

## **GUIDELINES FOR POLITY AUTHORS**

Congratulations on your project with Polity becoming official: we hope you will enjoy working with us. This document contains some information to help guide you through the stages of preparing your manuscript for publication. You should find many questions answered here, but we would also encourage you to maintain close contact with your editorial contacts as we will be more than happy to answer additional queries or discuss any element of the project in more detail. Please don't hesitate to be in touch at any point!

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## **1. 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 to help orient you to the process.

### **a. 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 keep in close contact regarding the progress of the manuscript.

We will be in touch regularly 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 and researching illustrations.

### **b. Delivery of manuscript**

We send all draft manuscripts out for review to provide you with helpful feedback and to ensure the quality and content of the book. After you have discussed the reviews with your editor it is likely you will want to make revisions to the text. Around this time we will also start working on the book cover for advance publicity. The editor will check the re-submitted manuscript and, if all the necessary revisions are in place, work to get the manuscript ready for production. At this point all permissions and illustrations need to be finalised and a cover visual should be approved.

### **c. Production**

Your manuscript will be assigned to an in-house production editor, whose job it is to oversee the editorial processes from unedited manuscript to books in the warehouse.

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.

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

**d. 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 note any outstanding errors. You will receive with your advance copies a letter detailing to whom these corrections should be sent. 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.

**e. 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.

## 2. PREPARING THE TEXT

### a. What to send us

At all stages we prefer to receive your manuscript electronically: it is not necessary to submit a hard copy. We prefer you to submit your text in Word for Windows, although we can convert most word-processing programs.

Ideally, you will send us the main body of the text in a single file, with the references following the text. In the instance where the file is too large to send as a single attachment, or if you strongly prefer to send chapters in individual documents, please clearly label each chapter with the chapter number, e.g. 01chap, 02chap, 03chap... etc. (inserting a zero will keep the chapters in numerical order once saved).

Please send tables inserted at the relevant point of the manuscript, in the place you would like them to appear in the book. Please send figures and/or photos as individual files (not saved into Word documents). In either instance tables and figures should be clearly labelled and with captions clearly inserted. If the tables or figures have required permission clearance, please include the source and pass on the permissions correspondence (see section 3 for more information).

**Please also see the checklists in section 4** which will help you ensure you have completed all the necessary steps before submitting your final manuscript.

### b. 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 a word count to work to by your editor; please plan your writing accordingly. The details of the word count and page estimate are in your contract. This includes the bibliography/references.
- If you have been set a maximum number of photographs, figures, tables and references, please keep within the limits
- In instances of writing to word count, it is useful to bear in mind that:
  - o There are approximately 20 words per reference.
  - o A double-spaced sheet of A4 (UK)/letter (US) contains 250–350 words.
  - o Of course, you should also use the word count function provided on your word-processing

program (ensuring it is set to include notes and textboxes, if your manuscript contains these). If you have any queries at all regarding the word count for your book, please raise these with your editor ASAP.

### **c. Formatting the text**

Your word-processed manuscript is 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
- Use one column only for your text
- 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 and footers
- Avoid very long footnotes; take them into the text instead. For some titles, footnotes are inappropriate; discuss alternatives with your editor. Please also be aware that Polity house style is to have all notes at the end of the book.
- 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
- 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
- Owing to how material displays when it is viewed online, it is **new** practice to **not** use placement terms such as: see above/below, opposite, overleaf, infra, supra, c.f., ibid, or idem. Cross-references should be to

specific chapters, sections, and paragraph numbers (if any). Where possible, authors should avoid internal cross-references to pages. Instead of *ibid* and *idem*, a short title system should be used.

### **Headings**

- Range headings with the left-hand margin (do not centre them on the page)
- 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 either in the body of the text where you wish them to appear (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
- If 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

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

#### **d. References**

It is very important for the smooth and timely processing of your typescript that you 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.

The main reference system for Polity is Harvard (name/date) – see below for a quick guide to Harvard referencing.

Please note, the examples of references given below are intended to be a guide only. We do not impose a particular style for references, but **it is essential that these are consistent** throughout your bibliography/list of references.

To make the process of referencing easier, you do not necessarily have to present the following information in the bibliography:

- Page numbers for chapters in collections, or articles in journals
- Place of publication
- Journal issue or volume numbers
- Author/editor first names
- Access dates for weblinks and URLs

The first three are desirable, but not necessary, particularly if their inclusion is going to cause inconsistency across the bibliography. If, for example, place of publication is inconsistent throughout the bibliography, the decision may be made to remove all of these as the quickest way to resolve the problem of inconsistency. For example, if you include location of publication, **please be consistent in using, or not using, U.S. states** and the style used to indicate states (e.g. CA vs Calif., IL vs. Ill.).

