

A HANDBOOK FOR AUTHORS

PREPARING YOUR MANUSCRIPT
for OXFORD UNIVERSITY PRESS



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WELCOME

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Welcome to Oxford University Press. As an Oxford author, you are now part of a long tradition of excellence and innovation in scholarly, professional, and general interest publishing, and we are delighted to be publishing your work.

Founded in 1478, Oxford University Press (OUP) is the world's largest university press and has the widest global presence. OUP's publishing includes a wide array of scholarly and general interest books, journals, and online products spanning the entire academic and higher education spectrum.

OUP opened a New York office in 1896, primarily as a distribution branch; its very first original publication, *The Life of Sir William Osler*, won the Pulitzer Prize in 1926. Since that time, we have been privileged to publish fourteen more Pulitzer Prize-winning books.

The purpose of this handbook is to clarify your responsibilities as the author of your book and ours as its publisher, so that the process of transforming your manuscript into a book proves efficient and clear, and, most importantly, that it results in a finished product everyone—especially you—can be proud of. OUP's publications range from narrative-driven histories intended for a general readership to highly technical works for specialized audiences. What binds them is our commitment to publishing work that furthers our mission: to support Oxford University's objective of excellence in research, scholarship, and education. Each publication achieves this through different means and forms of expression. Some include boxes and graphs; others make extensive use of symbols; some feature photographs and illustrations; still others consist of little other than written text.

This means that our authors' responsibilities vary considerably from manuscript to manuscript, so this handbook is meant to be both comprehensive and concise. You will find not only elements that relate directly to your book and the production process it will undergo, but also instructions that are not directly relevant, which you should feel free to skip over.

Guiding you through this process initially will be the Acquisitions Editor who commissioned your project and who will remain a key contact throughout the publishing process and beyond. Once your Acquisitions Editor has deemed the manuscript acceptable and ready for the next phase, primary responsibility for shepherding your manuscript through to publication will shift to a Project Manager.

This handbook serves, first, to inform you how to properly compose and submit your manuscript and, second, to explain the process that will take it from completed manuscript to finished book. A firm grasp of both your responsibilities and OUP's will save time, minimize mistakes, and contribute to producing a book that will enjoy a long and successful shelf life.

Let me end where I began, by welcoming you to Oxford University Press. We look forward to our partnership as we bring your book to press, and to many years of working together to reach your readers the world over.



Niko Pfund, President, OUP-USA

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CHECKLIST FOR MANUSCRIPT SUBMISSION

BEFORE SUBMITTING A MANUSCRIPT, PLEASE DISCUSS THE FOLLOWING TOPICS WITH YOUR ACQUISITIONS EDITOR:

- Submission date
- Format (e.g., Microsoft Word) and delivery (e.g., flash drive, CD, or e-mail attachments)
- Page or word count
- Figures: number and file format
- Permissions
- Indexing
- Ideas for cover art illustration

TO SUBMIT

Manuscript Elements

- Final front matter
 - Each front matter element saved as its own file
 - Required: Full title page and table of contents; for edited volumes, list of contributors
 - Optional: Acknowledgments, dedication, preface, glossary, timeline, list of illustrations
- Final back matter
 - Each front matter element saved as its own file
 - Optional: Afterword, Epilogue, Appendices, Glossary, References/bibliography
- Final and complete manuscript (see pp. 13–17 for details)
 - Each chapter saved as its own file (text and corresponding notes together in one file) with continuous pagination throughout the manuscript
 - ALL text—main as well as notes and references—double-spaced in Times New Roman 12-point font. If your text contains special characters that are not available in Times New Roman, please be sure to use a Unicode-compliant font for those characters
- Tables and Boxes
 - Do not embed tables or boxes within the manuscript but rather supply separately, one table or box per file (see pp. 32–34 for details)
 - Be sure all boxes and tables have a callout (a mention by number in the text) and a placement indicator (e.g., "Box 1-1 about here") to show the typesetter how to place the element
- Figures, including line art, photographs, maps, music examples (see pp. 18–31 for details)
 - Do not embed figures in manuscript but rather supply separately, one figure per file
 - Be sure all figures have a callout (a mention by number in the text) and a placement indicator (e.g., "Figure 1-1 about here") to show the typesetter how to place the element
- Captions for all tables and figures, double-spaced and including any required copyright credits
- Abstracts and keywords (see p. 15 for details)

QUESTIONNAIRES

- Manuscript Submission Form (available separately [here](#))
- Author's Marketing Questionnaire (your Acquisitions Editor will provide this separately)

(continued on next page)

LEGAL DOCUMENTATION

- List of permissions required
- Letters granting permission, with special mention of any that grant permission for promotional or publicity use
- If contributed volume, all contributors' agreements

ADMINISTRATIVE INFORMATION

- Details of any upcoming travel plans that could impact production schedules
- Full contact information (title/affiliation, e-mail, phone number, and mailing address) for every author/volume editor
- If contributed volume, abbreviated contact information (title/affiliation, verified e-mail address, mailing address) for every contributor

Remember to retain electronic copies of all materials for your records.

QUICK GUIDE	CONTENTS	CHECKLIST	WHAT TO EXPECT	MANUSCRIPT
	ART / ILLUSTRATIONS	TABLES / BOXES	PERMISSIONS	WRITING TOOLS
	GLOSSARY	MARKETING FAQ	MANUSCRIPT SUBMISSION FORM	

WHAT TO EXPECT

This section of the handbook focuses primarily on the process that occurs after your Acquisitions Editor has accepted your manuscript for production. You should feel free to ask your Acquisitions Editor any questions you might have about how parameters specific to your manuscript may affect steps in the process.

1. DELIVERY, REVIEW, AND ACCEPTANCE

The time between the signing of your contract and acceptance of your manuscript will vary depending on the nature of your project. The first step will be for you to submit a full draft manuscript to your Acquisitions Editor, who will assess it and discuss next steps. Next steps may include outside peer review, Series Editor review, and/or developmental editing, especially if your manuscript was contracted based on a proposal and before a full first draft was complete. Even with this developmental work, your manuscript will still undergo professional copyediting during production.

2. PREPARATION FOR HANDOVER TO PRODUCTION

When your Acquisitions Editor has determined that your manuscript is ready for final acceptance, your project will be prepared for handover to Oxford's Production Department, typically by the Editorial Assistant or Assistant Editor working with your Acquisitions Editor. This process includes making sure that the manuscript is complete and digital-ready; that all figures, tables, and other elements are in proper form; that required forms have been completed; that the interior design has been approved; and that permissions have been cleared. All of these details must be finalized before the project can be accepted by Production.

3. HANDOVER TO PRODUCTION

In handing your manuscript and all of its accompanying elements to Production, your Acquisitions Editor will pass the responsibility of day-to-day management of the manuscript to a Project Manager (PM), who, until the book has been released to the printer, will remain your primary contact throughout the production process. Your Project

Manager may be an in-house OUP Production Editor or may be from one of our partnering production suppliers. Meanwhile, your Acquisitions Editor will continue to oversee the project at all stages and will be updated frequently on your project's progress. Your Acquisitions Editor will also be responsible for sharing the cover design and marketing copy with you a few months prior to publication.

Your PM will review your materials to ensure that they are complete; evaluate the manuscript's copyediting, design, and typesetting needs; and prepare a schedule. He or she will send you an introductory note that provides you with contact information and a general overview of the production schedule your manuscript will follow. In this note, the PM will also ask you to verify your contact information, to provide the details of any travel plans you may have that could affect the production schedule, and to confirm points such as indexing plans. Your PM will aim to accommodate your schedule as much as possible. Publication dates are announced to sales channels and media well in advance of a book's actual release, and so it is critical that you follow the schedule your PM sets; delays may lead to lost opportunities to promote and sell your book. If your book has multiple authors or editors, you will also be asked to confirm which of you is to be the main contact. Your PM may set up a team phone call, if desired, to give you an overview of the various steps of the production process and when they will be taking place.

4. COPYEDITING

Your PM will send your manuscript—along with any notes on editing that you provided in your Manuscript Submission Questionnaire—to a professional copy editor. Your copy editor will edit for discipline and house style, consistency, and grammar, but will not fact-check or edit for content.

Your edited manuscript will usually be sent to you for review in locked electronic Microsoft Word files, although there are a limited number of cases in which authors do not see the editing before typesetting (e.g., very light editing or time constraints). You should then review the editing, answer any queries, and update the manuscript as necessary per the instructions provided by your PM. **This is your last opportunity to make changes to your manuscript above the level of corrections to discrete facts or spellings.** You will then return the manuscript to your PM.

5. COMPOSITION/PAGE PROOFS

Once you have returned your copyedited manuscript, it will be prepared for typesetting. Your PM will ensure that you have addressed all of the copy editor's queries and will also arrange for the files themselves to be cleaned up and tagged for typesetting.

Your PM will provide you with PDF files of your page proofs when they are ready, usually three to four weeks after you have returned the copyedited manuscript to production. You should then proofread the files and mark any corrections, per the instructions provided by your PM. OUP strongly recommends that you use Adobe Acrobat's editing tools to mark corrections directly in the files. You may also mark up corrections

on hard copy of the proof and scan those pages, or make a list of corrections, though these options are less desirable. You will be given a deadline by which you will need to return the proofs—and the index, if you are responsible for preparing it.

This is your last opportunity to make corrections, which must be limited to fixing discrete facts or spellings and addressing formatting problems. You may be charged Author Alterations (AAs) if you make changes outside of this scope, especially if they substantially affect line flow. While some formatting issues may be corrected at this point, the overall page design is final.

Once your PM has the corrected page proofs back from you, he or she will work with the typesetter to revise the pages, in turn checking these to ensure that all appropriate changes have been made. You will not see the revised pages unless there are unresolved issues.

JACKET / COVER DESIGN AND COPY

Your jacket or cover will be designed by an OUP designer or freelancer either shortly before or during the production process, and your Acquisitions Editor will send this to you once it has been prepared and approved by the editorial, design, and marketing departments. Please note that if your book is in a series, it may follow a series design. You will also be asked to review the copy that goes on the back cover/jacket. Your Acquisitions Editor will consult your Author's Marketing Questionnaire very carefully for this purpose, so please be sure to fill this in as completely and thoughtfully as possible. Please contact your Acquisitions Editor should you have specific concerns or questions.

6. INDEXING

If, as in most cases, you are preparing your own index, your Acquisitions Editor will give you detailed instructions for doing so. Please allocate sufficient time for doing this. Your index will be due after you have reviewed your page proofs. If a freelancer has been hired to prepare your index, you will be given time to review the draft index and make corrections before you return the final version to your PM.

7. PRINTING

When your PM has agreed that the files are final, they will be sent to the printer. The printing process can take anywhere from two to twelve weeks, depending on the specifications of your book. A normal printing schedule is about three weeks, but books with unique specifications (e.g., printing in color) may take longer.

After the book has been printed, the printer will send a small number of advance copies to OUP, and your Acquisitions Editor will send you one of these copies. The date on which they are due to arrive is referred to as “bound book date,” which is approximately one month before formal publication date. The balance of your author's copies will be shipped from the warehouse within a few weeks of the bound book date.

What contact should you expect while writing your manuscript and while it is in production?

When should you get in touch?

