

## WELCOME TO BLACKWELL PUBLISHING AUTHOR PAGES

Our main aim as a company is to make a genuine contribution to academic research and teaching and to professional practice through our publishing. We know that this means we have to persuade the best authors and societies in the world to want to work with us to provide what the market wants.

Both you as author and we as your publisher are interested in more than the financial return for our efforts. We will make a conscious effort to raise your profile and influence in the communities we serve. This is why, in all that we do, we put you, the author, first. How will we do that?

- **Relationships** The quality of the relationships we have with our authors and customers. Authors and customers rely on us to be in the forefront of rapidly changing markets and disciplines.
- **Readership** We are determined to ensure your work is widely read by the people who matter to you most, namely your professional colleagues and students.
- **Publishing Models** Together we create unique, successful publishing products and services which customers and authors find compelling.
- **Brand** The strength of our imprint derives chiefly from the quality of our publishing.

The aim of these guidelines is to provide our authors and editors with the basic information on the preparation of manuscripts for publication by Blackwell Publishing. We hope, therefore, that you will take the time to read these instructions carefully. You may also be sent more specific guidelines, tailored to your particular project. Should you have any further queries, please do get in touch with your editor.

**René Olivieri**  
Chief Executive Officer

## **GUIDELINES FOR PREPARING NEW BOOK PROPOSALS**

We welcome suggestions for new books and are happy to evaluate any proposals that are submitted to us. You will find a list with the names of our commissioning editors and their e-mail addresses on our website.

It is not necessary to have written the whole book before you approach us. It is better to draft an overall plan and then to talk to a publisher at this early stage. If you are ready to submit a proposal we recommend you structure it along the following lines, in order that we can evaluate your project:

### **1. Overview**

A summary (200-300 words) of the book's aims and scope.

### **2. Contents**

A contents list with a short paragraph describing each chapter.

### **3. Readership**

A realistic assessment of the intended readership. Please try to be specific and stress the major markets. Consider the following:

- What level is it pitched at?
- If applicable, for which course(s) will it be used? Will it be required or supplementary reading?
- Is its appeal international or confined to a particular geographic market?

### **4. Competing titles**

A description of the book in relation to competing titles. This should include:

- The author, title, publisher, publication date, price and page length of the main competing titles.
- Any unique features that will distinguish your book from the competition.

### **5. Other relevant information**

- Your timetable: what stage are you at now, and when do you hope to complete the manuscript?
- How long is the final manuscript likely to be? (i.e. number of words)
- How many line diagrams and photographs will there be?
- Will there be any unusual text features, such as colour or fold-outs?

### **6. About the author(s)/editor(s)**

Please provide some brief information about yourself and your co-authors, where appropriate, including any details of previous publications.

## **PREPARING THE TEXT**

### **What to send us**

At Blackwell Publishing, we ask authors to submit their manuscripts electronically, together with two hard copies. We prefer you to submit your text in Word for Windows, although we are able to convert most word-processing programs.

Please send us:

#### *Electronic copy*

- Save each chapter on a floppy disk as a separate file
- Name each file logically, e.g. 01chap, 02chap ... 10chap (inserting a zero will keep the chapters in numerical order)
- Within each file, arrange your material in this order
  - Text
  - References
  - Tables
  - Figure captions
  - Table captions
- Figures should be supplied separately (see Preparing the illustrations)
- Label the disk with your surname, the book title, a list of the files and the date

#### *Hard copy*

- The final version of the hard copy (two copies printed out in double spacing) and the electronic file must be identical. For any crucial late amendments that are made after the final version has been submitted, please contact your editor.

**Remember to retain an electronic copy of the manuscript for your own records.**

#### *A completed checklist*

## **Writing to Length**

Whether you are the author or editor of a book or a contributor of a single chapter, it is very important that you keep to the length agreed in your contract. The selling price of a book is directly affected by the cost of producing it, which in turn is related to the number of printed pages and illustrations. There can also be problems if a manuscript comes in much shorter than planned; the book may miss the gap in the market it was intended to fill and therefore will not be successful.

- You will have been given either a word count or a page count to work to by your editor; please plan your writing accordingly
- If you have been set a maximum number of photographs, figures, tables and references, please keep within the limits
- If you are an author or an editor, the terms and conditions of your contract will give details of one or more of the following:
  - The number of words as text
  - The number of pages as text
  - The number of words as references
  - The number of figures and tables
- If you are a contributor of a chapter to a multi-authored work:
  - The word/page count given usually includes the reference list, figures and tables

In instances of writing to word count, it is useful to bear in mind that:

- An illustration will, on average, occupy the same amount of space as 250–300 words of text
  - There are approximately 20 words per reference
  - A double-spaced sheet of A4 (UK) contains 250–350 words
  - It may be helpful to use the word count function provided on your word-processing program
- If your manuscript contains portions of previously published material, please be cautious of estimating how this will affect length.

## **Formatting the text**

Your word-processed text disks are eventually imported into a typesetting system. Some features of word-processing programs may cause problems for the typesetter. Listed below are some essentials to keep in mind, but please address any more detailed queries to your editor.

### **Please be consistent with the use of formatting throughout the script.**

- Keep all formatting as minimal as possible
- Double space the text, use one column only, and left align
- Do not use the carriage return (enter) at the end of lines within a paragraph; allow the word-processing program to turn the line over
- Use the tab key (once only) or a double carriage return to indicate new paragraphs
- Avoid automatic formatting of text such as headers, footers and endnotes. Footnotes should be indicated in the sequence \* † ‡ § || ¶, or numbered in the text and presented together at the end of the file. Avoid very long footnotes; take them into the text instead. For some titles, footnotes are inappropriate; discuss alternatives with your editor
- Do not use the hanging indent facility
- Do not indent lists (except to indicate the hierarchy of entries)
- Do not use the 'hidden text' or 'annotations/comments' facilities in your word-processing program. Provide only the text which you wish to see printed in the final version
- Distinguish between 1 (one), I (upper-case 'eye') and l (el); O (upper-case o) and 0 (zero); and β (Greek beta) and ß (German esszett)
- To represent italic, place the text in *italic*, rather than underline
- If there are any special characters that need to be inserted in the manuscript, please specify what they are in a separate document.

### *Headings*

- Range headings with the left-hand margin (do not centre them on the page)
- Indicate the hierarchy of headings by marking <h1> for a main heading, <h2> for a subheading, etc. at the start of each heading. Do not include chapter titles in this system. (Note: this may not apply to all authors, so please check with your editor).
- There is no need to add extra styling such as bold or italic. Do not use all capitals, as they are difficult to remove globally
- Avoid using excessive levels of subheadings: two to five are usually sufficient

### *Spelling, style and punctuation*

- Please contact your editor for specific guidelines, or if one is provided, refer to your style guide

### *Lists*

- Decide whether the list should be bulleted (the items in the list have no particular order) or numbered (e.g. steps in a procedure which must be followed in order, or item 1 is more important than item 2, etc.)
- Range lists with the left-hand margin

- Indent the sub-entries only

### *Tables*

- Present tables and their captions after the main text (see What to send us)
- Supply a caption for each table. Keep the caption succinct and reserve more detailed discussion for the main text
- Ensure that all tables are numbered sequentially, according to their appearance in the text and the chapter number, e.g. Table 3.4 is the fourth table in Chapter 3
- Use a maximum of three horizontal rules to separate the column headings from the main table body. Vertical rules are rarely necessary
- Define all abbreviations and symbols used in the table in a footnote at the end of the table
- If the table, or data used in the table has been published elsewhere, ensure that you have obtained written permission from the copyright holder and acknowledge the original source at the end of the caption

### *Equations*

- Provide simple, one-line equations in Word or in any other common word-processing package; contact your editor for providing more complex equations
- Equations should be numbered sequentially within chapters, to allow them to be cross-referenced

**The key to successfully using your text is consistency in the use of formatting throughout the manuscript.**

## **References**

It is very helpful to the smooth and timely processing of your typescript if you can ensure that everything is in order when the manuscript is presented. The majority of copy-editing queries are generated because of incomplete or inaccurate information in references, which can lead to delays in the production process.

