

# Publishing with Palgrave Macmillan

## A guide for authors 2012

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

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

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

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

FAQs, further advice and our standard forms are available in the Author section of [www.palgrave.com](http://www.palgrave.com).

Thank you for publishing with Palgrave Macmillan, and we look forward to working with you to make your book a success.



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# Part One

## **Welcome to Palgrave Macmillan**

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

# About Palgrave Macmillan

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

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

Palgrave Macmillan has a substantial and renowned list of books at all levels, in print and online. This includes scholarly monographs, reference books, student textbooks and our hugely successful study skills titles. We have a fast-growing range of journals and a programme of high quality thought-leadership titles for professional business and management. We are proud to work with a number of prestigious partners including the Royal Shakespeare Company, the International Institute for Strategic Studies, the IMF, World Economic Forum and United Nations. We also publish serious non-fiction titles for a more general readership.

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

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

- Breaking boundaries with our newest imprint, Palgrave Pivot
- Investing in our US publishing of scholarly and serious non-fiction works
- Developing a substantial high-level reference list
- Expanding and enhancing our college publishing to provide innovative texts to meet the needs of students and professionals in training
- Helping students reach their full potential with our flagship interactive e-learning resource **skills4studycampus**
- Expanding our digital publishing activity via our own ebook platform Palgrave Connect and our digital sales partners

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

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

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

Please explore [www.palgrave.com](http://www.palgrave.com), and *Connected*, our online author newsletter.

# Your Palgrave Macmillan contacts

Your main point of contact with Palgrave Macmillan is likely to be your commissioning editor, but you may well deal with other members of staff at various stages in the production and publication cycle.

## Editorial

In between signing your contract and delivering your typescript you should stay in touch with your commissioning editor or their assistant. It is particularly important that you let them know if your plans for the book change or if you foresee problems in fulfilling any of the terms of your contract, such as the word limit or delivery date. They will be happy to help with any problems which arise as you work on the typescript.

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

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

## Production

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

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

Further details can be found in a separate brochure, *The production of your book*, downloadable from [www.palgrave.com/authors/production](http://www.palgrave.com/authors/production).

## Sales & marketing

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

Full details of the type of activities that you might expect to be undertaken by these teams are detailed in a separate brochure *The sales and marketing of your book*, downloadable from [www.palgrave.com/authors/sales&marketing](http://www.palgrave.com/authors/sales&marketing).

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

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

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

Should you have any enquiries or suggestions about the marketing for your book please direct them to our Author Liaison Co-ordinator at [authors@palgrave.com](mailto:authors@palgrave.com).

## Other contacts

*Royalties:* If any problems or queries on your royalty account arise, please email [royalties@macmillan.co.uk](mailto:royalties@macmillan.co.uk)

*Book orders:* You can purchase virtually all we publish at a special author discount. For details see the Author section of [www.palgrave.com](http://www.palgrave.com) or email [orders@palgrave.com](mailto:orders@palgrave.com).

## Part Two

# Preparing your typescript

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

Before you start work on your typescript you will need to:

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

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

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

# House style

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

**common usage consistency clarity**

Otherwise please follow the guidelines below.

- **Spelling**, usages and punctuation should be consistently either English or American. Please check which your commissioning editor would prefer.

'Billion' is now more commonly used with its American meaning of a thousand million but it may be necessary for you to make it clear in which sense you are using the word.

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

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

Displayed extracts do not need quotation marks. Please enclose your own interpolations in square brackets to show they are not part of the quoted matter.

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

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

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

Abbreviated units of measurement do not take a full stop – lb, mm and kg – and do not take a final 's' in the plural – 7 lb, 10 mm.

Please use 'and so on', 'that is' and 'for example' instead of etc., i.e. and e.g.

