



MANUSCRIPT SUBMISSION GUIDELINES

To ensure the most expeditious path possible from manuscript to bound book, we ask that you follow these guidelines for submission. **If your final manuscript does not abide by these guidelines, we run the risk of needing to send the manuscript back to you for adjustments, delaying the copyediting and production process.**

Please feel free to contact your editor or their editorial assistant here at the Press if you have any questions or concerns.

SOME GENERAL POINTS:

- The manuscript should be submitted in electronic form only, as a single .doc or .docx file, including all front matter and back matter (including table of contents, endnotes, bibliography/references--if relevant--and acknowledgments). Images, however, will be submitted separately.
- There should be no underlining or boldface (please format subheads within chapters according to the guidelines attached).
- There should be no track changes or review comments in the document when you submit it.
- Notes and bibliography must be complete and consistently use one clear, prevailing style throughout the book.
- Unless already discussed with your editor, all hyperlinks should be removed from the manuscript and all URLs must be shortened to their root only, except for Tumblr, Twitter, and YouTube. If you would like to maintain any long URLs, please send a list of the URLs you would like to maintain as a separate file when you submit the manuscript.
- There should be no images or figures embedded in the manuscript, except for tables with four or fewer columns. Instead, they are called out with the figure number, and caption, along with any credit line that is necessary. (e.g. "Insert Figure 1.1 here. Caption for Figure 1.1. Credit for Figure 1.1"). The images themselves should be submitted as separate TIFF or JPG files of at least 300 dpi.

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SUBMISSION CHECKLIST

Please ensure that when you submit your final manuscript, you deliver the following:

- ✓ The electronic Microsoft Word file of the full manuscript as a .doc or .docx file.
- ✓ The image files that will be placed in the book:
 - For photographs or art work, the high-resolution scans should be saved as .jpg or .tiff files.
 - For table and graphs, the figures should be saved and sent as separate .doc or .exe files.
 - Any hard copies of art should be mailed directly to the office to be scanned by our Production department.
- ✓ For graphs or tables based on data, the data should be submitted in an excel file, with each tab labeled according to the figure with which it corresponds.
- ✓ Documentation of any permissions for text or artwork saved in a single .PDF document, if applicable.
- ✓ Your author questionnaire.
- ✓ Your keywords and abstracts.

I. OVERVIEW OF THE EDITING AND PRODUCTION PROCESS

Our production cycle, from transmittal to production to the bound book typically takes approximately **11-12 months**, but the process depends on a lot of factors (length of book, number of images, production and marketing schedules, etc.). Here is an overview of the major steps:

SUBMISSION OF FINAL MATERIALS

Once ALL materials are in, the manuscript will be prepared for the production team by your editorial assistant. If there are any issues that need to be attended to before the manuscript is sent out to copyediting, they will be in touch with you.



TRANSMITTAL TO PRODUCTION

You will be notified once the manuscript has been transmitted to production, which can take approximately two to three weeks from your submission of all of the necessary materials. The production team will vet the manuscript and code it to prepare it for copyediting.



MARKETING AND PRODUCTION MEETING

Approximately three to five weeks after transmittal, your editor will present the book to the Marketing and Production teams, where the title and schedule will be discussed. After this meeting, your Acquisitions Editor will be in touch with you to discuss and finalize the book title. **Once finalized with your input at this stage, the title cannot be changed.**



COPYEDITING

A Production Editor will be in touch with you to let you know what the copyediting schedule is for your book, and when the copyedited manuscript will be returned to you for review. The manuscript will be in near-final form, and you should concentrate on addressing any queries from the copyeditor and catching any last-minute errors. **Do NOT rewrite the manuscript at this stage!** Only sentence-level changes will be allowed. If you plan to hire a professional indexer, their work will begin when you receive the page proofs, but please let your Production Editor know now. The Press can recommend indexers, though please note that they must often be booked a few months in advance.



TYPESETTING/COMPOSITION

After you have reviewed and returned the copyedited manuscript the changes will be finalized and the manuscript will be sent for composition. The compositor finalizes the copyedited changes, designs the interior of the book and generates page proofs.



