

# Neal-Schuman Author Guide

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<http://www.neal-schuman.com/authors/guidelines.php>

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# Welcome Message

**W**e're delighted that you are now a Neal-Schuman author! This guide will answer many of the questions you are probably asking yourself right now...and perhaps some that you have not yet imagined.

The purpose of this guide is to assist you, as an author or editor, in preparing your manuscript and its inclusive elements for submission to Neal-Schuman. It is also intended to give you a cursory overview of the book production process and the responsibilities you will have along the path to creating your published book.

This guide provides an overview of editorial style conventions that Neal-Schuman follows, including technical, spelling, and bibliographical formatting standards, but it cannot replace a more thorough style guide. If you have questions on style that are not examined here, please consult *The Chicago Manual of Style*, Sixteenth Edition, and *Merriam-Webster's Collegiate Dictionary*, Eleventh Edition.

The book production process, from the time the manuscript is received to the final printed book, proceeds as rapidly as possible. Variables include the number of pages, amount of artwork, and text complexity. If the requirements for manuscript submission are followed, your book will proceed smoothly through our production process, making your publishing project with us much more enjoyable. This guide gives only basic requirements for manuscript preparation; if you have additional questions not covered in this guide, please contact your development editor.

The chapters in this guide provide answers to the following frequently asked questions:

- How do I approach writing my manuscript and what are the mandatory and optional book elements? (See Chapter 1.)
- What does development editing entail? (See Chapter 2.)
- What are the different stages of the production process? (See Chapter 3.)
- How will my book be marketed, and what can I do to help? (See Chapter 4.)
- When and how do I apply for permission to reprint others' material? (See Chapter 5.)
- What are the technical concerns with preparing electronic text files, and what spelling and bibliographical formatting standards do I follow? (See Chapter 6.)
- What are the technical concerns with preparing electronic artwork files, and what types of artwork can I include? (See Chapter 7.)
- How do I contact the Neal-Schuman staff? (See Chapter 8.)

## **Part I**

# **Our Publication Process**



# 1

## Manuscript Planning

### **HOW TO BEGIN WRITING**

In this first section, we offer advice on making the most of your writing process by discussing the overall structure of the book as viewed in the Table of Contents (TOC). The TOC is the roadmap for your book, keeping you on track and moving forward to the ultimate destination—your published book.

For a downloadable and customizable Manuscript Planning Checklist, go to:  
<http://www.neal-schuman.com/authors/guidelines.php>.

If you are a first-time author, you will find the project much less stressful if you establish a regular writing and chapter submission schedule. Keep in mind that your development editor is eager to offer feedback, suggestions, and support throughout the process. (See Chapter 2 for more on the editorial development process.)

#### **Writing Tips**

- Work from a clear outline—your table of contents.
- Define your audience and write to their level.
- Divide text discussions using headings.
- Provide high-interest, anecdotal material for sidebars.
- Include artwork that illustrates your points.
- Summarize or conclude each chapter.
- Provide sources for further reading or review questions.
- Save, use, and update references.

## Create a Working Table of Contents

Mapping out the scope and structure of your manuscript is a key first step. To begin, we suggest that you create a working TOC by breaking down the contents presented in your original book proposal outline into chapters.

☞ If you're interested in seeing the Tables of Contents of your fellow Neal-Schuman authors, check out our website at <http://www.neal-schuman.com>, browse through the books displayed or search for a specific title, and, once on that book's page, click on "Free Preview."

When chapters are long, you should divide the discussion by subheads to help orient the reader. All subheads should be parallel in structure (i.e., matching in terms of grammar and tone) and descriptive of the section contents. Within chapters, you can use up to four subhead levels—A (first-level subhead), B (second-level subhead), C (third-level subhead), and D (fourth-level subhead)—to help structure your discussions. An example: If your outline mentions a section on "The History of Reference," you might make this the title of Chapter 1. This chapter can then be divided into sections using A (or first-level) subheads such as "Nineteenth-Century Reference," "Reference from 1900–1975," and "Reference in the Information Revolution." (For more information on subhead levels, see *Key Building Blocks of a Well-Structured Manuscript: Structuring Text Discussion*, pp. 12–13; for information on formatting subheads in your manuscript, see Chapter 6 in this guide.)