- **Initial capitals** are used to distinguish the specific from the general – for example, 'she is Professor of Economics at ...', but 'he is a professor at a ...'.
- **Numbers** one to ten are expressed in words, but 11 upward appear in figures, unless used in general terms – for instance, about a hundred people.  
Wherever a unit of measurement is used the number preceding it appears in figures – unless it is used in a very general sense such as hundreds of miles.
- **Decimal points** should appear as full stops on the line. Please mark clearly, either as a note within your electronic file or on a printout of the relevant page, the difference between the capital letter O and zero and between lower-case l and figure 1 where there may be doubt.
- **Inclusive numbers** should include the fewest possible digits: 32–3, 132–48, 200–5, except in 'teen' numbers, where the 1 is repeated, 1914–18. **Dates** should be elided to the last two digits: 1997–98.
- In text, **per cent** should usually be spelt out and the number should appear in figures – 54 per cent. In tables the % symbol can be used.
- **Hyphenation**. In general this is being used less frequently in compound terms – for instance, microeconomic. Clarity of meaning and consistency throughout the book are the most important considerations.
- **Headings**, sub-headings, table headings and figure captions should not have full stops.
- **Parentheses** (or round brackets) are used for simple interpolations, and square brackets for editorial notes or interpolations in quotations.
- Please number **Parts** of your book I, II, III and refer to them in the text as Part I, Part II, Part III. **Chapters** or **Units** should be numbered 1, 2, 3 and referred to in the text as Chapter 1, Chapter 2, Chapter 3.
- **Tables and figures** are normally numbered 1.1, 1.2, 2.1, 2.2, and A.1, A.2 in appendixes. In the text please refer to Table 2.1, Figure 3.2.
- Cross-references to other pages within the book can cause problems at proof stage. If possible please refer to chapters or sections of text rather than to pages.
- Try to use **gender-neutral language** where possible: 'his or her' or 'their' rather than just 'his'.

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



# Using and dealing with copyright material

If you want to include or quote from material written or produced by someone else, it is likely to be copyright material and you will, in most cases, need to clear permission to do so. Clearing permission to use someone else's material can be a time consuming and expensive business, so it is always worth asking yourself 'Is this really necessary?' and 'Might it be less work to produce an original alternative myself?'

## What is copyright?

Copyright is an automatic right, belonging to the creator of an original literary, musical, dramatic or artistic work that has involved skill and labour to produce. It also covers sound recordings, films, broadcasts and the typographical arrangement of published works.

Copyright gives its owner the exclusive right to do the following<sup>1</sup>:

- copy the work
- issue, rent, lend or communicate the work to the public
- perform, show or play the work in public
- make an adaptation of the work or do any of the above in relation to an adaptation

## Copyright ownership

Copyright may be assigned by the creator to another person or organisation, which means that whilst the initial copyright holder is the creator, the copyright or other rights may be subsequently assigned or leased to another party (the publisher of the material in question is commonly the holder of the publication rights and the party from whom you would need to seek permission).

In the case of employees creating copyright material in the course of their work, their employer would be the copyright holder, unless other agreements had been made.

Material originated by UK Government employees is protected by Crown Copyright. Re-use of Crown Copyright material is usually permitted via means of an open licence ([www.nationalarchives.gov.uk/doc/open-government-licence](http://www.nationalarchives.gov.uk/doc/open-government-licence)). There is no copyright protection for United States federal government works, though there are some exceptions, notably for 'standard reference data'. A useful summary is provided at [www.publicdomainsherpa.com/us-government-works.html](http://www.publicdomainsherpa.com/us-government-works.html).

<sup>1</sup> Copyright, Designs and Patents Act 1988, [www.ipo.gov.uk/cdpact1988.pdf](http://www.ipo.gov.uk/cdpact1988.pdf)

## Examples of copyright material for which permission should be cleared

The following list (though not exhaustive) gives some examples of types of copyright material for which permission needs to be sought.

Extracts from or reproduction in their entirety of:

- books, newspapers, journals or magazines
- interviews
- tables and diagrams
- screenshots and any material from websites
- databases
- cartoons
- song lyrics, poetry or drama
- maps
- photographs, and any other illustrations or artwork
- logos

NB materials found on the internet are protected by copyright in exactly the same way as print materials are, therefore the permission of the rights holder is always required.

**In general you should assume that all third party material you plan to include in your work will require permissions clearance, unless the use falls under a copyright exception, or the work has gone out of copyright.**

## Exceptions to copyright

UK copyright law provides for some exceptions to copyright which enable you to make use of copyright material, without the prior consent of the rights holder, **provided sufficient acknowledgement is made** (for more information about this, please read on). The copyright exception most likely to apply to Palgrave authors is Fair Dealing for the purposes of Criticism and Review. If you think that your use of material may fall under this exception you need to consider whether:

### 1 *the use really is 'Fair'*

Generally speaking, to be fair dealing any excerpt or extract made from a copyright work must not be an appropriation of the entire work or of that part which would represent the substance of the author's skill and labour. To do this would be to preclude or replace the need for the original. Thus to be fair dealing the use ought to be of a relatively small (quantitatively or qualitatively) part of the work.

## **2 *the material is being used in the context of criticism or review***

The material should be discussed in your work in order to benefit from this exception and cannot simply be used as an epigraph or embellishment, or as a substitute for your own work.

