

# A Guide for Authors



THE UNIVERSITY OF  
**TENNESSEE** PRESS

The University of Tennessee Press  
1015 Volunteer Blvd.  
Hodges Library 323  
Knoxville, TN 37996  
(865) 974-3321

[www.utpress.org](http://www.utpress.org)

Revised 2017

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# 1. The Publishing Process

## Author Responsibilities

As author, you will be asked to correct and carefully proof all stages of the work. If you are the editor of a multiauthor project, you will send the copyedited work to the contributors for a final look. After that, you will be the only person outside the press responsible for reading proofs. At other times, you will be asked to comment on the copyediting, the illustration placement, and the accuracy of the proofs. You will be sent copies of the jacket copy for final approval.

## Copyediting

Your manuscript will be reviewed by an editor and then sent to a copyeditor. The copyeditor will look for repetition, awkward or incomplete sentences, grammatical errors, and incomplete or incorrect bibliographic material. This process takes an average of three months.

The edited manuscript will then be sent to you. *This will be your last chance to make any substantial changes to your manuscript. Any alterations you make after the copyediting stage, except correcting typographical mistakes and minor changes, may delay the production of your book as it is very difficult to manipulate production proofs.* Once all corrections have been made, the copyedited manuscript will be transmitted to our design and production department. Shortly thereafter, you will receive a final schedule for the proofing stages.

## Design and Production

After copyediting, your manuscript now will be assigned to a designer who will select fonts (typeface), design display pages, and create a layout transforming your text into book pages. The designer sizes and crops artwork (photographs, maps, etc.) to fit the page. The impact of each element is maximized while maintaining the focus of the work. Jacket or cover concepts are implemented during this phase. We appreciate any thoughts you have regarding these elements, but these should be expressed at the acquisitions or copyediting stages; the final decision will rest with the designer.

After the book has been designed, it is typeset. Each line of type is carefully checked using exacting typographic standards. Positions for photographs are inserted with the appropriate captions, and the first page proofs are generated. From this point on, any author alterations to the text or art is extremely difficult, and the press reserves the right to reject these changes depending on difficulty and the resulting affect on the layout.

## **Proof Stages**

*First page proofs.* Upon receipt of first page proofs, you will be expected to generate an index for your book, check illustration placement, and correct any remaining typographic errors. Major rewrites or additions must be avoided at all cost, as should any major delays in returning your proofs, which could throw off the publication schedule.

*Second page proofs.* When you return your proofs and index, our staff will typeset the index to the designer's specifications and make corrections to the text pages. You will receive second page proofs (including the now-typeset index) along with the corrected first page proofs. This will be your last chance to proof your book.

## **Printing and Binding**

Printing and binding may take from six to eight weeks, depending on how many elements are involved in the production of your book. The production department oversees each step in the process and will insure your book is held to high standards in manufacturing.

## 2. Preparing Your Manuscript

### Writing Style

All authors have their own style of expression, and we encourage you to explore your own personality in your words. However, there are some common guidelines that all authors should follow.

*Keep your audience in mind.* Some readers of your book will know your subject very well while others will be approaching it for the first time. Be clear, concise, and emphatic. Some points in your book will be more important than others. Use subordination in your sentence structure to emphasize important matters, and eliminate extraneous phrases, sentences, and paragraphs.

*Use plain language.* Write with strong verbs and nouns, and use punctuation and a variety of sentence structures to make your prose lively. Avoid overuse of the passive voice.

*Remember that this is your book,* however much it may have been influenced by leading authorities or schools of thought. It is advisable to synthesize theory, methodology, and dependent quotations from other works and to emphasize your own information and interpretation. Do not overuse the first-person singular pronoun, but let your reader know what you have found and what you think. Use your preface, acknowledgments, endnotes, and essay on sources (if used) to give credit where credit is due.

There are many books about writing, and one of the best is “the little book”—William Strunk Jr. and E. B. White, *The Elements of Style*. Other useful handbooks are Wilson Follett, *Modern American Usage: A Guide*, and Wilma R. Ebbitt, *Writer’s Guide and Index to English*.

Two valuable guides for scholars molding a Ph.D. dissertation into a book-length manuscript are *The Thesis and the Book*, edited by Eleanor Harman and Ian Montagnes, and *Handbook for Academic Authors*, by Beth Luey.

