



GUIDE FOR AUTHORS

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Issued August 2010

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Introduction

In order for your book to be published as quickly and efficiently as possible, it is important that these guidelines are followed when submitting your manuscript. Editors of multi-author volumes should ensure that each author is provided with this guide, and it is essential that all contributors use the same referencing system.

The manuscript should be clear and consistent. The entire script, including notes, references and quotations should be prepared *double-spaced*. Leave wide, clear margins and type a standard number of lines per page. An average page will contain 30 lines of double-spaced script. Do not justify right-hand margins and avoid word divisions at the end of lines.

You are required to send your manuscript to us in electronic form only. It is important that you ensure the version you are sending us is correct. Illustrations and photographs should be sent through as hard copy, as outlined in section 5 of this guide. Retain a copy of everything you send in.

When the organization of the book has been finalized, including any tables and figures, ensure that the pages of the manuscript are numbered in sequence. Begin page one with the first page of the main text or with the introduction, if its content is comprehensive enough to be indexed. It is particularly important that multi-author volumes are numbered sequentially and not chapter-by-chapter.

Please remember that you jeopardize the production schedule by delivering your final manuscript late to your editor.

Please note that your book will follow the text design of the series or list that your book belongs to. This means that the text you submit will be reformatted and set in style after you submit the final manuscript and changes will be made to your text to bring its presentation into line with house and series style. This may include changes to spacing, grammar, spelling and the presentation of diagrams and tables. If you require clarification on this element please consult your Editor.

The above changes to house and series style also mean that you should not use desktop publishing software to prepare your manuscript. Any text prepared within a desktop publishing package is likely to have to be extracted into Word format before work can commence.

1 Structure of the book

Preliminary matter

This should include the title page and contents and may also include a dedication, list of figures/tables, list of contributors, foreword, preface, acknowledgements and a list of abbreviations.

The **title page** should contain the exact wording of the title and subtitle and the author's name in the form he or she wishes it to be used.

The **contents** page must be consistent with the wording of the chapter titles in the text.

A **list of contributors** will usually be included in the preliminary pages of a multi-author volume. This should contain information on contributors' affiliations and may also give brief details of their backgrounds and research interests.

A **foreword** is written by someone other than the author.

The **preface** is written by the author explaining how the book came to be written.

Acknowledgements may include permissions granted for the use of copyright material and credits to sources for illustrations or photographs used. They may also include thanks to personal friends, colleagues and professional organisations.

Text

This may be divided into parts and is always divided into chapters.

Parts are usually included in a long book where it is important to group chapters together. Make sure that the part titles are included in the contents page/s.

Chapters are normally numbered with arabic numerals. The chapter title should be clear and concise.

End matter

This may include appendices, a glossary, references /a bibliography, notes and an index.

An **appendix** usually includes detailed material (such as complex tables, questionnaires, etc.) that would interrupt the flow of the main text but is of interest to the reader.

Any terms to be included in the **glossary** should be emboldened at the first mention in the text.

For detailed information about preparing your **references/bibliography**, see section 3.

The author is usually responsible for supplying the **index**, see section 10.

Explanatory statements that develop an idea or quotation but which would interrupt the flow of the text if they were incorporated in the main body of the manuscript may be incorporated into **endnotes** for each chapter. Notes should be numbered sequentially throughout the chapter and indicated as a superscript numeral at a natural break in the text and following all punctuation except a dash. For single author volumes, please position notes together, including chapter numbers and titles, and place these preceding the bibliography. Notes in multi-author volumes will appear at the end of each chapter.

2 Main text preparations

Text style: text should be formatted in plain type, flush left, with both hyphenation and justification set off. The text should be free of formatting commands, such as centring, indents, tabs, columns and so on. You can use bold, italic, superscript and subscript within the text.

Spacing: the manuscript should be double spaced throughout.

Font: please use a standard, size 12 font.

Chapters should begin on a new page.

Subheadings mark the status of headings within chapters. Please clearly indicate their status, following a consistent style throughout. It is generally advisable to avoid a very complex arrangement of subheadings, sub-subheadings etc., so please try to use no more than three levels of subheading.

Paragraphs: Use one blank line between each paragraph, above headings, above and below extracts and lists. Do not tab or type spaces at the beginning of paragraphs; our instructions to the typesetter will ensure that paragraphs are indented as appropriate.

Page breaks/folios: Type your text as though it were one long continuous page and do not worry about page breaks. You can use automatic page numbers, but if possible don't implement them as headers or footers.