Copyright exceptions are a complex area, and if you are relying on use of them to reproduce material in your work, we recommend that you consult the Joint Guidelines on Copyright and Academic Research.<sup>2</sup>

### **Duration of copyright**

Literary, dramatic, musical and artistic works first published during an author's lifetime remain in copyright for 70 years from the end of the year in which the author died. This term is common amongst European member states, but varies in other jurisdictions throughout the world. Other categories of work, works published posthumously and 'orphan works' have different periods of copyright protection so, if you are unsure, it is worth checking with your commissioning editor or their assistant. The term of copyright protection for photographs can be particularly complicated to determine, and again it is worth consulting your commissioning editor or their assistant, or the Joint Guidelines on Copyright and Academic Research about these (see footnote 2).

### **Adaptation of copyright work**

Permission to adapt someone else's work should always be sought. Not only because adaptation is one of the exclusive rights conferred on the owner by copyright, but also because the author has certain moral rights, which may be infringed by your adaptation. If you have added a significant amount of skill and labour in creating the adaptation, you are likely to have acquired copyright in your adaptation, and thus subsequent use of your version would then need the permission of both you/your publisher and the original source. It is therefore worth making it clear that you have adapted something rather than simply reproduced it.

### **Licence fees**

Clearing permission does not necessarily mean you will be charged. Many publishers will grant permission to reproduce short extracts free of charge; however, they will always give you a licence or specify the terms and conditions under which you may use the material.

<sup>2</sup> Joint Guidelines on Copyright and Academic Research: Guidelines for researchers and publishers in the Humanities and Social Sciences, published jointly by the British Academy and the Publishers Association. See [www.publishers.com/authors/pdfs/academy\\_copyright\\_guidelines.pdf](http://www.publishers.com/authors/pdfs/academy_copyright_guidelines.pdf)

Where licence fees are applied, they will be dependent on the rights you are requesting and the amount of material being used. Your commissioning editor or their assistant will be able to give you an idea of the level of fees usually charged for the sorts of material you wish to reproduce.

### **Get the best deal**

Publishers generally have reasonable set fees for permissions, but companies and other rights holders can be expensive. Negotiate a lower price by stressing the small audience, the academic nature of the work, and how much you would expect to pay according to other fees you've been charged. Never volunteer payment: you may not be asked for a fee if you don't, but almost certainly will if you do. Do try to negotiate a lower fee if you feel you are being charged an unreasonable amount. Your commissioning editor or their assistant can advise whether the fees are appropriate.

### **Timely permissions clearance**

Permissions clearance is a notoriously lengthy process, and you may have to contact several different rights holders, so please start the process as early as possible. Your permissions need to be comprehensively cleared by the time that your typescript is submitted to us, in order to avoid delaying publication, which can have a detrimental effect on the sales and marketing of your book. Don't rely on copyright owners to get back to you: include a tight deadline in your initial request, and chase a minimum of twice if they don't respond. The sooner they get back to you with any problems (e.g. copyright now belongs to a different publisher, or permission is refused entirely), the longer you have to sort it out. Please talk to your commissioning editor or their assistant about how to proceed if the copyright owners do not reply.

### **Ensuring all rights are cleared**

In order to gain permissions, go to publishers' websites for application procedures: publishers' permissions procedures vary, but usually require you to complete an online form or to send your request by email. Please remember to request electronic rights. In order for us to publish your work in all media we need to ensure that all the content can be published in print and digital form worldwide without any restrictions. We prefer authors to use our Global Permission Request Letter (ask your commissioning editor or their assistant for this or download it from [www.palgrave.com/authors/docs/Rights-Global-Permissions-request-letter.doc](http://www.palgrave.com/authors/docs/Rights-Global-Permissions-request-letter.doc)) when seeking permission to use third party material since this covers all the rights we need in order to publish.

If these rights are not granted in their entirety or any restrictions on use are imposed you must consult your commissioning editor or their assistant before agreeing/ paying for the permission, as we may not be able to use the content with limited rights.

### **Making sufficient acknowledgement**

Note that an acknowledgement/full citation is a legal requirement for use of copyright material, and should include, as relevant:

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

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

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

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

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

### **Who is responsible for clearing copyright permissions?**

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

### **Fees**

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

Sometimes you may be asked for a complimentary copy of the book as a condition of granting a permission. Your commissioning editor or their assistant may be able to arrange for the dispatch of copies. You may have the cost of this charged to your royalty account, depending on the arrangement for copyright permissions detailed in your contract.

### **Copyright clearance by the publisher**

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

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

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

### **Other copyright issues: moral rights**

Authors have the legal right (the right of integrity) not to have their work subjected to 'derogatory treatment'. This means that you must get the author's written consent to any amendments you make in case the author considers that by editing his or her work you have distorted the intended meaning; it also means that you should not crop or distort a drawing or photograph without consent.