The TOC should give readers a clear idea of the book's organization and coverage at a glance. At a minimum include chapter titles, but we also encourage including first-level subheads (or A-heads), and sometimes second-level subheads (or B-heads), because the TOC functions as a guide to not only the reader but also your editor. See the sample TOCs on pp. 5–7 for examples on how to structure your TOC.

For more information on the different elements of a book, and the order in which they should appear, see the following section, *Mandatory and Optional Parts of a Neal-Schuman Book*.

**Sample TOC Showing A-Level Subheads****Contents**

List of Tables

Preface

Acknowledgments

**Part I: Background and Historic Context****Chapter 1. Background**

Future of Higher Education and Its Libraries

Future of Academic Librarians

Why Bother Studying the Subject If Everything Will Change?

What Makes an Academic Library Academic?

Higher Education Variations

Key Points to Remember

Launching Pad

References

**Chapter 2. Historic Context**

Where It All Began

How the Transplants Took Root in the United States, 1636–1770

Post–War of Independence to 1860

1860s to World War II

Wars and Higher Education

Retrenchment and Realignment

Basic Issues in Higher Education

Launching Pad

References

**Part II: Higher Education Today****Chapter 3. Faculty**

Faculty Responsibilities

Service

Teaching

Research

The Ladder and Tenure

Part-Time/Adjunct Faculty

Diversity

Key Points to Remember

Launching Pad

References

[etc.]

About the Authors

Index

**Sample TOC Showing A- and B-Level Subheads**

**Contents**

- List of Figures
- Foreword
- Preface
- Acknowledgments

**Part I: The Grant Process Cycle**

**Chapter 1. Making the Commitment and Understanding the Grant Process**

Overview of the Grant Process Cycle ← A-HEAD

Phase 1: Making the Commitment and Understanding the Process

Phase 2: Planning for Success

Phase 3: Discovering and Designing the Grant Project

Phase 4: Organizing the Grant Team

Phase 5: Understanding the Sources and Resources

Phase 6: Researching and Selecting the Right Grant

Phase 7: Creating and Submitting the Winning Proposal

Phase 8: Getting Funded and Implementing the Project

Phase 9: Reviewing and Continuing the Process

← B-HEADS

The Importance of Partnerships and Collaborations

Making the Commitment

Gathering Knowledge

**Chapter 2. Planning for Success**

Why Planning Is Essential for Success with Grants

Fundraising Plans

Basics of Strategic Planning

Involving the Entire Library and Community

Creating a Strategic Plan

Strategic Planning for Results

Scenario Planning

Appreciative Inquiry

← A-HEADS

← B-HEADS

Common Plan Elements

Vision

Mission

Organizational

Values

Community and Library Profiles

Needs Assessment

Library Service Responses

Goals

*(Cont'd.)*

**Sample TOC Showing A- and B-Level Subheads (Cont'd.)**

Objectives
Activities
Monitoring and Updating Your Strategic Plan
<b>Chapter 3. Discovering and Designing the Grant Project</b>
What Does Project Planning Have to Do with Getting Grants?
What Is a Grant Project?
The Project Planning Process
Step 1: Clarify Your Library's Goals, Objectives, and Activities
Step 2: Form a Project Planning Team
Step 3: Start the Project Planning Process
Step 4: Discover the Project Idea and Goals
Step 5: Define the Project Outcomes
Step 6: Plan Your Project
Step 7: Develop Project Objectives
Step 8: Define Project Action Steps
Step 9: Do the Research
Step 10: Make a Project Timeline
Step 11: Develop a Project Budget
Step 12: Create an Evaluation Plan
[etc.]
Glossary
Bibliography
Index
About the Authors

**Write and Submit a Sample Chapter**

Once you've developed your TOC and have a clear outline to follow while writing, contact your development editor to set up a submission schedule based on your TOC. You will then be ready to write a sample chapter for submission to your development editor. This will begin the development process for your manuscript (see Chapter 2 in this guide).