Quotations of up to four lines long should run on in the text in single inverted commas. If the quotation is more than four lines long it should be set as an extract and the whole quotation indented. *The exact spelling and punctuation of the original should be followed.* Extracts must be double-spaced and do not require quotation marks. Author's interpolations into the quoted material should be enclosed in square brackets. Give the author's name, date and page number in parentheses underneath the extract when using the Harvard system (for the note system, use a note number with the appropriate details in the notes).

Lists may be numbered or bulleted.

Spelling should be consistent. British spelling and punctuation should be followed. Please use -ize spelling (for example organize, subsidize) but note the exceptions (for example exercise, surmise, franchise, analyse). Please consult the latest edition of the *Concise Oxford Dictionary* on all matters of spelling and hyphenation.

Hyphenation should be kept to the minimum and must be consistent. Note the use of hyphenation for ages: '21-year-old woman', '5-year-old(s)', and 'two groups of 7- to 9-year-olds'.

Capitalization should be minimal and consistently used.

Italics should be used for titles of books, newspapers, journals, television programmes and foreign words which have not yet been anglicized. Use of italic for emphasis should be kept to a minimum.

Abbreviations/acronyms should be given in full at the first mention, with the abbreviation used thereafter. Full stops are unnecessary for most contractions and acronyms (for example Mr, Dr, St, USA, DES, PhD, MSc, km, cm). Include full stops for vol. but not vols, ed. but not eds, et al., and both p. and pp. The abbreviations etc., i.e. and e.g. are usually best replaced by 'and so on', 'that is' and 'for example'.

Alphas/numerals

Use the numeral keys to type numbers and the alpha keys to type letters. Thus, the letter 'O' must not be used to indicate zero, nor a lower case '1' to indicate a one.

Numbers

- Use words for numbers from one to ten, figures thereafter, unless used in general terms, for example 'about a hundred people'. Exceptions which should always be expressed as figures are:
 - ages
 - exact measurements
 - percentages
 - cross-references
 - numbers in a series e.g. '9 apples and 13 oranges'

N.B. where two series of quantities are being discussed, clarity may be aided by designating words to one series, regardless of the amounts, for example 'ten wards held 16 beds each, but fifteen others contained as many as 40'.

- If a number begins a sentence it should be spelt out.
- Spelt out numbers such as 'twenty-one' are hyphenated.
- Elide number ranges as minimally as possible (but note the treatment of numbers in the teens) and also in cross-references, page references in the bibliography/reference section and in indexes: 1–2, 14–16, 20–1, 33–4, 41–54, 100–1, 1205–14, 1015–17, 1077–8
- Commas should not be used in four figure numbers but are used in numbers of five figures or more: 2345 and 54,000

Dates: 1920s, 1876–1901, 1920–21, 1987–88, 1916–17, 26 March 1965, August, November, spring, summer, autumn, winter, 'in the fifteenth century' *but* 'fifteenth-century designs' (adjective), 50BC, AD10, mid-1980s, mid-1993. Avoid using phrases that will date the book.

Percentages should be given as a figure with per cent spelt out (for example 20 per cent), except in tables, captions and mathematical or statistical work.

Accents/fractions: Under normal circumstances standard European accents are not a problem, although this may not be the case if you are using Locoscript software. If this is the case or if there is a wide range of accents, special sorts or phonetics please provide a list of those required and discuss with the production department the best way of coding these. For fractions key as 1/2 (that is don't use the fraction keys on your keyboard). Please note that you need to key 3 1/2 for 3½ (if you leave out the space you will get 31/2!).

Non-sexist writing: please avoid using modes of expression that could be construed as sexist. It is often possible to use neutral terms such as 'human beings' or 'people' and 'executives' in preference to 'man' and 'businessmen'. With regards to the use of pronouns, please ensure that when 'he' or 'she' is used, a specific male or female is meant. 'He/she' (or 'he or she', or s/he) may be used although this becomes clumsy when used to excess, and should be substituted by the plural form 'they' wherever possible. The use of 'they', 'them', 'their' as a pronoun with the singular form is perfectly acceptable, for example: 'Anyone using the gym after 9 p.m. does so at their own risk.' Sometimes the pronoun can be eliminated altogether. For example: 'The older person may be able to feed and dress himself', can become 'The older person may be able to eat and get dressed without help'. For further information please refer to *The Handbook of Non-Sexist Writing for Writers, Editors and Speakers* by C. Miller and K. Swift (1995). Pages 44–61 are particularly helpful on 'the pronoun problem'.

International Audience: at Open University Press we have an excellent international distribution network. Please bear this in mind when writing your book, and wherever possible try and make your writing clear for an international audience. If you have any queries about how best to do this, please discuss this with your Editor.