There are two main reference systems: Harvard (name/date) and Vancouver (Arabic numbers used sequentially).

This section covers:

- Your responsibilities as author, editor or contributor
- General points
- An overview of the Harvard and Vancouver systems

Please note, the examples of Harvard and Vancouver references given below are intended to be a guide only. Your editor will send you specific house style guidelines. If you have any queries, please ask your editor.

### *Your responsibilities*

As the author or contributor, you are responsible for using the reference system specified by Blackwell. This includes:

- Checking the accuracy of the information given in the references (e.g. providing correct spellings of authors' names)
- Ensuring that the text citation appears in the reference list at the end of the chapter and that any references in the list are cited in the text
- Ensuring that the information in the text citation and the reference list match.

If you are the editor, you are responsible for:

- Checking that contributing authors provide complete and accurate references both in the text and the reference list, and that the style of the references is consistent throughout the manuscript.

### *General points*

- Do not use linked fields (produced by EndNote and other reference programs) or bookmarks to insert references; type them in by hand
- Except for Readers, where the original reference system should be retained within each reading if it has been published before, use a consistent scheme throughout the manuscript for reference citations. Please *do not* mix the two systems so that, for example, you have numbered reference indicators in the text and the actual Reference list(s) in alphabetical order by author. Please *do not* use name, date *and* numbers as text indicators
- If your book is in a series, you should follow the series style for references
- In the Reference list, if a book or journal article has seven or more authors, list the names of the first three authors, followed by et al. If there are six authors or less, list all their names
- Cite the edition of the book that contains the reference, even if it is not the current edition
- Use *italic* (rather than underlining) for journal and book titles
- Use initial capitals for book and journal titles, and an initial capital for the first word only for journal articles and book chapters. Please do not give journal articles or book chapters in quotation marks
- Unpublished references should generally be listed in parentheses in the text but should not appear in the reference list, e.g. (S. Shorvon, unpublished observations, 2000) or (J. Pickup, personal communication, 1999)
- It is not necessary to give the total page extents of books and theses
- The dates in the Reference section should match up with the date in the citation in the text
- Institutions cited as authors should be given in abbreviated form where referred to in the text but given in full in the reference list, e.g. (WHO 1989); World Health Organisation, Geneva (1989) *Fisheries Handbook*
- The reference should include the full name of the article, paper or book
- The reference should include the journal name and volume number if appropriate. This can be abbreviated but please make sure that the same abbreviations are used throughout your manuscript for the same journal. Follow official international listings wherever you can and explain all abbreviations
- References from books should include the name of the publisher plus their location

If a book was published by Blackwell Science before 1994, the publisher should be listed as Blackwell Scientific Publications; if it was published during or after 1994, the publisher should be listed as Blackwell Science. If a book was published by Basil Blackwell or Blackwell Publishers before or during 2001, the publisher may simply be listed as Blackwell Publishers. If published from 2002 onwards, in all cases the publisher should be listed as Blackwell Publishing.

There are two main reference systems: Harvard (name/date) and Vancouver (Arabic numbers used sequentially).

### *The Harvard system*

- This is the author–date system and is the preferred style at Blackwell, unless the text is very heavily referenced in which case the Vancouver (numbered) system may be more appropriate.
- The Harvard system takes up slightly more room in the text than the Vancouver system but it gives the reader more information about the reference without consulting the reference list.
- If references are added or deleted, this system is relatively easy to amend: if you find that you need to add an extra reference early on, you do not have to renumber all the references in a chapter, which you would have to when using the Vancouver system.

### *Style of text citation*

- For a single author use 'Gaston (1995) suggested that ...' or '... demonstrated in three different species (Gaston 1995)'.
- If there are two authors use Gaston and Spicer (2000) or (Gaston & Spicer 2000).
- If there are three or more authors use the name of the first author followed by et al., e.g. 'Bell et al. (1989) showed that ...'.
- Add a, b, c etc. to distinguish between two or more references with the same author name and year date (e.g. Roitt 1999a,b).
- List a string of references in chronological order, e.g. (Black 1985; Black 1991; Smith & Baker 1995, or Smith and Black 1995; Carruthers 1999).
- When citing an anonymous editorial in a journal use the name of the journal and the date, e.g. (*Lancet* 1998) and list this reference under 'L' in the list of references.

### *Style of list citation*

- Reference lists should appear at the end of each chapter or at the end of the book under the heading 'References'.
- List references in alphabetical order by author; do not number the list.
- For references starting with the same surname and initials, list single-author works first, in chronological order; list two-author works second, in alphabetical order of the second author, then chronologically; list multi-author works third, arranged only chronologically:

Brown, F. (1999)

Brown, F. & Smith, J. (1989)

Brown, F. & Vested, K. (1983a)

Brown, F. & Vested, K. (1983b)

Brown, F., King, L., Evans, R. & Eliot, W. (1987)

Brown, F., Evans, R. & King, L. (1990)

- Order the items within each reference (authors' surnames, initials, journal article title, journal title, volume number and page range) in a consistent way. *Reordering is a very time-consuming process.*

### *Examples of Harvard references*

Please note, the examples below are intended to be a guide only. The exact style used here will not necessarily be imposed if you have used a consistent, orderly and unambiguous system.

Adams, A.B. (1983a) Chapter title: subtitle. *Journal Title* **46** (Suppl. 2), 617–619.

Adams, A.B. (1983b) *Book Title*. Publisher, New York.

Bennett, W.P., Hoskins, M.A., Brady, F.P. et al. (1993) Chapter title. *Journal Title* **334**, 31–35.

Cummings, M. (1995) Chapter title: subtitle. In: Smith, D., Jones, A.B. & Porter, N. (eds.) *Book Title*. Blackwell Science, Oxford, pp. 12–28.

Docherty, K.J. (ed.) (1998) *Book Title*. Blackwell Publishers, Oxford.

Lessells, D.E. (1989) Chapter title. In: Arnold, J.R. & Davies, G.H.B. (eds.) *Book Title*, 3rd edn. Blackwell Scientific Publications, Oxford, pp. 32–68.

## *The Vancouver System*

- This is a numbered system. The references are numbered sequentially as they occur in the text and are ordered numerically in the reference list.
- Do *not* order the references alphabetically in the reference list. This will result in non-sequential numbering in the text.
- References in figure captions and tables should be cited as though they were in the main body of the text, and listed in the correct numerical sequence in the reference list.
- The Vancouver system of referencing takes up less space in the text than the Harvard system but no information about the reference is apparent from the citation in the text. Please ensure that, if using this system, your list of references is complete and correct as it is very time-consuming and expensive to amend on page-proofs if references are added or deleted.

### *Style of text citation*

- References within the text may be given either as numbers within square brackets, e.g. 'It has been proven [15–18] ...' or 'Williams [1,4] has demonstrated that ...' or as superscript numbers, e.g. 'it has been shown in tests that pigs can fly<sup>1</sup>.' Whichever style you use, please make sure it is consistent throughout; do not mix styles.