**MANDATORY AND OPTIONAL PARTS OF A NEAL-SCHUMAN BOOK**

This section briefly examines each possible element of a book in the order in which they should appear in your manuscript. Note that

## Main Parts of a Book

### THE FRONT MATTER

- Title Page
- Copyright/CIP Page  
(supplied by Neal-Schuman)
- Dedication (Optional)
- Table of Contents
- List of Illustrations
- Foreword (Optional)
- Preface
- Acknowledgments (Optional)

### THE BODY TEXT

- Introduction (Optional)
- Parts (Optional)
- Chapters

### THE BACKMATTER

- Appendix(es) (Optional)
- Glossary (Optional)
- Bibliography (Optional)
- Index(es)
- About the Author(s)

Neal-Schuman follows the conventions of *The Chicago Manual of Style*, Sixteenth Edition. If you are interested in learning more about the parts of a book, please consult *Chicago*.

## Front Matter

### *Title Page*

This page features the complete title, the preferred spelling and order of authors' names, and the publisher's name and location. We take the information you provide on this page and create a professionally designed title page that complements the cover for your book.

### *Copyright/CIP Page*

We create this page at Neal-Schuman. It features the copyright date and copyright holder information, as well as the Library of Congress Cataloging-In-Publication

data. We need you to fully complete the "CIP Data Form" that you received with your contract for this purpose.

### *Dedication (Optional)*

This page, when included, features a brief statement of dedication. It always precedes the TOC and thus does not appear on the TOC when the book is typeset. In your manuscript, however, please include "Dedication" as the first item on the TOC so that it does not get overlooked during composition.

### *Table of Contents*

At a minimum, the TOC should include all chapter titles, but we also recommend including A-heads and B-heads, and you may find it helpful to include all chapter subheads to help structure your discussions as

you write. (See the previous discussion, Create a Working Table of Contents, and the sample TOCs, pp. 4–7.)

### ***List of Illustrations***

This list is a TOC for the artwork contained in your book. The title of the list can vary depending on the type of artwork included in your book (e.g., List of Figures, List of Tables, List of Figures and Tables). If using more than one type of artwork, include separate sections for each type that you are using (e.g., Figures, Tables); each section would then contain a consecutive list by artwork number and full title. Artwork should be numbered consecutively by chapter and order of appearance; for example, Figure 5.1 would be the first figure in Chapter 5, Table 5.1 would be the first table in Chapter 5, and so on. For more information on artwork, see *Key Building Blocks of a Well-Structured Manuscript: Incorporating Illustrations*, pp. 13–14; see also Chapter 7 in this guide for preparation and style guidelines.

### ***Foreword (Optional)***

This brief essay by an esteemed colleague in the field praising the author’s work is sometimes, but not always, included.

### ***Preface***

This is a very important part of the book. Book reviewers rely heavily on the preface, so it serves as a first impression, press release, and overview. Here you detail the point and purpose of the book, the intended audience and how the book will help them, pertinent background information on how you developed the content, and a chapter-by-chapter preview of the material covered. For more on preface writing, see *Key Building Blocks of a Well-Structured Manuscript: Writing a Great Preface*, pp. 11–12.)

### ***Acknowledgments (Optional)***

This may be included at the tail end of your preface or as a separate entity.

## **Body Text**

### ***Introduction (Optional)***

This optional piece presents material very relevant to the text that should be read before the rest of the book. Occasionally, this piece

may be written by an esteemed colleague in the field, in which case it is rightfully placed as the last element of the front matter.