3 References/bibliography

The list of references given at the end of the book must contain *all* works cited in the text, whereas the bibliography may also contain other titles of interest. Whichever is used, **it is important to ensure that references are consistently and comprehensively cited throughout the manuscript**. If cuts are made to the text or if new material is added, check that text citations tally with the references/bibliography. It is in this area that most time can be spent by the copy editor, in-house staff and the author, resolving queries of omission and inconsistency.

Open University Press prefers the Harvard system of referencing. However, for some books the numerical system may be more appropriate. Only one of these systems should be followed within the same title. It is particularly important that editors of multi-author volumes ensure that all contributors use the same reference system.

Harvard (Author/date) system

The author's name and year of publication are given in the text in parentheses. It is preferable to repeat this information, if necessary, rather than use 'ibid.'. If the author's name forms part of the sentence it is not repeated. Page numbers should be supplied for all quotations, for example,

Barnett (1991: 2) also concludes that 'there is no evidence to indicate widespread lack of accountability...'

Where the author has published two or more works in the same year these should be distinguished as 1992a, 1992b, etc. If there are three or more authors 'et al.' should be used in the text even for the first citation, and if two authors of the same name have published work in the same year, they should be distinguished by including an initial. Where several citations are supplied together, they should be listed chronologically, then alphabetically, for example,

(J. Smith 1987; R. Smith 1987; Rogers 1989; Rutger and Brown 1990; Barnett et al. 1992)

For web site references, please give the author and date in the text, but note that page numbers are not necessary for quotations as these could differ according to the system used to view the site. Titles of online books, journals and similar works should be italicized, as should those of databases and information service providers. All the co-authors of a title should appear in the references, unless there are six or more, when only the first three should be listed, followed by 'et al.'

Referencing Web addresses:

Reference the Website, author, year, title (where available) and the date the website was accessed

JISC PLAGIARISM ADVISORY SERVICE (2001). *Plagiarism – a good practice guide*.

Available at <http://www.jiscpas.ac.uk/apppage.cgi?USERPAGE=6296> [Accessed

23 Aug. 2006].

Referencing Plays:

Playwright, Title, Year of Production if citing a particular production

The scripts of plays are usually available in printed form so you should be able to give the playwright and the publisher

Surname, First name. (1983). *The Play*. [Play]. Act 1, p.21. Script published London: Samuel French

Referencing Films:

You should be able to give the Title, Year of release, medium (DVD, cinema), volume, part number or episode if part of a set, the country of origin and the place and name of the distributor or movie studio.

Title of newspapers and magazines:

If The appears in the title of the printed publication (not the internet title) then it is part of the newspaper's full title and requires an upper case T. If it is not part of the title it is a lower case t.

Newspaper references should include:

- Name of writer, if shown
- Name of the newspaper, in italics or underlined
- Day, month and year of publication.
- Title of article
- Details of any special identifying feature, e.g. late edition, review sections, supplements.
- Page number(s).

E.g.

Surname, A. (2008). Editors on Same Page. *The Mcgraw-Hill Companies World*, July 2008, vol 21, no.7, pp.1-2.

The following example shows the layout and punctuation of a sample reference list. *Please note the information required for different types of entry:*

Andrews, C., Chant, D. and Smith, R. (1996) Teachers' work: dealing with changing contexts. Mimeo, Griffith University Gold Coast, Queensland, Australia.

Arthurs, J. (1994) Women and television, in S. Hood (ed.) *Behind the Screens*. London: Lawrence and Wishart.

Cabinet Office (1991) *The Citizen's Charter: Raising the Standard*, Cm 1599. London: HMSO.

Department for Education (DfE) (1992) *Choice and Diversity*. London: HMSO.

Hansard (1979) Vol. 967, cols 79–80. London: HMSO. Health Care Financing Administration (1996) *Statistics at a Glance*. www.hcfa.gov/stats.stathili.htm (accessed 2 Dec. 1996).

Hobbes, Thomas ([1651/1676]) *Leviathan*. Harmondsworth: Penguin.