### The Mechanics of Style

Be consistent in spelling, capitalization, punctuation, and forms of citation. For spelling, we follow *Merriam-Webster’s Collegiate Dictionary* and online at [merriam-webster.com](http://merriam-webster.com). For all matters of style (including documentation) in manuscripts within the fields of the humanities and social sciences, we strongly prefer *The Chicago Manual of Style*, sixteenth edition. *The MLA Style Manual* is acceptable as a guide in preparing literary studies, and other style guides specifically pertaining to your discipline may be used so long as it is consistent and thorough.

We require first-preference American spellings. Authors would be well advised to familiarize themselves with relevant portions of the *Chicago Manual*, especially the sections on capitalization and documentation, before submitting their manuscripts. However, as long as authors are consistent in their usage and employ acceptable standards of grammar, punctuation, and the like, we do make allowances for individual styles that are common in different disciplines.

In all its publications, the press seeks to avoid language that reflects cultural biases based on gender, race, class, religion, ethnicity, sexual orientation, age, or physical handicaps. We ask, for example, that authors find alternatives to using false generics such as the term *man* or the personal pronoun *he* as applied to a group or to a member of a group—*humanity*, for instance—that contains women. *The Handbook of Nonsexist Writing*, by Casey Miller and Kate Swift, provides excellent alternatives for standard usages that reflect unconscious semantic biases in matters of gender, race, religion, age, etc.

## Documentation

The press discourages long discursive annotations. Exposition that is not part of the text will generally be shortened or deleted in the process of copyediting. We encourage the use of abbreviations in documentation as long as it is consistent.

*General use of abbreviations.* Most readers will easily and quickly grasp common abbreviations, shortened forms, and omissions of unnecessary punctuation. Clarity, on the other hand, is still far more important than economy or the savings of book space; therefore, the information, although abbreviated, should still remain clear to the reader. A list of abbreviations commonly used in scholarly writing may be found in *The Chicago Manual of Style*. (Abbreviations, even common ones, should be avoided in the main text.)

*Specific use of abbreviations.* Abbreviations of dates (e.g., Feb. 15) are not only permissible but desirable in notes. If a month name without a specific date is used as part of a complete sentence, however, spell out the month (in February the . . .). Well-known periodicals and learned societies (*AHM*, MLA, Brit. Mus., Lib., Univ.) and plays and long poems (*Merch.*, *F.Q.*) may be abbreviated after the first citation. States (N.C., Tenn., Va.) should also be abbreviated except in complete sentences. Only lesser-known cities should be followed by the state abbreviation; when needed to avoid ambiguity, use state abbreviations (Cambridge, Mass.). “Page(s),” “p.,” and “pp.” should be omitted except when needed for clarity. For abbreviations, use “chap.” for “chapter”; “c.” for “circa”; “n” rather than “fn.” for “footnote”—for example, “p. 52n” (note the “n” is flush with the number and no period follows except as necessary for terminal punctuation).

*Publication information.* It is advisable to include complete publication data in the first endnote citation. Only an author’s last name and a short title, however, need appear after the first reference. In bibliographic information, include publishers’ names along with the place of publication. However, you may shorten the names as long as the main part of the name remains (e.g., Univ. of Tennessee Press, Bobbs-Merrill, Crowell, Knopf, Scribner’s).

*Successive citations.* For successive citations, use the author's last name, short title, and page numbers. After the first citation of publication data, do not repeat the documentation with each new chapter (except in the case of multiauthor books, where this information should be repeated on first citation in each chapter).

*Subtitles.* Subtitles may be omitted in endnotes *provided* the subtitle is included in the bibliography. After the first reference, intelligible short titles (not op. cit. or loc. cit.) should be used for the balance of the manuscript.

*Use of ibid.* Ibid. may be used, but only to mean "All of the previous note down to the point where new information (such as different page numbers) begins." Thus *ibid.* should never be used following a note containing more than one citation.

*Punctuation.* Punctuation in citations should be deleted where possible—e.g., *Mississippi Valley Historical Review* 43 (Mar. 1957): 28-53.

*Periodicals.* For periodicals without volume numbers, inverted dates may be used or, if preferred, you may abbreviate the month in normal order—e.g., *Saturday Review*, 13 Sept. 1969, or *Saturday Review*, Sept. 13, 1969. Please note we require the use of arabic numbers, not roman numerals, for volume numbers of periodicals and books.

*Page numbers and year dates.* Consecutive page numbers and year dates are best shortened for notes and the index (you may also consolidate in the text, if you wish). For example, 274-79, 313-15.

*Percentages.* Always use figures in expressing percentage, but spell out "percent."

## 3. Preparing Your Electronic Manuscript

### General Guidelines

*Dashes.* Note the difference between a hyphen (-), and en-dash (–) used for date ranges and timeframes, and an em-dash (—) used often times in place of a comma.