#### **Your responsibilities**

As the author or contributor, you are responsible for:

- 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 text 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
- 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 finer details of references are time-consuming and expensive to change**, so please pay particular attention to ensuring consistency of use of full stops, commas, brackets, quotation marks, etc. Two references are listed below, and discrepancies between the two are highlighted. These are elements which may seem unimportant, but which must be consistent and are common causes of problems in references – it is easier to do these right first-time around, rather than taking up time and money during the production process to fix them:

Miles, S., and Ahuja, A. (2007) 'Learning from difference: sharing international experiences of developments in inclusive education', in L. Forian (ed.), *The Sage Handbook of Special Education*. London: Sage.

Miles, S & A Ahuja. 2007. "Learning from difference: sharing international experiences of developments in inclusive education". In: Forian, L. (ed) *The Sage Handbook of Special Education*, London: Sage

### Harvard references: quick guide

- For a single author use 'Giddens (2009) suggested that ...' or '... intervention on local, national and international levels (Giddens 2009)'. If you are citing a particular passage, include the page number (e.g.



Giddens 2009: 56) – this applies for all the other citation notes below.

- If there are two authors use Giddens and Diamond (2005) or (Giddens & Diamond 2005).
- If there are three or more authors use the name of the first author followed by et al., e.g. 'Hirst et al. (2009) showed that ...'.
- Add a, b, c etc. to distinguish between two or more references with the same author name and year date (e.g. Bauman 2007a,b).
- List a string of references in chronological order, e.g. (Thompson 1995; Lull & Hinerman 1997, or Lull and Hinerman 1997; Silverstone 2006; Freedman 2008).
- When citing an anonymous editorial in a journal use the name of the journal and the date, e.g. (New Left Review 1998) and list this reference under 'N' in the list of references.
- Reference lists should appear at the end of the book (or, rarely, at the end of each chapter, if agreed with your editor) under the heading 'References'.
- List references in alphabetical order by author.
- For multiple references by the same author, 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:  
Held, D. (2004)  
Held, D. & Koenig-Archibugi, M. (2003)  
Held, D. & McGrew, A. (2002)  
Held, D. & McGrew, A. (2007)  
Held, D., McGrew, A. & Goldblatt, D. (1999)  
Held, D., Barnett, A. & Henderson, C. (2005)
- Order the items within each reference (e.g. authors' surnames, initials, journal article title, journal title) 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.

Abercrombie, N. (2004) *Book Title*. Cambridge: Publisher.

Abercrombie, N. & Warde, A. (eds.) (2000) *Book Title, 3rd edn*. Cambridge: Polity.

Abercrombie, N., Baker, J., Brett, S. & Foster, J. (1970) 'Article title: subtitle', *Journal Title* 3: 93-129.

Albrecht, G. L. (2002) 'Chapter title'. In: Barnes, C., Barton, L. & Oliver, M. (eds.)

*Book Title*. Cambridge: Polity.

Baert, P. (1998) 'Article title', *Journal Title* 24: 111–26.

Bushaway, B. (1992) 'Chapter title: subtitle'. In: Porter, R. (ed.) *Book Title*. Cambridge: Polity.

Please consult your editor if you require more information regarding referencing.

### ***Some recommendations***

You need not follow these particular recommendations – however, **it is essential that you use the same style consistently**, whichever you choose, throughout your bibliography/reference list

- 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 fewer, 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. If a publication was originally in a foreign language, use the title capitalization rules of that language (often an initial capital only for the first word). 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, 2008) or (J. Pickup, personal communication, 2007)
- The reference should include the journal name 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

### **e. 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.

## What to include

- *Title page*: this should show the title of the book, and the name(s) of the author(s) or editor(s):
- *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. Please DO NOT include page numbers alongside the chapter titles.
- *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.
- *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.
- *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. Please note that the majority of books do not contain a foreword and that if you are considering one you should discuss this with your editor.
- *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*: please note that if you use quotations at the start of the book or each chapter you will be responsible for obtaining and paying for the permission to use these quotations and that the majority of epigraphs require permission clearance
- *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, 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.

#### **f. Preparing the Illustrations**

If your book will include illustrations, it is likely that you will have agreed this with your editor at the proposal stage of the project. If this is not the case and you are intending to include illustrations, please contact your editor to discuss this as soon as possible.