### **Other copyright issues: edited collections**

If you are editing a collection of essays, you must ensure that a Contributor Agreement has been signed by each contributor. It is usual for the contributor to license either copyright or all publishing rights to you or to Palgrave Macmillan to enable the volume to be treated thereafter as a whole. Your commissioning editor or their assistant can advise in the case of queries and will give you the necessary forms for signature. A signed form

for each contributor should be delivered with your final typescript (see the Delivery checklist on page 25).

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

Note that even when a contributor assigns copyright, Palgrave Macmillan will normally allow the contributor to reprint the contribution elsewhere freely on request, provided acknowledgement is made and provided it is not reprinted in a directly competing publication. Any requests can be emailed to [rights@palgrave.com](mailto:rights@palgrave.com).

You should ensure that each contributor is aware of the rules governing the quotation of copyright information.

If the same work is quoted by more than one contributor you must consider whether or not all the extracts combined constitute a substantial part of the original work; i.e. 'fair dealing' limits may be exceeded in the course of the book as a whole and it will be necessary to seek copyright permission if this is the case.

### **Libel and defamation**

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

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## **Illustrations**

Please discuss any ideas for illustrations with your commissioning editor at the earliest stage possible. Subject to agreement, there are two types of illustration which may be included in your book: line-drawings and halftones. Each illustration should be called Figure, Illustration, Photo (as appropriate), be numbered by chapter, e.g. 1.1, 1.2, 2.1, 2.2, and be cited in the text unless you agree with your commissioning editor that this isn't necessary. We will place each illustration near its first text citation unless otherwise agreed. Each illustration must have a caption unless otherwise agreed, and any source details should be included in the caption in the same form as text references. If you have a preference for the final size of illustrations, please tell us.

### **Line-drawings**

These include maps, diagrams, sketches, graphs, charts; are drawn with lines, shading, hatching, etc.; and are placed where they are needed in the text. Please supply your line-drawings at the same time as your text, and if you embed them in your text files to show ideal position please also supply them separately. They will be more usable if you prepare them using an electronic drawing package and send us the raw files so they can be edited if necessary; our typesetters often have trouble using line-drawings produced using a word-processing package, though can sometimes extract something usable. Unless it's been agreed there will be colour in your book it's better if you produce and submit your line drawings in black and white. Line weights must be at

least 0.2mm (0.5pt) in their final printed size. Labelling should be of a consistent size within a line-drawing and from one drawing to another. Please bear these two issues in mind if you know your drawings will need scaling down to fit the printed page. If you are unable to provide your line-drawings electronically, we can arrange for your rough sketches to be redrawn. It's useful to know how rough the sketches are, i.e. are they traceable or will the artist need knowledge of the subject matter of the book/drawing?

### **Halftones**

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

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

## Providing your illustrations electronically

Digital images are composed of pixels. The quality (resolution) of an image is determined by the number of pixels per centimetre, either at its original size or after reduction in size of an image which is larger than its intended final size. An ideal minimum resolution is 118 pixels per cm (or 300 dots per inch) at the size the image will be printed. The physical dimensions of a digital image should be no less than 60mm wide and 40mm high. Ideal formats are .tif or .eps, but we can also accept compressed formats such as .jpg, .gif and .bmp if quality of the printed image is not crucial. It's useful to know what quality you hope for. Pictures saved from websites are not generally acceptable as the resolution will be too low for conventional printing. Please do not embed electronic illustrations in your text files or any other software. They are often difficult to extract and quality might be reduced by the embedding process. Illustrations can be saved individually or by chapter.

Please ensure each file name includes the chapter/figure/photo number, as appropriate.

## A note on highly illustrated books

For highly illustrated books, it is very helpful if you think about appropriate illustrative material as you write, and make a note of any illustrations you may wish to suggest.

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

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## Tables

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

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

We will place each table near its first text citation unless otherwise agreed.

The example here shows a typical table.

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

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

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

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

# Structure, endmatter, prelims

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

## Structure

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

### ■ *Parts*

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

### ■ *Chapters and running headlines*

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

### ■ *Sub-headings*

Please label sub-headings to indicate their relative 'rank'. Generally three ranks of headings are enough. The easiest way to make the levels clear is to put square-bracketed marks against them (in the margin if you can), e.g. [A], for the first level of subheading, [B], [C], and so on. Alternatively you could define the different heading weights by using different type styles, e.g. capitals for main heads, upper and lower case roman type for second-level, and italics for third-level.