CONTACT	WHEN OUP WILL CONTACT YOU	WHEN YOU SHOULD CONTACT OUP
Acquisitions Editor	<ul style="list-style-type: none">• To share peer reviews or market feedback.• With deadline reminders for draft and final manuscript submission and on a regular basis throughout the writing period to check on progress.• With Author's Marketing Questionnaire.• To share jacket copy and cover design.• With gratis copies on publication.• To share indexing guidelines or preferences form.	<ul style="list-style-type: none">• With any change of contact details.• With details of travel schedules or periods in which you will be out of e-mail contact.• For clarification on any item in the Author Handbook prior to submission.• With questions about rights and permissions.
Project Manager	<ul style="list-style-type: none">• To welcome you to the production process and provide a schedule.• To advise you of any contact to expect from professional services such as copy editors.• To clarify any issues or queries with the manuscript.• With copyedits and proofs for checking.• To request approval of draft index (if not created by you) and typeset index.• To request approval of plate sections.	<ul style="list-style-type: none">• With any change of contact details.• With details of holidays or periods in which you will be out of e-mail contact, in case you are required to check proofs, answer queries, and so on while your title is in production.• With any questions relating to house style during the production process.• With any requested changes to indexing plans.• With queries about artwork placement.
Marketing Manager	<ul style="list-style-type: none">• To share a marketing plan for your title.	<ul style="list-style-type: none">• With any change of contact details.• With marketing suggestions.• With details of holiday travels or periods of non-availability.• With queries about the book's presence at www.oup.com and other online retailers.• To advise of any upcoming events or conferences related to the topic of your title (as far in advance as possible).• With requests for promotional materials, such as flyers.

OVERVIEW OF THE EDITORIAL PROCESS

Your main contact is your Acquisitions Editor

Contract Approval

Writing

Manuscript
Content Review

Manuscript
Submission

Handover
to Production

LEGEND

OUP

Author

OVERVIEW OF THE PRODUCTION PROCESS

Your main contact is your OUP Project Manager

Welcome to
Production

Copyediting and
Artwork Assessment

Review of
Copyediting

Typesetting

Jacket/Cover Design

Proofreading

Jacket & Cover
Review

Indexing &
Legal Tabling

Printing & Binding

HOW TO ASSEMBLE YOUR MANUSCRIPT

There are several steps OUP needs you as the author/editor to take before submitting your final manuscript. We ask that you follow these submission guidelines as closely as possible, as this will facilitate evaluation of your manuscript and will assist your Acquisitions Editor in determining if your manuscript can be accepted for publication.

A COMPLETE MANUSCRIPT SUBMISSION INCLUDES THE FOLLOWING

1. A set of **electronic files for your manuscript**, with each chapter (text and notes) in its own file.
 - a. Submit your files in **Microsoft Word**: Use double spacing, 12-point Times New Roman, and one-inch margins. Each chapter should be sent in a **separate Microsoft Word file**. Contact your Acquisitions Editor if you are using software other than Microsoft Word.
 - b. Number manuscript pages consecutively from the introduction (page 1) through back matter. Do not start each chapter with page 1. You can use Microsoft Word page numbering to insert consecutive numbers.
 - c. Be sure each file contains both text and corresponding chapter references and/or notes (which should be formatted as endnotes, not footnotes). Double-space ALL text, body text and notes alike, including extracts and block quotes.
 - d. Provide a separate file for each piece of art, as well as a file for each table and box. Do not embed figures, tables, and boxes within the chapter text, but rather insert placement indicators for these items sequentially in the chapter text. Placement indicators look like this:

[INSERT FIGURE 1.1 HERE].

They should follow a paragraph and be on their own line. Use separate numbering schemes for figures, tables, and boxes.

If the table, figure, or box should be anchored (e.g., it is a list of key points in a box that always appears at the start or end of chapters in a book), embed the feature within the manuscript instead of using a placement indicator.

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- e. Include in-text callouts in the main text for any figure, table, or box that is used in that chapter, e.g., "Figure 1.1 depicts..." or "...as explained here and shown in more detail in Table 5.1." The first callout to an element should always be in the main text, and not in footnotes or endnotes where they may be lost in digital formats.
 - f. Provide a double-spaced caption/credit manuscript, listing the captions you would like printed beneath each illustration. All of the illustrations in the manuscript should be submitted on a single caption/credit manuscript list, organized by figure number. Be sure that your captions begin with an element number (e.g., Table 3.2) and include any required copyright credit lines.
 - g. Please provide a list of your files. Files should be named according to the format "chapter number_ author" (e.g., 00_Smith_Introduction, 00_Smith_Acknowledgments, 01_Smith [for chapter 1], etc.) and must contain **the final version of the manuscript, without track changes or edits.**
2. Your manuscript should contain any of the following **front** and **back matter** that you wish to appear in the book.
 - a. Complete front matter may include the following elements, in the order listed below. If any of these elements are used, please add the title of the page to the top of the document and in the filename.
 - Title page (required)
 - Dedication (if any)
 - Table of contents (required)
 - Foreword (if any)
 - Preface (if any)
 - Acknowledgments (if any)
 - Contributor list (required, if edited volume)
 - Abbreviations (if any)
 - Note on sources (if any)
 - Chronology (if any)
 - b. Complete back matter may include the following elements:
 - Afterword (if any)
 - Epilogue (if any)
 - Appendices (if any)
 - Glossary (if any)
 - References/bibliography (if any)
 - c. Please submit all front matter and back matter files in individually labeled, **separate Microsoft Word documents for each element.** The text should be double-spaced and in Times New Roman 12-point font.

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3. If your manuscript contains unusual or nonroman characters or extensive math/logic/linguistics symbols, please supply a **PDF of the final manuscript showing how the characters need to appear when they are published**. This is necessary so that we may confirm that Greek, diacritical marks, math, and other characters are not being lost in the translation between different versions of word processing software. If your text requires characters that are not available in Times New Roman, please be sure to use a Unicode-compliant font for those characters.
 4. A **complete set of figures**, if any. Please refer to “Art and Illustration Submission” on pages 18–31.
 5. A **complete set of tables and boxes**, if any, electronically. Please refer to “Tables and Boxes” on pages 32–34.
 6. A completed **Author Marketing Questionnaire**.
 7. A completed **Manuscript Submission Form** that outlines any **specific copyediting preferences** and style to be used for references, which should be complete. Please fill in this form carefully, as it provides important information to the copy editor about what reference style to follow, any discipline-related terminology that should be retained, and what copyediting level you would prefer.
 8. Your ideas and suggestions for **cover art** and, if requested from your Acquisitions Editor, a completed **Cover Art Questionnaire** with any cover art suggestions and images you recommend.
 9. Copies of all **permissions** necessary to reprint text, figures, or tables in both print and electronic formats. Please refer to “Copyright and Permissions” on pages 35–41.
 10. Please provide a **book abstract** (~250 words) and 5–10 **keywords**. Please also provide **chapter abstracts** for each chapter (~150 words) with 5–10 **keywords** per chapter. A separate guidelines sheet is available to help you with this. <http://global.oup.com/academic/pdf/authors/abstracts-keywords.pdf>
 11. You may submit your manuscript to your Acquisitions Editor on a CD or flash drive. If you prefer to send via an online Dropbox or by e-mail, check with your Acquisitions Editor to see what options are possible.

WHEN PREPARING YOUR MANUSCRIPT, PLEASE FOLLOW THE FOLLOWING FORMATTING GUIDELINES

1. **Parts:**
 - a. The manuscript should use a clear and consistent structure throughout. If some chapters are grouped into parts or sections, that structure should be used consistently. Parts are considered optional; do not use them if a chapters-only contents list is sufficient.

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- b. If parts are used, these openers ought to have a function, and contain descriptive content (e.g., description of the part or a contents list).
2. **Chapters:**
 - a. Chapter title and subtitle should be plain and undesigned, with an extra line space left before the chapter text begins. An interior design will be applied during composition.
 - b. Titles should be crisp, but unambiguous about the content of the chapter. For example, don't label a chapter with simply "Chapter 1."
 3. **Headings:**
 - a. Please distinguish heading levels when preparing the manuscript.
 - <1>Main Head
 - <2>Sub Head
 - <3> Sub-sub head etc.Headings within chapters should be nested and directly consecutive (e.g., they should not skip from level 1 to level 3).
 - b. Do not add extra line spaces between second, third, and fourth level headings and the text.
 - c. If headings recur throughout the manuscript, ensure these headings are at the same level in every instance. For example if "Overview" is a level-1 heading in Chapter 1, it should be a level-1 heading in subsequent chapters.
 - d. Similar to chapter titles, headings should be crisp but unambiguous about the content it heads.
 - e. Use headings to "chunk" content as much as possible; it allows for easier navigation in an online environment. Where this isn't appropriate, use short paragraphs.
 - f. Headings must not include cross-references (e.g., to tables, boxes, figures, or footnotes). Please place those cross-references in the main text underneath the heading instead.
 4. **Footnotes or endnotes:**
 - a. Format your word processing documents using endnotes rather than footnotes.
 - b. Note numbers should begin at "1" for each chapter. Note numbers should be in Arabic figures.
 - c. Note numbers should not be used in chapter titles or headings or any display elements (e.g., epigraphs).
 - d. Bibliographic information in notes must be complete and consistently styled. Use *The Chicago Manual of Style* or any discipline-specific consistent style (but please see Writing Tools, p. 42, for important exceptions to *Chicago*). Please indicate which style you are following on your [Manuscript Submission Form](#).

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5. **Tables:** Use the Microsoft Word table function for simple tables; see “Tables and Boxes” on pages 32–33 for complex tables.
 6. **Special formatting:**
 - a. Most commonly used special characters (including nonroman characters such as Greek, Hebrew, or Arabic) are available in Times New Roman. If you need characters that are not available in Times New Roman, please provide them in a Unicode-compliant font. If you are unsure if the font you want to use is Unicode-compliant, please contact your Acquisitions Editor.
 - b. If you have other formatting concerns (e.g., adding diacritics or setting block quotes), please add a comment bubble to the affected text.
 7. **Spelling and punctuation:** Use American English spelling and punctuation throughout (except for previously published primary source materials, which should appear as in the original). If you feel British spelling is more appropriate, please check with your Acquisitions Editor. For spelling consistency, please refer to the *New Oxford American Dictionary* (Third Edition).
 8. **Do not use:**
 - a. Automatic numbering in text for lists
 - b. Automatic hyphenation
 - c. Italics or underlining for URLs or e-mail addresses—please remove hyperlinks
 - d. Underlining or bold for emphasis—please use italics for emphasis instead
 - e. Justification—manuscript format should be ragged right, not right justified
 - f. Space bar to indent paragraphs—tab instead
 - g. Comments to Oxford University Press, such as formatting concerns, within the main text of the manuscript—please add a comment bubble to the affected text
 - h. “See above, below, opposite, next page,” etc., or “post”/“ante”—this can easily change in a text-resized ebook. Instead point at a specific heading and page number. Use of “infra”/“supra” by legal authors should include an explicit pointer at the note in question (e.g., “See infra, note 2”).
 - i. Print-specific terminology, i.e., do not refer to the book’s “cover” or “end papers”
 - j. Cross-referencing between footnotes and endnotes—these can be lost in a digital format (e.g., if the only mention of Note #3 is within Note #2, an online or ebook reader may fail to see it)
 - k. Online-only content on sites not hosted by Oxford University Press (e.g., audio or video files for companion websites or digital editions)—please discuss first with your Acquisitions Editor

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	ART / ILLUSTRATIONS	TABLES / BOXES	PERMISSIONS	WRITING TOOLS
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ART AND ILLUSTRATION SUBMISSION

For the purposes of this handbook, art is defined as all nontextual material, including figures, maps, line drawings, illustrations, halftones, and photographs. Your contract will specify illustration quantities per your discussions with your Acquisitions Editor. It is important that you discuss any changes with your Acquisitions Editor prior to submission, since this might affect his or her ability to accept the manuscript for production. Different requirements will apply depending on the type of art you are including, but one thing is a constant: assembling your art program always takes more time than you anticipate, so it is best to get started as early as possible.