### *Style of list citation, if you are using square brackets*

- Reference lists should appear at the end of each chapter.
- List references in the order in which they appear in the text (omitting the square brackets around the number).
- Order the items within each reference (author(s) surname(s), initials, journal article title, journal title, volume number and page range) in a consistent way. Please ensure that, if using this system, your list of references is complete and correct, as it is very time-consuming and expensive to amend on page-proofs if references are added or deleted.

### *Style of list citation, if you are using superscript numbers*

- It is essential the numbers appear in correct sequence throughout the text, e.g. <sup>1</sup>, <sup>2</sup>, <sup>3</sup>, <sup>4</sup>, etc., not as <sup>1</sup>, <sup>3</sup>, <sup>4</sup>, <sup>2</sup>, etc.
- The reference number should appear *within* the punctuation if it is at the end of a sentence.
- If you want all the references to be grouped at the end of the book, rather than at the ends of chapters, the reference indicators should be point numbered by chapter, e.g. those in chapter 1 should run <sup>1.1</sup>, <sup>1.2</sup>, etc., those in chapter 2 should be <sup>2.1</sup>, <sup>2.2</sup>.
- Do not assign more than one text number citation to the same reference. If you need to repeat the text indicator please use the original number assigned to it. A duplication of the text indicator number is acceptable even if it is a repetition of an earlier number.

### *Examples of Vancouver references*

Please note, the examples below are intended to be a guide only. The exact style used here will not necessarily be imposed if you have used a consistent, orderly and unambiguous system.

1. Adams, A.B. (1983) Chapter title: subtitle. *Journal Title* **46** (Suppl. 2), 617–619.
2. Lessells, D.E. (1989) Chapter title. In: Arnold, J.R. & Davies, G.H.B. (eds.) *Book Title*, 3rd edn. Blackwell Scientific Publications, Oxford, pp. 32–68.
3. Bennett, W.P., Hoskins, M.A., Brady, F.P. et al. (1993) Chapter title. *Journal Title* **334**, 31–35.
4. Cummings, M. (1995) Chapter title: subtitle. In: Smith, D., Jones, A.B. & Porter, N. (eds.) *Book Title*. Blackwell Science, Oxford.
5. Adams, A.B. (1983) *Book Title*. Publisher, New York.
6. Docherty, K.J. (ed.) (1998) *Book Title*. Blackwell Publishers, Oxford.

## **Preparing the front matter**

The front matter (or prelims) includes, for example, the table of contents, preface, acknowledgements and list of contributors. It may not be appropriate to include all of these in your manuscript. However, it is important to include the front matter when you send us your manuscript, so that the copy editor can check these against the rest of the text and illustrations. If you have any queries about what to include in the front matter of your book, please ask your editor.

This section covers:

- What to include at the front of your manuscript
- Guidelines for contributors

## *What to include*

- *Title page*: this should show the title of the book, with the following details of the author(s) or editor(s):
  - Name
  - Qualifications (optional if your book has been commissioned by the Academic & Science division)
  - Position
  - Address (usually professional address)
- *Contents page*: please ensure that the part titles and chapter titles and the order in which they appear are consistent with the manuscript. If headings are to be included in the contents page, only list levels one and two headings. For contributed volumes, please ensure author names/initials appear as they wish and are consistent throughout the manuscript
- *Preface*: this is written by the author(s) or editor(s) and should briefly describe the purpose of the book, the target audience, the contents and order of the subject matter; if your book is a new edition, it should say in what ways it has been updated from the previous one. The preface could also include the names of the people who have refereed your book
- *List of contributors* (multi-authored books only): please supply a complete list of contributors in alphabetical order. The list should include either a) a brief biography of all contributors (up to 5 lines each, including subject specialities and previously published works), or b) their title, full name, qualifications (if appropriate), position, full postal address, telephone and fax number and e-mail address.
- *General introduction and section introductions*: if you're editing a reader, please provide a general introduction plus brief introductions to each contribution and/ or introductions to each part. You may wish to provide a general introduction in place of a preface, and part introductions, if you're editing a companion or handbook.
- *Foreword*: this is a short complimentary introduction to the book written by someone other than the author(s) or editor(s). The person chosen is usually someone eminent in the field, who will do credit to the book by his or her association
- *List of abbreviations*: if you think such a list would be useful, please ensure that abbreviations are consistent with those used in the manuscript
- *List of figures, tables, plates*: if you think these lists would be useful, please ensure the details match the data you have provided in the captions
- *Acknowledgements*: this is an opportunity to thank those people who contributed to or assisted in bringing the book about. The acknowledgements are sometimes appended to the preface
- *Dedication*: if you wish to include a dedication, this should be short and to the point
- *Epigraph*: a quotation can be used at the start of the book or each chapter, relating to or suggesting the theme. Please ensure that you have obtained written permission for these
- *Chronology*: can be a helpful tool to show the arrangement of events and dates in the order of their occurrence.

*Contributors to multi-authored works*

Please supply a title page, containing the following details:

- The book's editor(s) and title
- Title of the chapter
- Your details (and those of your co-authors): title, full name, qualifications (if appropriate), full postal address, telephone and fax numbers, and e-mail address
- The name of the main contact, if not the first-named author of the chapter.

## ACCOMPANYING MATERIAL

If you are writing a textbook, your editor will discuss with you whether an instructor's manual, test bank or other accompanying material will be needed alongside your textbook.

### *When to submit your material*

- It is important that we receive accompanying material promptly, in order to ensure that it is available to users at the same time as your book is published. Please submit all of this material *no later than two months* after sending us your final typescript.

### *How to submit your material*

- Please submit your accompanying material on disk, together with a hard copy. If possible, the text should be in Word for Windows.
- If you are including new line figures, please refer to Illustrations for advice on how to submit them
- If you intend to reproduce figures that will be appearing in the textbook, please send us hard copies of these along with the text for the accompanying material
- Please include a table of contents.

## PREPARING THE ILLUSTRATIONS

If you have agreed with your editor that you will provide finished artwork, it is vital that you submit sample illustrations as early as possible. Please bear in mind that illustrations are processed separately to the text. As long as figures are cited correctly in the text, this gives us sufficient guidance as to where to position them on the page. Therefore, please **do not** embed the figures in the text, but supply them as separate files.

### General points

#### *Figure numbering*

- Number the figures sequentially, according to their appearance in the text, and the chapter number, e.g. Fig. 3.4 is the fourth figure in Chapter 3
- Check that each figure is cited in the text, e.g. 'The difference between the two curves in Fig. 11.3 gives a clear indication of...'
- Ensure that figures are well labelled, e.g. units on the x- and y-axes are marked; all relevant areas of an anatomical figure are identified
- If there are several parts to a figure, label them as 3.4(a), 3.4(b), 3.4(c), etc.
- Ensure that spellings and abbreviations on the figures are consistent with those used in the text
- Identify all figures with the book's title, your name, chapter number and figure number
- If reusing figures for a new edition, indicate clearly which figures are to be reused and the new numbering

#### *Figure captions*

- Supply a caption for each figure. Keep the caption succinct and reserve more detailed discussion for the text
- Supply a list of numbered figure captions at the end of each chapter
- If a previously published figure has been reproduced, permission should be sought and the appropriate credit line added to the end of the caption, e.g. 'From Brown (1999) with permission', 'Adapted from Brown (1999)'. Any references mentioned in credit lines should be listed in their entirety in the reference list
- If a figure has several parts, ensure that all parts are explained in the caption
- Add a key to the caption if there are arrows, symbols, letters or abbreviations not used elsewhere