## Endmatter

In our experience, the vast majority of copy-editing queries concern the book's references. You will save

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

### ■ *Notes and references*

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

1. To provide, in the text, parenthesized, abbreviated details of sources quoted or referred to, e.g. (Jones, 1993, p.10), with a corresponding bibliography. This system is generally referred to as Harvard referencing. If it is used and we agree to the inclusion of explanatory notes in your book to clarify or illuminate in more detail a point made in the text (i.e. superscript note markers<sup>1</sup> in the relevant places within the text, and corresponding numbered notes at the end of the book), references to other works in the notes should be in Harvard form too.
2. To provide details of sources quoted or referred to (as well as any explanatory notes) in a set of numbered notes with just superscript numbers in the relevant places in the text. These are numbered sequentially starting again from 1 in each chapter. This system is called Vancouver referencing and, in older books, sometimes square bracketed numbers [1] were used rather than superscript ones. If using this system please also supply a complete or select Bibliography.

For further information on referencing please see the Author FAQ section at [www.palgrave.com](http://www.palgrave.com).

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

Please ensure that any notes and/or references are double-spaced and in the same size type as the rest of the typescript.

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

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

Provided you are consistent we do not insist on a particular style for references, unless your book is in a series which has an established style.

For repeated entries we prefer you not to use *ibid.* and *op.cit.* but instead to use author name and an abbreviated title. Repeated entries must be in full at first mention in each chapter's references.

**When citing articles in journals** you should list:

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

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

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

**When citing books** you should list:

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

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

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

### Websites

Most works these days include references to websites but they tend to do so in a wide variety of ways. Our preference is to try to use as simple a method as possible, avoiding the inclusion of lengthy addresses for individual web pages especially when these are likely to have changed by the time anyone looks for them. Accordingly our general advice is to try to apply the same principles to web references as to references to books or journals.

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

For example if referring to the home page of the site of the Secretariat-General of the European Commission at [http://ec.europa.eu/dgs/secretariat\\_general/index\\_en.htm](http://ec.europa.eu/dgs/secretariat_general/index_en.htm) you might abbreviate this to 'Europa' using a, b, c, etc. to distinguish references to different pages hosted on the Europa site. If the document you are referring to has a date this should be used in the reference in the text. If not, as in this case, you should use the date accessed instead. So if you accessed it on 14 February 2012 this reference might be (Europa, 2012a) and the corresponding entry in the bibliography:

Europa (2012a) Secretariat-General of the European Commission, <http://ec.europa.eu> (home page), date accessed 14 February 2012.

Or if you want to reference the individual page:

Europa (2012a) Secretariat-General of the European Commission, [http://ec.europa.eu/dgs/secretariat\\_general/index\\_en.htm](http://ec.europa.eu/dgs/secretariat_general/index_en.htm), date accessed 14 February 2012.

If you wanted to refer to the online version of this author guide this could be referenced as (Palgrave, 2012, p.15) and the corresponding entry in the Bibliography would be:

Palgrave (2012) *Publishing with Palgrave Macmillan*, <http://www.palgrave.com/authors/publishing.asp>

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

### Other media

If citing from other media, we suggest you help your reader by identifying the medium, e.g. 'blog', 'podcast', 'interview', 'questionnaire', in the reference details, and include any information you think will be useful to the reader.

### ■ Indexes

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

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

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

Please present your index in double-spacing, with each entry and sub-entry beginning on a new line. Please use

a comma to separate each entry from the first page number.

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

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

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

## Prelims (Preliminary pages)

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

- **half-title** (p. i): conventionally this is a right-hand page and carries either the title, without subtitle or author's name, or details of any series in which the book is included.
- **half-title verso** (p. ii): this page may
  - (a) list other books you have written or edited
  - (b) list other books in a series
  - (c) be left blank.If option (a) is agreed upon all your books can be included, whether published by us or another publisher, omitting the date and the publisher's name but including that of any co-author or co-editor.
- **title page** (p. iii): conventionally this is a right-hand page and carries the full title and any subtitle, the names(s) of the author(s)/editor(s), with their affiliations if required, and the Palgrave Macmillan logotype.
- **title page verso** (p. iv): this page will be completed by us to fulfil standard legal and bibliographical requirements and includes details of the copyright holders.

- **dedication**: if you want to include a dedication this will usually be placed on page v (in which case the following left-hand page will be blank). Occasionally the dedication may be placed on page iv if we are short of space.
- **the contents pages** usually begin on a right-hand page and should include:
  - (a) any subsequent preliminary matter, e.g. Foreword, Preface, etc., as listed below
  - (b) the part titles (if any) and chapter titles of the text, together with sub-headings (A headings) within each chapter
  - (c) endmatter titles (see below) including the Index. Please be sure that the chapter titles match those in the text.