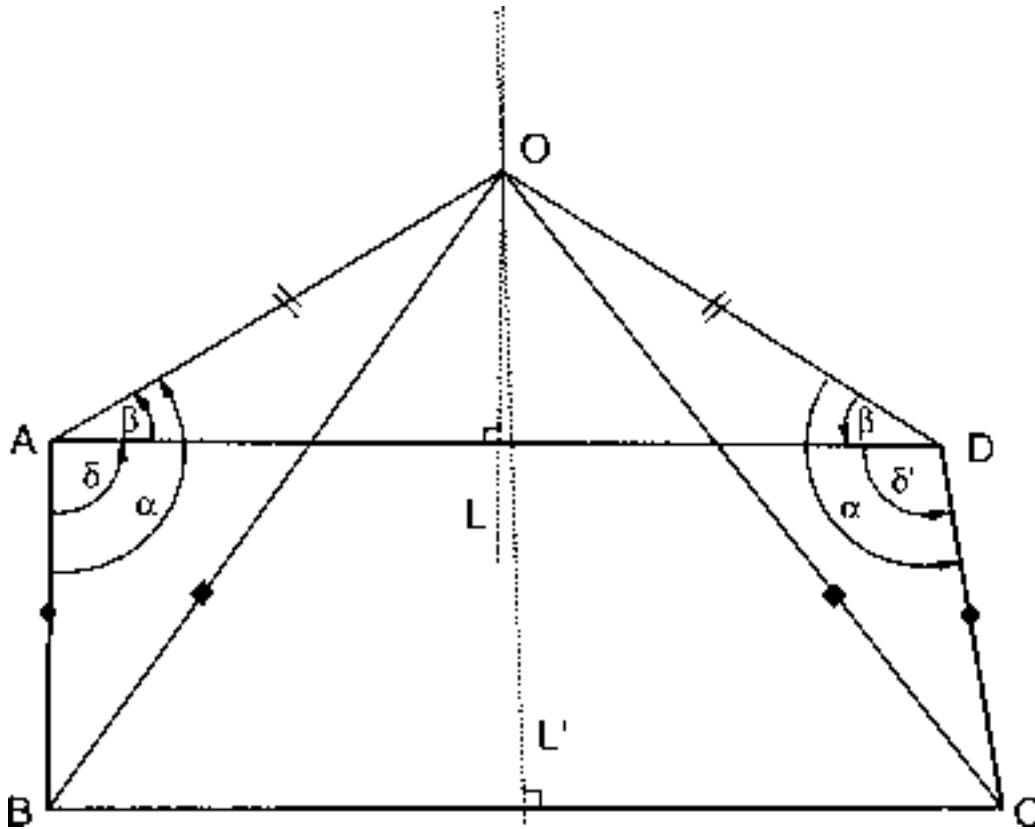
By necessity, this section contains a good deal of technical language. If you come across an unfamiliar term, it is likely defined in the glossary at the end of the handbook. Of course, you should also feel free to ask your Acquisitions Editor for clarification.

The following list is broken down according to the source(s) of your artwork:

1. Artwork from another source (such as an archive, a previous publication, or a stock agency) used by permission
2. Artwork you create
3. Maps

Within these categories are three types of art, generally speaking:

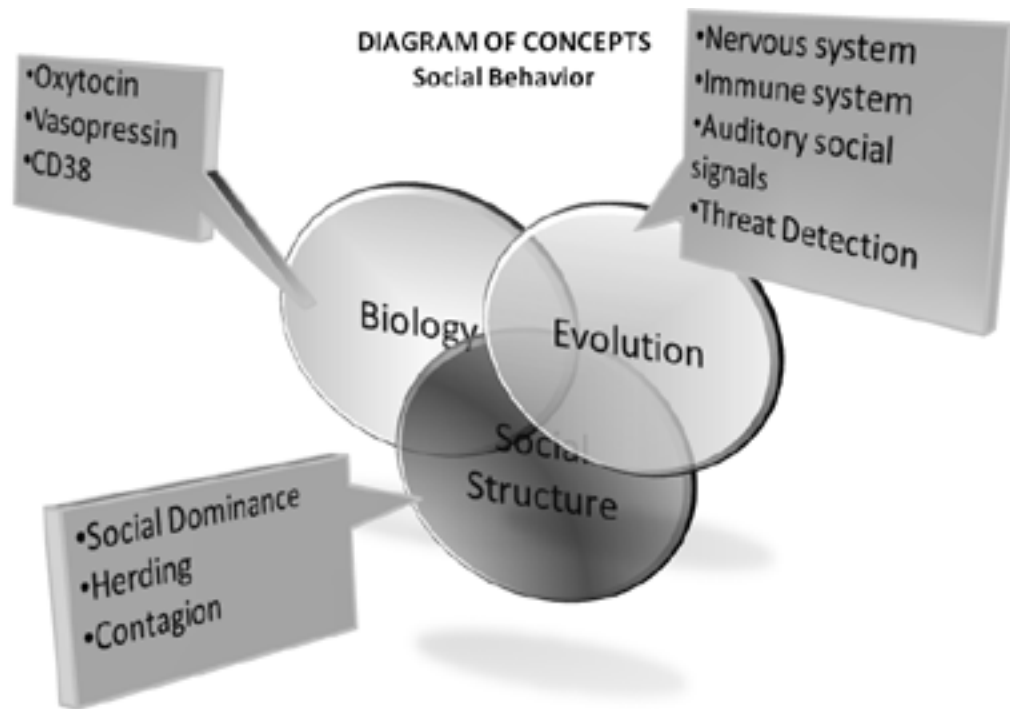
- a. **Line art:** Line art is exclusively black and white, without any grayscale. Examples of line art includes simple maps, charts, and diagrams (so long as they do not have a dot pattern).
- b. **Halftones:** A halftone is the printing process for any continuous tone or grayscale images. Examples of halftones include black-and-white photographs, scans of paintings or drawings, and shaded maps and diagrams.
- c. **Combination:** A mix of line art and halftone.



Example of line art. Reproduced by permission from: Stanislas Dehaene, *The Number Sense: How the Mind Creates Mathematics, Revised and Updated Edition* (New York: Oxford University Press, 2011).



Example of halftone art. Photograph courtesy of Shutterstock.



Example of combination art (a mix of line art and halftone). Reproduced by permission from Barbara Oakley, Ariel Knafo, Guruprasad Madhavan, and David Sloan Wilson, eds., *Pathological Altruism* (New York: Oxford University Press, 2012).

SUBMITTING ART FOR PRODUCTION—A QUICK REFERENCE

1. Do not embed any art within your manuscript.
2. Electronic art should be submitted individually as separate files.
 - a. Photographic images should be submitted as TIFF (preferred) or JPEG files at a minimum resolution of 300 dpi. OUP cannot reproduce halftone art from PDF, PNG, BMP, GIF, PICT, PowerPoint, or Microsoft Word files.
 - b. Line art should be submitted as EPS files.
3. Figures should be sequentially numbered by chapter and figure number (for example, the third figure in chapter 1 will be “Figure 1.3”) and saved with the figure number as the file name (for example, “Figure 1.3.tif”). Photos and printouts should be clearly labeled by their correct figure number, not by the file name that was used during downloading.
4. Include placement indicators for all figures in numerical order in the manuscript at the ends of paragraphs where you want the art to appear. For example:

[INSERT FIGURE 1.3 HERE]

These are used to help the typesetter determine positioning of figures in the book's layout.

-
5. Callouts to the figures should also be present in the main text within paragraphs, e.g., "Figure 1.1 depicts..."

These are used to help determine positioning of figures in a digital product, with the figure typically moved to follow the paragraph in which it is first mentioned. Callouts should appear in sequential order and always in the main text first, i.e., not in an endnote.

6. Prepare figure captions as a separate Microsoft Word file. The file should be double-spaced and include the corresponding figure number, caption, and credit line for all illustrations. (Add the credit lines after you have received permission to use the illustrations; please refer to "Copyright and Permissions" on pages 35–41.)
 - a. Do not include captions directly in the art file.
 - b. Every figure must have a caption that begins with its corresponding number, e.g., Figure 1.1 for the first figure that appears in Chapter 1.
7. Supply a disk directory with the art, as well as a print copy of all art on the disk. If you want the images cropped, please indicate this on the photocopied art and also draw the crop lines. If you have specific sizing requirements (e.g., an image needs to be full-page), please inform your Acquisitions Editor.

ARTWORK FROM THIRD-PARTY SOURCES

If you are using artwork from a museum, archive, or similar professional source, you should request that the institution send you a high-resolution scan of the art.

Black-and-White Photographs and Scans

The electronic scans you secure must be in a resolution that is high enough to reproduce well in the printed medium (see "Resolution" text box below), and must be saved in an appropriate file format. To address a common misperception: **Images cannot simply be pulled off the Internet.** Images on the Internet typically have only a third of the resolution required for printing and are most often restricted by copyright. (See "Copyright and Permissions" on pages 35–41 for more information.)

This table provides a handy overview of requirements for art submission. Page 26 contains a more detailed version of this table.

	RESOLUTION	ACCEPTABLE FORMAT
Line Art	Files must be either resolution-independent or of at least 600 dpi, and ideally 1200 dpi.	EPS
Halftone	Files must be of at least 300 dpi at the size of intended reproduction or larger. Higher dpi values are welcome.	TIFF. Some JPEGs may also be acceptable.

Resolution

Resolution refers to the sharpness at which digital images display. The most common measure of resolution is dots per inch (dpi).

You can determine whether a halftone is of the required dpi by checking the file properties of the image and dividing pixel size by the resolution required. For example, say a halftone is 2400 x 1500 pixels. Divide both numbers (height and width) by 300 (the resolution needed for printing), and the result is the maximum number of inches at which the image can be printed in acceptable resolution. In this example, the electronic size is 8" x 5", meaning the image could be printed up to 5" in width, space permitting.

Resolution is not a set value, but rather, a variable that is inversely proportional to visual size. Doubling the visual size of an illustration will reduce its resolution, as this example shows:



Photograph and illustration by John Kloehr

(continued)

It is not possible to enlarge low-resolution images, so check with your Acquisitions Editor if you get a result that is much smaller.

Note: Do not artificially increase the resolution of a photo in a software package like Photoshop. Doing so does not actually increase the printed quality of the photograph.

For best results, we recommend that you have scans made by a graphic arts service bureau or by a facility that routinely provides electronic files for print reproduction. Scans must meet the following requirements:

SCAN MODE: Scans should be in grayscale or continuous tone mode. However, we can convert color scans to grayscale.

MINIMUM SIZE OF SCAN: No smaller than it is to appear on the book page. For example, if an image is intended to be printed in the full 5" width available on the page of a book in the most common trim size of 6-1/8" x 9-1/4", then an image must be scanned to at least 300 dpi at 5" in width. If you have questions about your book's trim size, please contact your Acquisitions Editor.

We do not enlarge smaller scans done at less than 300 dpi because the resolution decreases as the size increases. A scan that is only 1" x 2" at 300 dpi, for example, is not sufficient for printing.