*Extracts.* When typing extracts, epigraphs, etc., use the left margin control—not hard spaces, hard returns, or tabs—to indent the left margin.

*File names.* Name files intelligibly and sequentially: chap 1, chap 2, pref, notes, bib, etc. A list of file names submitted with your files is very helpful.

*Formatting.* Keep formatting to a minimum. Avoid Word’s desktop publishing options and formatting macros. Our design programs will not translate these aspects of your manuscript, and they will have to be removed in copyediting.

*Hyphens.* Do not manually put hyphens at the ends of lines; i.e., do not break words. Turn off the automatic hyphenation feature in your word-processing software. The only hyphens in your manuscript should be compound words that are normally hyphenated.

*Numbers.* Never use letters for numbers, or vice-versa; i.e., don’t type the lowercase “ell” for the number one or the uppercase “oh” for zero.

*Paragraphs.* Type everything paragraph-style. Use tabs, not margin controls, to indent the first line of regular paragraphs.

*Returns.* Hard returns should be used only at the ends of paragraphs, at the ends of items in lists, and to break lines in verse extracts to match line breaks in the original poem. Do not use hard returns or tabs to indent prose extracts. Do not use the return key to create page breaks.

*Special characters.* If your manuscript has accented letters or special characters not available in your word-processing program, mark these by hand on your final printout and note each occurrence in the margin of your manuscript.

*Tables.* If there are tables in your manuscript, include an accurate printout of them so the typesetter can easily follow the format. Use tabs, not hard spaces, to define columns, and avoid tables with more than 10 columns.

*Titles.* Caps and lowercase—not all caps or small caps—should be used for all subheads, chapter titles, and other elements of your manuscript. Never use all caps or small caps for names or titles in bibliographies or notes.

*Vertical spacing.* Double-space the entire manuscript, including notes, extracts, and bibliography. Introduce extra vertical space only where extra space is to appear in the

book to indicate a change of topic or break in the discussion. If desired you may use a centered set of three asterisks (\*\*\*) to indicate a break as well.

*Corrections.* Once you have printed out the final manuscript, do not make any further corrections to the computer files.

## **Basic Styles for Manuscript Files**

No matter what word-processing program you are using, the following styles for the basic elements of your manuscript will greatly help the press in moving your manuscript through copyediting, design, and production.

Make chapter titles bold and flush left. Use upper- and lowercase, not underlines. If possible, use a slightly larger font than for subheads. (A new file should be created for each new chapter.)

### **1. This Is a Chapter Title**

This is a sample of normal prose, that is, your own narrative or argument, not a block quotation or a heading. (Note that a tab, not margin control, is used to indent paragraphs of normal prose.)

An A-head is the first level below the chapter title. Make it bold and center it. Use upper- and lowercase, not underlines. There should be a double return above it.

#### **This Is an A-level Subhead**

The second level below the chapter title, “B” is the level below “A.” B-heads should be bold and flush left, double return above.

#### **This Is a B-level Subhead**

This is a block quotation or prose extract. Use an extra return above and below the extract. Control the block indent with the left margin control, not with extra returns and tabs. If paragraphs within a block quotation need paragraph (first-line) indents, use tabs to indent the first line only, as with normal prose. Following is a prose extract with a paragraph indent.

This is a block quotation with a paragraph (first-line) indent. Use an extra return above and below the extract. Control the block indent with the left margin control, not with extra returns and tabs. If paragraphs within a block quotation need paragraph (first-line) indents, use tabs to indent the first line only, as with normal

prose.

This is a verse extract.

Use paragraph returns only to break lines as they are broken in the original; let runover lines run over;

Runovers will be accounted for later when the manuscript is designed.

Do not use extra returns and tabs for runover lines.

Use an extra return above and below the extract.

This is a paragraph of normal prose with a note reference number.<sup>1</sup>

1. This is a note. The reference number in the note itself should be on the line, not superscript, and should be followed by a period. Your word processing program likely uses footnotes or endnotes, which is fine. If your notes are not already in a separate file, the press will create a separate notes file from your existing footnotes or endnotes. This is easier to do, however, if your manuscript uses endnotes. For multiauthor books, notes for each chapter should either be kept in individual files or appear as normal text or embedded at the end of each chapter.

**\*\*\*FIG. 6 ABOUT HERE\*\*\***

To insert illustrative material into your manuscript, please double-space above and below the insertion point, and place something similar to the callout above in the manuscript. This type of callout should be done for photographs, tables, and maps, and should appear in the word processing file and printout.