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

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



# Additional notes for editors of contributed volumes

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

## Preparation of typescript

At an early stage you should encourage your contributors to set out their chapters consistently with each other. Ideally, you should decide at an early stage which style conventions are to be followed (e.g. American or British spelling or punctuation) and ensure that these are implemented throughout the typescript before it is delivered. If you decide to retain both American and British conventions as they have been used by your contributors, the copy-editor will implement chapter-wise rather than book-wise consistency. Distributing a briefing document to your contributors early on, including coverage of both style and chapter structure, may help to avoid a great deal of stylistic editorial work for you when the chapters are delivered. If chapters are to contain special symbols or mathematical equations, please establish a preferred style for these. (See the next section 'Special requirements ...'.) We would also like references and endnotes to be presented consistently.

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

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

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

Don't forget to consult the delivery checklist on page 25 prior to delivering the typescript.

Notes on Contributors should be supplied with the typescript; these contain crucial marketing material and any delay will hamper the advance publicity.

If it has been arranged with your commissioning editor that you, as volume editor, are collecting Contributor Agreements, you must post us a complete set as soon as possible. We cannot begin typesetting without these, so please circulate the forms as early as you can – well ahead of delivery – to avoid delaying the production schedule. Please ask the contributors to return them to you for collation, rather than directly to Palgrave Macmillan.

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

## Copy-editing and proof-reading

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

We strongly advise that you do not send proofs of individual chapters to contributors but rather send them a copy of the final version of the typescript you send to us, for them to ensure they are happy with changes you have made. (Consultation with them about any substantive subsequent changes may also be necessary.)

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

# Special requirements for science, economics, linguistics and philosophy books

There are *additional*, and slightly different, requirements to those outlined in other sections of this guide in relation to the preparation of typescripts dealing with science, economics (including econometrics), linguistics and philosophy. The aim of this section is to offer you help and guidance in the preparation of typescripts in these subject areas.

## LaTeX

If you wish to submit your work to us using a typesetting program such as LaTeX, please consult your commissioning editor or their assistant before you start work, so that a mutually convenient method of working can be discussed. See also the section on preparing print files (pages 20–3) if you are interested in typesetting your book yourself.

## Units

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

## Abbreviations for units

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

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

With the exception of the % symbol, separate all units from their preceding values by a space.

## Hyphenation

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

## Mathematics and statistics

### Units and notation

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

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

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

### Equations

Many word-processing packages include equation-editor 'applets'. If your word-processor does not have these facilities, please ask your commissioning editor how you should present equations. Third-party equation editors and compilers that are compatible with most Windows-based word-processing packages are available. It is best to avoid using punctuation in equations. Please number equations within chapters, with or without ellipses

(...) before the equation numbers as in the following example:

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

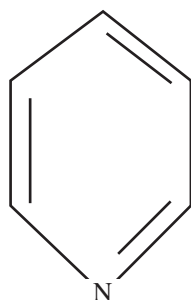
If you can supply a PDF version of certain pages or your whole typescript, please do so.

### Chemical formulae and chemical structures

There are a number of programs for drawing chemical formulae and chemical structures that are compatible with the major Windows-based and Apple-Macintosh-based word-processing packages. If you can use one of these, please supply us with a copy of the final files in the format of the program that you have used, and a separate PDF or printout of the structures themselves.

The alternative is to supply us with rough diagrams for us to redraw. In this event, bonds must be drawn in the exact position in which they are to appear, and the descriptive captions or labelling should be placed directly underneath. Please tell your commissioning editor on which pages hand-drawn bonds appear.

Consider using, say, bold roman numerals prefixed with the chapter number for numbering and include cross-references to them in the text as necessary. The following is a typical example:



6.IX Pyridine

### List of symbols

A complete list of the technical, scientific and mathematical symbols, and their meanings, that you have used, is always a great help to the copy-editor, the typesetter and the reader alike. The best place to include it is at the end of the preliminary pages.

### Linguistics titles

If your text contains phonetics, please provide in a font with Unicode symbols and check that they have correctly outputted on your typescript before you send it to us. There is more about the use of Unicode in the Author FAQs section at [www.palgrave.com](http://www.palgrave.com). If it's possible for you to provide a PDF version of certain pages or your whole typescript, to show your intentions, please do so.