PROOFING

Approximately two to three months after you have returned the copyedited manuscript, you will receive page proofs to proofread. The importance of proofreading at this stage cannot be stressed enough. It is now that typos, printer's errors, and other egregious mistakes must be caught. Alterations in proof are expensive and undesirable, so **only necessary corrections may be made at this point**. This is also when your Production Editor will ask for you to hire an indexer, and will offer recommendations if requested.



BOUND BOOKS

If you have carefully prepared your manuscript files according to the guidelines outlined here, the production of the finished book may be accomplished expeditiously. You will be sent advanced copies of the book shortly after they arrive from the printer.

II. MANUSCRIPT PREPARATION

Please follow the guidelines below in preparing your manuscript.

BASIC FORMATTING

- Double-space everything, including notes and long indented quotes.
- Remove all underlined or bold text; all book titles and emphases should be in italics and section headers should follow the instructions below.
- Put only one space after the end of a sentence.
- Keep all embedded word processing formatting to a minimum, avoiding functions like running heads.
- Never use a hard return [Enter] to end a line of text (even for extracts or epigraphs); use a hard return only to end a paragraph or to end items in lists or in lines of poetry.
- All block quotes should be formatted so they are set off and will be clearly recognizable as block quotes. They should not be enclosed in quotation marks.
- All hyperlinks have been removed throughout the manuscript.
- All URLs should be shortened to their root URL only, except Twitter, YouTube, and Tumblr. Any other exceptions must be indicated upon submission to the Editor/Assistant.
- Full bibliographic information is required for ALL sources, including websites.

STRUCTURE

- The introduction and conclusion should not be numbered chapters, and the first chapter after the introduction should be Chapter 1
- If the book has parts, then each part should include more than two chapters and all chapters must be included in a part (except the introduction and conclusion)
- If a part has an introduction, then all parts should have introductions
- The order of the front matter is as follows. Please insert a page break between each element:
 - Title Page
 - Dedication, if any
 - Epigraph, if any
 - Table of Contents
 - List of Figures, if any
 - Preface
- The order of the back matter is as follows. Please insert a page break between each element:
 - Acknowledgments
 - Appendix, if any
 - Bibliography/References
 - Index
 - About the Author/About the Contributors
 - Notes (divided by chapter)**

**Because of Microsoft Word's endnote feature, the notes will show up at the end of the document.

HEADINGS

- Chapter headers should be 12-point font and aligned left. All section headers within a chapter should be formatted as below:
 - First level: Times New Roman (TNR), 14 point, centered
 - Second level: TNR, 12 point, left-aligned
 - Third level: TNR, 12 point, left-aligned, indented once
 - Fourth level: TNR, 12 point, left-aligned, indented twice
 - Fifth level: TNR, 12 point, left-aligned, indented thrice
 - Etc.
- Any section without a title should be distinguished using three asterisks, centered ***
- Do NOT use all caps, small caps, bolding, italics or anything else other than what is above

OTHER FORMATTING DETAILS

- Spell check the entire document before submission.
- If there are words or phrases with specific capitalization, stylization, or spelling that someone outside of your field or specialty might not be familiar with, please keep a running list and submit your style sheet (in a separate document) along with the final manuscript. There is no need to include popular brand identities (e.g., iPhone, AirBnB) in this list.
- Check to make sure that your word count does not exceed your contracted limit before submission, including all front matter and back matter.
- Please submit your manuscript as a single complete file (except images, which should be submitted as separate JPG or TIFF files). Please be sure it includes every element you would like the final book to include (bibliography, acknowledgments, dedication, etc.), and include a detailed table of contents so that we can be sure nothing is missing. **You will not be able to add new materials after the manuscript has been sent to copyediting.**

III. NOTES AND REFERENCES

Refer to Chicago Manual of Style, 16th Edition. Whether you use Author-Title or Author-Date citation style, you must be consistent throughout the entire book.

NOTES

If a book has no bibliography or if an item cited is not included in the bibliography, the item should be cited in full the first time it is referred to in the notes. Authors' names should be in normal order, not inverted (e.g., Henry Adams, not Adams, Henry).