Lawrence, R. (1988) Environmental policies and politics in the 1980s. Unpublished MPhil thesis, University of Sheffield. Lean, G. (1984) Thatcher orders U-turn for farming, *Observer*, 14 October. Marsh, D. and Rhodes, R.A.W. (eds) (1992) *Implementing Thatcherite Policies: Audit of an Era*. Buckingham: Open University Press. Metcalf, D. (1990a) *Labour Legislation 1980–1990: Philosophy and Impact*, working paper no. 12. London: Department of Industrial Relations, LSE, University of London. Metcalf, D. (1990b) Union presence and labour productivity in British manufacturing industry: a reply to Nolan and Marginson, *British Journal of Industrial Relations*, 28(2):249–66. National Association of Health Authorities (1989) *The National Health Services Handbook*, 4th edn. London: Macmillan. *Norrie v Senate of the University of Auckland* [1984] 1 NZLR 129. Pelton, C.L. (1994) Review of *The Adam Principle — Genes, Genitals, Hormones, and Gender: Selected Readings in Sexology*, *Transactional Analysis Journal*, 24(3): 230–2. Robertson, S.L. (1995) 'Free capitalism' and 'fast schools': new realities and new truths. Paper presented to the American Educational Research Association Annual

Meeting, San Francisco, 18–22 April.

Notes and references should be supplied double spaced. Please ensure that text indicators and notes tally and that all works cited in the text are included in the references/bibliography.

Numerical system

References are numbered sequentially by chapter and indicated in the text with a superscript numeral. Multiple citations of one document should be given separate numbers. References are then listed at the end of the book (or chapter if a multi-author volume). This reference system may be expanded to include endnotes as shown in the example below.

Please follow the layout and punctuation shown in these examples:

11 M. Trow (1987) Academic standards and mass higher education, *Higher Education Quarterly*, 41(3): 268–91.

12 J.H. Farrant (1987) Central control of the university sector, in T Becher (ed.) *British Higher Education*. London: Allen and Unwin.

13 See para. 3, in UGC (1953) *Report on the Years 1947 to 1952*, Cmd 8875. London: HMSO. Chapter 4 Research 1 The York conference was concerned primarily with the universities and this chapter gives scant attention to the 'public sector' in the UK. 2 C.J. Boys, J. Brennan, M. Henkel et al. (1988) *Higher Education and the Preparation for Work*, p.220. London: Jessica Langley.

3 *Ibid.*, pp. 221–7. 4 *Ibid.*, pp. 234–5. 5 D.M. Smith and M.R. Saunders (1991) *Other Routes: Part-time Higher Education Policy*, p.38. Buckingham: Open University Press.

6 Boys et al. *op cit.*, p.302. 7 C. Handy (1989) Missing ingredient, *Times Higher Education Supplement*, 10 March, p.26. 8 See also C. Cellert (1981) A comprehensive study of the changing functions of English and German universities. Unpublished PhD thesis, University of Cambridge.

With this method of referencing it can be difficult to locate information quickly and it may be useful to supply a select bibliography listing, alphabetically, key texts.

4 Tables

Do not spend a lot of time preparing tables as this will involve the typesetter in a lot of extra work stripping out all the extra spaces. The best way to lay out a table is to use the tab key sparingly and simply.

Tables should be placed on separate pages of the manuscript, and grouped at the end of it. Vertical rules should not be used and horizontal rules should be kept to the minimum. Please number and refer to tables by chapter: 7.1, 7.2, 7.3, etc. and do not refer to 'the table above' in the text as position of tables in the page proofs may vary from the manuscript. Please enter approximately where tables should be positioned. Note that it is not always possible to place a table (or figure) at the exact point required, but the typesetter will place the table at the nearest appropriate point, taking into consideration practicalities of layout and aesthetic appeal.

Table 3.1 Gross pensioner income in single and double households, 1993

<i>Gross income</i>	<i>All</i>	<i>Single household</i>	<i>Double household</i>
All social security	91	77	112
Occupational pensions	42	26	69
Savings	27	19	41
Earnings	10	6	17
Total	170	128	239

Source: Government Statistical Service 1995

The example above shows the preferred layout for tables. The table number and heading should be placed above the table with sources and notes immediately below. Check that the figures in columns add up and are correctly aligned.

Tables should be presented using Table Editor in Word, or if not, using tabs but NOT spaces. Please use only one tab space for each column. It is very important that the method you use to generate tables is the same throughout the manuscript, and that the formatting is consistent. In multi-author works, the convention to be adopted should be decided upon and followed by all contributors. Do not use spaces to create tables or multiple tabs to align a column, as this will generate problems at typesetting stage.

- Tables should be formatted with a single initial tab, followed by an entry after that. Never use more than one tab between entries on a table. Style sheets at the typesetter will ensure the columns appear correctly spaced. Having the tab character in the proper place is all we need.

- Put all the tables and captions after the rest of your text.

- Indicate where you want the table to appear in the text either by keying in the message 'Table 1 near here' preceded and followed by two carriage returns. Do not insert these messages in the middle of a paragraph.

- Please supply figures separately in Tiff or EPS format; if the figures are supplied in EPS format, please make sure the fonts are embedded.