## 4. Permissions

### General Information

It is your responsibility to obtain, and pay for, permissions to reproduce illustrative material and to quote prose, poetry, songs, music, or any other copyrighted material. Since you guarantee in your contract that you have not used copyrighted materials without permission, a manuscript received in final form for publication is assumed to be cleared for use of all material from other sources, with written permission and payment of any necessary fees. We will not begin the design and production of a book until all permissions have been cleared.

### Determining What Requires Permission

To establish whether material you wish to use in your book requires permission, you must first determine whether it is under copyright or in the public domain, and, if under copyright, whether yours can be classified as “fair use” under U.S. copyright law.

### Public Domain

Works not under copyright are classified as being in the public domain and do not require permission. Some examples of public domain items are:

- Any work of the United States government.
- Any magazine or newspaper no longer published (but you must check to see whether the publication is truly defunct or has merely changed its name).
- Any photograph of an item offered for sale (e.g., a photo of a cereal box).
- Items from the Tennessee State Library and Archives (except items from the Tennessee Historical Society collection).
- Any photograph taken by you, including a photograph of a work of art in a museum (please note, however, that you must obtain release forms if the photograph is of an identifiable person or of a subject you photographed as part of your fieldwork).
- Any work no longer under copyright (see “Copyright Duration” below).

### Copyright Duration

To determine whether the material you want to reproduce is protected by copyright, it is useful to know about copyright duration. The following table provides helpful information about how to determine whether something is still under copyright.

<u>Publication/Creation</u>	<u>Duration (as of January 1, 1999)</u>
between 1909 and 1922	28 years; if renewed, extended for an additional 28 years
between 1923 and 1963	28 years; if renewed, extended for an additional 67 years
between 1964 and 1978	28 years, with automatic renewal for another 67 years
on or after January 1, 1978	<p><b>sole author</b> - life of author plus 70 years</p> <p><b>joint authors</b> - life of longest-surviving author plus 70 years</p> <p><b>anonymous/pseudonymous</b> - 95 years from publication or 120 years from creation, whichever is less*</p> <p><b>work made for hire</b> - 95 years from publication or 120 years from creation, whichever is less</p>
<p>* However, if the name of the author was disclosed to the Copyright Office, then duration is for the life of the author plus 70 years</p>	

Please note that a publication's being out of print does not necessarily mean that it has lapsed into the public domain. Copyright can be renewed even for out-of-print books.

### Fair Use

Use of short quotations in scholarly books for accurate citation of authority or for criticism, review, or evaluation is regarded by law as fair use, and obtaining permission for such use is not necessary. Authors should therefore save themselves and publishers needless correspondence by trying to determine if their use of copyrighted material comes under the category of fair use. If in doubt, consult your acquisitions editor before writing the copyright owner.

Even when permission is not required, it is a matter of courtesy to the original source, and a convenience to the reader of your book, to give a full citation indicating the source of quoted material.

### Material Requiring Permission

Material not in the public domain, and not under the fair use stipulations of the U.S. Copyright law, requires permission. This material includes, but is not limited to:

*Prose passages of more than 300 words.* The cumulative word count should be no more than 300. If you quote more than 300 words—even if the quotations appear in different parts of your manuscript—permission is needed.

*Poetry excerpts that constitute more than one-quarter of an entire poem.* You may quote four lines from a poem of several stanzas without obtaining permission. However, if you wish to quote four lines from a two-stanza poem, permission is required.

*Song lyrics.* Even one line of a song requires permission. This applies not only to popular songs but to blues, gospel, folk songs, and other lyrics not in the public domain.

*An entire document.* When you reproduce a complete unit, whether it be a poem, letter, short story, article, complete chapter, map, chart, or other illustrative material, you must secure permission from the copyright holder.

*Portions of works not used to illustrate a thesis.* Material quoted for its own sake (as in an anthology) requires permission, no matter the length.

*Photographs taken by you of informants or other subjects used in your fieldwork.* If your book will include photographs that feature people from your field research, you must have signed release forms from the participants.

*Any material housed in a museum, art gallery, or archive.* There are exceptions to this rule; for example, material from federal museums or depositories (e.g., the Smithsonian Institution, Library of Congress, or National Archives) and material in the public domain (e.g., a quotation from a book housed in a museum collection but no longer under copyright).

Permission need not be obtained for material that is not a direct quotation, but material paraphrased or summarized from another source should, of course, be clearly indicated as such (that is, it should be kept clearly demarcated from your own statements and credited to the original source). For an unusually extensive summary, paraphrase, or digest, especially if used for its own sake and not merely for criticism or illustration, the permission of the original publisher is required.