Scans from Books and Magazines

In general, you should avoid scanning previously printed images (such as photos in books and magazines), as reproducing them may result in an unwanted pattern effect called *moiré*. If a previously printed image is scanned, it should be done professionally using a descreening technique. Though this will result in a slight softening of detail in the image, it will minimize the effect of *moiré* pattern in your book.

Color Images to Be Reproduced in Black and White

These can either be given to OUP for scanning or should be scanned in RGB or grayscale mode. If you are scanning from 35mm slides, it is very difficult to get a crisp scan with a desktop scanner. It is best to have these done by a facility that has a professional slide scanner, and it is especially important to scan at the minimum print quality size and resolution stated above.

Color Images to Be Reproduced in Color

In limited cases, books may include color art to be reproduced in color. If your Acquisitions Editor has approved color reproduction, you should keep these points in mind:

- ▶ Artwork must show how color is to be used.
- ▶ Use color for the purposes of adding educational value to artwork, rather than just to add visual appeal.
- ▶ Ensure use of color is systematic.
- ▶ If you are submitting rough drawings or photocopies of source material for typesetters or illustrators to work from, annotate the hard copy to show how color should be used. Alternatively, use a colored pencil, pen, or crayon to physically mark up how color should be applied.
- ▶ Markups do not have to be perfect, but such guidance will be invaluable in helping the typesetter or illustrator produce artwork that meets your requirements and expectations, with the minimum of redrafting.
- ▶ If you are preparing electronic roughs (in Microsoft Word or PowerPoint, for example) either add color directly into the electronic image or mark up a hard copy of the electronic image (as per hand-drawn or photocopied roughs). If color is used, make sure that the caption describes how it is used informatively. This is important for accessibility; also, many e-readers will display the text in grayscale.

Images from Medical Scanners

Medical artwork, such as X-rays and MRI scans, are designed to generate images for on-screen use and often cannot be sent in at high resolution (300 dpi). You can ensure the best quality scans by saving the files as TIFF or EPS files. Do not send scans in Microsoft Word or PowerPoint format as these programs reduce quality.

Tips to consider:

- ▶ Sourcing high-resolution images is often difficult. If no other option remains but to use a low-resolution version, some print quality will be lost, and it is important to send images in at the best quality possible for optimal clarity on the printed page.
- ▶ Consider with your Acquisitions Editor whether meaning will be lost if color medical images, like CT scans, are reproduced in black and white.
- ▶ Consider the use of color with your Acquisitions Editor for items such as arrows, asterisks, and labels against the background they will be printed on. For example, would a white asterisk be easier to see on a gray background?
- ▶ Always ensure patient identity is obscured in images provided.

Submitting Hard Copies to Be Scanned

If digital scans are not available, we may be able to scan hard copies you provide. Because the scanning process causes some loss in sharpness, these hard copies must be in pristine condition. Your Acquisitions Editor will be able to judge whether or not hard

copies can be used to prepare files of the quality needed for printing. Do not scan such hard copies yourself, but rather send these to your Acquisitions Editor and OUP will have them professionally scanned.

ARTWORK YOU CREATE

Line Illustrations

If you are creating line illustrations for your manuscript, please use a program such as Adobe Illustrator, Corel Draw, or Macromedia Freehand, since these programs produce vector files that can be manipulated at any resolution. (Vector files are resolution independent.) If you are creating line illustrations in other programs, such as Microsoft Word or Microsoft PowerPoint, they cannot be used for the printed book. If this is the case, please check with your Acquisitions Editor about what options exist to create print-quality line illustrations.

Shading, Tints, Fonts, and Lines

- ▶ Only four tints of the same color can be distinguished in any one black-and-white diagram. If more than four tints are required, use patterns instead.
- ▶ Be consistent. Adopt the same styles in terms of shading and types of lines used for curves, arrowheads, and so on.
- ▶ Use OpenType or Type 1 fonts, not TrueType fonts, to create labels. Do not apply style attributes to your fonts; use Times Roman Italic, for example, rather than italicizing Times Roman. The same principle applies to boldface.
- ▶ Do not use hairline rules because they disappear when printed; half-point rules are a good standard.
- ▶ Do not create your art in color unless the art is to print in color in your book.
- ▶ When saving to an EPS format, remember to embed both the printer and the screen fonts. In addition, save your EPS files with “Picture Preview,” which allows the typesetter to view the art as it is brought into the page.

OUP cannot fix typos, alter labels, or delete screens from your art files.

This table shows image resolution and formatting requirements.

	FILE TYPE	IMAGE MODE	IMAGE RESOLUTION AT REPRODUCTION SIZE
Line or created art —1 color	EPS	grayscale	600–1200 dpi
Halftone/photo —1 color	TIFF, JPEG	grayscale	300 dpi
Line/halftone combination —1 color	EPS	grayscale	300 dpi
Line or created art —4 color	EPS	CMYK	600–1200 dpi
Halftone/photo —4 color	TIFF, JPEG	CMYK	300 dpi or higher

Photographs

You may take photographs yourself, or with the help of a photographer, or you can source them from a third party, for which permission will need to be obtained. If you are a skilled photographer and will be taking photos for the interior of your book, they will need to meet the same resolution requirements as all other illustrations. They should be shot at a minimum resolution of 1500 x 1500 pixels for a standard 6-1/8" x 9-1/4" book printed in black and white. An oversize book being shot in color requires sizes equivalent to an 8" x 10" image at 350 dpi, or 2800 x 3500 pixels. Please contact your Acquisitions Editor for any questions on the trim size of your book.

You must have written permission from anyone in the photograph. Contact your Acquisitions Editor for a consent form template.

TIPS FOR TAKING A GOOD PHOTOGRAPH

- ▶ Use a digital camera with at least 10 megapixels and an accurate lens. (A camera phone will not do, even if it does have over 10 megapixels, because the lens is not of high enough quality.)
- ▶ Set your camera to the largest possible file size.

When shooting, check that:

- ▶ The lighting is bright, but that there are no strong shadows.
- ▶ The background is clear and the camera is steady.
- ▶ The photo just shows what you intend it to—there are no distracting elements in it.
- ▶ When photographing objects on a surface, ensure that the surface is clear of texture and marks. Use a white surface for *all* objects *unless* they are transparent or pale, in which case use a contrasting but neutral color.

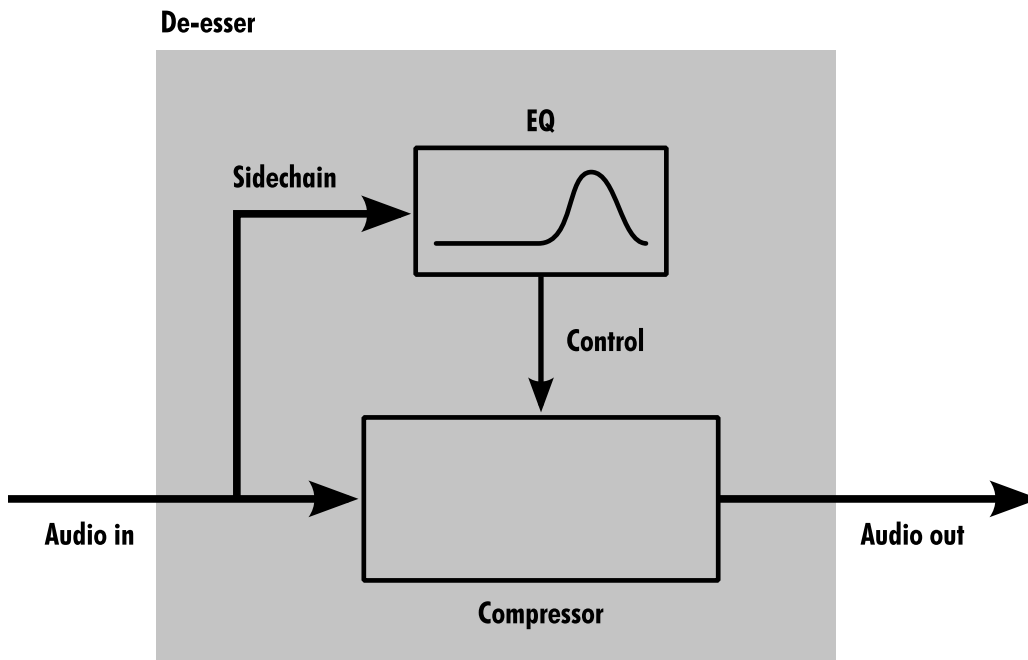
Creating Combination Art

You can use both line art and a photograph in one piece of artwork. Supply an electronic file with the high-resolution photograph along with a drawing showing how you would like the artwork to appear in the final text.

Labeling

- ▶ Labeling should be minimal and must be consistent with stylistic conventions used in the text. In general, OUP titles use sans serif letters for figure labels, with an initial capital for the first word only (sentence style).
- ▶ Check that the labels correspond with those cited in the figure legend and text. Note that this may mean that you need to relabel artwork taken from other sources.
- ▶ If you wish to use italic and bold, indicate this clearly when drawing your rough sketch.
- ▶ Be consistent with your use of italic and bold.
- ▶ All labels on the x and y axes in graphs should show the relevant units in parentheses.
- ▶ If the relative position of labels is important, indicate this clearly when drawing your rough sketch.
- ▶ Make good use of the area around the artwork you are labeling. Space the labels carefully so they are not crowded.

A properly labeled figure



Credit: Steve Savage. *The Art of Digital Audio Recording: A Practical Guide for Home and Studio* (New York: Oxford University Press, 2011).

MAPS

Maps Acquired from Another Source Used by Permission

Like other images, maps can be acquired from a third-party source, such as a map library. These need to be in TIFF or JPEG form, corresponding to the same resolution requirements as all other images. Some sources for maps appear in the appendix on pages 29–31.

Maps You Create

If you need original maps created for your book, OUP has access to freelance cartographers and can arrange to have these made for you at a reasonable cost. You need to provide a base map(s) that show all of the information you want on the map, including cities, states, rivers, attractions, and so forth. If for some reason you choose not to enlist the services of a professional, please keep the following guidelines in mind:

- ▶ Use a dedicated art software program like Macromedia Freehand or Adobe Illustrator to create your maps. Such programs can save art as EPS and TIFF files, which word processing programs cannot do. Dedicated art packages offer a versatile array of options for drawing lines, for indicating different types of terrain, and for adding type labels.
- ▶ Avoid hand-drawn maps.
- ▶ Keep the map simple and relevant. The information presented in the map should enhance and correspond to material found in the text and yet be self-contained. The spellings of all labels should be consistent with the spellings in the text.
- ▶ When labeling features on your maps, it is customary to set country names in full capital letters, cities and towns in cap/lowercase, and rivers and oceans in italic cap/lowercase. Sans serif fonts like Helvetica and Verdana work best.
- ▶ Do not position text over lines that indicate boundaries and borders, or over cross-hatching or screens. Set all type in a similar and appropriate size, and remember maps will be sized and likely reduced to fit the book page, with appropriate margins.
- ▶ Avoid the use of hairline rules or rules that are too thick; a half-point rule is a good standard.
- ▶ Be consistent in your use of different types of rules. For instance, if you are using a half-point rule to indicate the eastern coastline, don't switch to a one-point rule for the western coastline.

APPENDIX

SOURCING PHOTOGRAPHS

Where can I source good quality photographs for free?

Some government organizations and individuals give away photographs free of charge. The organizations are often subject-specific, so it is worth investigating what is available in your subject area. Your Acquisitions Editor may be able to help with this. Always check what acknowledgment these sites require you to include; this information is always printed in the caption.