### ***Parts (Optional)***

When text material may be logically divided into sections larger than chapters, the chapters may be grouped into parts. Each is numbered and given a title. One part title should be parallel to all other part titles in your book in terms of matching grammar and tone (see the sample TOC on p. 5).

### ***Chapters***

Most books have at least six chapters. One chapter title should roughly match all other chapter titles in your book in terms of grammar and tone (see the sample TOCs, pp. 5–7). Chapters are further divided through the use of subheads (see Key Building Blocks of a Well-Structured Manuscript: Structuring Text Discussion, pp. 12–13).

### ***Back Matter***

#### ***Appendix(es) (Optional)***

An appendix usually includes support material and/or source material that provides extra reference for the reader. When using more than one appendix, they should be designated using either letters or numbers (e.g., Appendix A, Appendix B; Appendix 1, Appendix 2), and each appendix should have a title that clearly communicates the content to the reader. Before relegating content to an appendix, take some time to consider its value to the reader. If the appendix material relates directly to chapter content (e.g., forms or checklists), it may be better suited to a sidebar or figure format.

#### ***Glossary (Optional)***

The glossary should define advanced terms and phrases that are often encountered in the subject field, but not elementary or general terms with which the reader will already be familiar. This element is normally included as a stand-alone entity but can also be set as an appendix.

### ***Bibliography (Optional)***

This can include both cited references and general material recommended for further reading. For more information on bibliographies, see the Source Documentation section in Chapter 6 of this guide.

### ***Index(es)***

Most books require only a general subject index, but some books, especially books about books, benefit from an author and title index or separate author and title indexes. For more information on creating an index, see *Key Building Blocks of a Well-Structured Manuscript: Creating a Thorough Index*, pp. 14–16.

### ***About the Author(s)/Editor(s) and Contributors***

This element features a brief professional biography of the author's experience or accomplishments in his or her field. If your book is an edited work, then you need to submit biographies for everyone. Title the document "About the Editor(s) and Contributors," place the editor's biography first, and then list the contributors' biographies in alphabetical order (by last name).

## **KEY BUILDING BLOCKS OF A WELL-STRUCTURED MANUSCRIPT**

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This section examines four basic and essential manuscript elements: the preface, text headings, artwork, and the index.

Be sure to use a PC-compatible word-processing program, such as Microsoft Word, to create your manuscript; other types of document-creating software may cause conversion errors when translated for composition. The font should be Times Roman or Times New Roman, font point size should be 12, and all text should be double-spaced. For more technical advice on preparing your electronic text files, see Chapter 6 in this guide.

### **Writing a Great Preface**

Because a preface is so carefully scrutinized by reviewers and readers, it must grab people. Your preface should be a clear and compelling

encapsulation of the book's contents. Our editorial team will offer feedback to assist in this endeavor. You can be creative in your preface, but make sure it features the elements in the checklist provided here. Before submitting your manuscript, please use this checklist to ensure that your preface includes most of these elements and presents a compelling description of your book's contribution to both research and practice.

### Elements of a Persuasive Preface

- Purpose of the book
- Identification of the intended audience
- Scope of the book, the entire range of subjects covered, and a description of the thoroughness with which they are covered
- Ways in which the book covers new ground or presents a different perspective
- Real examples of how the information in this book helps people
- Pertinent background information and how you developed the content
- Discussion of the knowledge, perspective, skill, or philosophy you intend for the reader to come away with that he or she didn't have before
- Chapter-by-chapter organization and content descriptions

## Structuring Text Discussion

A book can be divided into parts, and those parts can then be divided into chapters. Chapter text should then be divided by different heading levels to guide the reader through the discussion.

Part, chapter, and subhead titles should be clear and brief, but informative, parallel in construction, and clearly marked to distinguish the different levels of headings. Four levels of subheads are commonly used:

1. A-heads (first-level subheads) are the primary heading following the chapter title.
2. B-heads (second-level subheads) are the first division within an A-head section.
3. C-heads (third-level subheads) further segment a B-head discussion.
4. D-heads (fourth-level subheads) break down major but brief points within a C-head discussion.