#### *Fees*

For guidance on fees, please refer to the section on Permissions

## **Submitting your artwork electronically**

We will accept artwork submitted electronically, provided it meets our digital illustration standards. You must submit sample electronic files artwork to your editor at an early stage to ensure that your artwork meets our standards. We can accept files on the following media:

- 3.5" high density or double density floppy disks (PC or Macintosh)
- 100MB Zip disks (PC or Macintosh)
- CD-ROM (PC or Macintosh)

All electronic files must be accompanied by hard copy print outs of illustrations. If you wish to submit artwork as digital files:

### **Please *do***

#### *Line artwork*

- Supply line drawings as EPS (give an EPS extension, e.g. Fig01.eps), Word or PDF files
- Use a postscript printer driver to generate the EPS file
- Embed fonts if you can. Make a note of non-embedded fonts. If font embedding is unavailable, please use standard system fonts (ideally Arial, Helvetica or Times). Use black text over light to mid greys and white text over dark grey or black shades
- Use lower case for all labelling, except for initial capitals for proper nouns and necessary mathematical notation
- Ensure that the size of the font used is appropriate to the final size of the artwork. Please contact your editor to discuss this
- Centre each file on the page and save it at final size with the correct orientation. (Please contact your editor about the final size. We recommend a minimum final width of 65 mm, but note that artwork may need to be resized and relabelled to fit the format of the book)
- For figures consisting of more than one element (e.g. parts (a), (b) and (c)), please supply the different parts separately (i.e. (a) should be supplied in a different file to (b)). This is because the different components of the figure will need to fit in to the layout of the book, and this may require some modification of the figure layout
- Supply hard copy of all electronic artwork
- Save black and white line artwork in 1 bit unless the figures contain tints, in which case save them in 8 bit

#### *Photographs*

- Supply photographs as TIFF files, saved with a PC preview (if possible) and cropped close to the edge of the figure to minimize the white space surrounding the image. The TIFF should be saved at a resolution of 300 dpi (dots per inch) at final size. Supplying uncompressed TIFFs is preferable, but if the image is very large, compression software can be used
- If used, please tell us the type of compression used (e.g. LZW, WinZip, etc.)

- If you are not able to supply figures in TIFF format, we can also accept EPS files. They should be exported or saved in 8 bit if the photographs are black and white (32 bit if they are colour). The files should be given an EPS extension (e.g. Fig01.eps)
- Please note that images downloaded from the World Wide Web generally only have a resolution of 96 dpi and are therefore unsuitable for conventional printing purposes

**Please *do not*:**

- Embed the images in the text; save them as a separate file
- Supply artwork as a native file. Most illustration packages now give the option to 'save as' or export as EPS or TIFF
- Supply photographs in Powerpoint or Word. Nearly all files supplied in these formats are low resolution (less than 300 dpi) and are therefore unusable
- Use line weights of less than 0.25 point to create line drawings. Line weights of less than 0.25 point will show up on screen but not when printed
- Include the figure caption as part of the figure (supply a separate list of captions at the end of each chapter)
- Separate CMYK files into their four separate colours (supply a single four-colour image instead)

## Scanned artwork

### *Line scans*

- Line artwork should be scanned at an original resolution that will permit a final output of at least 800 dpi (dots per inch). If the image is not to be reduced in size it should be scanned at a resolution of at least 800 dpi. If it is to be reduced to 50% of the original size the scanning resolution should be at least 400 dpi. If it is to be reduced to 40% of the original size the image should be scanned at 200 dpi, etc. It would be most helpful if you would state the required reduction
- Scans that are not relabelled should be stored as LZW-compressed TIFF files (please save with TIFF extension, i.e. Fig01.tif). Please note whether the figure has been compressed

### *Line drawings with imported scans*

- If a scanned image is to be labelled in a DTP application the imported file should be fully digitally integrated (if possible) in its high-resolution form, i.e. embedded on import and not linked to a low-resolution inclusion. Such files should be saved as an EPS with an EPS extension (i.e. Fig01.eps) and, if possible, with a PC preview
- Downsizing of imported scans should be carried out before labelling is added
- Scans that are to be overlain by a tint should be saved as EPS in Photoshop with the 'Save Whites as Transparent' option checked. The imported bitmap preview file should be brought to the front of the final document
- All other scans should be imported as TIFF

### *Scanned photographs*

- Should be scanned at 300 dpi
- Have a width approximately 125mm
- Saved as TIFF file
- Saved as greyscale
- **Do not** embed in Word or Powerpoint

### *Digital camera*

- Most digital cameras produce JPG as their standard file format, some can be set to save as TIFF, if your camera offers this option, select it
- Set the camera to produce the highest quality JPG it can (the one with the least compression, it will be called *fine/superfine/best/top* in the settings menu on the camera)
- Download the file from the camera and **immediately** save to TIFF, follow the instructions on what to do with any other digital image
- **Do not** manipulate the JPG in any way before saving to TIFF, data will be lost from the figure that can't be replaced and there will be deterioration in the quality. This doesn't happen with the TIFF file

## **Submitting your artwork as hard copy**

### *Line drawings*

For some books we redesign all the line drawings so that the style is consistent throughout. For others, we reproduce directly from the author's artwork, and for these, you must submit an early sample. Please consult your editor if you are not sure which treatment your book will receive.

- Supply as a glossy print, a photocopy or even a pencil diagram, as long as it is clear
- Supply computer-generated artwork as a high-quality glossy print or bromide
- Supply black and white artwork only using a good quality white paper
- If possible, use a sans serif typeface such as Helvetica, Univers or Frutiger for the labels on the figure. The size of the type should be no smaller than 7 point. Line drawings may be reduced in size to fit the format of the book. Consult your editor for further information on sizing of artwork
- Use upper-case for the initial letter of each label (e.g. Anterior jugular vein, not Anterior Jugular Vein or ANTERIOR JUGULAR VEIN). Generally, use upper-case and bold letters only to indicate emphasis
- Avoid using closely shaded areas in drawing, differentiate grey levels by at least 20%. Do not use shading below 20% or above 70% black
- Do not use finely drawn lines, use 1pt or larger
- Do not write on glossy prints

### *Photographs*

Unless you have instructions otherwise, any photographs you submit should be black and white

- For black and white images the best reproduction is obtained from prints
- For colour images, the best reproduction is obtained from transparencies (slides)
- Photographs should be clear, well developed and have good contrast
- Colour photographs can be reproduced in black and white but contrast and detail may be lost
- Do not write directly onto photographs with pencil, ballpoint or felt tip pen (either on the front or the reverse)
- Identify each photograph with its figure number, the book title and your name with an adhesive label on the reverse of the print or on the case of the slide; alternatively use a soft chinagraph pencil on the back of the print
- Mark the top of the print or slide with an arrow (particularly where the orientation is not obvious)
- Where appropriate, provide scale bars in preference to magnitude factors. This avoids confusion when the photograph is enlarged or reduced
- Ensure that each photograph illustrates only what is relevant. Show areas that should be cropped either on a photocopy or on an overlay of tracing paper marked with a soft pencil.
- Indicate the position of any arrows or labels which should appear in the printed book on a photocopy or tracing paper overlay
- Where possible supply originals of images such as CT and MRI scans. We particularly prefer to receive original X-rays

- Indicate right and left on radiographs or anatomical transparencies on a photocopy or overlay
- Please take care when sending/transporting transparencies. Package well to avoid breakage of glass cases. Preferably supply transparencies in plastic (rather than glass) cases

## **PERMISSIONS CLEARANCE ADVICE FOR AUTHORS AND EDITORS**

This section gives information on when and where to apply for permission to reproduce material under copyright. If, after reading this section, you still remain doubtful as to whether or not you require permission to reproduce material that is copyrighted, please either err on the side of caution and apply, or discuss with your in-house contact. One practical approach to this problem of what should or should not be cleared is to use the criterion of “value”: does the material you want to use have a value in its original context that you feel you should have to apply for permission to use?