Library of Congress at <http://www.loc.gov/pictures/>

David Rumsey Map Collection at <http://www.davidrumsey.com/>

Library of Congress Map Collection at
<http://lcweb2.loc.gov/ammem/gmdhtml/gmdhome.html>

The National Archives at www.archives.gov/research

Perry-Castañeda Library Map Collection, University of Texas at
<http://www.lib.utexas.edu/maps/>

OUP has a valuable and extensive photo resource available free at www.oup.captureweb.co.uk. Captureweb contains commissioned photos and royalty-free images that have been bought by OUP and can be used free of charge. To view the site, register first as a new user. After choosing an image, download a low-resolution photo (right-click and choose “Save As” or “Ctrl,” click, and then “Save As”). Keep a record of the asset number. This is an excellent resource, which is continually updated with new royalty-free images and commissioned photo-shoot images.

Low-cost Sources

There are many subscription-based royalty-free photo libraries where you pay a fee to download either a set number of credits or as many as you require within a certain time limit.

Do not download high-resolution photographs for your cover or jacket before checking them with your Acquisitions Editor, as you will be charged and no refund is available. Instead, save a low-resolution version, along with the ID number, and pass this on to your Acquisitions Editor to discuss with Marketing and Design.

Some photo libraries require you to register before viewing images, but this is common practice, and it is quick and free.

Recommended sites are:

<http://www.photos.com>

<http://en.fotolia.com/>

<http://www.istockphoto.com/>

<http://www.stockxpert.com/>

<http://www.shutterstock.com/>

<http://www.dreamstime.com/>

<http://www.123rf.com/>

<http://www.archives.gov/> (the National Archives)

If you can't find what you are looking for, check the British Association of Picture Libraries and Agencies (BAPLA) at <http://www.bapla.com>. Every registered photo library in the world is listed there.

Higher Cost Sources

OUP has preferential pricing with several stock agencies, listed below. If you would like an image from any of these, please check with your Acquisitions Editor.

AP Images at <http://www.apimages.com/>

The Associated Press has a large database of historical and contemporary images.

Corbis Images at <http://www.corbisimages.com/>

A well-known online picture library housing historical, cutting-edge, natural history, and scientific images, and much more.

Alamy at <http://www.alamy.com/>

Over eight million images from 8,000 photographers and more than 400 agencies from around the world. Photographers submit their own photographs and captions, which means that you must keep an eye on the quality of the color/composition, but it also means that the subjects are diverse.

FotoLibra at <http://www.fotolibra.com/>

Offers a custom shoot-on-demand with no purchase necessary.

Getty Images at <http://www.gettyimages.com/>

From sports and news photography, to archival and contemporary imagery.

Art Resource at <http://www.artres.com>

Art Resource has many fine art images and historical images.

Metropolitan Museum of Art at

<http://www.metmuseum.org/collections/search-the-collections>

New York Public Library at <http://digitalgallery.nypl.org/nypldigital/index.cfm>

Science and Society Picture Library at <http://www.scienceandsociety.co.uk>

Represents collections from some of the world's leading museums.

Photolibary at <http://www.photolibary.com>

Houses a huge variety of photos, as well as Oxford Scientific, which specializes in natural history and scientific photos.

Rex Features at <http://www.rexfeatures.com/index.html>

A favorite for current affairs and pop culture images.

Science Photo Library at <http://www.sciencephoto.com>

The world's leading provider of science images. They will endeavor to get you an image from another source if they don't have one in stock.

TopFoto at <http://www.topfoto.co.uk>

Mostly historical and news based; a popular choice for "moments in time."

Bridgeman Art Library at <http://www.bridgemanart.com>

Holds an extensive collection of fine art and architecture from all over the world.

Photofest at www.photofestnyc.com

Maintains a large collection of images from the world of popular entertainment.



TABLES AND BOXES

TABLES

Tables are meant to organize, display, and summarize information in order to reinforce the reader's understanding of material presented in the main text.

Please indicate the approximate location for each table in the manuscript itself. The simplest way to do this is to insert a "placement indicator" within the text, set off by spaces above and below the callout (regular double-spacing). For example:

[Insert Table 2.1 here]

These are used to help the typesetter determine positioning of tables in the book's layout.

Callouts should also be present in the main text within paragraphs, e.g., "...as explained here and shown in more detail in Table 5.1."

These are used to help determine positioning of tables in a digital product, with the table typically moved to follow the paragraph in which it is first mentioned. Callouts should appear in sequential order and always in the main text first, i.e., not in an endnote.

Formatting

Tables should be formatted according to the following specifications so that OUP can set the table:

1. Double-space all text.
2. Save each table in its own electronic file and name the file according to table number rather than table title. For instance:

CORRECT Table2_1.doc

INCORRECT Populationgraph1997.doc

3. Number tables sequentially within each chapter. (For example, Table 1.1, Table 1.2, Table 2.1, Table 2.2, and so on.)
4. Try not to "overdesign" tables. Keep them as simple as possible by avoiding unnecessary rules, lines, etc., inside the table. Do not use vertical rules or gray shading.

-
5. If you need to cite the source of your table, include a credit line in the form of a footnote to the table. (See also “Copyright and Permissions” on pages 35–41.)

Elements of a Table

1. **Table Number and Title:** Each table should have a title in addition to its number. This should be as brief as possible. Explanations of how the data were obtained, source information, etc. should be placed in the table footnotes.
2. **Brief Column Headings:** Keep column headings as short as possible (for example, use “%” rather than “percent”) but do not abbreviate headings so that they become unintelligible. Use the column heading to specify units that measure all figures in that column but not all figures in the table (in which case the unit becomes part of the title).
3. **Row Titles and Main Body of Data:** Make sure that the table data in each column align with the correct column heading.
4. **Table Footnotes:** Please follow the style set in the example below.

Sample Table

Table 2.1.

Running speed over 200 m and standing long jump distance of a randomly selected group of people.^a

Participant	Speed (ms ⁻¹)	Distance (m)
1	10.53	2.38
2	11.16	1.83
3	9.54	2.04
4	15.77	2.0
5	12.82	1.74
Total	59.82	9.99
Average	11.96	1.998

^a Adapted from Smith & Cheng (2007). Reprinted with permission from Main Street Publishing © 2007.

BOXES

Grayscale boxes can be used to highlight features or specific information within a chapter, such as:

- ▶ Thematic highlights
- ▶ Practical application of a point being discussed
- ▶ Additional explanation and detail
- ▶ Profiles of key figures
- ▶ Summaries of key research
- ▶ Summaries of key debates and critiques
- ▶ Relevant articles from newspapers and magazines
- ▶ Case studies or case problems
- ▶ Lists
- ▶ Anecdotes
- ▶ Definitions

You and your Acquisitions Editor should discuss and agree on your use of boxes in advance.

Submission

- ▶ Mark beginnings and ends of boxes clearly. (i.e., [START BOX] and [END BOX]). Do not actually draw a box around the text; our typesetters will do this according to the text design for your book.
- ▶ Double-space all text and use 12-point Times New Roman. Do not use italics or boldface except to agree with conventions that you've adopted in the main text.
- ▶ If your book includes more than one type of box, be sure to label the box type as well as the title of each particular box.
- ▶ Place a placement indicator for the box near its optimal location, and on its own line, such as:

[Insert Personal Reflections Box 3.4 near here]

- ▶ Callouts should also appear within paragraphs, e.g., "Box 3.4 describes the author's personal reflection on this topic."

QUICK GUIDE	CONTENTS	CHECKLIST	WHAT TO EXPECT	MANUSCRIPT
	ART / ILLUSTRATIONS	TABLES / BOXES	PERMISSIONS	WRITING TOOLS
	GLOSSARY	MARKETING FAQ	MANUSCRIPT SUBMISSION FORM	

COPYRIGHT AND PERMISSIONS

You may wish to include materials in your manuscript that are owned by third parties, such as quotations, excerpts, or images. While it is your responsibility to request, procure, and, if necessary, pay the copyright owner a fee for permission to use these materials, this section of the handbook will help ease this process for you.

Your first step will be to determine which materials in your manuscript require permission. As author, you are in the best position to know whether you borrowed or quoted from other sources, and to identify those instances. Most, but not necessarily all, of these materials will require permission from the copyright holder. Remember that crediting the source of copyright-protected material is not an acceptable substitute for formal written permission from the rights holder.

The guidelines which follow are meant to help you determine when you will need to contact rights holders to obtain permission, and then, how to do so. If you require additional guidance with regard to permissions, please inform your Acquisitions Editor who will be able to assist you, including by providing you with OUP's comprehensive Permissions Guidelines.

MATERIAL REQUIRING PERMISSIONS

Illustrations, photographs, tables, text, and music examples created by others, and which do not qualify as fair use—a copyright law doctrine that is outlined in this section of the handbook—are the most common materials that require permission.

Visual Images

Visual illustrations, including photographs, paintings, line drawings, graphs, maps, cartoons, and other types of images, almost always require permission from the copyright holder. The creator of the image is the copyright holder, unless this creator assigned rights to another party, such as the publisher of a periodical or book in which the image appears, or unless the work was created within the scope of the creator's employment, in which case the image is likely to be deemed a work-for-hire, owned by the employer.

Tables

Reprinting a table is also likely to require permission. Usually, rewording or rearranging the elements of a table is not enough to render the table sufficiently original to obviate the permission requirement; if the table you use is essentially identical to someone else's without the substantial addition of new material, you must obtain permission from the copyright owner.

Text

Because under US copyright law a work is protected by copyright upon creation, copyright-protected text includes not only text from published books and articles with formal copyright notices, but also unpublished materials such as letters, sketches, and drafts, even if these are not formally registered with the United States Copyright Office. As you identify sections of your manuscript that might require permission from a copyright owner, look especially for:

1. Quotations from plays, songs, or poems that do not qualify as fair use.
2. Quotations of any length from letters, whether or not the letter was formally published. In most cases, the author of the letter retains the copyright, regardless of the person to whom the letter was addressed or who actually possesses the letter.
3. Quotations that exceed the word-count guidance provided in the fair use section below.

Music Examples

Reprinting music examples that do not qualify as fair use requires permission from the copyright holders, most typically music publishers. Lyrics and musical compositions are often copyrighted separately from one another, so including lyrics with musical notation may require two separate permissions from two different sources.

Website Material

Content from a website is protected by copyright in the same manner as works made available in any other format. This applies to Google Image search results as well as images on Wikipedia, Wikimedia Commons, Flickr and similar sites. An owner of content may, in rare circumstances, deliberately put a work into the public domain (for example by stating in writing that the work is dedicated to the public domain, or via a Creative Commons license). Do not assume, however, that a work is free to use without permission unless there is a clear and express statement from the copyright holder releasing all rights in the work. And always check to confirm that the person purporting to release such rights is in fact the copyright holder (e.g. by searching the US Copyright Office's online records). If you are unsure, you must contact the copyright owner and verify the copyright status of the materials you wish to use.

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Other Works Published by Oxford University Press

Even if material you wish to use was previously published by OUP (and regardless of whether the material is a full book, a chapter from a book, journal article, encyclopedia entry, etc.) as a general matter, permission will still be required from OUP, unless an exception applies. Permission should be sought from OUP's central Rights & Permissions department. See <http://www.oup.co.uk/academic/rights/permissions>.

MATERIAL NOT REQUIRING PERMISSIONS

You are not required to obtain permission for the use of material from these four general categories.