In requesting permission for textual material, you should provide the tentative title of your book, the name of the publisher, and the approximate date of publication. Your request should specify the pages, approximate number of words or lines, and the first and last words of each passage in the publication from which you wish to quote. (A photocopy or typed excerpt can help the publisher locate the passage.) Since our books are distributed internationally and electronically and are sometimes published abroad in translation, be sure to ask for world rights, electronic rights, and rights for translation and reprint. When appropriate, it is useful to note that the permission is for use in a scholarly book with a limited print run.

When requesting permission to use a photograph, line drawing, or other illustration (with the exception of maps), ask for permission not only for the book and jacket, but also for use of the illustration in the advertising or promotion of your book.

Please see Appendices A and B for sample permission letters. If you received a “Text Permissions Checklist” with your contract, be sure to fill it out and enclose it with your final manuscript.

For more information on permissions, see *The Chicago Manual of Style*, sixteenth edition.

### **When Your Manuscript Is Developed from Published Material**

It is common practice for scholars to develop their ideas by publishing articles in scholarly journals or chapters in volumes of essays. Often some of these articles, along with new material, are rewritten and developed into a scholarly manuscript. If any part of your manuscript was published or will be published in a journal or book prior to the expected date of publication of your book here, you may need to obtain permission to use the material. However, please note that permission requests are made to the party who holds the copyright and do not necessarily apply to the period of publication. In other words, if your manuscript is under contract, and a portion of it will be published as an article in a journal or volume of essays that is to appear before the UT Press book is published, the journal or volume editor(s) must contact the press for permission to use the material. For works published after January 1, 1978, you need permission *only if* you have signed a written agreement with the publisher.

Some manuscripts originate in dissertations, and it is important for us to know if and to what extent your manuscript is based on a dissertation. Dissertations, while not published as books, are subject to copyright law. If your dissertation is revised, even heavily, you will need to assign copyright to the University of Tennessee Press. The exception is only when a dissertation has been rewritten so thoroughly that it is a completely different work (e.g., if your dissertation was on Andrew Jackson’s presidential campaign of 1824 but your manuscript for the press is on antebellum presidential campaigns in general).

If copyright has been previously assigned to another party, please complete the appropriate copyright assignment form in Appendix C, D, or E.

### **Reprinting Excerpts from Your UT Press Manuscript**

If, after acceptance of your manuscript for publication, you wish to make arrangements for publication of a chapter or some other section in a scholarly journal, we have no objection to this, within limits, provided that you clear the plan with us beforehand, and provided that the journal (foreign or domestic) enter a separate copyright notice in the name of the University of Tennessee Press for the article (copyright (c) [date] by the University of Tennessee Press). This notice must be placed under the title of the contribution or at the foot of the first page on which it appears. Some journals refuse to assign copyright, and having it in our name will eliminate this problem. Ask the journal to send a copy of the publication to the University of Tennessee Press, and to indicate the date of publication (day of release), so that we may register the copyright on your article with the Library of Congress. Our contract includes first serial rights, which

means that if there is an income from advance publication it must be considered a subsidiary income under paragraph thirteen of our publishing agreement. This, of course, applies only after the contract is signed.

## 5. Preparing Photographs and Other Illustrative Material

Unless your editor instructs you otherwise, all illustrations, whether photographs or line art (drawings, charts, etc.), should be submitted digitally when available. Digital photos and files need to be saved at a minimum of 300 dpi and around 5" x 7" in size. The higher the dpi, the smaller the actual size of the image can be in order to reproduce well. (For example, a 300 dpi 5x7 image will reproduce just as well as a 600 dpi 3x4 image.) In general, most digital files will be measured in Megabytes rather than Kilobytes if they are of sufficient quality. Keep in mind that we reserve the right to reject illustrations that do not meet our standards for quality and reproducibility.

If you must submit printed photographs/maps/line art, a good print size is 5" x 7"; however, the size of the print is of less importance than the quality. The basic principle to keep in mind is that, with each generation beyond the first, the image loses quality and resolution. Photographs in books, magazines, or newspapers will not reproduce well and will not be accepted except under special circumstances.