Please note that your manuscript will not be able to begin the production process until all illustrations are with the publisher in their high resolution form and with all permissions cleared. You should therefore begin working on the illustrations and the permissions clearance a good couple of months before the final manuscript is due to be submitted to your editor. You will need to submit a completed illustrations checklist along with the manuscript and the illustrations. This includes the ordering and placement of the images as well as a caption and information about the source and permission clearance.

Please **do not** embed the figures in the text, but supply them as separate files. Information on the type of file and resolution is supplied below.

#### **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
- 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 (in the illustrations checklist). Keep the caption succinct and reserve more detailed discussion for the text
- 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 Held (2005) with permission', 'Adapted from Held (2005)'. 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 (ideally with the draft manuscript) to ensure that your artwork meets our standards. Please submit these files over email if possible; if they are particularly large you may want to consider using a file transfer protocol service, or burning them to a CD and mailing.

#### **Please do:**

- Line artwork – if you wish to supply the final artwork yourself (otherwise we will employ an illustrations designer to work up the final version from your draft diagram)
- 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

## **Photographs**

### **Please do:**

- Supply photographs as TIFF (preferable) or JPEG files, saved with a PC preview (if possible) and cropped close to the edge of the figure to minimize any white space surrounding the image. The TIFF or JPEG should be saved at a minimal resolution of 300 dpi (dots per inch) at final size. Supplying uncompressed TIFFs is preferable, but if the image is very large, the files can be compressed. [Most software capable of editing a TIFF will give in-built options for its compression]
- Please note that images downloaded from the web are usually very low in resolution 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**

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**

If you have artwork which needs to be submitted in hard copy for some reason, please discuss this at an early stage with your editor.

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

This section gives information on when and where to apply for permission to reproduce material under copyright (please see the following section for information about copyright duration and fair dealing rules). 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 Polity to clear

#### **The Schedule**

- It is important that you begin clearing permissions 3-6 months before your final manuscript is due to go to production. It can often be a slow process as you wait for replies to your permissions letters from busy publishers around the world. However, do not clear – or pay for - permissions too early in the process as they might expire and leave you needing to duplicate the work.
- 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

##### **a. 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?*

- Please consult with your editor to discuss the rights required for your project. Your editor will also be able to provide template forms 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 (or another entity) to seek their permission directly
- Note that Polity does not automatically waive permission fees for extracts that are reproduced in Polity books

- 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. However, if you have tried to contact the permission holder three times without success, please retain proof of this correspondence and we will go ahead without the permission. All of our books contain a permissions waiver on the imprints page to allow us to clear permissions retrospectively in such instances.

### **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

#### **b. 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

- Most publishers will honour a “fair dealing” approach; however it is always good to get in touch to clear permission for any copyrighted material

#### **c. 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:

### **Manuscript**

- Original chapter title
- Original figure/table number (when applicable)
- Original book/journal name and number
- Original page numbers
- Publisher
- Year of publication
- Total number of words quoted

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:

- o A single extract or a series of extracts from one publication totalling more than 400 words from a book, or more than 50 words from a chapter in an anthology

- o Please note that the rule of thumb for quoting from newspapers is that the quote should not exceed 10% of the total article length, but that the rules about poetry/song lyrics also apply to aspects such as headlines, as they are potentially recognizable.

### **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

### **Poetry and song lyrics**

- 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 also applies to song lyrics and you must seek permission for any quotations from song lyrics, even if it is only one line. 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 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

### **d. Clearing Illustration and Table Permissions**

#### **Figures and tables**

- You will need permission if:
  - o You intend to use a direct copy of any photograph, line drawing or table that has been previously published in another source
  - o You intend to adapt a line drawing or a table that you are presenting from a previously published source
- You do not need permission if:
  - o 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.
  - o If the artist died more than 70 years ago, the painting will be in the public domain. However, please note that a high resolution version of the image may not be in the public domain and it may be necessary to contact the gallery in question in order to obtain a high resolution image (most galleries will charge for this service)
  - o 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)
  - o If the painting is owned by someone privately, you will need to ask permission of the owner
  - o 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:

- o 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> 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:
  - o Cropping photographs
  - o 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 only account for a small 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 your editor
- 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.
- 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 £50 per request, payable whether or not the material is used.

However, you can search through many of these libraries online and Polity has arrangements with many of

these which will not involve search fees. Please see the full list at the end of this section.