Material in the Public Domain

Material that never was or no longer is protected by copyright belongs to the public, so permission is not required for its use. For example, most material prepared by US government employees as part of their official duties is not protected by copyright. (Please note that this rule has some important exceptions, for example, it does not apply to works created privately and acquired by the US government, including works created by US government contractors commissioned by the US government. Nor does it apply to works created by state and local governments or foreign governments. Also, certain independent US government agencies may be exempt from this general rule. For more information please ask your Acquisitions Editor for OUP's comprehensive permissions guidance). If you are reproducing material that is very old, you may well find that its copyright has expired. The Copyright Office maintains a flyer on the duration of copyright, titled "Circular 15a," available at <http://www.copyright.gov/circs/circ15a.pdf>. Moreover, you can ask your Acquisitions Editor for OUP's comprehensive permissions guidance, which will assist you in determining whether or not the copyright in a given work has expired. Keep in mind that while copyright may have expired for older works, particular translations or editors' annotations of these works may still be copyright-protected, and therefore require permission.

Ideas and Data

Facts, ideas, data, methods, and theories are not protected by copyright, although the expression of those facts, ideas or theories is eligible for copyright protection, and an original selection, coordinate, or arrangement of facts and ideas may also be eligible for copyright protection.

Your Own Previously Unpublished Materials

Original graphs, charts, maps, tables, and so forth, which you create for your own use but that have not been formally published or assigned to anyone else to publish are original materials and do not require permission. You also do not need permission to reproduce photographs that you have taken, provided such photographs are not themselves of copyrighted images. However, photographs that you did not take yourself, even if they are in your possession or were taken by a close friend or family member, require permission from the copyright holder, usually the photographer. Moreover, you must consider whether model or patient releases are necessary from persons appearing in a photograph – even if it is a photograph you have taken. It is prudent to obtain a release when using a person’s name, image, or words in a manner that may otherwise trigger a legal claim relating, for example, to a person’s privacy, publicity, or other rights. If you are not sure whether a release is required, speak with your Acquisitions Editor.

Fair Use Exception

Even if a work is protected by copyright, you may nonetheless have the right to quote relatively small portions from it under the “fair use” doctrine of the US copyright law. A fair use analysis is highly fact-specific, subjective, and nuanced. Although there are key factors to consider (listed below) unfortunately, and contrary to “word number rules” and other myths about fair use, there are no hard and fast rules to apply in weighing these factors, only general guidelines. Please remember that the following are guidelines only, and each and every scenario must be carefully considered. In any and all instances of “close calls” you should consult with your Acquisitions Editor.

The Four Factors to Consider

A use *may* be considered fair use under US copyright law when portions of copyright-protected work are used for criticism, comment, news reporting, teaching, scholarship, or research, based on a consideration of the following key factors:

1. The purpose and character of the use: Consider whether the use is of a commercial nature, e.g. for advertising purposes (less likely to be fair use) or if it is for nonprofit educational purposes. Also consider whether, and to what extent, you may have transformed the copyright-protected material (i.e. the use is not a mere reproduction, but is a commentary on, critique or interrogation of the underlying work).
2. The nature of the copyrighted work: The reproduction of factual material, such as information from a biography, is more likely to be considered fair use than an artis-

-
- tic or creative work, such as a poem. Also, the reproduction of work that has not yet been published is less likely to be considered fair use.
3. The amount and substantiality of the portion used: Consider both (1) the amount of the work that you use in relation to the whole; and (2) whether the portion you intend to use goes to the “heart” of the work.
 4. The effect of the use upon the potential market: Consider whether your use of the copyright-protected work might affect demand for the original work, or lessen its value. Most importantly, ask yourself whether your use of the content will deprive the creator of income.

Fair Use Tips

With the caveat that fair use analyses must always be undertaken on a case-by-case basis, below are a few useful guidelines.

1. Unpublished Works: use of unpublished works (i.e. a work that has not yet been published with the authority of the rightsholder) is less susceptible to fair use than a published work.
2. Photographs and Artwork: photographs and artwork will often require permission for use, as such use will often be of the entire work. The exception generally will be when you are commenting on, criticizing, or otherwise interrogating the photograph/artwork itself or what it depicts (beyond a mere description of the work) and the reproduction is small in size (and for online reproductions, low resolution).
3. Percentage of the Original: it is usually acceptable to quote in the aggregate up to 400 words from a book-length copyrighted text without express permission, if you meet the conditions in the bullet points below. Substantially more verbatim quotation from book-length works (e.g. up to 1%, 2% or more of a single source work) may also sometimes qualify as fair use, when the use is highly transformative. Similarly, it is usually acceptable to quote up to an aggregate of 150 words from a magazine article, newspaper, article, short published essay, or journal article, or 7% (whichever is less) permission, if you meet the conditions in the bullet points below. Here, again, substantially more quotation may also qualify as fair use, when the use is highly transformative. However, when exceeding 400 words of quotation for book-length works (or the lesser of 150 words or 7% from articles, or, when in doubt, even the use of a lesser portion of a work), you should consult with your Acquisitions Editor for more detailed guidance on transformative use.
 - The excerpt is not the work as a whole or a complete unit thereof (e.g., not an entire article, chapter, table, or encyclopedia entry);
 - The excerpt does not constitute the “heart” of the work (i.e., the essential or key portion of the work, or a portion that could be a substitute for the original);

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- The excerpt is used to demonstrate or support an author's own original comments, analysis, or thesis;
 - You appropriately credit the source (appropriate credit will vary, depending on the type of work quoted and the type of OUP work in which the quotation appears); and
 - You keep in mind that the numbers are aggregates and that multiple quotations from the same work should be considered together.

* Note: Permission is more likely to be required where the source material is very short (a poem, song, letter, or other short piece). Permission is also more likely to be required where the work (of any length) has not been previously published. Accordingly, consult with your Acquisitions Editor if you are quoting verbatim or closely paraphrasing from such a shorter works and/or unpublished work and believe that your use qualifies as fair use.

4. **Manner in Which Quotation Being Used:** If the quoted material is being used without explicit comment (as with an epigraph), a good rule of thumb is that you should not use more than a line or (if you are quoting from a full book) two lines. Note that the majority of epigraphs used without comment are likely not to be considered fair use, as this majority is employed as artistic supplement, adding color to a discussion, rather than being critical in its own right.
5. **Acknowledgments:** It is always a good idea to acknowledge your sources, regardless of whether it is required under the applicable law. Indeed, even if there is no requirement to acknowledge a source, best practices/rules of ethics in a given discipline may call for a specific form of acknowledgment.
6. **Further Information:** For further information about fair use and the application of the four criteria, please consult the United States Copyright Office at www.copyright.gov and the Stanford Fair Use Center at <http://fairuse.stanford.edu/overview/fair-use>. Additionally, many scholarly societies have developed useful and well-reasoned codes of best practices with respect to the fair use doctrine. It is worthwhile to research whether any scholarly societies you belong to have developed such guidelines.

Finally, if you still aren't sure whether your use of someone else's material constitutes fair use, consult with your Acquisitions Editor.

GETTING STARTED

The next step will be for you to identify the copyright holder and request written permission to use the material in your manuscript. Usually the copyright holder will be the creator of the material (in other words, the artist or author), but this is not always the case. A creator may assign her or his ownership rights to another party, such as a publisher, or, if a creator created the material in the course of his/her employment (a

“work-for-hire”), his/her employer may be the copyright holder. Where you are unsure who holds the rights in certain material, it is usually best to start with the creator.

Check first for copyright notices on the materials themselves, as these are a useful starting point in identifying likely copyright holders. The copyright holder is not necessarily the author or artist of the work you are quoting from, but may instead be the publisher or another institution such as a museum or archive. A copyright is sometimes held by the author while the publishing, distribution, and subsidiary rights are held by the publisher. Thus, even if you are the author of the work from which you want to quote, you likely need to apply for permission from the publisher to use your material. This is true even if the copyright holder is OUP.

A basic rule of thumb: If you are reproducing or quoting from unpublished material, start your permissions request by asking for permission from its creator or the creator’s estate. If you are reproducing or quoting from published material, start by asking its publisher.

Start early. Obtaining permissions can take months and they must be finalized before you send your final manuscript to OUP. We are not able to send your manuscript to production if any permissions are pending, so it is best to contact copyright holders as soon as you decide to use copyright-protected materials.

MAKING THE REQUEST

When you request permission, please use one of the attached forms as your starting point. Should that standard permission form not adequately address the needs of your project, please ask your Acquisitions Editor for assistance. In any covering email or letter, you should provide as much information about your book as possible, including its title, your name as author, the nature of your work, and OUP as publisher. Many copyright holders will also wish to know the intended price of and distribution plan for your book; your Acquisitions Editor will be able to provide this information to you. You should also include sufficient information for the rights holder to identify the material you wish to reproduce. For example, if you are quoting from a published book, mention the book’s title, author(s), year of publication, publisher, ISBN, and the page number(s) on which the material appears. If the material originally appeared in a journal, include the journal name, volume number, and issue number. It may help to expedite the permissions process if you also include a copy of the original material with your request.

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DIFFICULTIES OBTAINING PERMISSION

What if a copyright holder has gone out of business, cannot be found, or does not respond to requests for permission? The material still remains protected by copyright; unfortunately, the mere existence of communications demonstrating your attempts to reach a rights holder is insufficient to protect you. Do not give up! Many authors have found that persistence pays off. You might try politely checking with the rights holder by alternative means a few additional times, or contacting third parties who might be able to establish contact with the rights holder. Similarly, materials for which no rights holder can be found, commonly known as "orphan works," remain protected by copyright regardless of the extent of your efforts. Speak with your Acquisitions Editor if you believe that material you wish to include in your manuscript is an orphan work and request OUP's comprehensive permissions guidance, which will provide you with further assistance. Finally, if you feel that the effort required to procure permission to use a particular piece of material outweighs its value to the manuscript, speak with your Acquisitions Editor. He or she will be able to help you determine whether the material is important enough to warrant the additional effort.

A SPECIAL NOTE FOR SCIENTIFIC, TECHNICAL, AND MEDICAL (STM) AUTHORS

OUP is part of the International Association of Scientific, Technical, and Medical Publishers (STM), which involves acknowledgment of shared interest with other academic publishers, specifically regarding permissions guidelines. The STM Guidelines note 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 that 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 in further editions or in other media, such as in online form.

OUP recommends and encourages that, if possible, you only use figures and tables from participating STM publishers, as nonparticipants often levy expensive permissions fees for the reproduction of material.

A table listing participating publishers and terms can be found at <http://www.stmassoc.org/permissions-guidelines>.

AFTER RECEIVING PERMISSIONS

It is your responsibility to ensure that you receive all the signed and completed forms for each permission you need and to pay any fees associated with such permissions. It is a good idea to retain a record of having made the payment, whether as a cancelled check or otherwise. Once you have done so:

- ▶ Check the permissions documents carefully and transcribe all required credit line information either into the front matter for the copyright or acknowledgments page or into the captions manuscript.
- ▶ Let OUP know if any copyright holder has granted permission with specific conditions, such as that an image be produced at only ¼ page size, or not be cropped. Use the Manuscript Submission Form or the Permissions Log/Art at the time you submit your manuscript.
- ▶ Send a full and complete permissions file to your Acquisitions Editor. The permissions file should include the permissions originals (signed) and the completed Permissions Log. Of course, be sure to keep copies of everything for your own files.