### General Information about Photographs/Illustrative Materials

- Name your digital files using both figure # and title
- When sending digital files, do not send them via email to your editor. Often times these files are too large to be accepted through an email server, and if the files is small enough to be accepted it is likely not up to reproducible quality.
- Send digital files either on a CD, flash drive, or use a free file sharing service such as dropbox.com or yousendit.com. The latter services are particularly useful and inexpensive once you get the hang of it.
- Never use paper clips or staples on your photographs, or even in the package that contains your photographs, as they could damage the artwork.
- Never write on any portion of a photograph, front or back, or on a piece of paper on top of a photograph. If you wish to annotate a photograph, make your note in pencil or typed on a separate piece of paper or post-it note; then tape the slip to the back of the image.
- Do not mount your photographs on stiff backing material. In some camera processes (such as electronic scanning) the flexibility of a photographic print is essential.
- If you are mailing photographs, always protect them with twice as much flat cardboard and packing material as you think is required. Sandwich your photographs between pieces of cardboard, and tape the cardboard together to avoid abrasion caused by slipping in transit. Mark both the outside of the package and the outside surface of the cardboard: "Photographs Inside."

*Keep a duplicate set of prints (or your original negatives) for yourself as insurance against loss in the mail.*

*Printed copy.* If you wish to superimpose printed copy on a photograph (e.g., labels like “A” and “B” or arrows), do not place such copy directly on the photograph. Instead, indicate placement on a photocopy, and send a text file with any needed labels.

*Identification.* Number and identify photographs with self-sticking labels typed and stuck to the back of the photograph. Attach one label to each print, indicating the figure number, your last name, the short title of the book, and (if applicable) the number of the manuscript page to which the illustration is keyed. Do not write directly on the backs of photographs.

*Placement.* If your photographs will be placed throughout the text, indicate the approximate location of each in the body of the manuscript like this:

\*\*\*\* FIG. 1 ABOUT HERE \*\*\*\*

*Captions.* The manuscript for captions, photo sources, and acknowledgments of permissions should be submitted with the rest of the text manuscript, double-spaced, and keyed to the illustrations by the same numbers that appear on the art identification labels. A separate file for captions should be included on the disk that contains the manuscript.

## **Black and White Photographs**

Most photographs are *continuous-tone* images created by the direct action of light on photographic film. To prepare a photograph for printing, a camera process called *screening* converts it into a grid of dots that can be inked on a printing press. The screened image that appears in the printed book is known as a *halftone*. To ensure the best possible results in the printed book, it is essential that you observe the following guidelines in ordering and preparing your photographs.

*Prints.* Black-and-white photographs should be supplied as continuous-tone prints, at least 5" x 7" but no larger than 8" x 10".

*Scans.* Scans of photographs are accepted in lieu of quality prints of photographs, but sample scans should be submitted prior to submission of the final manuscript package to ensure that the electronic files meet the press's standards. Given the wide variety of software, and of makes and models of scanners, the press is not in a position to assist authors in the operation of scanning equipment. Should suitable scans not be possible, you will need to submit the photographs another way (e.g., as glossies).

Scans of slides should be at a width of five inches, at a minimum of 300 DPI.

Scans of glossies or other actual materials should be at a minimum of 300 DPI if the image is wider than five inches, and 600 DPI if the images is less than five inches wide.

Files should be submitted as TIFs (or TIFFs), not as JPEGS (or JPGs).

*Halftones.* If at all possible, avoid submitting halftones or previously screened photographs, such as images clipped out of a magazine or photographed from a printed source, because they must be re-screened. If you must submit halftones rather than

continuous-tone images for reproduction, please ask the press to evaluate them. Photocopies are not acceptable.

*Slides, negatives, and color prints* should *not* be submitted in lieu of black-and-white prints. If you have such materials, take them to your campus photography service or to a commercial photography studio to have prints made according to the press's specifications.

*Finish.* A glossy finish is preferred; a matte finish is acceptable. A silk finish, however, is not suitable for reproduction.

*Contrast.* Prints with a very high contrast should be avoided because the printing process generally increases contrast.

*Focus.* The sharpest, clearest image possible should be submitted. Nothing in the camera or printing process can improve an out-of-focus or "fuzzy" print.

*Cropping.* Prints should show only the image to be reproduced. However, if you wish to reproduce only a detail of an image, mark the area to be reproduced on a photocopy of the illustration (not on the original).

## **Line Illustrations**

Charts, graphs, black-and-white drawings, most maps, and other illustrations containing no shades of gray or variations in tonality are called line illustrations. Some line illustrations can be reproduced directly from other printed sources; if such reproducible illustrations consist of primarily black-and-white areas but include some shaded areas as well, please consult the press to determine correct preparation.

*Scans.* See "Black-and-White" photographs above for instructions on scanning. Figures scanned as "line art" and not as "grayscale" should be scanned at a minimum of 1200 DPI.