The subheads of each chapter should indicate clearly the subject of the material. When using subheads, you should have at least two

headings at the same level to maintain parallel construction. For example (layout shows the indentation to use on your TOC):

### **Chapter 1. Libraries of North America**

Libraries of the Northeast (A-head)

    The New York Public Library (B-head)

        Classes, Programs, and Exhibitions (C-head)

            Open Computer Lab (D-head)

            Friday Morning Adult Tech Time (D-head)

        Blogs, Videos, and Publications (C-head)

    The Boston Public Library (B-head)

    The Philadelphia Public Library (B-head)

Libraries of the Northwest (A-head)

[etc.]

We recommend that you use your table of contents as the “roadmap” for your writing process. The TOC provides a quick glance at the overall structure of your manuscript, enabling you to see where discussions/ideas could be combined or further divided to achieve clarity and maintain parallel construction.

See Chapter 6, “Text Preparation and Style Guidelines,” for detailed instructions on formatting headings in your text files.

## **Incorporating Illustrations**

Illustrations that support or augment your text discussion are valuable additions to a manuscript. They provide visual breaks in the text discussion and offer “snapshots” of data and ideas. In this guide, all illustrations are referred to as artwork, whether text-based or graphic in nature. Artwork is special content that is not part of the running text discussion—photos, screen captures, figures/illustrations, charts or tables, sidebars, and so on—and that, when the book is typeset, will be interspersed throughout your chapters (as with the checklists in this guide). We recommend including a balanced amount of artwork throughout your manuscript to break up the text discussion. This will enhance your book’s visual appeal and make it more attractive to readers.

**Do not format artwork into your manuscript** (with the exception of text-only sidebars; see Chapter 7 in this guide). All artwork should be

saved in separate files that match the numbering/titles of the artwork itself. Use placement callouts in text to indicate where the artwork should appear, as in the following:

... end of paragraph preceding figure placement.

<Insert Figure 1.1>

Beginning of paragraph following figure placement...

Note in this example that the paragraph following the callout is indented; this should always be the case. **Do not interrupt paragraphs with callouts to artwork or sidebars**; always place these immediately following the paragraph to which they relate.

We recommend giving all artwork numbers/titles so that the art can be easily referenced in the text discussion; for example: As Table 1.1 shows... *or* Statistics from a recent study revealed... (see Table 1.1). This helps guide the reader from text discussion to illustration and aids in art placement during the composition process. **Do not expect artwork to appear exactly where it is mentioned in text**; it is common practice to incorporate artwork within 1–2 pages of its in-text reference. For this reason, avoid referring to your artwork as appearing “below” or “above” or in any other specific location.

If the artwork title doesn’t say it all, you can also add captions/notes. If the artwork is a text-based Word file, add these in those files; if it’s an image file, add these as part of the placement callouts (e.g., <Figure 1.1. Flowchart of the Book-Writing Process>).

See List of Illustrations, page 9, for an explanation of how to number figures. For a detailed discussion of preparing electronic files of artwork and for more information on specific types of artwork, see Chapter 7 in this guide.

## Creating a Thorough Index

The index is one of the last parts of the book to be completed. If you’re not comfortable creating your own index, you can opt to have us contract with an outside service or freelancer to compile the index, with charges deducted from your royalties. Should you decide to compile your own index, you will want to refer back to this section when your book reaches this stage of the production process.

At the proofreading stage (see Chapter 3 of this guide), you will use the pagination on your typeset proofs to compile your index, which should then be submitted to our production editor along with your corrected proofs. Because proofreading and indexing are done simultaneously, we cannot permit numerous changes to page proofs. Significant changes can cause the pagination to “cascade,” which not only creates extra editorial work but also renders the index invalid.

However, you should have no problem indexing on your own, if you simply follow the tips and guidelines provided in this section.