ADDITIONAL INFORMATION

It's not possible for this handbook to address every permissions scenario. If you find yourself scratching your head, consult with your Acquisitions Editor. We also suggest consulting these sources:

Chapter 4 of *The Chicago Manual of Style*, which provides a more comprehensive discussion.

Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property, by Susan Bielstein (Chicago, 2006)

Reclaiming Fair Use: How to Put Balance Back in Copyright, by Patricia Aufderheide and Peter Jaszi (Chicago, 2011)

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WRITING TOOLS

In general, OUP follows *The Chicago Manual of Style* as a guide for editorial questions, but defers to series or discipline style for reference and citation. We ask that you follow the style most common in your discipline and that you use it consistently throughout your manuscript. You may also wish to consult the writing tools listed below; this list is not intended to be comprehensive but rather to offer some guidance as you write and revise.

There are two exceptions to the major style guides that we would like to recommend for your manuscript. There are many space-saving conventions used to avoid repeating the name of authors used in multiple references.

However, to enhance the digital-readiness of the book we would recommend:

- ▶ in references and bibliographies with entries by the same author, please repeat the name in each entry instead of using "———" in lieu of the name.
- ▶ avoid using op. cit., loc. cit., idem, art. cit., ead. In place of these types of abbreviations, use the short-title system described in *The Chicago Manual of Style* 14.25-28. *Bluebook* short-forms are still preferred for legal writing.

Full bibliographic references are linked online to the correct sources. Abbreviating these references can impair this, adversely affecting usability.

DICTIONARIES

The New Oxford American Dictionary, 3rd ed. New York: Oxford University Press, 2010.

The Oxford English Dictionary, 2nd ed. Oxford: Clarendon, 1989. Also available on CD-ROM.

Merriam-Webster's Biographical Dictionary, revised ed. Springfield, Mass.: Merriam-Webster, 1995.

Merriam-Webster's Geographical Dictionary, 3rd ed. Springfield, Mass.: Merriam-Webster, 2007.

MAJOR STYLE MANUALS

The Chicago Manual of Style, 16th ed. Chicago: University of Chicago Press, 2010.

Academic

Mathematics into Type, updated ed. Providence, R.I.: American Mathematical Society, 1999.

MLA Handbook for Writers of Research Papers, 6th ed. New York: Modern Language Association of America, 2003.

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The Bluebook: A Uniform System of Citation, 19th ed. Cambridge, Mass.: Harvard Law Review Association, 2010.

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The ACS Style Guide: A Manual for Authors and Editors, 3rd ed. Washington, D.C.: American Chemical Society, 2006.

AMA Manual of Style: A Guide for Authors and Editors, 10th ed. New York: Oxford University Press, 2007.

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Day, Robert A. *Scientific English: A Guide for Scientists and Other Professionals*, 2nd ed. Phoenix: Oryx, 1996.

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OTHER WRITING AND EDITING GUIDES

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AUTHOR'S GLOSSARY OF TERMS

AA (AUTHOR ALTERATION) A change made in page proofs that is chargeable to the author. Publishers usually absorb a percentage of those AAs. (Oxford's allowance is 10% of composition costs.)

ABSTRACT A summary of the contents of a book, chapter, or article.

BACKLIST A generic term for books more than a year old.

BACK MATTER (BM) The parts of the book that follow the main text: appendices, notes, glossary, bibliography, references, index. This is also known as end matter (EM).

BLURB A quoted recommendation or endorsement of a book, attributed to a person of influence in a particular field, which appears in promotional materials and/or the back cover of the book itself.

BOUND PROOFS A copy of the page proofs received from the typesetter, bound up with the appearance of the final book. Bound proofs can be used to show a book at a conference, when final copies are not available. The text of bound proofs can be subject to change.

CALLOUT A mention of a nontext element such as a figure, table, or box within your narrative text. For example: "...as explained here and shown in more detail in Table 5.1."

CAP/LC Abbreviation for capitalizing the first letter of every main word within a heading and lowercasing the rest; also known as title case. For example: "Author Guidelines Glossary" is set as cap/lc.

CAPTION Short descriptive phrase, also called a legend, that describes a figure or table. Captions should begin with the element number (e.g., Figure 1.1).

CIP DATA Book cataloguing data provided by the Library of Congress, which appears on the copyright page.

COMPOSITION Setting type and formatting or “composing” page layout. Also known as typesetting.

COMPOSITOR A skilled professional who is responsible for transforming a manuscript into page proofs following the specifications of the designer.

CONTENT OPERATIONS The Content Operations Department is responsible for managing the production process for digital and print content including project management, copyediting, composition, proofreading, and indexing. Their responsibilities also include pre-press supplier management, print, digital, and e-book publishing support.

CONTRIBUTOR LIST A list of all contributors in a multi-contributor book, most often appearing in the front matter and including affiliations.

COPY This can refer to any quantity of text, from the descriptive texts used in marketing and promotional literature to the entire manuscript. It may refer to text in print or electronic form.

CREDIT LINE The wording that acknowledges the original source for a figure, table, article, or portion of a work. The credit line usually follows the caption for a figure. For a table, the credit line follows the source and is set as a footnote. Credits for other types of items (such as prose or poetry extracts) can sometimes be set as a separate section, placed in the front matter, or incorporated into the copyright page.

DELEGATES The UK Delegates are appointed from the academic staff of Oxford University and must approve all books published by OUP before contracted. They meet twice a month during the school year under the chairmanship of the vice-chancellor. US Delegates are appointed in each major subject area from American universities to advise closely on the US publishing program; they too must approve all projects before a contract can be issued.

DPI (DOTS PER INCH) A measurement of the resolution of a printed image. The higher the number of dots per inch, the higher the quality of the printed image. A desktop laser printer can output at 300 to 600 dpi or higher; most figures should be at least 300 dpi to be acceptable, but that can vary depending on final size due to “effective resolution.” For example, output from a 150 dpi figure that is to be reduced 50% is acceptable and has an effective resolution of 300 dpi (because it will reach 300 dpi in reduction). A printer’s imagesetter is 2450 to 3600 dpi.

DUST JACKET Paper covering for a hardbound book, wrapped around the binding. It was originally meant to be protective; now it’s merely decorative and is used to draw the reader’s attention to the book.

ELECTRONIC ART Also known as digital art, this refers to any image that is supplied as a computer file; usually TIFF, JPEG, or EPS files.

EM DASH A long dash that sets off a phrase from the rest of a sentence.

EN DASH An in-between dash used in number ranges and in some types of compounds. It's longer than a hyphen, but shorter than an em dash.

EPIGRAPH A quote from prose or a poem used as a decorative element, usually following the chapter title, sometimes following a heading in the text. An epigraph or several epigraphs together are also sometimes placed on a separate page in the front matter (along with their sources).

EPS (ENCAPSULATED POSTSCRIPT FILE) This format captures line art electronically, which can then be stored and transferred into other systems for composition or printing. Art can be reduced or enlarged, but not edited, if it's an EPS file.

FPO (FOR POSITION ONLY) Describes photocopies or prints of halftones used for position only on text mechanicals ready for printing. Also used to describe low-resolution scans in an electronic page file. The compositor may use this term, when awaiting higher resolution figures from the author.

FLUSH LEFT; FLUSH RIGHT In composition, aligning all lines of type at the left or at the right text margin.

FOLIO Page number, usually found at the top of the page above the text, aligned with the running head. Drop folios fall at the bottom of a page.

FONT The complete collection of letters, numbers, and symbols of a typeface in a particular style; also used to describe all sizes and weights of a typeface (e.g., roman, italic, semibold, bold).

FRONT MATTER (FM) Preliminary pages in a book preceding the main text. Paginated with roman numerals, as opposed to arabic numerals, which are used for the main text. Front matter pages include (but are not limited to) half-title page, title page, copyright page, dedication, foreword, preface, acknowledgments, table of contents, and list of contributors.

FRONTISPIECE An illustration appearing in the front matter, usually facing the full title page.

FTP SITE (FILE TRANSFER PROTOCOL) A standard network protocol used to transfer files from one host to another host over the Internet. An FTP site is not a website because its data cannot be displayed like a webpage.

GALLEY A small, softcover version of uncorrected proofs made by Publicity for trade catalogue titles that are sent to major media in advance of publication.

HALFTONE A reproduction of continuous-tone artwork such as a photograph, which converts the image into dots of various sizes.

HARD COPY The printout from an author's word processing disks; the manuscript.

HEAVY EDIT A copyedit that, in addition to the points addressed in a standard edit, introduces substantial revisions to the author's text, including significant rewriting and/or restructuring for clarity, style, and correct English idiom.

HIERARCHY OF HEADS A numbering or lettering system of coding ("1, 2, 3" or "A, B, C," for example) that ensures that the levels of heads and subheads within each chapter are ordered correctly.

HIGH RESOLUTION (HIGH-RES) A digital art file that is at a resolution suitable for printing in a book: typically 300 dpi or higher for photographs in TIFF format, and 600 dpi or higher for line art in EPS format.

INITIAL CAP/LC Abbreviation for capitalizing only the first letter of the first word in a head and lowercasing the rest of the letters. For example, "Author guidelines glossary" is set as initial cap/lc.

ISBN (INTERNATIONAL STANDARD BOOK NUMBER) A thirteen-digit number that identifies the language of publication of a book, its title and publisher, plus a check digit. It is often used in combination with a barcode. It is a unique identifier for a book.

ISSN (INTERNATIONAL STANDARD SERIAL NUMBER) An eight-digit serial number that identifies the title and country of publication of a magazine or journal. It refers to the complete run of a publication, not an individual issue. Used in combination with a barcode.

JPEG A file format for images using the file name extension .jpg. This is the most common file type produced by digital cameras. Publishers prefer TIFF files to JPEG files since TIFF files have better resolution.

JUSTIFY In composition, setting all lines of type to a specified length, aligning at both the left and right sides. A book page is commonly set justified.

KEYBOARD In composition, to retype the author's words into a computer to create an electronic file.

KEYWORD A word that represents a main concept explored in a particular work, used to help readers find material through searches.

LC Abbreviation for lowercase.

LEADING In composition, the distance between lines of type, measured in points.

LIGHT EDIT A copyedit that makes minimal changes to an author's text. Suitable only for manuscripts that are unusually clean and have received significant editorial attention prior to handover to Content Operations.

LINE ART Black-and-white line illustrations such as graphs, pie charts, bar graphs, flow charts, and simple line illustrations are all line art figures.

LOW RESOLUTION (LOW-RES) Output from a laser printer that prints at 300 dpi or less. This can refer to hard copies of art or photos. This output is not fine enough to reproduce well in printing. Low-resolution proof—from a 300 dpi printer—is not acceptable for printing. Minimum output for hard copies that need to be scanned is from a 600 dpi printer.

MANUSCRIPT (MS) In composition, the author's original copy. Once handwritten or typed, now a manuscript is generally a hard-copy printout from the author's word-processing files. Sometimes also called a *typescript*.

OPENTYPE The most current font development (identifiable by their .otf file extensions), this format uses the highest PostScript technologies in a single font file that can be used cross-platform on both Windows and Mac machines. This format allows for an almost limitless number of characters in each font, plus advanced typographic controls.

ORIGINAL ART Refers to any original photographic print or slide. Can also be an original drawing or map. These must be scanned at high-resolution to be used in printing the book.

ORPHAN In composition, the first line of a paragraph that is set as the last line of a page or column and is not considered good composition. See also *widow*.

OUTPUT RESOLUTION The resolution of an output device (a laser printer or a scanner) is measured in dots per inch. The higher the resolution, the better the quality of the image.