- Put your figure captions after all other text.

- Indicate where you want a figure to appear in the text by keying in the message 'Figure 1 near here', preceded and followed by two carriage returns. Do not insert such a message in the middle of a paragraph.

5 Illustrations

Please note that if appropriate you will need to get permission to use the illustration from the copyright holder – see Section 6 on Seeking Permissions.

If you intend to include relevant illustrative material in your book, it is important to agree with your editor, well in advance of submitting the manuscript, the quantity and quality of illustration that will be appropriate. It is essential to provide photographs and line drawings of the best quality possible, each on a separate sheet. Please number and refer to illustrations by chapter: 2.1, 2.2, etc. and do not refer to 'the following figure' in the text as the position of illustrations in the page proofs may vary from the manuscript. Please enter approximately where illustrations should be positioned. *NB this also applies to boxes and examples.*

If your book is printing in black and white, please ensure that wherever possible all diagrams, graphs etc are presented in black and white within your manuscript - using cross hatching or tints rather than colours to differentiate sections. If your book is printing in 2 colours, please ensure you only use 2 colours to prepare diagrams and graphs. Photographs will be scanned directly and therefore can be in colour or black and white.

Photographs

These should be supplied as clear, sharp, glossy black and white originals or prints. Please note that although copies of originals from books or journals can be used for production, it is preferable to avoid doing so on the grounds of quality and because of possible complications over permissions.

Every photograph must be clearly identified but do not write on the front or back of photographs in biro or hard pencil. *Do not use staples or paper clips to attach photographs to anything.* They should be supplied unmounted and if there is any ambiguity as to the way up the photograph should be presented, please clearly mark 'top' on the back.

Scanned Photos – please supply as:

- A .tif file or jpeg - please supply as a separate file, not embedded in the Word manuscript file
- At least 300 dpi (halftones 300 dpi, line art 600dpi)
- Supply at least the same size as they are to appear, or larger, not smaller.

Digital photographs

Please ensure that the camera is on the highest possible settings in terms of quality (please consult the user manual, but generally it needs to be on the largest image size with the finest setting). Please download your images in order to send to us, but DO NOT open and re-save any of the files (e.g. opening a file to re-name then saving it). The vast majority of digital cameras save images as JPEGs. JPEGs are used universally as they allow for good picture quality, yet are compressed to create smaller file sizes. However, every time a JPEG is saved, it compresses the image even more at the cost of quality. To change the name of a file (for instance, in order for it to match a figures list), right-click on the file and choose 'Rename' from the drop down menu.

Please send the images (ideally saved on a CD, or emailed across if that is not possible) with your manuscript, and we will prepare the images for print.

Figures

For good reproduction of line drawings it is necessary to provide *clean* artwork in accordance with the following:

- The artwork should be supplied larger than it is to appear in the book, as much as twice the appearing size.
- Please supply line art at 600 dpi.
- Any text on the figures should be in proportion.
- All figures should be clearly identified and numbered by chapter.
- Please mark the approximate position of figures in the text.
- A list of captions should be supplied on a separate sheet.
- All scanned line drawings and photographs supplied electronically should be grouped together at the end of the manuscript with the list of captions.
- Hard copy drawings and photographs should be supplied with a caption list, bearing reference numbers matching that of the manuscript.

Please ensure that your figures are clear and accurate even if only rough artwork is supplied. An illustrator must be able to read captions and annotations and position figures correctly without a detailed knowledge of the text. Figures can also be supplied electronically on disk. For further information as to how they should be submitted, see page “ Guidelines for text preparation” in section 12 of this guide. If your figures are being supplied electronically, please also supply hard copy.

Maps

Please ensure that the positioning of names and places is accurate if roughs are supplied and that spelling is consistent with the main text.

Other illustrative material

This may be in the form of:

- Output from computers.
- Children’s handwritten material, ideally working from their originals.

Please ensure that the copy is as sharp and the print as black, as possible. For best results, such material should be supplied as black or dark blue ink on white paper, for maximum contrast.

Screen Shots

To get the best results from a screen shot please do the following:

- have the image full screen size.
- take a picture of the screen with the print screen keyboard button.
- paste the image into Paint (Programmes / Accessories / Paint), or other art package.
- save as .tif or .jpeg with maximum quality if given options.
- please do not resize the image.

6 Seeking permissions

It is the **author's responsibility** to obtain permission to reproduce illustrations or substantial quotations from works that are still in copyright. Please note that this applies to material taken from the internet too. Applications should be made as early as possible because the process may take a long time. A sample permissions letter follows at the end of this section.