- 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 book, 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

### **Picture Libraries**

Here is a thorough but not exhaustive list of the major picture libraries. Their fees range from £15 to around 200 pounds for the use of an image internally so please discuss costs with your editor before beginning your search:

Corbis [www.corbis.com](http://www.corbis.com)      Getty: [www.gettyimages.com](http://www.gettyimages.com)      Istock: [www.istockphoto.com](http://www.istockphoto.com)

Kobal: [www.picture-desk.com](http://www.picture-desk.com) (you will need a log-in to access this site; please discuss with your editor)

Rex: [www.rexfeatures.com](http://www.rexfeatures.com)      Magnum: [www.magnumphotos.com](http://www.magnumphotos.com)

Panos: [www.panos.co.uk](http://www.panos.co.uk)

### **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:
  - o 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)
  - o A breach of confidentiality or privacy will not usually occur where the patient in the material has been made anonymous



- o Masking patients' eyes is not adequate in making a photograph anonymous.
- o Photographs of patients may be recognizable to individuals and their families, even if the head and shoulders are not included
- o Patients can recognize themselves from clinical descriptions or case reports if their details have not been made sufficiently anonymous
- o It is the author's responsibility to seek informed patient consent where necessary, using the Patient Consent Form

### **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 Polity publication:*

- If you wish to request material from a Polity book, please go to the following page and read the guidelines: <http://www.polity.co.uk/rights.asp>

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

- Complete the Permission Request Form (your editor or editorial contact will send you a template for this request).
- 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 C. Marsh and J. Elliott, *Exploring Data*, 2nd edn. Cambridge: Polity, 2008.

## 4. CHECKLIST

**Please complete and submit this form with your final manuscript.**

FOR SINGLE OR CO-AUTHORED VOLUMES:

- Have you submitted one electronic copy of your manuscript to your editor, ideally in a single word document?
- Have you retained an electronic copy of the manuscript for your records? Have you supplied all the figures and tables and their captions?
- 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.
- Have you applied for and received permission to reproduce previously published material and is all the relevant correspondence included with the manuscript?
- Are any acknowledgements to previously published work correct and complete?
- Have you included the title page showing the book's full title, the author(s)/editor(s) title(s), name(s), position(s), and full postal address(es)?
- Is there a complete and accurate list of contents?
- Have you let your editor/production editor know about any changes, potential changes to your personal details prior to the book's publication, e.g. your affiliation, your address, your contact details for a specific period of time?
- Have you supplied, where applicable, a preface, foreword, general introduction and section introductions, list of abbreviations, acknowledgements, dedication, epigraph(s) and/or a chronology?

## **FOR EDITED VOLUMES:**

One month prior to the submission of the final manuscript, please send Polity a complete list of all contributors, addresses, email addresses, chapter titles and chapter lengths.

- If this is an edited volume, within the last 2 months have you approved the final version of each chapter with the relevant contributor? We require all contributors to sign off on their pieces prior to the submission of the final manuscript. Written confirmation is required but copies of email are fine for this purpose.
- Have you cleared all copyright and permissions for use of essays and any tables, figures, epigraphs? This should be documented in writing.
- Have you submitted the Notes on Contributors (bibliographic paragraph for the prelim pages) with the final manuscript?
- Have you made copyediting arrangements in the case of multiple editors? (i.e. Who will be responsible for checking proofs and dealing with copyediting queries?)
- Have all the contributor contracts been returned to Polity? (Polity will send these out, but they must be returned prior to production)

## **ILLUSTRATION CHECKLIST**

### Figures and Tables

- Have you numbered all your figures and tables (Figure 1.1; Table 2.1 etc)? Have you provided a title/caption for all figures and tables?
- Where appropriate, have you included a key/legend for your figures and tables? Have you marked the location of figures and tables in the manuscript?
- Have you provided a full source for any figures or tables you are reproducing (e.g. Held, D., Models of Democracy, 3rd edn, Polity Press, 2005, pp 179, Figure 2.1)?
- Have you enclosed correspondence relating to permission to reproduce copyright material in any of your figures and tables?

### Photos

- Have you marked the location of photographs clearly in the manuscript? Have you provided a caption for all photos?

### *For non-image library photos:*

Have you provided details of the image and where it is from (e.g. Sir Thomas Lucy and family, Cornelius Johnson, Charlecote Park, The Fairfax-Lucy Collection (The National Trust) © NTPL/ Derrick E. Witty)?

Have you enclosed correspondence relating to permission to reproduce photographs? Is each photograph clearly identified by its file name?

For photos from image libraries:

- Have you provided the library name (e.g. Corbis) and image number (e.g. SA005352)?