- * For a book, the full citation should include
 - author's (or editor's) name in full;
 - title in full (in italics);
 - place of publication;
 - name of publisher (starting with twentieth-century books);
 - date of publication;
 - page number

- * For an article, the full citation should include
 - author's name in full;
 - title of the article (in quotation marks);
 - title of periodical (in italics);
 - volume number, issue number and/or date, page reference

- *For any online sources, the full citation should include
 - author's name in full;
 - title of the page (in quotation marks);
 - title of publication or web site;
 - volume and page number, if applicable
 - date of publication (or date accessed if there is no date of publication)
 - DOI and/or root URL ONLY**

**Wherever possible, include a DOI (digital object identifier) rather than a URL. If no DOI is available, include a URL for the site's home page; do not include a long URL with subdirectories. Example: www.nytimes.com, not <http://www.nytimes.com/2011/13/05/international/un-announces-changes-in-unicef-funding.html?smid=tw-share& r=1>.

If the URL does not begin with "www," include "http://"; otherwise do not include it. Exceptions: There are three exceptions to the policy about using short URLs. We can allow long URLs for citations to:

- Twitter
- YouTube
- Tumblr

However, the use of a long URL for these three sites is **not** a substitute for providing full bibliographic information, which is required for all sources.

Notes

1. David Stafford, *Britain and European Resistance, 1940–1945* (Toronto: University of Toronto Press, 1980), 90. **[Full citation; item not included in bibliography]**
2. Powers, “Frontier Municipal Baths and Social Interaction,” 655. **[Short citation; item included in bibliography]**
3. Philip B. Kurland and Ralph Lerner, eds., *The Founders’ Constitution* (Chicago: University of Chicago Press, 1987), <http://press-pubs.uchicago.edu>. **[Full citation; item not included in bibliography]**
4. Jeanette Kennett, “True and Proper Selves: Velleman on Love,” *Ethics* 118 (January 2008): 215, doi:10.1086/523747. **[Full citation; item not included in bibliography]**
5. George W. Bush, “Address to a Joint Session of Congress and the American People,” September 20, 2001, <http://georgewbush-whitehouse.archives.gov>. **[Full citation; item not included in bibliography]**

- Once a work is cited in full, either in the notes or in the bibliography, subsequent references to that work should be cited in the simplest form possible: by the last name of the author, a shortened form of the title (consistently adhered to), and page number. If author-date references are used, then the shortened form should include last name of the author, year, and page number.
- *Ibid.*, referring to the citation immediately preceding, may be used to save space, if there is only one work named in that citation; *op. cit.* and *loc. cit.* are not acceptable. Do *not* make any cross-references to other notes by note number. Instead, use short-form citations for subsequent references to the same work.

The above information **MUST** be complete.

Please note: Other than as specified in these guidelines, we follow the *Chicago Manual of Style*, and you can consult this resource for more detail about notes style. However, if you have consistently followed an alternative style and your information is complete, we can work with whatever style you use. Please communicate to your editor your intention to use an alternative style so that it can be flagged for Production.

BIBLIOGRAPHY/REFERENCES

The bibliography should be typed double-spaced in “hanging indent” style.

- Organize alphabetically by last name of author (unless there is a special reason for arranging it chronologically); it can be subdivided simply into primary and secondary sources.
 - For entries by the same author, after the first entry, replace the author's name with three em dashes, followed by a period.
 - For more than one author, the name(s) after the first author's should be written as First Name Last Name. You should use a comma both before and after the inverted first name of the first author.
 - If using author-date, arrange chronologically. If using author-title, arrange alphabetically. After the first entry, signal consecutive sources by the same author with three em dashes, followed by a period, in place of the author name.
 - Anonymous works and public documents should be inserted in the alphabetical list according to the first word of the title other than *A*, *An*, or *The* or their foreign equivalents.
- * For books, entries should include:
- author's (or editor's) name in full;
 - title in full (in italics);
 - place of publication;
 - name of publisher (for twentieth-century books)
 - date of publication.
- * For periodicals, entries should include:
- author's name;
 - title of article (in quotation marks);
 - title of periodical (in italics);
 - volume number, issue number and/or date.

Sample Bibliography

Stafford, David. *Britain and European Resistance, 1940–1945*. Toronto: University of Toronto Press, 1980.

———. *Mission Accomplished: SOE and Italy, 1943-1945*. London: Random House UK, 2011.

Powers, James F. “Frontier Municipal Baths and Social Interaction in Thirteenth-Century Spain.”

American Historical Review 84 (June 1979): 649–70.

Kurland, Phillips B., and Ralph Lerner, eds. *The Founders’ Constitution*. Chicago: University of Chicago Press, 1987. <http://press-pubs.uchicago.edu/>.