Open University Press takes the clearance of copyright very seriously and if there is any doubt as to whether permission has been obtained we will suggest that this material is cut from the manuscript.

All permissions correspondence needs to be delivered with the final version of the manuscript and **all permissions need to have been finalized by this stage.**

WHAT KIND OF PERMISSION IS NEEDED?

When seeking permission, please ask for non-exclusive world rights for all languages and electronic rights. This enables us to seek translations from other publishers and also to produce an ebook version.

WHEN IS PERMISSION NEEDED?

You will need permission to quote from works that are still in copyright. In general the duration of copyright is during the life of the author, plus seventy years after the year of the author's death. Only once this period has expired does the work enter the public domain.

Text

For the 'purposes of criticism or review' a quotation can be regarded as being used as 'fair dealing' if it is:

- A single extract of up to 400 words, or
- A series of extracts (none of which exceeds 300 words) totalling no more than 800 words from a prose work

If the extracts to be used meet the criteria given above then you do not need to seek permission, but please ensure that the work is fully referenced in your book. If the material is over this length then permission is needed.

Poetry

It is our suggestion that if you are to use any part of a poem then you will need to apply for permission.

Lyrics

Music publishers are very protective of the copyright which they hold in songs and you will be unable to reproduce any lyrics or identifiable parts of a song without permission. This includes song titles. Although music publishers may in principle grant permission for material to be used there is the strong likelihood that before permission is granted publishers will wish to see the context in which the lyrics will be reproduced.

Artwork, illustrations, diagrams and tables

The same period of copyright applies to artwork and illustrations as it does to text. If you are to use any illustrative material in your book then you will need to apply for permission. Artwork includes magazine covers and pages from newspapers, film stills, reproductions of paintings or sculptures, advertisements and CD and album covers. If you are the originator of material such as tables or line artwork it will be possible to reproduce these without permission, unless they have been previously published.

Even if you are to photograph artwork and illustrations or film stills and television clips you will nevertheless have to apply for permission for their use unless their appearance in the photograph is incidental to the main subject.

For further advice on permissions please contact your editor. We also recommend the following:

The Society of Authors: www.societyofauthors.org

For advice on permissions for art work and illustrations: DACS – The Design and Artists Copyright Society: www.dacs.org.uk

Using material from the Internet

Please check copyright information for any material that you find on the Internet. Just because it appears online, it isn't free to use.

Creative Commons licensing is becoming more and more common, allowing Internet users to specify their terms of use for any material they upload. You can find out more about these licenses at: <http://creativecommons.org/>. Certain websites, such as flickr.com, also allow you to filter results by creative commons license: <http://www.flickr.com/creativecommons/>.

Sample permissions letter

To ensure that permission is granted as speedily as possible, please follow these guidelines:

1. Please keep clear records of when you applied for the permission, to whom you applied, the date the publisher replied and their requested fee. If the fee appears to be unusually high, please do contact us.

2. Where an article is out of print the rights may well have reverted to the original author (but this does not mean that the material is out of copyright). In this situation you will have to apply to the author for their permission to use the material. Again, please use the form of the letter below and please do not suggest a fee.

Dear

*I am preparing a book entitled **XXX**, which will be published by the Open*

*University Press in **month and year**.*

*I am writing to ask permission to reproduce the following article **and/or***

artwork in our publication:

Author, chapter or article title, in journal or book. Published by, Place,

Date, pages xx-xxx or

Details of art work/film still/diagram/table

I would be very grateful if you could grant permission for the use of this material, specifying any credit lines that you may require.

We require non-exclusive world rights for all languages and electronic rights. The print run of the book is approximately [the information will be provided by your editor] and the price is [again, this information will be provided].

If you don't control the rights to this article, please advise to whom I should apply.

*I would be grateful if you would reply by **please give a specific date as this will help speed the process. We suggest four to six weeks.***