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

### Use of special characters or fonts

Please give us as much detail as you can about any special characters and fonts you have used. If you have used TrueType fonts, please either include them with your electronic files or, if you have used Microsoft Word to prepare your text, embed them in the Word file by doing the following:

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

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

# How to present your book

We can accept your typescript in two forms:

- 1 electronic files, with printouts if necessary, as agreed with your commissioning editor
- 2 electronic files ready for the printer (print-ready files)

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

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

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

## 1 Electronic files (with printout\*)

Please note:

- Your electronic files and printout must match. If they do not, your preferred wording might be lost in the production process.
- We cannot normally accept a typescript when any part of the text, e.g. a chapter, is missing.
- **Double spacing throughout is essential.** Please do *not* use single spacing for quotations, notes, appendixes, tables or bibliography.
- Please use standard common fonts such as Times New Roman or Arial.
- Please use the same size type throughout the entire typescript including quotations, notes, references, bibliography, etc. Ideally, this should be 11 or 12 point.
- Please do not use any desktop publishing facilities. These are a hindrance to our typesetters. However, if your text has many features and using DTP is the best way for you to identify them please do use it, but also save in a 'text only' format and send us *both* versions.

\* If your contract stipulates that you should provide one.

- Please do not justify your text or make adjustments to word/letter spacing.
- Use only a single space after each punctuation mark including full stops. Use a space before opening quotes but not before any other punctuation mark.
- For punctuation dashes please use either two dashes or an en rule (option hyphen) with a space before and after.
- Use tabs (not the spacebar) to separate columns in tables or use the table formatter provided with your word-processing software.
- If you are able to draw your artwork electronically please save it separately from the text. We may have to ask you to correct your own artwork or resave your files in a different format if the typesetter is unable to edit the files supplied.
- Please use your spell-check facility.
- Please number the pages of your typescript consecutively.
- Please check that your files are virus-free before sending them to us, by using a proprietary virus detection and correction program.

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

### *Saving your files*

- Our typesetters can handle most word-processing packages.
- If saving to CDs or USB sticks please use new ones as this will reduce the risk of data corruption.
- Please save each chapter as a separate file and all artwork separately from the text. The file name should indicate the content, e.g. *chap2*, *chap2artwork*. Never use a file name more than once for the same book.
- Please save the files with automatic hyphenation off.
- Please ensure that all parts of the book are saved – including any preliminary material, notes and references, bibliography, chronology, etc.
- Please provide a total word-count for all your files including notes and bibliography. Your word-processing software should have the facility to produce this automatically.
- If sending CDs, please label them with your name, the date, and the book's title and the content of the individual disk.

### *Printing out your files (if requested to do so)*

- Please allow good margins in your printouts.

- Please ensure the printout has consecutively numbered pages, including the preliminary material and endmatter. Please type or write the total number of pages on the first page.

### *Dispatching your electronic files*

You can deliver your electronic files via:

- the Palgrave Macmillan FTP site. Ask your commissioning editor or their assistant for details.
- email – to your commissioning editor.
- CD or USB stick, sent to your commissioning editor.

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

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

Please talk to your commissioning editor about the arrangements for you to supply your book as print-ready files. **If you are writing an academic monograph please ask your commissioning editor for our detailed instructions and do not follow the guidelines below, which are for authors writing undergraduate texts.**

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

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

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

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

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

### *House style*

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

### *Preliminary pages*

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

We might choose to typeset the first four preliminary pages ourselves – that is, the half-title, its verso, the title page and the imprint page. Your own pages might therefore start on page v with either a dedication or a contents list. We would like to see specimens of your preliminary pages, please.

### *Part titles*

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

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

### *Chapter headings*

Please start a new right-hand page for:

- the first chapter
- any chapter following a part title

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

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

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

### *Sub-headings*

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

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

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

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

### **Extracts**

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

### **Notes**

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

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

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

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

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

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

### **Supplying diagrams**

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

### **Plate sections and photographs**

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

### **Endmatter**

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

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

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

### **Final electronic files**

Our ideal is to receive press-ready PDF files from you, with each section/chapter saved as a separate file. We'll ask our printer to do a pre-flight test on the files to ensure there will be no problems in using them. If you cannot supply press-ready PDFs we can accept your software application files and will employ one of our regular typesetters to convert them to high-resolution printer PDFs. Because most application files are prone to unstable page make-up when opened on different types of hardware, we also need a printout of your files (or a low-resolution PDF if you can provide one). The printout/PDF file will allow us to see your intended page make-up and ensure the final PDFs match it.

### **Help and advice**

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

Do send samples at an early stage so we and you can be confident that your page make-up will work and your files will be usable. We are always willing to comment both from a copy-editing and from a production point of view – and we would much prefer to do this before too much of your time and energy has been invested in the work.

*Please take particular care over . . .*

- **Format** Make sure you are familiar with the dimensions of the type area before you begin.
- **Contents pages** The information given should be consistent with the text itself.
- **Part title pages** If you intend to include these, be sure to allow for a blank page on the other side when you paginate.
- **End-of-line word breaks** Automatic text hyphenation can create awkward or inappropriate word breaks. Correct these manually if necessary.

