed, overlooked or become confused. A Production Editor will be assigned to your title at this stage.

Your Production Editor will send your manuscript to a copy-editor. Our copy-editors are usually out-of-house freelancers who have experience working with T&F and usually some experience in working on books on your subject matter.

If a freelance Project Manager is being used for your title you will be introduced to them at this stage. The Project Manager will send out your manuscript to a copy-editor and will be expected to adhere to the same standards for copy-editing. Your Production Editor will still be contactable and will work with the Project Manager throughout the production process.

## What does the copy-editor do?

When a copy-editor is commissioned, we expect him/her to:

- use the Microsoft Word Track Changes feature while editing;
- check for and correct errors in spelling, grammar and punctuation;
- check for consistency in the author's choice of words, punctuation and general style;
- query any potentially libellous statements with the author and bring them to the PE's attention if necessary;
- tag the manuscript clearly for the typesetter to follow, so that levels of heading, extracts, lists, boxes, tables, figures, notes and references and any display matter are all easily identified for setting;
- check that notes and/or references are complete and consistent and query any with you that appear to be incorrect;
- check that the note indicator numbering sequence is correct;
- address lists of queries direct to the author and insert the author's answers (queries will be prepared in one or more batches, please return your answers to the copy-editor within a week or so of receipt of any queries);
- If any queries are outstanding, the copy-editor will confirm this with your PE;
- provide a list of running heads for your approval;
- check the captions for figures if you, as the author or editor, have not supplied these
- check whether the list of contents is consistent with the actual contents in the text; that the list of illustrations is complete and consistent with the contents; that the list of contributors (if applicable) is complete, consistent and in alphabetical order;
- check whether any material appears to be missing;
- return the edited manuscript, lists and forms, plus all correspondence with the author (so that we don't waste time querying something that has already been checked).

**Please note:** as is the case with all new titles, the typescript as submitted to Editorial is assumed to be the final version so material should not be added or deleted at this point. It is subject only to amendment at the copy-edit stage when the copy-editor reviews the typescript. Accordingly, it is not part of our procedure to return the edited manuscript to you for review prior to typesetting. However, the copy-editor will query suggested changes with you before enacting them.

Once the copy-editor has incorporated your answers, the edited manuscript will be returned to the Production Editor or Project Manager for checking and can be prepared for and sent to the typesetters.

The typesetter will flow the text into the design agreed with Editorial as appropriate for your book and produce a set of proofs as a PDF document.

## 12. Proof correction

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As soon as page proofs are available, they will be sent to you for proofreading as a PDF file. Please note that we no longer send hardcopy proofs, but you are welcome to print your proofs yourself. Please note that if your book is in colour, then electronic PDFs will also be in colour.

Your Production Editor/Project Manager will usually allow around three weeks for you to check your proofs. You should read them against your own copy of the typescript, and check for any factual errors.

When we receive your proofs back your changes will be collated onto our master set of proofs, together with any corrections arising from the Production Editor's/Project Manager's checks and, if applicable, the freelance proofreader's amendments. You may receive some queries from your Production Editor/Project Manager should any arise from the proofreading stage.

### Correction costs

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

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

In particular, please avoid making any changes that have a cumulative effect. For example, inserting or deleting material, or moving figures or tables. These sorts of changes will affect subsequent pages, either to the end of the chapter or the end of the book. This then requires all the pages affected to be re-made by the typesetter, and can also undermine the accuracy of the index that is being compiled simultaneously.

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

## Marking electronic proof corrections

If you are marking corrections on an electronic copy of the proofs, this should ideally be done using the mark-up tools or comments available in Adobe Acrobat. If you would like further information on using Adobe to mark-up your proofs you should contact your Production Editor or your Project Manager.

Please ensure that your corrections or instructions are clear. All corrections should correspond clearly to the relevant text.

## Marking hard copy proof corrections

As stated previously, we are no longer able to send hard copy proofs. However, you are welcome to print your proofs yourself and mark up the hard copy. Corrections should be made in the margins of the text with an indicator in the actual text itself. If there is a complicated correction, include the complete, corrected sentence somewhere on that page and circle it. Make corrections on the outside margins of the pages unless there are many on one line. All corrections should correspond clearly to the relevant text. Please do not write out your corrections as a separate list, as this makes it harder to locate the relevant text and to interpret the corrections properly.

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

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

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

## **Returning your proofs**

Your marked proofs should be returned to us either as hard copy, scanned pages or annotated PDFs. If you are returning hard copy please note that we are unable to cover any postage costs. Please avoid emailing lists of amendments unless the number of changes is very small, as incorporating these can lead to misinterpretation.