### **Who Clears?**

- Unless it has been agreed otherwise in your contract, it is your responsibility to clear all copyright permissions for your book and to pay any permission fees
- If you are unsure about whose responsibility permission clearance is, or who bears the costs, you should check your contract
- Much of the advice given here is also applicable if you are preparing material for Blackwell to clear

### **The Schedule**

- It is important that you begin clearing permissions as early as possible. It can often be a slow process as you wait for replies to your permissions letters from busy publishers around the world
- Permissions should be cleared before the final version of your manuscript is submitted for publication, in order to avoid delays and additional costs in the production process

### **The Application Process**

#### *Identifying your material*

- A clear numbering system is essential to keep track of permissions during the application process
- If you are the editor of a reader or anthology this is simply a case of through-numbering the chapters in your book (e.g. 1 to 23). Note that if there are any chapters that contain excerpts from different sources, these should be labeled – 1a, 1b, 2a, 2b, 2c, etc
- Number identification is also helpful if you are seeking permission for material within individual chapters: i.e. figures, tables, case-studies, photographs, or poetry/prose extracts

#### *Making changes to material already being cleared*

- Once you’ve received permission for material, any changes to content (e.g. fresh excerpting) normally mean that the piece has to be re-cleared. It is quite possible the copyright owner will not like the new proposed alterations and they are entitled to refuse permission

#### *What rights should be obtained?*

- In most cases you will need to secure non-exclusive World English language rights (including the United States)
- Included at the end of this section are forms designed for you to use when clearing permissions

### *Vary your sources*

- For a reader or anthology please try to avoid choosing any selection that contains more than a quarter of an original work, or a series of selections that results in more than a quarter of your volume being sourced from the copyrights of just one publisher
- Understandably, many publishers are reluctant to grant permission for wholesale usage in this way and may well refuse permission outright or at least insist on cuts back to what they consider an acceptable amount of material

### *Dealing with publishers*

- Most publishers charge a minimum fee to offset the cost of processing small permissions fees, or set a minimum number of words or figures below which no fee is charged
- The copyright owner has exclusive right to grant (or withhold) permission, and demand any fee they think reasonable
- They also have the right to specify both the position and the wording of the acknowledgement. Note that even if your use constitutes fair dealing, you should give proper credit to the original source
- You should, in the first instance, contact the publisher for permission to use material previously published by them. Some publishers may then request that you contact the author of the work to seek their permission directly
- Note that Blackwell Publishing (including material published under any of our imprints or joint imprints) does not automatically waive permission fees for articles that are reproduced in Blackwell books and journals
- You need to make all reasonable efforts to track down the copyright owner and get them to reply. This may be complicated if rights have moved from one publisher to another or have reverted back to the author. It's important therefore for you to keep a record of all your correspondence, as proof that you have attempted to gain permission to use the material
- You cannot set a deadline for a reply or construe that no reply constitutes permission

### *New editions*

- Note that permissions secured for text or figures in a previous edition of any book are not normally transferable to future editions of that book. Most publishers will grant permission for one edition only and so we usually have to start the permissions clearance from scratch for each new edition

## **Duration of Copyright**

### *In the UK and European Union*

- Where the author holds copyright, the term of copyright protection lasts for 70 years from the end of the year in which the author died
- Where the publisher holds copyright the term is also 70 years, but after the end of the year of first publication. After that date, the work will be in the public domain, and can be reproduced without permission
- If the work is of unknown authorship, copyright still expires at the end of the period of 70 years from the end of the first year of publication

### *In the US*

- For works first published on or after January 1, 1978 copyright protection lasts for 70 years from the end of the year in which the author died
- For works published before 1978 US copyright law is rather complicated. As a rough guideline:
  - Works published prior to January 1, 1964 were required to have copyright renewed during the 28th year of their first term to receive the full period of protection, which now endures for 95 years from first publication
  - Works published between January 1, 1964 and December 31, 1977 are protected for 95 years without the need for renewal
  - Copyrights in their second term of protection on January 1, 1978 automatically received the full 95-year period without requiring renewal
- If you are unsure whether copyright was renewed for the material you wish to use, you should contact the Library of Congress

Library of Congress  
 Copyright Office  
 101 Independence Avenue, S. E.  
 Washington, D.C. 20559-6000  
[www.loc.gov/copyright](http://www.loc.gov/copyright)

### **Fair Dealing**

- In the UK and European Union, if you are quoting for purposes of “criticism or review” i.e. your text is clearly the primary text in all instances, or if you are reporting on current events, the “fair dealing” rule enables you to quote more freely. Note that the 1988 UK Copyright Act does not actually specify how much copyright work can be reproduced without permission. Instead it refers to the concept of a “substantial” part. However, for practical purposes working guidelines are in use across the industry. Please refer to Prose extracts and Poetry for details of the conventional limits on what you can use under fair dealing
- In the US, the “fair-use” convention is generally taken as allowing one to quote up to a total of 400 words from a book, or 50 words or less from an article or chapter in an anthology

### **Clearing Text Permissions**

- Before you start clearance please carefully prepare your source list. This is the information detailing where material was previously published. It should match exactly the contents as you want them published and as you provide to us in manuscript form
- The copyright holder will require the following information in order to process your application. See also *Forms* and *Presentation of Photocopied Material in your Final Manuscript*
  - Original chapter title
  - Original figure/table number (*when applicable*)
  - Original book/journal name and number
  - Original page numbers

- Publisher
- Year of publication
- Once you've prepared a source list, just add the credit/copyright lines as specified by the various publishers, when permission is granted, thereby creating an acknowledgements list

#### *Prose extracts*

- As a guide, you are advised to seek permission to use extracts from copyright material if you wish to reproduce:
  - a single extract of more than 400 words
  - a series of extracts from one publication totalling more than 800 words, of which any one extract is more than 300 words
  - an extract or series of extracts comprising one-quarter of the original work, or more – some publishers have their own scales in this case

#### *Book chapters and journal articles*

- Recently translated or edited editions may seem preferable, but often incur higher fees for their use. Ask yourself if there is a suitable older version in the public domain that would not require permission
- If your photocopy is from a version of a public domain text subsequently modified or annotated, be aware that this might still be in copyright and will therefore require permission
- Obtaining permission to use an article from its publisher will not encompass any “third-party” copyright material (e.g. illustrations) that was, or should have been, cleared for the original publication. You must either delete this material or clear it separately
- See also *Presentation of Photocopied Material in your Final Manuscript*

#### *Poetry*

- The fair dealing guidelines for using poetry are different from those covering prose. For poetry they permit use of small amounts of material "for the purposes of criticism and review", with "review" considered to cover material used to support an academic argument. Generally, poetry wouldn't be considered as being used for criticism and review unless it's in a literature book
- The limit is up to 40 lines from a poem providing that this amounts to no more than one quarter of the poem. So, if you wish to use more than one quarter you must clear permission
- As a general rule, reproducing the work of famous poets, even in very small quantities, is often difficult and expensive. This applies also to song lyrics. The 1988 UK Copyright Act encourages permission to be sought when a “substantial” amount of material is used. However, this concept of a substantial part can refer not just to length but also to recognizability. Therefore, the copyright holder of a famous poem or song may require use of a single line to be cleared