Other line illustrations must be professionally drafted in "camera-ready" form for the printer. Preparing camera-ready line art requires technical knowledge, drafting skill, and experience. The press therefore strongly urges authors to employ professional drafters, graphic artists, and cartographers for such work. Our staff can assist you in locating capable professionals.

All line illustrations should be rendered to the same scale, which should not be larger than 5" x 7". When the images are reduced (or in some cases, enlarged) to fit the book page, the weight (or thickness) of the lines is affected. Unless all of your line drawings are prepared to the same scale and reproduced at the same percentage of reduction (or enlargement), the weight of the lines will vary from one illustration to another.

## **Camera-ready Maps**

In addition to the above points about line illustrations in general, please heed the following when preparing camera-ready maps as line art.

*Printed maps.* Previously printed maps are often unsuitable for reproduction. Be sure to show any such maps to the press before deciding how to prepare them. Please also bear in mind that permission is generally required to reproduce maps from other published sources.

*Color.* Maps are printed in black and white. Because color is costly, it is rarely used and requires special approval.

*Simplicity.* Maps should be as clean and simple as possible.

### **Maps for Re-drawing**

In some instances, we can arrange to have maps re-drawn. In these cases, it is essential that you send your acquisitions editor sketches ahead of time (at least three months prior to the delivery date for the final manuscript). The sketches you submit should be as clean and simple as possible.

If the press agrees to have the maps re-drawn, you must submit the following with your final manuscript:

- a clean, easy-to-read sketch of the map
- all labels (place names, mountain ranges, etc.) *on hard copy and disk.*

### **Color Photographs**

If your book will contain color illustrations, they must be evaluated and approved before production begins. Place each transparency in a separate glassine envelope; if you are submitting slides, place each in a container that will protect it against damage and loss. A label or tag should be attached to each envelope or container. Submit the illustrations to the press as early as possible to facilitate timely evaluation.

*Form and size.* Color photographs may be submitted as 5" x 7" or 4" x 5" prints, 70mm transparencies, or 35mm slides, provided the color is correct and the focus is true. Color scans should be submitted as CMYK, not RGB. See "Black-and-White Photographs" on page 18 for information on the press's requirements for scans.

## 6. The Marketing Process

The success of your book depends greatly on the collaborative effort between the UT Press marketing department and you. It is critical that you consider yourself a key component of the twelve-month marketing plan that will accompany the publication of your book. An overview of what to expect during the marketing process is below, including what you can do to help sell your book, starting right now.

### The Book Promotion Form

Included in this package is a book promotion form that you are asked to fill out as thoroughly as is possible. The book promotion form is critical to developing the marketing plan that we will use to sell your book to the broadest possible audience.

Please send in your book promotion form either with the return of your signed publishing contracts or with the submission of your final manuscript. It may seem a bit soon to ask for this, but please keep in mind that buyers, such as Barnes & Noble, want to have preliminary information on you and your book **at least six months in advance of your book's publication**. The more we can tell them early about the book, the better able they are to determine whether (and when) to order copies.

We ask for your date of birth since this is required in obtaining a CIP (Cataloguing-in-Publication) number and classification from the Library of Congress. Librarians need the CIP information so they know how to shelve your book.

### Marketing Manager

Shortly before your book is published, the marketing manager will contact you about the marketing plan for your book. The information you give us in the book promotion form is critical in developing this marketing plan.

The marketing department will handle sending out review copies, sending your book to appropriate scholarly and trade meetings, setting up book signings, advertising, sending out direct mail pieces, making sure the book is available in bookstores and on line, and including your book in any special promotions as deemed appropriate and prudent.

In developing the final marketing plan we take into account your suggestions from the book promotion form and our own knowledge and experience. Because of budget limitations we may not be able to implement all the marketing suggestions you make, but we will use our best judgment with the resources we have available.

## **Advertising and Reviews**

For the most part, we advertise in scholarly journals and the exhibit programs of academic meetings. However, for books that appeal to a broad, non-specialized readership, we often advertise in general-interest publications with larger circulations.

Review copies go out shortly after the book arrives in the warehouse. Enclosed with each is a publication slip, listing the price of the book and its publication date. Because most scholarly books are reviewed by journals published on a quarterly basis (and sometimes even less frequently), it may take as long as a year and a half for reviews to begin to appear. Reviews in newspapers and other general-interest publications appear sooner. In most cases, publications send us tearsheets after printing a review of one of our books.

We will send you copies of ads and reviews on a quarterly basis.

## **Direct Mail**

Direct mail is a powerful way to reach potential buyers. In the book promotion form, you are asked to let us know if there are any organizations to which we should send a mailing about your book. If you are able to acquire current mailing lists of organizations that should receive notice of your book, please do so as early in the process as possible. If you are able to provide those lists on labels or in an excel chart, even better—it considerably expedites our preparation time in sending out the mailing.