- If your book would benefit from two or three different entry points for readers, you may want to create multiple indexes for separate subjects. For example, if your book were to mention hundreds of books and authors all throughout the text, you might want to create an index of titles and an index of authors. Check with your development editor about this idea.
- Jot down every key term or proper noun and the page occurrence.
- Capitalize the initial letter of the first word of an entry and be sure to include a comma at the end of the entry and before the page number(s). For example:

Word processing applications, 52

- Do not capitalize subentries to the main entry. For example:

Electronic reference, 10, 32, 97

in public libraries, 10

for research, 28

in university libraries, 32

- For most indexes, one subentry level is sufficient. Occasionally, an index may call for a sub-subentry level as well. For example:

Web-based learning, 111, 113–117

for adults, 115

for children, 116

Britannica, Jr., 116

KidsClick! search engine, 117

at home, 98

In this example, KidsClick! is a sub-subentry. These are usually unnecessary. Note that the subentry gets one tab space indentation

and the sub-subentry gets two tab space indentations. Note also that the subentries and sub-subentries are in an alphabetical order of their own and that prepositions, conjunctions, and articles are skipped when alphabetizing.

- The words “*See*” and “*See also*” (capitalized and italicized as shown) are appropriate for referring the reader to a different main entry. Note that the main entry would end with a period in this case, a semicolon is used to separate multiple cross-references, and the cross-references are also in alphabetical order. For example:

KidsClick! search engine. *See* Web-based learning; *See also* Websites (for children)

- The words “*See*” and “*See also*” may also be used with or as sub-entries. Note that when used *with* subentries, “*see*” is lowercased and placed in parentheses, but not when used as a subentry. For example:

Online dictionaries, 62, 76  
 interactive (*see* Wikipedia)  
*See also* Electronic reference

- Check and recheck the alphabetization of your index—there are almost always a few errors in the alphabetization of any index! Neal-Schuman favors the word-by-word alphabetization style; to learn more about the rules associated with this style, consult *The Chicago Manual of Style*, Sixteenth Edition, § 16.58 and § 16.60.
- When indexing a resource, please list the format(s) in which it is available. Be sure to italicize any book or journal titles and to use quotations marks with other publications if they appear as such in text. If a resource is published in both print and electronic format, italicize the listing. For example:

Archives of American Art (microform collection), 140  
*Oxford English Dictionary* (and website), 234

More detailed guidelines on compiling and formatting your index can be obtained from our production editor. Because a well-crafted index is a key selling point, if you have never indexed a book, we recommend that you allow us to handle this for you. We have an excellent staff of freelance indexers, and the cost can be deducted from your royalties.

## COMPANION MULTIMEDIA RESOURCES

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Books look especially attractive to potential buyers when accompanied by multimedia resources: CDs, DVDs, websites, blogs, wikis, and so on.

The simplest of these, the CD, can be an extremely valuable source for additional information not covered in the book itself and for materials that are most useful if customizable. CDs can also include multimedia resources such as audio or video tracks in addition to graphics and/or documents. For example, on the companion CD to Betsy Diamant-Cohen's *Early Literacy Programming en Español: Mother Goose on the Loose Programs for Bilingual Learners* (Neal-Schuman, 2010), the author provides a variety of customizable resources—flannel board character templates in JPEG format and program planning documents (worksheets and song lyrics with directions) in Word format—as well as audio tracks for one complete Mother Goose on the Loose en Español program that can be played on a CD player or accessed on a computer as Windows Media Audio files. Another example of a multimedia CD is Pamela H. MacKellar and Stephanie K. Gerding's *Winning Grants: A How-To-Do-It Manual for Librarians with Multimedia Tutorials and Grant Development Tools* (Neal-Schuman, 2010), which includes customizable Word documents for all of the grant-writing tools featured in the book, ten video tutorials as Windows Media Audio/Video files, live links to sample requests for proposals and grant announcements, sample winning grant proposals in PDF format, and a live link to the Library Grants Blog to investigate grant opportunities.