Kennett, Jeanette. “True and Proper Selves: Velleman on Love.” *Ethics* 118 (January 2008): 213–27.
doi:10.1086/523747.

Bush, George W., “Address to a Joint Session of Congress and the American People,” September 20, 2001, <http://georgewbush-whitehouse.archives.gov>.

AUTHOR-DATE

New York University Press uses the author-date method of citation in many of our scientific books. There are three ways to use the Author-Date citation method:

- In-text parenthetical citations and a bibliography/references with complete citation information
 - When using this method, endnotes should be DISCURSIVE ONLY –that is, there should be no citation information featured in endnotes
- Shortened endnotes and a bibliography/references with complete citation information
 - When using endnote citations, there should be NO parenthetical citations in the text
 - If you use parentheses around the year in the shortened endnotes, then use parentheses around the year in the bibliography/references as well.
- Full endnotes, where the first time a reference is cited, it is written as a complete citation
 - Again, when using endnotes, there should be NO parenthetical citations in the text

Complete citations, whether in the References/Bibliography or in endnotes:

Stafford, David. 1980. *Britain and European Resistance, 1940–1945*. Toronto: University of Toronto Press.

Powers, James F. 1979. "Frontier Municipal Baths and Social Interaction in Thirteenth-Century Spain." *American Historical Review* 84 (June): 649–70.

Kurland, Phillips B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press, <http://press-pubs.uchicago.edu>.

Kennett, Jeanette. 2008. "True and Proper Selves: Velleman on Love." *Ethics* 118 (January): 213–27. doi:10.1086/523747.

Bush, George W. 2001. "Address to a Joint Session of Congress and the American People," September 20, <http://georgewbush-whitehouse.archives.gov>.

IV. PERMISSIONS

If you plan to include in your manuscript any previously published material, or unpublished material created by someone other than you, it is often necessary to secure written permission from the copyright holder. Copyright protects not only prose text but also such material as poetry, song lyrics, paintings, and photographs. Copyright holders may be authors, artists, publishers, museums, estates, historical societies, and so on.

SECURING PERMISSION

You must clear all necessary permissions **before submitting your final manuscript**. Material for which permission has not been cleared cannot be entered into copyediting. A sample permissions letter is included at the end of these guidelines for your use in requesting permission.

Securing permissions can take a long time. Please start well before your manuscript is complete in order to avoid delay once you are ready to submit the manuscript to the Press. However, once you receive the permissions forms from the rights holder, please do not pay for any permissions until you consult with your editor. Most often these permissions do not need to be paid until publication, and paying them prematurely can create difficulties if you later decide not to use the material.

Whether or not permission is required, the source for all borrowed material must be acknowledged. **Please be sure to incorporate permissions credits in your notes or for illustrations, with the list of captions.**

EXCEPTIONS TO THE PERMISSION REQUIREMENT

The two general cases in which material does not require permission are (1) material in the public domain and (2) material covered by fair use.

Copyright law is complicated. The information provided here is not legal advice and should be considered guidelines only. If you are unsure about a particular permission or copyright issue, please ask your editor or editorial assistant for assistance.

PUBLIC DOMAIN

Material in the public domain is not protected by copyright. You may do whatever you wish with public-domain material without permission from anyone.

You can safely assume that any work **published** in the United States prior to 1923 is in the public domain. Work in the public domain is not protected by copyright and may be used in any way you wish.

Any work created by the United States federal government and published at any time is ineligible for copyright and thus in the public domain. The governmental exception *does not* necessarily apply to publications of state, local, or foreign governments, nor does it apply to work created by employees of the United States federal government who were not acting pursuant to their official duties when creating the work.

Some works published from 1923 through 1963 *maybe* in the public domain, but making the determination can be difficult and time consuming. In the absence of overwhelming evidence that a work from this period has passed into the public domain (for example, a letter to that effect from the erstwhile copyright holder), you should assume work published after 1922 is protected by copyright.

For further details on unpublished works, foreign works, and works published after 1922, see Peter Hirtle's excellent chart of copyright terms at http://www.copyright.cornell.edu/public_domain/ or discuss the work in question with your editor.

FAIR USE

New York University Press strongly supports the concept of fair use and urges authors to take full advantage of it.