- **Parenthetical dashes** Your pages will have a more professional appearance if you use spaced en rules (option hyphens) (–) rather than hyphens (-).
- **Superscript note indicators** These should always follow punctuation marks.
- **Index** This should be set in two columns of equal length.

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## New edition/first publication in paperback

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

Please check with your commissioning editor or their assistant whether or not they intend to send your typescript out for academic review before it is finalised and approved for publication. In this case, they may need complete electronic files of the whole text, regardless of the level of revision.

If you are substantially reworking your book we will provide you with an electronic version of the previous edition to work on. You will need to provide details of the word-processing package you intend to use, and

whether you are using a Mac or PC system, so that we can supply these files in a suitable format for you. (This process cannot always be used for books which contain maths or special fonts.) Please Word-track your changes so we can easily identify them. Please follow the guidelines on pages 20–3 when you produce your files, and provide the appropriate completed forms.

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

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

If corrections/updates are extensive (or will alter pagination/indexing) your book will proceed in a similar way to the original edition. If corrections/updates are light (i.e. updates to prelims only or small corrections that will not affect pagination) you will not receive text proofs unless you request them.

Please contact your commissioning editor or their assistant if you would like to discuss the production process.

## Part Three

# From delivery to publication

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

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

If you have a suggestion to improve the title of your book, please put this to your commissioning editor for consideration at the time of submitting your typescript. Later changes are not usually accepted as they can be costly and time-consuming if your typescript is already in production, and may conflict with earlier publicity material.

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

Thank you!



# Delivery checklist

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

**Electronic files**

Either CDs or USB sticks, clearly labelled and securely packed, or files sent to our FTP server or via email.

**Printout**

Your contract may stipulate a printout, double-spaced and sequentially paginated, and including any illustrations and tables. Please ensure that the text in your files exactly matches the printout.

**Editorial Information Form**

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

**Production Options Form**

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

**Copyright permissions**

A list of all permissions required or cleared for text and illustrations, together with any relevant correspondence. (See pages 9–12 of this guide for further guidance.)

**Contributors' Agreements and Notes on Contributors**

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

**Author's Publicity Form**

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

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## The publishing process

### Copy-editing

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

The production supplier will send you any queries that arise from the copy-editing and, if appropriate, you

will be asked to check the edited typescript before we start typesetting. It is very important that you and the production supplier finalize the typescript at this stage as changes to proofs are time-consuming and can result in the introduction of errors. If you need to make substantial changes after the copy-editing is done please discuss them with your commissioning editor first.

### Production schedule

Your production supplier will liaise with you about when to expect page proofs for checking and give you a date by which you should return the marked proofs and your index. Our ideal turnaround time for proof corrections and index is 2–3 weeks. Do make sure, when discussing

return dates with the production supplier, that the schedule allows plenty of time for you to prepare your index and check the proofs thoroughly.

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

## Proofs

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

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

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

If you need help or advice about correcting PDF files, please ask your production supplier.

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

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

After you have checked and returned the proofs the production schedule will depend on the progress of the

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

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

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

## Advance copies

Where books are printed outside the UK your commissioning editor will normally send a copy to the lead author as soon as they receive advance copies from the printer via our production department.

Your contractual complimentary copies and any copies we are contractually committed to send to contributors of chapters, etc. (your contract will specify the exact number) will be sent out as soon as bulk stock is received in our warehouse.

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

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# Marketing and sales

Full details of our extensive sales and marketing operations can be found in *The Sales and Marketing of Your Book*, available in the Author section of [www.palgrave.com](http://www.palgrave.com).

# After publication

## Sales and marketing

Sales and Marketing activity begins well before and continues long after publication. Our sales team will continue to check stocks in bookshops and we will continue to remind lecturers to include textbooks on their reading lists.

Throughout the entire life of your book it will always be available to order from [www.palgrave.com](http://www.palgrave.com) and via all leading online booksellers worldwide.

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## Understanding your royalty statement

Your contract will detail the way in which your royalties are calculated and you will receive a statement of your account every April while your book remains in print with us. Our financial year runs from January to December. Your royalty statement will detail sales of the book during the period specified on your contract and a cheque will be enclosed where any payment is due.

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

By *net receipts* we mean the actual sums of money received by Palgrave Macmillan Ltd from the customer or agent or overseas publisher to whom we have sold copies of your book, after any discount is subtracted. Trade discounts vary between markets and are usually greater overseas than in the UK.

Sales are divided into two basic categories: *Home* (the UK and Ireland), and *Export* (the rest of the world, including the USA).

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

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

Finally, our royalty department in Basingstoke is always happy to help with any queries or problems. You can contact them at [royalties@macmillan.co.uk](mailto:royalties@macmillan.co.uk)

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