#### *Epigraphs*

- The general rule for epigraphs is that they need to be cleared regardless of length because, unless they are being used for the purposes of criticism or review, they don't fall under the fair dealing rule. As a guideline you should ask yourself does the

quotation simply "prettify" rather than support the academic argument? If the former you will need to clear permission

## **Clearing Illustration and Table Permissions**

### *Figures and tables*

- You will need permission if:
  - You intend to use a direct copy of any photograph, line drawing or table that has been previously published in another source
  - You intend to adapt a line drawing or a table that has been previously published in another source
- You do not need permission if:
  - You intend to use raw data to construct a figure illustration or table (although the source of the data must be credited)

### *Works of art*

- To reproduce the image of a work of art, you need to source a photograph of it.
- If it is a painting that you want, you need to find out who owns the copyright, in order that you can apply for permission from the correct source.
  - If the artist died more than 70 years ago, the painting will be in the public domain
  - If the artist died less than 70 years ago, or is still alive, you will need to ask permission of either the painter or the painter's estate (most twentieth-century artists are still in copyright)
  - If the painting is owned by someone privately, you will need to ask permission of the owner
  - If the painting is on display in a gallery, the gallery owner must give permission too

In each of the above instances you will also need to establish:

- If the photographer owns the copyright in the photograph. If so, you'll also need to apply for permission from the photographer
- You should be aware that you may need to pay a reproduction fee to the owner and a copyright fee to the artist; this can prove very expensive
- For most fine art it is cheaper to approach museums and galleries direct, rather than contacting a commercial art picture library. Photographs and permission for contemporary artists can usually be obtained through their dealer or gallery. Check the Internet for details or try [www.artincontext.com](http://www.artincontext.com)
- Artists' copyright can be cleared through the following organizations:

#### ***In the UK***

Design and Artists Copyright Society (DACS)  
Parchment House  
13 Northburgh Street  
London EC1V 0JP  
Tel: +44 (0) 20 7336 8811  
Fax: +44 (0) 20 7336 8822

<http://www.dacs.co.uk> or email: [info@dacs.org.uk](mailto:info@dacs.org.uk)

### *In the US*

Artists Rights Society (ARS)  
536 Broadway, 5th Floor (at Spring Street)  
New York NY 10012  
Tel: (1) 212 420 9160  
Fax: (1) 212 420 9286  
<http://www.arsny.com>

### *Photographs*

- Unless otherwise stated, you should apply to the publisher for permission to reproduce a photograph
- However, in some instances, copyright may reside with the photographer. The source of the photograph should be given in the figure caption or in the acknowledgements, and it is to this source that you should apply for permission
- You will need permission before using a photograph from a picture agency
- You must be aware of the owner's moral right of integrity in illustrations. This can be infringed by:
  - Cropping photographs
  - Changing colours in artwork
- If you want to use a photograph you've taken of someone, you should seek permission from him or her. If they object to the context of the photos, then you are technically in breach of copyright (this comes under the moral right of privacy). See also *Using Patient Information and/or Images*.

### *Film stills and frame grabs*

- If *film stills* are obtained or *frame grabs* taken for the purposes of criticism or review their use will be considered fair dealing if accompanied by a "sufficient acknowledgment". In order for the use to be fair, it is advisable that you use only a reasonable number of images from any one film and that, in the case of each individual film, the examples used should not form more than an insignificant proportion of the book. The acknowledgment must give the film's name together with the name of its producer. In addition, for films made on or after 1 July 1994, it must also give the name of the film's principal director
- If there is any doubt about whether your use constitutes fair dealing please contact the indicated copyright holder
- If this information isn't available you can try contacting picture libraries such as the Kobal Collection and The Ronald Grant Archive for photos of Hollywood and other mainstream films, as these sources can give permission for use. Do not approach major studios – most will refuse permission or charge extremely high fees
- In the UK, the British Film Institute stills library is a useful source for photographs but bear in mind that they cannot grant permission – they are best used for non-mainstream films, and you will still need to contact the copyright holders

### *Advertisements*

- Advertisements are not covered by the fair dealing law, so permission has to be cleared in all instances

- Companies usually give permission with no fee because, in effect, using their advertisements gives them additional advertising. It is always worth sending the accompanying text along with the permission request to reassure the company that you are not saying anything negative about the advertisement

### *Fees*

- *Print fees* tend to be charged by museums, galleries and similar public sources. These fees are payable whether the illustration is published or not, and mean that you have bought a copy of the image (though not the rights). It is always worth finding out what the arrangements are by a preliminary phone call. Sometimes it is possible to negotiate a special fee
- *Hire fees* are usually charged by commercial photo libraries and museums for the loan of colour material, but occasionally for black and white too, and they are payable whether or not the material is used. Hire fees are often calculated on a monthly basis so it is worth extending the free loan period by negotiating with sources
- *Search fees* are charged by many commercial picture libraries for researching and supplying material at your request. An average search fee is £30 per request, payable whether or not the material is used
- *Reproduction fees*, for example those charged by photo libraries, are paid only if the illustration is reproduced, and if possible you should arrange to pay these fees on publication. Explaining that the book is a student textbook, with a small print run, may well help reduce the fee
- *Copyright fees* may be charged by the publisher for use of the material if the work of art or photograph is still in copyright

### **Presentation of Photocopied Material in your Final Manuscript**

*This applies whether you are sending material to the copyright holder or to Blackwell in the form of the final manuscript*

- All material must correspond to its description in the source list/acknowledgments and should not be a version taken from a different source
- Each article, quote, table or figure should ideally be accompanied by the title page and copyright page of the publication it was taken from
- Please indicate clearly which pages are to be reproduced if an article is being excerpted in any way. Mark the start and finish point of each excerpt, clearing striking through any material (this may include original notes or references) to be deleted.
- Where note or reference material was originally published at the end of the book please ensure that this, too, is photocopied and added to the article
- Please photocopy so that the original page numbering is not cropped at the top or bottom of the page. All previously published material must be reproduced so that only one previously published page appears on each photocopy. This helps reduce eye-tiredness for copyeditors when they are marking up material for setting, and for the typesetters when rekeying. It can also often improve the legibility of densely set material

### **Using Patient Information and/or Images**

- When photographs are part of a medical record, they are governed by the patient–medical staff relationship of confidence and no one can distribute, sell or exhibit them

without the consent of the Health Authority and the patient. Doctors who have taken medical photographs for purposes other than the patient's medical record have ethical duties to the patient that extend beyond the law to protect the patient's right to confidentiality

- In legal terms, a breach of privacy can occur if a patient can be identified from a published photograph, image or case report. UK laws in relation to an individual's right to privacy are currently being reviewed in the light of European directives. Furthermore, medical publishing operates on a worldwide basis, and the stricter privacy provisions of other countries must also be taken into account
- Please bear in mind the following points:
  - The General Medical Council insists that informed consent must be obtained from patients for use of information or images from which patients may be identified, for teaching purposes or for publication (see also the BMJ article *Informed Consent: edging forwards*)
  - A breach of confidentiality or privacy will not usually occur where the patient in the material has been made anonymous
  - Masking patients' eyes is not adequate in making a photograph anonymous.
  - Photographs of patients may be recognizable to individuals and their families, even if the head and shoulders are not included
  - Patients can recognize themselves from clinical descriptions or case reports if their details have not been made sufficiently anonymous
  - It is the author's responsibility to seek informed patient consent where necessary, using the *Patient Consent Form*

### **When is Permissions Clearance Completed?**

- Although you should make every effort to clear copyright, there are occasions when a book must go to press, despite the fact that some permission requests have not been answered. In this case you should insert a standard disclaimer at the beginning and end of your list of acknowledgements:

The author/editor and publisher gratefully acknowledge the permission granted to reproduce the copyright material in this book:

Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher apologizes for any errors or omissions in the above list and would be grateful if notified of any corrections that should be incorporated in future reprints or editions of this book.