For the purposes of criticism or commentary, no permission is required to quote brief portions of a copyrighted text, or to reproduce some copyrighted images. Text or images in the public domain do not require permission for use.

Please be sure that before submitting the final draft you have: (1) the basis for a claim of fair use (e.g. you have analyzed the image in the text and are not using it for merely "illustrative purposes"); (2) the basis for belief that the text or images are in the public domain; or (3) that otherwise you have secured any necessary permissions to reproduce images or to quote extensively from text (including unpublished material). Include with the manuscript copies of all pertinent permissions agreements and correspondence. See section on Permissions Guidelines for more information about securing and organizing your permissions.

Please note that text or photos that are purely intended to be cosmetic, such as epigraphs, rarely fall under fair use. Given this constraint, we encourage you to keep song lyrics, in particular, as brief as possible in epigraphs.

UNPUBLISHED MATERIAL

Unpublished material is also protected by copyright. Generally, an unpublished work is protected for 70 years beyond the author's death, or, if the author or the date of death is unknown, for 120 years from the date the work was created.

Courts have frequently held that the fair-use limits for unpublished works are much stricter than for published material. It is safest to obtain permission for all quotations, regardless of length, from unpublished material.

The copyright holder of an unpublished work is usually the creator or his or her legal heir. Note that the copyright holder is not necessarily the person who possesses the physical work. For example, a museum may own a collection of a writer's letters, but the writer's estate may retain the copyright. In such cases, permission to quote may be required from both the physical owner and the copyright holder. Again, when in doubt, please discuss the material in question with your editor.

SAMPLE PERMISSIONS LETTER (TEXT)

To whom it may concern,

I am currently preparing a book entitled _____ for publication for New York University Press in 20____ and am writing to request your permission to include the following material in the volume.

TITLE:

AUTHOR:

COPYRIGHT:

PAGES REQUESTED:

BEGINNING WITH THE WORDS:

ENDING WITH THE WORDS:

I would greatly appreciate your granting me non-exclusive world rights for the use of the above material as part of this volume only, in all languages and for all editions.

As New York University Press is a 501(c)(3) not-for-profit publisher and the print run on my book will be quite modest, I would be grateful if you would consider waiving any permissions fee or keeping the permissions fees as low as possible. If you do not control world rights in their entirety, would you kindly please let me know who does?

NYU Press will use its standard credit line, unless otherwise specified as below:

Your assistance with this matter is greatly appreciated. A release form is provided below.

Sincerely,

Permission to reprint the above cited material in the above cited book is hereby granted.

(Date)

(Signature)

SAMPLE PERMISSIONS LETTER (IMAGE)

To whom it may concern,

I am currently preparing a book entitled _____ for publication for New York University Press in 20____ and am writing to request your permission to include **black-and-white/color (author to specify)** reproduction of the following material in the volume.

TITLE/CAPTION:

PHOTOGRAPHER / ARTIST (if work of art):

MEDIUM / MATERIALS (if work of art):

COPYRIGHT:

SOURCE LOCATION (name of publication where the image was found, or museum/gallery space that hosts the image/work of art):

PAGE (if found in print publication) / URL (if found online) / EXHIBIT (if part of specific show / collection):

DESCRIPTION OF IMAGE (either a reproduction of the image you have on file or a written description):

I would greatly appreciate your granting me non-exclusive world rights for the interior use of the above material as part of this volume only, in all languages and for all editions. Are you able to share with me a high resolution version of the image (a minimum of 300 dpi at 4” wide or 6” tall)?

As New York University Press is a 501(c)(3) not-for-profit publisher and the print run on my book will be quite modest, I would be grateful if you would consider waiving any permissions fee or keeping the permissions fees as low as possible. If you do not control world rights in their entirety, would you kindly please let me know who does?

NYU Press will use its standard credit line, unless otherwise specified as below:

Your assistance with this matter is greatly appreciated. A release form is provided below.

Sincerely,

Permission to reprint the above cited material in the above cited book is hereby granted.

(Date)

(Signature)

V. INTERIOR ART

Please note that unless your book editor has indicated that there can be colored images in the book, all images in the book will be printed in black-and-white.

There should be NO IMAGES OR FIGURES embedded in the Microsoft Word file you submit, except for tables featuring four columns or fewer. Instead, you should insert image callouts as an indication as to the approximation placement of each image within the text (e.g. "[Insert Figure 1.1 here]").