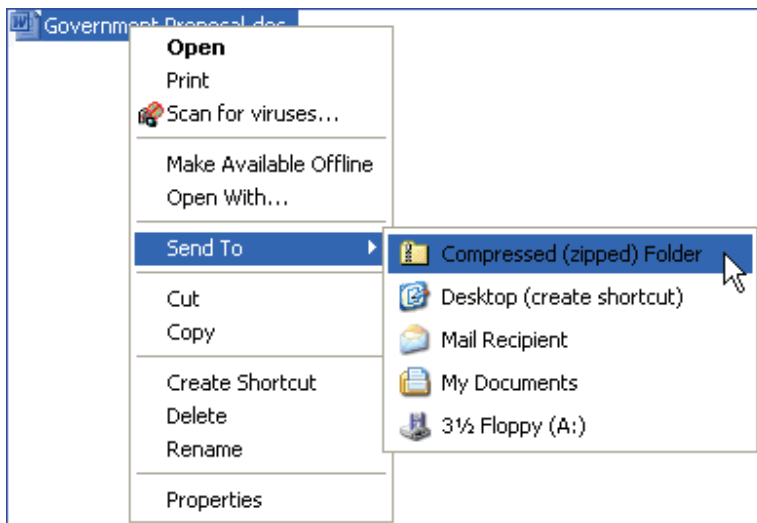
Yours sincerely

7 Submitting your manuscript

Please submit your complete manuscript **electronically** (or on a compact disk or USB memory stick if this is not possible), preferably in **Word for Windows** format.

Please send large files in a zip file:

Zipping a file creates a compressed version of the file that is considerably smaller than the original file. Windows has basic built-in zip capability so that you can compress files by using the Compressed (zipped) Folder feature. You can either create a compressed folder, and then move or copy the files to that folder to compress them, or you can right-click a file, point to Send on the shortcut menu, and then click Compressed (zipped) Folder.



Compact Disks:

If you are submitting your manuscript on a CD, please ensure that you supply us with a back-up CD and not your original disk. Please make sure that you have supplied details in writing of the word processing package you have used, the make of your computer and the size of the disk. Finally, please ensure that your disk is clearly labelled with author name(s), book title, and the names of the files on the disk.

8 Author's Checklist

Please remember that the manuscript must be:

- **Page numbered** (please ensure that chapters are numbered in sequence rather than numbered individually);
- **Double-spaced** with generous margins;
- In a **standard, size 12 font**.

Please check that you have included the following:

- Full title page.
- List of contents, consistent with chapter titles.
- A dedication and list of acknowledgements, if required.
- Foreword, preface and introduction, as required.
- Any drawings, tables, figures or photographs (all should be fully sourced) being used to illustrate the text, and a clear indication of where they should be placed.
- References/bibliography (set out as indicated in section 3).
- Appendices, glossary, notes & index, as appropriate.

Please also ensure that you have obtained permission to quote from all copyright material, and that you:

- enclose all correspondence with copyright holders
- Have made the correct acknowledgements in the text.

For multi-authored volumes:

- Include a list of contributors, if relevant
- Check that the reference systems are identical throughout

9 New Editions

Our delivery requirements for a new edition of your book differ from the delivery requirements of the first edition. These will vary from book to book depending on the extent of the changes you have agreed to make and you should discuss the delivery procedures with your commissioning editor.

As a general guide, please deliver your manuscript in accordance with the following:

- Please remember that the changes that you make to the text are not always self-evident and any amendments should be clearly identified. For example, even though an illustration may appear in the current edition we will not automatically presume that this material should be transferred to the new edition unless you make this clear.
- Where possible we will aim to use the text files and illustrations of the current edition and we will supply these as extracted Word files. Please do NOT use your own disks of the current edition as there is the likelihood that these will not match the copy-edited texts of the published book.
- We prefer that you use Track Changes in Word to indicate where material has been edited or replaced – this will show your amendments on screen by striking through your deletions, underlining any additions or amendments and highlighting these in the margins. To use track changes in Word go to Tools, select Track Changes then select Highlight Changes. Tick the box, Track Changes While Editing.
- Artwork from the previous editions may be reused, though you will need to check that permissions are up-to-date. As the extracted artwork files cannot be edited in Word using Track Changes, any amendments to artwork, such as changing a caption or parts of an existing flowchart would need to be marked on a hard copy and scanned.
- Please be aware that in the case of older books (pre-2001) where we do not have files, artwork may need to be scanned. As these will be from hard copy, the quality of the work in the new edition may well not match that of the current edition. In these situations you may wish to source a copy of the original artwork.

10 Front Cover Design

The Editorial Assistant will contact you during the writing period to consult you about the cover design for your book. If your book is not in a series, a new design will be commissioned with an external designer. It is important to let editorial know at this stage if you have any particular feelings regarding the cover, as once the cover designs are in house we can't start again with a new idea without incurring extra costs.

While we value your input on the cover design, the Commissioning Editor and Head of Marketing are experienced in knowing what sells well and what stands out on the shelf, so will have the final call when it comes to choosing the cover.

11 Back Cover Copy

Shortly after your manuscript hands over to Production, the Marketing Product Manager will contact you regarding endorsements, the description of your book and your biography to go on the back cover. Once approved you will then be able to double check the information in situ, on the back cover, which will be sent by the Editorial Assistant.