DVDs are the perfect companion resource when you want to demonstrate how to do something. One good example of this use is the companion DVD with Barbara A. Scott's *1,000 Fingerplays and Action Rhymes* (Neal-Schuman, 2010), which features a step-by-step program walk-through, a workroom tour, and 18 demonstrations of fingerplays and action rhymes with a live audience. Another good example is the companion DVD with Emily S. Chasse's *Telling Tales* (Neal-Schuman, 2009), which has the option to play the stories alone or with instructions and features guest storytellers who help the author demonstrate the various types of stories and styles of storytelling.

Companion websites are an increasingly popular resource for keeping books up-to-date, offering expanded information and/or tools related

to the book's content, and providing online access to additional resources and information. For example, the companion website for Ross Harvey's *Digital Curation: A How-To-Do-It Manual* (Neal-Schuman, 2010)—<http://www.neal-schuman.com/curation>—provides curation task checklists, procedural templates, and links to additional resources; and the companion website for Camila A. Alire and G. Edward Evans's *Academic Librarianship* (Neal-Schuman, 2010)—<http://www.neal-schuman.com/academic>—offers access to PDFs of the 21 essays on the future of academic librarianship that are analyzed in Chapter 16 of the book.

Blogs and wikis are also popular online companion resources, particularly for their interactive nature. On John J. Burke's companion blog—<http://techcompanion.blogspot.com>—the author invites visitors to offer suggestions for additions to his book, *Neal-Schuman Library Technology Companion*, Third Edition (Neal-Schuman, 2009), or problems they'd like him to discuss, and readers are encouraged to comment on his blog postings; and the companion wiki to Vibiana Bowman Cvetkovic and Katie Elson Anderson's *Stop Plagiarism: A Guide to Understanding and Prevention* (Neal-Schuman, 2010)—<http://stopplagiarism.wikispaces.com>—offers readers the opportunity to join the conversation on plagiarism.

If your proposal did not include a companion resource but you are interested in doing one, please contact Charles Harmon at [charles@neal-schuman.com](mailto:charles@neal-schuman.com).

# 2

## Editorial Development

This chapter offers a brief overview of the development process, including your relationship with your development editor, your responsibilities during the process, and how to prepare your manuscript for submission to Neal-Schuman.

### **THE DEVELOPMENT RELATIONSHIP**

Writing a book for Neal-Schuman is not a solitary undertaking: At every step of the process, you will work with a development editor assigned specifically to your project. As a first step, your development editor will help you to establish and maintain a reasonable schedule for completing your manuscript; the following sample submission schedule illustrates just one possible approach.

<b>Sample Submission Schedule</b>	
Development process begins:	May 2010
Due date for first full (FF) manuscript submission:	June 2011
June:	Book Planning Meeting; submit Table of Contents
July 30:	First Chapter
August 30:	Second Chapter
September 30:	Third Chapter
October 30:	Fourth Chapter
November 30:	Fifth Chapter
December 30:	Sixth Chapter
January 30, 2011:	Seventh Chapter
February 30:	Eighth Chapter
March 30:	Front Matter; Back Matter
April 30:	FF Manuscript; NS checklist

Your development editor will be in touch with you shortly after your signed contract is returned to Neal-Schuman. This first conversation is designed to block out the project's schedule in broad terms and to address any questions you might have before beginning to work in earnest on your manuscript. Your editor will continue to be available throughout the process to answer any questions you might have along the way and to provide detailed, constructive comments on each chapter you submit.

While each project is unique, it is almost always best to start by working with your editor to develop one representative chapter. By focusing on a single chapter, you will establish a tone for the rest of the book, identify and resolve questions regarding the book's features and format, and get a firsthand sense of what the entire project will entail. Just as important, you will have created a solid basis for discussion of the entire project with your development editor.

*Remember:* Your editor's foremost goal is to help you deliver an excellent finished product. Your editor is always available to address any questions or concerns you might have and will provide valuable feedback (comments and questions) on the material you submit.