- Make sure image callouts appear between paragraphs, not in the middle of a paragraph.
- Please place the appropriate caption below each figure call out.
- If a credit line is needed for an image, your credit line should be included after the callout and caption.
- All images must be clearly labeled and submitted with the final manuscript, along with any necessary permissions.

NAMING CONVENTIONS FOR ART FILES

The image files submitted, along with the image callouts in the text should correspond with our naming conventions:

- Each image should be numbered according to chapter and order (e.g. Figure 1.1, Figure 5.2, Figure 6.1); for the introduction, appendices, and conclusion, use the first letter of the chapter name (e.g. Figure I.3, Figure A.4, Figure C.1).
- Where necessary, permissions files should be submitted along with art. Place the corresponding figure number on the top right corner of the permissions document so that each permission can be quickly matched to its figure.
- Tables should be labelled as "Table #.#" and all other types of images should be labeled as "Figure #.#."

TABLES

- Tables should appear in the manuscript file approximately where you would like to see them in the finished book. **For tables greater than 4 columns wide, please submit them as a separate word file and include an image callout in the text.**
- Use Word's Table tool, not tabs or the space bar, to create your table.
- Tables should be no more than four columns wide. Anything more complex than this will be illegible in the ebook. If you need more columns, consider presenting your data in list form instead of as tables.
- Column heads and stubs (side columns) should be as succinct as possible.

LINE ART (DIAGRAMS, CHARTS, AND GRAPHS)

- Please do not include charts or graphs when you can convey the points they make by simple declarative sentences.
- All figures should be submitted as separate files, and should be clear and legible when sized to 4 x 6" and printed in grayscale.
- Please include the raw data used to construct all charts and graphs. If you are reproducing a graph from another source, you may need to request the original data from the author.
- NYU Press prefers digital files. If no digital files are available, then hard copies that are clear and crisp may be accepted.

- Bear in mind that written labels included in figures will need to be legible in the ebook, where they will have lower resolution and may well be reduced in size by the reading device. Very complex or large figures simply will not reproduce well in the ebook. Consider alternative ways of presenting the information in such cases.
- Label the axes of your charts or the legends of your maps with a clear Sans Serif font like Helvetica or Arial. Please ensure text does not obscure the figure's details.
- **To distinguish between lines (as in a line graph) please change weight rather than shade.** Line width can be adjusted up to 2 points and down to 0.25 point at print size for clarity. If additional differentiation is needed, set lines with distinct dashes. Please do not use hairlines. A quarter point is a safe minimum.
- When creating charts, graphs, or maps, use clearly delineated shades of gray which are separated by no less than 20% gradation. Shades of gray should top out at 80%. If the art includes more than five shades (0-20-40-60-80) it is acceptable to decrease to a 10% difference between shades, so long as adjacent shades are separated by at least 20%. **Note that we cannot accept color scans of line art.**

PHOTOGRAPHS (HALFTONES)

In addition to photographs, halftone art includes shaded gray tones as in paintings or drawings

- Must be submitted as separate, high-resolution files—300 dpi at 4 inches wide, TIFF or jpg files.
- If for some reason digital files are not obtainable, we will also accept original hard copies (black and white glossies, slides, or, in the case of magazine or book covers, the original magazine or book itself of illustrations) of line art and photographs.
- We cannot reproduce Xeroxed images from other books; aside from permissions issues, copying a copy renders a murky result. Photocopies of photographs are also not acceptable.
- Photographs for halftones should ideally be sharp and glossy hard copy black and white prints. Submitted photographs should ideally be 8" x 10".
- Figures may be reduced to a 4-inch width or less; any wording on the figure must be legible at that size.
- For illustration to be dispersed throughout your book, the lightest area should be no lighter than 4% black and the darkest no darker than 88% black.

EVALUATING ART QUALITY:

In order to evaluate the quality of your artwork in Photoshop, simply open the image, go to Image > Image Size, and look at the fields for Resolution, width, and height. **Resolution should be 300+ dpi**, and width/height should be approximately 4x6 inches, with 6 inches on whichever side is longer. In some cases, we can work with images that fall slightly below these specifications, but please consult with the editorial assistant first before submitting the final art program. If you don't have access to a graphics program that allows you to determine image resolution, please consult with your book editor, who can send the image to their contact at NYU, who will be able to assess images quickly. If you have doubts about an image's quality, please print them out at 4 by 6 inches on a high resolution printer on good quality paper. This will provide a reasonable approximation of how the image will look once printed.