### **Creating an acknowledgements list**

- The source list you initially prepare will also form the basis of the Acknowledgments page
- You should supply a complete acknowledgements list for any material you are clearing along with the final manuscript. This should be numbered in the order the material appears in the script, as this will allow in-house staff to double-check quickly that each piece that needs clearance has been cleared before we put the book into production

- Please indicate clearly if there is any material for which you are still waiting for permission

## **Forms**

*If requesting permission to reproduce material from a Blackwell publication:*

- If you wish to request material from a Blackwell Publishing book/journal or the imprints BPS Blackwell, Blackwell Publishers, Blackwell Science, Polity Press and Futura Publishing, please go to the following link:

<http://www.blackwellpublishing.com/rights>

*If requesting permission to use material published by another company for use in a Blackwell Publishing publication:*

- Complete the *Permission Request Form*.
- Either complete the form electronically and e-mail it directly to the publisher or print off the form and post it to the publisher. Please ensure you keep a copy for your own records
- Many publishers request a specific credit line, which should be added to the end of the figure or table caption or, for articles, to the chapter opening page or prelims. If no specific credit line has been requested, use the following or similar wording:

Reprinted with permission from M.H. Johnson and B.J. Everitt, *Essential Reproduction*, 5th edn. Oxford: Blackwell, 2000.

*If requesting permission to use a patient photograph:*

Complete the *Patient Consent Form*

To:

Dear Sir/Madam,

I am preparing a manuscript for Blackwell Publishing entitled: \_\_\_\_\_

Author/editor(s): \_\_\_\_\_ Publication date: \_\_\_\_\_

Chapter name/number and contributor(s): \_\_\_\_\_ Figure/table number: \_\_\_\_\_

Print-run and UK/US prices: \_\_\_\_\_ (hdbk) \_\_\_\_\_ (pbk)

**I would like to request permission to include the material specified below:**

Author/editor(s): \_\_\_\_\_

Book/journal title: \_\_\_\_\_

Chapter/article title: \_\_\_\_\_

Volume/issue (journals only): \_\_\_\_\_ Publication year/edition: \_\_\_\_\_

Page numbers: \_\_\_\_\_ Figure/table number\*: \_\_\_\_\_

\* Figures/tables may be redrawn to a house style

We would be grateful if you would grant non-exclusive World English language rights (including the United States) to reproduce the above-mentioned material in this and future editions of our title, which may be published in any medium by Blackwell Publishing or any of its sub-licensees.

This book is intended as an educational text and it is therefore important to keep costs down as far as possible. I hope you will bear this in mind if setting a fee.

I am/am not attaching a photocopy of the material(s) concerned.

For any STM content we may be requesting:

**Blackwell Publishing is a member of the STM agreement whereby member publishers do not charge each other for permission to reproduce already published material in the interests of maintaining competitive prices. We hope that you will co-operate in this matter.**

**I agree to use full standard acknowledgement of the source, or any acknowledgement you may wish to provide. If you do not control rights please give a referral address below.**

**Yours faithfully,**

If you agree to this request please sign below and return a copy of this form, retaining a copy for your files.

Please return the form to: \_\_\_\_\_

\_\_\_\_\_  
*We grant you permission to reproduce the material as stated above:*

\_\_\_\_\_  
Signed

\_\_\_\_\_  
Company

\_\_\_\_\_  
Date



### **Patient consent form for photographic reproduction**

I, (*name of patient*) \_\_\_\_\_, being a person of sound mind, hereby give my permission to (*name of doctor*) \_\_\_\_\_ to include in Works to support medical teaching and research of which he/she will be the author (an) identifiable photograph(s) of me/my son/daughter, etc. \_\_\_\_\_. This permission extends to all editions of the Works now or in the future, in whatever form or medium throughout the world (including books, journals, CD-ROMs and online and Internet publications).

I declare, in consequence of granting this permission, that I have no claim on ground of breach of confidence or on any ground in any legal system against (*name of doctor*) \_\_\_\_\_ in respect of the publication of the photograph(s).

**In cases where the patient has died or is incapable of giving consent, consent may be given by the next of kin. If the patient is under the age of 16, consent should be given by a parent or guardian.**

Name of patient \_\_\_\_\_

Signature of patient *or* next of kin \_\_\_\_\_

If next of kin, state relationship to patient \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

Signature of doctor \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

## CHECKLIST

Please complete and submit this form with your manuscript.

<input type="checkbox"/>	Have you submitted one disk copy and two double-spaced hard copies of your manuscript?
<input type="checkbox"/>	Have you ensured that the disk and hard copy are identical?
<input type="checkbox"/>	Have you retained an electronic copy of the manuscript for your records?
<input type="checkbox"/>	Have you supplied all the figures and tables and their captions?
<input type="checkbox"/>	Have you cross-checked all the references? All the references that appear in the text must also appear in the reference list and vice versa.
<input type="checkbox"/>	Have you applied for and received permission to reproduce previously published material and is all the relevant correspondence included with the manuscript?
<input type="checkbox"/>	Are any acknowledgements to previously published work correct and complete?
<input type="checkbox"/>	Have you included the title page showing the book's full title, the author(s)/editor(s) title(s), name(s), position(s), qualification(s) and full postal address(es)?
<input type="checkbox"/>	Is there a complete and accurate list of contents?
<input type="checkbox"/>	If this is an edited volume, have you supplied a list of contributors showing their titles, names, positions, qualifications and full contact details including e-mail addresses?
<input type="checkbox"/>	Have you supplied, where applicable, a preface, foreword, general introduction and section introductions, list of abbreviations, acknowledgements, dedication, epigraph(s) and/or a chronology?
<input type="checkbox"/>	If this is an edited volume, within the last 2 months have you approved the final version of each chapter with the relevant contributor?

## **SALES AND MARKETING**

The quality of the authors, content and production of our books is carried through into our approach to sales and marketing. Each title has its own individual marketing plan and is promoted with thought, attention and expertise. Your book won't get treated as 'just another title' on an undifferentiated list. Within each Division (Academic, Science, Professional, and Medical), marketers work with commissioning editors on particular subject disciplines. Their expert specialist knowledge informs all our marketing plans.

*We welcome your input into our marketing and you will receive an author promotion questionnaire to fill in so that you can contribute at an early stage.*

### **Global Marketing**

When you sign a contract with Blackwell Publishing, you don't sign with our US office or a European office; you sign with our global enterprise. With our worldwide network of offices, we can offer international and regional marketing expertise.

### **Books and Journals**

Blackwell books and journals are promoted together in many of our marketing communications, giving us great visibility in the areas in which we publish, and offering our customers a range of research and teaching material. So, for example:

- We have privileged access to detailed customer profiles for all our publications and use this data in marketing campaigns.
- We can advertise your book in relevant Blackwell owned and published journals.
- We create and maintain web services which serve the teaching and research needs of our customers.

### **Bookshops and Libraries**

Our sales representatives work closely with major bookstore chains and library suppliers, to offer them excellent customer service and to maximise sales through their high street and campus bookshops. We also work with Internet bookstores as these outlets continue to grow, to ensure that they keep up-to-date information on all our books.

### **Our Customer Database**

We hold precise information on more than half a million existing and potential customers on our database. We target these customers by their buying history, by the sub-disciplines in which they are interested, and by their profession. We don't send them junk mail. We use our data for:

Direct mail - sending catalogues, brochures and leaflets to society and journal subscriber lists, rented lists and our own customer lists to ensure that we reach the relevant audiences.