## **Paperbacks, Reprints, and Ebooks**

The decision to publish a book in paperback (whether when the book is first published or as a reprint of an earlier cloth edition) is dictated largely by marketing concerns: Does the book have genuine classroom adoption potential? Would bookstores be more likely to carry it if it were published in paperback? If the book has been available only in cloth, how well has it sold? In the last case, we monitor sales on a monthly basis to help us determine whether a book should be reprinted when the stock becomes low and whether a paperback edition is warranted. If a book shows signs of continuing strong sales in cloth, we may decide to reprint it in cloth rather than publish it in a paperback edition, but this is increasingly rare. With the advent of quality print-on-demand technology, if your book sells through its cloth edition there is a strong possibility we will put the book into a POD program for paperback sales. Additionally, the press issues a simultaneous ebook edition along with the printed book in the case of most books published.

## Appendix A

### EXAMPLE OF LETTER FOR TEXT PERMISSION

Date:

To:

I am writing to request permission to reprint the following material from your publication:

Author/Title/Date of publication:  
Pages as they appear in your publication:  
Other identifying information and remarks:

This material is to appear as originally published (any changes or deletions are noted on the reverse side of this letter) in the following work which the University of Tennessee Press is presently preparing for publication:

Author (Editor) / Title:  
Proposed date of publication:  
Remarks:

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If you are the copyright holder, may I have your permission to reprint the above material? If you do not indicate otherwise, I will use the usual scholarly form of acknowledgment, including publisher, author, title, etc.

If you are not the copyright holder, or if additional permission is needed for world rights or from another source, please so indicate.

Thank you for your consideration of this request. A duplicate copy of this form is enclosed for your convenience.

Sincerely,

---

The above request is hereby approved on the conditions specified above and on the understanding that full credit will be given to the source.

Date:  
Approved by:

## Appendix B

### EXAMPLE OF LETTER FOR PHOTOGRAPH/ILLUSTRATION PERMISSION

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To:

I am now completing a scholarly book, entitled \_\_\_\_\_ planned for publication in \_\_\_\_\_ by the University of Tennessee Press. May I please have your permission to reproduce the following photograph(s) or illustration(s)

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Unless you indicate otherwise, I will use the following credit line:

I greatly appreciate your consent to this request. A copy of this agreement is enclosed for your files so that you may have a precise record of the permission to reproduce.

Sincerely,

---

The above request is hereby approved on the conditions specified above and on the understanding that full credit will be given to the source.

Date:

Approved by:

**Appendix C**

**ASSIGNMENT OF COPYRIGHT FOR ARTICLES IN BOOKS**

KNOW ALL PERSONS BY THESE PRESENTS that  
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its rights, title, and interest in the copyright secured by it on the article entitled  
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copyrighted in the name of \_\_\_\_\_ in the  
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TO HAVE AND TO HOLD, the same to the said University of Tennessee Press, its  
successors and assigns so long as such copyright shall continue in force, whether by  
renewal or otherwise.

IN WITNESS WHEREOF, said \_\_\_\_\_ has caused this  
instrument to be signed by a duly authorized officer.

Signature

Title

Date:

## Appendix D

### ASSIGNMENT OF COPYRIGHT FOR ARTICLES IN JOURNALS

KNOW ALL PERSONS BY THESE PRESENTS that  
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of Tennessee Press of Knoxville, Tennessee, its rights, title, and interest in the copyright  
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TO HAVE AND TO HOLD, the same to the said University of Tennessee Press, its  
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IN WITNESS WHEREOF, said \_\_\_\_\_ has caused this  
instrument to be signed by a duly authorized officer.

Signature

Title

Date:

## Appendix E

### ASSIGNMENT OF COPYRIGHT FOR DISSERTATION

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\_\_\_\_\_ , said manuscript having been entered for copyright in the Office of the Librarian of Congress in Washington, DC, and the copyright subsequently assigned to me. The date of copyright is \_\_\_\_\_

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TO HAVE AND TO HOLD, the same to the said University of Tennessee Press, its successors and assigns so long as such copyright shall continue in force, whether by renewal or otherwise.

Signature

Date

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For chapters of the book that draw from previously published material, give the title and number of the chapters and describe how these chapters differ from the material previously published—e.g., by estimating the degree of exact duplication in percentage terms and by specifying the kind of revisions made (whether purely stylistic improvement or substantial change in the way facts and ideas are presented):

Where and when was this material published?

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