If you are unsure about the quality of your artwork, we encourage you to submit samples for review as early as possible to avoid delay once the final manuscript has been submitted.

VI. APPENDIX I: SAMPLE CHAPTERS WITH FORMATTING

1

Chapter Title

Chapter Subtitle

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left.

First Level Section Title (14pt, centered)

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left.

Second Level Section Title (12pt, flush left)

To use second level sections, there must be at least two second level sections nested under a first level.

The same paragraph formatting rules apply for each section type.

Second Level Section Title (12pt, flush left)

To use second level sections, there must be at least two second level sections nested under a first level.

The same paragraph formatting rules apply for each section type.

Third Level Section Title (12pt, indented 0.5")

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left. The same paragraph formatting rules apply for each section type.

First Level Section Title (14pt, centered)

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left.

[INSERT FIGURE 1.1 HERE]

CAPTION: Figure 1.1. Descriptive caption, followed by full bibliographic material and permissions source, if required by source.

This is the third paragraph in the same section. The first line should be indented 0.5", and all following lines should be flush left.

The three stars above indicate an unnamed section break. Please use this only when it makes sense to signal a section break without naming the transition. This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left.

Chapter Title

Chapter Subtitle

“This is an epigraph. The whole body of an epigraph is indented 0.5”, not just the first line. Unlike block quotes, it should include quotation marks. There cannot be endnotes attached to an epigraph, so the full bibliographic source must be in the attribution line of the quote.”

—Author/source, full bibliographic citation.

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5”, and all following lines should be flush left.

First Level Section Title (14pt, centered)

This is the first paragraph in a new section. It should be flush left with no indentation.

This is the second and all subsequent paragraphs in the same section. The first line should be indented 0.5”, and all following lines should be flush left.

[INSERT FIGURE 2.1 HERE]

CAPTION: Figure 2.1. Descriptive caption, followed by full bibliographic material and permissions source, if required by source.

This is a continuation of the second paragraph. If you wish to insert a figure mid-paragraph, please do not indent the first line following the figure callout.

This is all subsequent paragraphs in the same section. The first line should be indented 0.5”, and all following lines should be flush left.

This is a block quote. There should be no quotation marks, but the whole body of the quote should be indented 0.5". Like the rest of the manuscript, the block quote should be double spaced, 12pt font. Block quotes should only be used when the reproduced material is over 100 words long (rule of thumb: if you type out a quote and it spans 4 lines of text or more, it should be re-formatted as a block quote). An endnote can be attached to the end of the block quote to signal the relevant bibliographic material.

This is a continuation of the previous paragraph. If you wish to insert a block quote mid-paragraph, please do not indent the first line following the quote. If you wish to end a paragraph with a block quote, the following paragraph should be formatted with a 0.5" indent on the first line, as below.

This is all subsequent paragraphs in the same section. The first line should be indented 0.5", and all following lines should be flush left.

VII. APPENDIX II: EXTENDED GUIDELINES ON FAIR USE

This information is provided for the sole and express purpose of describing NYU Press's general approach to fair use. Nothing contained herein constitutes legal advice.

“Fair use should not be considered a bizarre, occasionally tolerated departure from the grand conception of the copyright monopoly. To the contrary, it is a necessary part of the overall design.”

—Pierre N. Leval, “Toward a Standard of Fair Use,” *Harvard Law Review* 103.5 (1990)

INTRODUCTION AND DEFINITION

Fair use is a doctrine in copyright law that creates exceptions to the otherwise exclusive rights of a copyright holder. It allows, under certain circumstances, parties other than the copyright holder to use copyrighted material without the copyright holder's permission. Since 1976, fair use has been codified as a part of U.S. statutory law.

The statutory definition of fair use is brief. Section 107 of the Copyright Act states:

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include:

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.

While the statutory criteria for fair use are brief, understanding the limits and implications of fair use is not simple. Each factor can require a great deal of analysis. For example, in the first factor, a use would not automatically be for “nonprofit education purposes” simply because NYU Press is a nonprofit educational institution; nor would it automatically be “of a commercial nature” simply because NYU Press sells its books.