12 Handover Stage

Once you have submitted your manuscript, the publisher will be responsible for ensuring that it is acceptable in form and content and ready for publication. It will then be passed to the McGraw-Hill production team, and your Production Editor will see the manuscript through to the final printed and bound book. This will involve the stages of copyediting, typesetting, proofreading and printing and binding. Shortly after your manuscript has handed over to production, your Production Editor will be in touch with further information about these stages and your role in the process.

At this stage, please inform us whether you have changed or soon plan to change address or any of your contact details, so that we can be sure that all of our departments have the most up-to-date information for you.

Index

Please bear in mind that you can start preparing the key words for the index now which will save time later, but you obviously cannot complete the index until page proof stage. Guidelines on compiling an index to our house style will be sent out at that time. Please request these earlier if you wish to do some initial preparation on the content of the index at an earlier stage.

If you are unable to compile your own index, we can employ a professional indexer on your behalf and will set the indexing fees (circa £250-£300) against your royalties. Please let us know when you submit the manuscript which option you have decided to take regarding the preparation of the index.

13 Copy-editing

Your manuscript will be sent to a freelance copy editor when it is received in the production department. The copy editor will read the manuscript for style and continuity, marking instructions for the typesetter. He or she will also ensure that the manuscript is consistent in its use of numerals, dates, spelling, names, etc. References cited in the text will be cross-checked to ensure that they have been included in the references/bibliography and the information will be checked to ensure that it is as comprehensive as possible.

The copy-editor will then liaise with you concerning any queries that have arisen as a result of the editing. In some cases, where there are a large number of queries, the edited manuscript may be returned to you, but in most cases the copy editor will liaise concerning queries only. For this reason, it is very important that you keep a copy of the files you sent. Queries generally concern small inconsistencies, matters of style and most usually, reference queries for missing or inconsistent information. At this time you should make any further amendments or updates to the text. It is very expensive and time consuming to correct errors at page proof stage. Please check details such as spelling of contributors' names, statistical information, dates, and names of organizations and individuals.

If the copy-edited manuscript is returned to you, due to volume of changes, it is recommended that you take a photocopy of the final edited manuscript before returning it to Open University Press, as the original will not be returned to you with the proofs, but will be sent to a freelance proof-reader.

14 Proof-reading

Once the copy-editing stage has been completed we will proceed direct to page proofs. When proofs are available, they will be sent to the author or editor for checking. Although Open University Press will arrange for proofs to be read by a freelance proof-reader, the author or editor is responsible for thoroughly checking the proofs. In multi-authored books it is the editor's responsibility to send proofs to contributors and supply a final collated set. Please take particular care in checking quotations, tables, figures, and acknowledgements. Please also ensure that no material has been missed out or is misplaced. In addition it is the author's /editor's responsibility to fill in the cross-references, so please be careful about these. You will find details of standard proof correction marks at the end of this document.

Authors/ editors will be notified of the date when proofs will reach them and the schedule for proof correction. It is important that proof-reading be completed according to the schedule so that publication of the book is not delayed.

It is important to bear in mind that the manuscript as received is assumed to be the final version. The proofing stage is emphatically NOT an opportunity to rewrite any part of the book but an opportunity for you to see how the book will look ahead of time. Any corrections must be limited to errors generated by the typesetting process (to be marked up in red – the proof-reader will also be correcting these. It will be helpful if you also mark up any you spot) and any factual error that must be changed before publication (to be marked up in blue). Any changes to style that have been made by the copyeditor must remain as per the copyeditor's instruction. Please be aware that corrections in excess of 10% of the cost of setting the book will be charged to author royalty: corrections that involve insertion, deletion or movement of any chunks of text or of tables or figures will be costly. If alterations are absolutely necessary, please try to replace deleted copy with copy of the same length.

Please mark any corrections as follows:

- Typesetting errors should be marked in red; author's/editor's mistakes or alterations in blue or black.
- Corrections should be made in the margin, and indicated in the body of the text.
- It is important to align the correction in the margin with the line of the text to be corrected, especially if there are several corrections close together.
- When there are two or more corrections to be made in the same line, make the marginal marks in the order of the corrections to be made.
- If there is a complicated correction, it is usually safer to include the complete, corrected sentence somewhere on the page and encircle it.

Please use the standard symbols for correcting proofs, which you will receive from your Production Editor.

A final note

The process may seem very detailed, but following these guidelines should ensure the production of a thoughtful, well-organized and effective textbook. Given that the manuscript is delivered by your contracted date and agreed schedule, the clear presentation of the manuscript can help to eliminate hold-ups in the process of production and ensure timely publication. Please do not hesitate to contact your editorial contacts if you have any questions about the process.