Electronic alerting - e-mailing relevant information to our customers' desktops, ensuring that every e-mail is sensitive and targeted to the right customer group.

### **The Internet**

Our company website and our subject-specific websites ensure that Blackwell books are easily available for sale via the Internet. We also run e-mail marketing campaigns and customers are encouraged to register with our e-mail alerting services.

## **The Marketing Menu**

The components of the promotion plan will depend on the nature of your book and its market, and may include some of the following activities worldwide:

### **PR and Advertising**

- Sending review copies to academic journals and the trade press
- Seeking endorsement from peers and leading scholars and/or public figures
- Sending a press release or press pack to relevant publications and organisations
- Advertising in academic journals, trade newspapers and magazines

### **Conference Representation**

- Displaying and selling books at a wide range of key conferences
- Inserts into delegates' packs at conferences
- Advertising in conference programmes
- Representation at trade book fairs

### **Direct Mail and Complimentary Copies**

- Books and journals subject catalogues sent to thousands of academics, librarians, booksellers and other customers
- Six-monthly 'new titles' catalogues mailed to bookshops and libraries
- High quality targeted direct mail – fliers, leaflets and brochures – to potential individual book buyers
- A generous examination copy policy to enable course leaders to evaluate new books as recommended texts

### **Electronic and Telemarketing**

- Targeted electronic announcements to newsgroups and Blackwell customers
- Inclusion on the Blackwell Publishing websites
- Telesales to academics and professionals in specific sectors

### **Direct, Bookstore and Library Sales – worldwide**

- Direct sales by representatives and agents to booksellers, online booksellers, librarians, electronic libraries, library suppliers, and wholesalers
- Special promotions in bookstores

### **Special Offers**

- Special offers to society members
- Pre-publication offers to libraries for reference titles

### **Adoption Marketing**

- Identifying key courses and lecturers and offering examination copies
- Complimentary copies sent to a highly targeted list of course leaders

### **Specialist Accounts**

- Specialist distributors sell books on our behalf - these are organisations with mail order catalogues and/or on-line presence

## **LIFE OF A BOOK**

There are many stages that a book we publish will go through to take it from idea, to script and finally bound copies. Below is an overview of those stages. Please bear in mind that Blackwell Publishing is made up of a number of different divisions whose production procedures vary slightly. Any significant variations are indicated below.

### **Proposal**

As a potential author you submit a proposal to the commissioning/acquisitions editor, giving details of the proposed book (link to guidelines to preparing books proposals section of website). The editor obtains feedback from specialist referees to ensure that the planned book fulfils the needs of the market. You may be asked to adjust the proposal in light of the comments from these referees.

When the editor feels that the resulting proposal is strong enough, he or she will submit it along with supporting information and an estimate of costs and profitability, to an internal Publishing Meeting for approval to offer a contract.

The editor will then come back to you to discuss any suggestions from the Meeting.

### **Contract**

Once the proposal has been approved, your editor will send you a contract. As soon as this is signed and returned, you will be supplied with information to help you prepare your manuscript. If it is a contributed book, the contributor contracts will also be sent out.

### **Manuscript Development**

Your contract will state the date that you and your editor have agreed for delivery of the final complete manuscript. This date allows us the best chance of meeting the ideal publication date. We use this date to decide when and how to promote your book to maximise sales. It is vital that you adhere to your delivery date.

We will keep in regular contact with you for updates on your progress, to remind you of the necessity of delivering your manuscript on the agreed date, of writing to the contracted length, and of following closely the guidelines on preparing the text and illustrations. Nearer to the final delivery date, we will check that work has begun on clearing permissions (link to permissions section of author guides) and researching illustrations.

### **Delivery of manuscript**

Once your manuscript arrives with us there are a few in-house systems for it to pass through before production begins; please be assured that we are working on your script during this time. We may send your manuscript out for review to ensure quality and content. If your book is in a series with a series editor, they may also be sent a copy.

We will check the number of words and estimate the number of pages in the final book and submit a financial estimate to the Publishing Meeting, where the print run and selling prices are agreed.

A cover design for your book may be started so that it is available for advance marketing purposes.

### **Production**

Your manuscript will be assigned to a desk editor/production editor, whose job it is to oversee the editorial processes from unedited manuscript to corrected proofs. This is done either by in-house staff or freelancers.

The first stage is copyediting where your script is edited into our house style and checked for sense and inconsistencies. It is then sent to the typesetter with a design specification for the text layout. Illustrations are checked and prepared and halftones sent for scanning.

Page proofs arrive from the typesetter for checking and to compile an index. During editing you will have been reminded of your responsibilities with regards to proof reading and indexing. Once you have returned your proofs, all corrections will be collated onto one set, which is returned to the typesetter for correction. The index is also sent for setting. We then ensure that all corrections have been accurately made.

The book is now ready to be sent to print and bind.

### **Delivery and publication of books**

When your book arrives from the printer it is quality checked and then our distributors are instructed to 'release' the book, allowing orders to be fulfilled. Advance copies of the book are despatched to the author, contributors, endorsers and reviewers.

### **Reprints**

A book may be reprinted if the title is selling successfully. In order to facilitate the reprinting process, it would be a great help to us if, upon publication of your book, you check it thoroughly and send your editor photocopied pages marked with any corrections. The decision to make these corrections will be made based on time and cost. Only minor factual errors can be corrected when a book is reprinted.

In some Divisions systems are in place to ensure the longer life of selected books by making them available through our 'Print on Demand' scheme. Details of these arrangements can be obtained from your editor.

### **New Editions**

For a book to be called a new edition, a sizable portion of the content must be revised. We monitor sales closely and depending on the success of the title, a decision is made whether and when to publish a new edition. The interval between editions can vary and each book will be considered on an individual basis. When it has been decided that a new edition of a book is viable, your editor will contact you to discuss the project.

## LINKS

<b>Index medicus</b>	A list of all journals and their abbreviations, indexed in the National Library of Medicine's Index Medicus <a href="http://primarycare.medscape.com/Home/Search/IndexMedicus/IndexMedicus.html">http://primarycare.medscape.com/Home/Search/IndexMedicus/IndexMedicus.html</a>
<b>Medline</b>	National Library of Medicine's journal abstracts, 1996-present <a href="http://www.ncbi.nlm.nih.gov/entrez/query.fcgi">http://www.ncbi.nlm.nih.gov/entrez/query.fcgi</a>
<b>Adobe</b>	Download a copy of Acrobat Reader, to view and print out PDF files, free of charge <a href="http://www.adobe.com/products/acrobat/readstep.html">http://www.adobe.com/products/acrobat/readstep.html</a>
<b>COPAC</b>	Searches for books in print via the catalogues of some of the largest university research libraries in the UK and Ireland <a href="http://copac.ac.uk/">http://copac.ac.uk/</a>
<b>British National Formulary</b>	BNF extra/name changes and rINN drug names <a href="http://www.bnf.org">http://www.bnf.org</a>
<b>International Association of Scientific, Technical and Medical Publishers</b>	Publishing houses who are members of the STM agreement are listed here <a href="http://www.stm-assoc.org/aboutstm/index.html">http://www.stm-assoc.org/aboutstm/index.html</a>
<b>Journal Abbreviation Sources</b>	A registry of Web resources that list or provide access to the full title of journal abbreviations. <a href="http://www.public.iastate.edu/~CYBERSTACKS/JAS.htm">http://www.public.iastate.edu/~CYBERSTACKS/JAS.htm</a>