# 13. Index

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## Preparation

The index for your book will be prepared at the same time as the first proofs are being read. When the Production Editor first makes contact with you they will ask you to confirm the indexing arrangements.

As subject expert you, as the author, might be best placed to create your own index. However, we can commission a freelance indexer on your behalf. If you have any specific indexing requirements, including any terms, themes or specific entries you would like included, please inform us of these when you submit your manuscript so we can forward them on to the indexer. You will then be sent the index copy to approve and this will usually be in the form of an editable Word document. If editing a prepared index, we would suggest you use the Track Changes function on Word, so that we are able to take in your suggestions appropriately. Please note that extensive revisions submitted after the index is compiled will be subject to our discretion.

If you prepare your own index, you will be advised of any length restrictions and a return date for the index copy. You should begin to prepare a list of entries as soon as you have submitted the final manuscript. This will save time later. Your Production Editor will also supply you with additional guidelines on preparing your own index when they contact you with your proofs.

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

Passing mentions with no significant information content should not normally be indexed. To justify an index entry the material must be important enough in relation to the overall subject and context of the document, contain information significant enough to warrant inclusion, and be appropriate to the intended readership. An index would not include every single occurrence of any term/name as this would be a concordance rather than a true index and would not be helpful to the reader. Notes are usually only indexed if they contain significant information.

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

## Presentation

The following guidelines should be followed if you are submitting your own index, and are followed by freelance indexers.

- Please supply your index in Word format. The file should be marked with your name and book title.
- Each new entry should begin on a new line.
- Leave an extra line space between entries for different letters of the alphabet.
- Please use indented turnover lines, but do not use any other kind of special formatting (e.g.

tabs, indents, columns).

- Use lower case (except for proper names).
- If a word is presented in italics in the main text, the index entry must also be in italics.
- Variant word forms are normally brought together under a preferred term to avoid them being dispersed under more than one heading throughout.
- All entries must be in strict alphabetical order, word by word, for example:

church altarcloths  
church lighting  
Churchill

- Entries for names beginning with Saint or Mac should go in alphabetical order as if they were spelt out, even if they are contracted to St or Mc.
- People's names should be indexed under the first letter of the surname, but institutions, Acts of Parliament, book titles etc. should be placed according to the first Word after the article:

Planck, Max  
*but*  
Max Planck Institute

- Groups of letter, e.g. HIV, should be ordered as a series of single letters. For example:

health belief model  
HIV  
holistic therapy

- Do not insert a comma between the entry and the first page number.
- Use minimum numbers for page spans, i.e. 36–7, 207–8, but for teens repeat the teen digit, i.e. 114–15. Use a single hyphen to indicate an en rule in page spans.
- When an entry contains more than six or seven page references, or a reference spans more than nine consecutive pages in the text, please break this down into sub entries. (There should not, however, be a sub entry for every page number.)
- Subentries should not start on a new line, but run on after the main entry.
- If the main entry has no page reference, the first sub entry should appear after a colon. Subsequent subentries should be separated with semicolons.
- Arrange subentries alphabetically, ignoring such words as 'on', 'as', 'the', 'and', for example:

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

- Avoid sub-subentries. If they do appear, insert them within brackets after the subentry.
- When indexing text within tables, put the number span in bold.
- When indexing text with figures, put the number span in italics.
- Do not index notes or prelims, except where there is lengthy argument which is really an extension of the text. If you do index a note, add 'n' plus the note number after its page reference, e.g. 48n2.
- If an entry is purely a cross-reference, the heading should be followed by 'see' in italic. If the cross reference is only part of the entry, 'see also' should be used.

## Example of an index

- Achilles 26–7  
Allison, M. 243–6, 249  
alternate personalities: animal personalities 84, 126; blending of 79–80 (*see also* co-presence); complexity of 58–60, 64–5, 212–16, 244; cultural specificity of 37–8, 189; grounding behaviour 43, 63; number of 43, 58–9, 125–31; overlapping of 105–6; and post-hypnotic suggestion 47–8; *see also* primary personality  
amnesia 28, 108–10, 114–15, 120–2; in alternative personalities 40–1; and artificial intelligence 164–8  
Aune, B. 156, 254  
automatic writing 25–8, 34–6, 76, 97–100, 104, 113, 121–2, 143, 227, 250
- Bartis, P.B. 116–18  
bath experiment *see* experiments  
Beverley, J. 125–6, 131, 137  
brain bisection 6, 18–19, 24, 46–8, 136–9