Fair use necessarily depends on context. As Justice David Souter put it, writing for a unanimous Supreme Court, “The task [of determining fair use] is not to be simplified with bright line rules, for the statute, like the doctrine it recognizes, calls for case by case analysis.” What follows are basic guidelines on NYU Press's approach to fair use.

FAIR USE AND PUBLIC DOMAIN

Works in the public domain are those works that are not subject to copyright protection. A work may be in the public domain because its copyright has expired or because it was never eligible for copyright.

Fair use is a consideration only when the work in question is protected by copyright. Works in the public domain cannot, by definition, be subject to fair use, because they have no copyright holder.

Like many other aspects of copyright, determining whether a given work is protected by copyright can be difficult and time consuming. You can safely assume that any work published in the United States prior to 1923 is in the public domain. Additionally, any work created by the United States federal government and published at any time is ineligible for copyright and thus in the public domain.

For unpublished works, foreign works, and works published after 1922, see Peter Hirtle's excellent chart of copyright terms at http://www.copyright.cornell.edu/public_domain.

An Important Note Regarding Translations

Translations are a type of derivative work, which the Copyright Act defines as “a work based upon one or more preexisting works such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. . . .” Derivative works are eligible for copyright protection separate from that of the underlying work. It is therefore important to remember that, for example, although the Old English text of *Beowulf* is certainly in the public domain, Seamus Heaney's 2001 translation of it is certainly not.

TEXT QUOTATIONS

One of the most important distinctions in evaluating fair use is between what have been called “transformative” and “non-transformative” uses; that is, the difference between use of the copyrighted material for a new purpose and the mere verbatim repetition of the material. As Circuit Court judge and copyright expert Pierre Leval put it,

A quotation of copyrighted material that merely repackages or republishes the original is unlikely to pass the test. . . . If, on the other hand, the secondary use adds value to the original—if the quoted matter is used as raw material, transformed in the creation of new information, new aesthetics, new insights and understandings—this is the very type of activity that the fair use doctrine intends to protect for the enrichment of society.

This is a very useful way of conceptualizing Section 107's exceptions for comment and criticism. To comment upon or criticize a work is necessarily to transform the material in some way. That a use is transformative will not always guarantee that it qualifies as fair—the other factors of the statute must be considered, as well—but it is one of the most important considerations in making an overall judgment.

The vast majority of text quoted in NYU Press books consists of short prose excerpts reproduced for the purpose of scholarship and criticism. This almost always falls within the bounds of fair use. Some cases, however, might present questions.

Use of poetry or song lyrics, for instance, requires more careful analysis. If a chapter in an NYU Press book examined a five-line poem, it is likely that the entire poem would have to be reprinted in the book. Although the reproduction would still be for the purpose of literary criticism, we would, technically, be reproducing an entire copyrighted work. The third consideration in the fair-use test (“amount and substantiality”) would tend to weigh against a finding of fair use. That would not automatically bar the use as fair; but it would require a more careful examination than would reprinting an equal number of words from a 300-page prose work.

Again, the transformative nature of the use is very important. Reproduction of a few lines of song lyrics is much more likely to be seen as fair use if the lyrics are being analyzed as a central part of an argument than if they are reproduced without comment as an epigraph to begin a chapter.

Even if an excerpt constitutes only a small part of the work it comes from, use good judgment if it seems the excerpt could be problematic. One Supreme Court case held that reproducing as few as 300 words from an unpublished book manuscript could fail to qualify as fair use, thus constituting copyright infringement.

IMAGES

The same general guidelines apply to images as to text. As with text, how an image is used is critical to evaluating fair use. A map reprinted without permission to show the geography of a military operation might fail as fair use where the same map reprinted in a critical analysis of bias in cartography might succeed.

Use of a copyrighted image on the cover of a book will almost certainly never qualify as fair use. We always obtain permission for images used on the covers of our books.

Images that seem to be in the public domain by virtue of their age (that is, images that were published before 1923) can present complications not applicable to text. Consult your editor for guidance in cases involving apparently public-domain images.

Again, before you request permission to reprint copyrighted material, please consult with your editor to discuss where permission is needed and where it may be appropriate to employ fair use.