PAGE MAKEUP Also referred to as Page Layout or Page Composition. In composition, the arrangement of lines of type and art into pages following a designer's specifications. It encompasses all elements of the page including the page margins, text blocks, images, object padding, and templates used to define positions of objects on the page.

PAGE PROOFS Typeset pages formatted as they will appear in the printed book, usually sent electronically to be viewed on a computer screen.

PAGINATION In composition, the process of performing page makeup electronically. Pages were once made up manually by skilled paste-up people, who cut apart galleys of type and pasted up mechanicals at a light table. Today's compositors are no less skillful in flowing text and correctly placing figures and tables.

PDF (PORTABLE DOCUMENT FORMAT) A file format provided by Adobe Systems. Adobe Reader is a free software application you can download onto your computer in order to view documents as PDFs.

PE (PRINTER'S ERROR) A mistake in galleys or page proofs that is chargeable to the compositor.

PE (PRODUCTION EDITOR) An OUP editor who manages a manuscript through to book publication.

PICA A unit of measure in composition. One pica equals about 0.167 inch. Picas are used to measure type lines and book pages (e.g., a type page of 27 x 45 picas).

PLACEMENT INDICATOR An instruction in the manuscript to insert a nontext element such as a photograph, illustration, or table in a specific place.

POINT A unit of measure in composition. There are 12 points to a pica. Type size and leading are measured in points (e.g., "10/12 Times Roman" means 10-point type on 12 points of leading).

POSTSCRIPT (P.S.) A digital printing language that, in conjunction with typesetting software, is used to describe the appearance and layout of documents containing high-resolution text and graphics. PostScript fonts can be enlarged to any size without loss of quality, on-screen and when printed. These fonts will print the exact same way from different PostScript-compatible printers and will look the same across the Windows and Mac platforms. PostScript is still acceptable in the design/publishing fields, but such fonts are being superseded by the OpenType format.

PRINTER-READY FILES Files sent from the compositor to the printer, usually PDF files. The compositor prepares the files to the printer's specifications.

PROJECT MANAGER (PM) The PM is usually from one of our partnering production companies. He or she manages the production process and works closely with both OUP and authors.

PROOFREADING Reviewing the proofs word for word to catch any errors introduced in writing, copyediting, or composition.

RECTO The right-hand page of a book, magazine, etc. Page 1 is always a recto page, and rectos always bear the odd-numbered folios. Opposite of *verso*.

REFLOW Occurs when the page layout or line breaks are changed from the original typeset pages, due to editing corrections. Reflow requires careful proofreading to be certain no material (including graphics) has been omitted in the updated document.

REPRINT Any printing of a book, subsequent to the first edition, that involves little or no change to that edition.

RUNNING FOOT A line of copy, usually a book, part, or chapter title, positioned below the text area on a book page.

RUNNING HEAD A line of copy, usually a book, part, or chapter title, positioned above the text area on a book page (and sometimes as a footer). The folio is often positioned on the same line.

SANS SERIF A typeface in which the letters have no serifs (e.g., Helvetica, Optima, Gill Sans). See also *serif*.

SERIF The short strokes at the ends of main stems of letters; also the typefaces that are characterized by these letters (e.g., Times Roman, Garamond, Baskerville). Most books are set in serif type.

SPECS The type specifications for a book's design; instructions to the typesetter from the designer for setting up the book's interior pages. Also known as *type specs*.

SPREAD Two facing pages of a book (i.e., a left-hand and a right-hand page). Good bookmaking requires that a spread be balanced so that one page does not have more lines of type than the page facing it.

STANDARD EDIT The usual level of copyedit, which addresses grammar, spelling, punctuation, and consistency but does not include fact-checking, restructuring, or significant rewriting.

STET An instruction to let the copy stand as originally typed in the manuscript, or as originally set in the page proofs.

STYLE SHEET The guidelines that the copy editor uses in editing a manuscript, often including the style and usage choices throughout. It might list, for example: United States (noun), US (adjective). It will usually also include examples of the reference style used.

TEARSHEET Pages removed from a book or previously published material, used for typesetting a new edition or a reprint of a book.

TIFF (TAGGED IMAGE FILE FORMAT) A graphics file format for saving bitmaps at high resolution that allows images to be imported into a compositor's paging system and the printer's electronic prepress system.

TRACK CHANGES An editing tool in Microsoft Word that allows document changes to be made to the original text.

TRUETYPE A widely used font format (generally identifiable by the .ttf file extension) that can be found pre-installed on both Microsoft Windows and Mac computers. As the Windows and Mac versions of TrueType fonts are not compatible, PostScript (Type 1) and OpenType fonts remain the standard in the typesetting and printing industries.

TYPECODES The coding inserted into the manuscript during copyediting that instructs the compositor how to set various elements. For example, chapter titles might be coded as <CT>, epigraphs as <EPI>, and 1 heads as <H1>. These codes are displayed as styles.

TYPESETTING The process of setting material in type, or the format that will be used in printing (i.e., how your pages will appear in final form).

URL (UNIFORM RESOURCE LOCATOR) A web address. URLs appearing in a manuscript should also include a descriptive name of the site (e.g., US Environmental Protection Agency: <http://www.epa.gov>), and should not be underlined when appearing in print.

VERSO The left-hand page as opposed to the recto, which is the right-hand page. The verso always carries an even-numbered folio. Also refers to the reverse side of a sheet.

WIDOW In composition, a single word or less than a full last line of a paragraph at the top of a page. Widows are not allowed in good typography and are fixed at the compositor's expense.

XML (EXTENSIBLE MARKUP LANGUAGE) A coding language applied to the text of a book during composition. XML is used to capture all data in a book, and to ensure all elements are displayed properly regardless of the format. Currently, most OUP books are converted to XML during typesetting.

MARKETING FAQ

Your marketing contact will be in touch before your book's formal release date to go over marketing and sales plans with you. Your Author's Marketing Questionnaire is a key document in developing these plans; each and every word will be read in both our New York and Oxford offices, so please complete it in as much detail as possible.

This section of the handbook answers some of the most frequently asked questions about advanced marketing.

1. When will my book become available for advance order online?
In most cases, books will be available for pre-order at online retailers and at www.oup.com six months before the publication date.
2. I've spotted some errors in the online records for my book. What should I do?
Send an e-mail to your Acquisitions Editor and marketing contact describing the errors you have discovered. If your book description hasn't been finalized yet, what appears may be a placeholder, which will be replaced with final copy and/or blurbs. Your marketer will correct any errors in OUP systems, which feed to accounts such as Amazon. It may take up to two weeks for changes to go live at online retailers.
3. Will my book be available on e-readers?
OUP makes almost all titles available in e-book format to retailers and institutional partners. No account is obligated to make any specific e-book available, and some accounts are selective based on their market. Still, for most books, e-reader editions are available approximately one to two weeks following publication.
4. I'm going to a conference before the book releases. Could you send me some flyers?
Absolutely! Ask your marketing contact for flyers. We can provide some print copies as well as a PDF. Please send your request at least two to three weeks before the conference so we have ample time to create and send the materials.
5. How do I order copies of my book with the author's discount?
You may place orders with your author's discount by contacting our orders department at 1-800-451-7556, or at custserv.us@oup.com. Your author discount is 40% off list price; if you buy 10 or more copies of a single title, you get a 50% discount. If you are planning to make a bulk purchase of 100 or more copies at publication, please let your Acquisitions Editor or marketing contact know as soon as possible so we can print accordingly.

-
6. When will review copies of my book be sent out? Which journals will you send them to?

Review copies will be mailed shortly after the books arrive in our warehouse. We reach out to all of the journals in each field, using your Marketing Questionnaire as a guide. Your marketing contact can provide you with the complete mailing list. Journals published in the UK and Europe are sent out from the Oxford office.

7. What is the difference between release date and publication date?

The release date is the date the books are shipped from our warehouse. It takes two to four weeks for national distribution, so we set an official publication date four weeks after the release date. Promotional campaigns are based on the publication date to ensure books are available when the campaign begins. Publication dates will differ in other countries.

PERMISSIONS REQUEST FORM FOR FIGURES

Date:

Recipient Address:

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Number of words: _____

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I would be grateful if you could provide the caption and credit information in the field. We have a deadline fast-approaching, so it would help a great deal if you are able to consider this request promptly.

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MANUSCRIPT SUBMISSION FORM

Please fill out this form as completely as possible and submit it to your Acquisitions Editor at the time of final manuscript delivery. We want to ensure that your expectations regarding the copyediting of your manuscript are clearly communicated to our production team, and that our typesetters are aware of any requirements for your book's art program.

If you have any questions about the following, you will have an opportunity to raise them with your production contact once the production process is underway.

Also, please make sure that you've checked your manuscript carefully against the requirements for manuscript submission in the author handbook, available for download here: <http://global.oup.com/academic/authors/author-handbook/?cc=us&lang=en>

ART PREFERENCES

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Is there anything we should know about cropping, sizing, or placement of your book's art?

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(continued)

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Copyediting level

Our standard practice is to have the copy editor correct basic language errors, apply style, and query any missing material or unclear text. If requested, copy editors can also offer suggestions to improve the language even if there is no grammatical error present.

- I'd prefer a light edit (copy editor to fix errors and apply style only)
- I'd prefer a more substantive edit (copy editor will suggest rephrasing to improve language)

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Please indicate whether any special line breaks or indentations should be preserved in your manuscript, as in poetry, linguistics examples or transcripts, or other display material. (It is helpful if these are indicated in the manuscript as well.)

(continued)

Notes

Do you prefer that your notes be typeset as endnotes or footnotes (subject to discussion with your Acquisitions Editor)?

Special instructions

Please list any special instructions you'd like us to pass on to the copy editor or the production team.

INDEXING PREFERENCES

Unless informed otherwise by your Acquisitions Editor, you are responsible for providing your book's index. If you do not wish to create the index yourself, you may secure your own indexer, or request that OUP hire one of our approved freelance indexers. For general indexing information, please refer to OUP's "Preparing an Index" document, and the *Chicago Manual of Style* (chapter 16, 16th edition).

If you would like OUP to find an indexer for you, please respond to the questions below. The freelancer will use this information to produce an index that is appropriate for your book and discipline, and which meets both the expectations of your readers and yourself.

Please note: *If you are certain that you will be creating your own index, you do not need to provide this information.*

Main readership

What subject background and level of expertise will your intended readers likely have?

Key terms

Are there any important terms that you would expect to be indexed *more thoroughly* than others (e.g., people, events, important cases, etc.)?

(continued)

Are there any synonyms or terms that might easily be confused, or that non-specialists might not be able to identify?

Coverage and level of detail

The indexer will be instructed to create an index with two levels of entries (main entries and subentries). Terms mentioned only in passing may not be included in the index. The index will run 3-5% the length of the book, and include the following areas:

- Introduction and main text
- Important names
- Content of discursive notes
- Content of substantive figure captions/legends
- Ideas/themes

Beyond the abovementioned areas, are there any additional parts of your book that you feel need to be included in the index as well?

- Footnotes/endnotes
- Glossary
- Definitions
- Named authors outside of the main text
- Appendices
- Front matter
- Drugs (Medicine titles only)
- Other (specify):

Most OUP titles have a combined subject/name index. Please let us know if you also require the following:

- Separate index of names
- Index locorum
- Index of first lines
- Other (specify):

Sample index (optional)

Do you have an example of an OUP index in your subject area that might serve as a model for the indexer? If so, please feel free to provide the author/title here.