As a general rule, manuscripts travel through a three-stage process that involves the completion, review, and revision of your manuscript:

1. The First Full Submission
2. Outside Review and Revision of Manuscript
3. The Final Complete Submission

Before beginning to work in earnest on your manuscript, review the manuscript checklist on p. 21; keep this checklist close at hand as you work toward completing your first draft. See the section *Mandatory and Optional Parts of a Neal-Schuman Book*, pp. 7–11, for more information on the different book elements.

## **THE FIRST FULL SUBMISSION**

The first full (FF) submission represents the completion of all chapter materials, along with the preface and any appendixes, including glossaries, that might be part of your project. In most cases, you will have honed each chapter in partnership with your development editor.

## Manuscript Format and Contents Checklist

### MANUSCRIPT FORMAT

- Created in MS Word, Times Roman, 12-point font
- All text double-spaced
- Pages numbered consecutively, with front matter using roman numerals

### FRONT MATTER—OBLIGATORY

- Title Page
- Table of Contents
- List of Illustrations
- Preface

### FRONT MATTER—OPTIONAL

- Dedication
- Foreword
- Acknowledgments
- Introduction (if written by someone else)

### BODY TEXT—OBLIGATORY

- All chapters, numbered consecutively and with the following mandatory elements:
  - numbers
  - titles
  - clearly defined headings
  - in-text references to artwork
  - placement callouts to artwork
  - proper citations for quoted material
  - consistently constructed general references

### BACK MATTER—OBLIGATORY

- Index(es) (just indicate number and type planned)
- About the Author or About the Editor and Contributors

### BACK MATTER—OPTIONAL

- Appendix(es)
- Glossary
- Bibliography

*For a downloadable and customizable version of this checklist, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

**Please check in with your development editor prior to submitting your FF manuscript.**

When you're ready to submit the first draft of your manuscript, please fill out the First Full Submission Checklist (see pp. 22–24) to include along with your submission. Please don't wait to review this checklist until the day you are ready to send your manuscript! Many of our authors have found it helpful to post the checklist near their computer, so that important details aren't forgotten on the way to submission day.

Please plan to submit two hard copies along with the disc(s) containing the book files. Any variations from the requirements should be discussed with your development editor prior to submission. Be sure to send your package via a carrier that offers tracking (e.g., UPS, FedEx, or USPS), and keep the tracking number for your reference. Address packages as follows:

Your Editor  
 Neal-Schuman Publishers, Inc.  
 100 William Street, Suite 2004  
 New York, NY 10038

Be sure to let your development editor know when you are ready to submit your FF manuscript because he or she may have different or additional requirements for this first submission.

**First Full Submission Checklist**

*(Please complete and include with your submission.)*

Author: \_\_\_\_\_

Title: \_\_\_\_\_

Due Date: \_\_\_\_\_

*Note:* The package you send should include both disc and paper copies.

**Text Requirements**

*Formatting:* Have you...

- Created your files in MS Word, using Times Roman or Times New Roman and a font size of 12 points?

*(Cont'd.)*

**First Full Submission Checklist (Cont'd.)****Text Requirements (Cont'd.)***Formatting: Have you...*

- Double-spaced your entire manuscript, including quotations, references, extracts, notes, and bibliography?
- Included a title page, table of contents, list of illustrations, about the author(s)/editor(s) page, and a complete list of contributor biographies (if applicable)?
- Paginated your manuscript consecutively from the introduction or first chapter through to the end, with front matter paginated consecutively using roman numerals?
- Ensured that electronic and hard copies match exactly and are labeled clearly and consistently?
- Does your disc have separate files, clearly titled, for the various elements of the front matter, body text, and back matter?
- In addition to the separate files, have you included on your disc one continuous file of the entire manuscript?
- Adhered to our Artwork Requirements (see p. 24)?

*References, Notes, and Citations: Have you...*

- Included separate references and/or notes at end of each chapter?
- Checked that your references are set in a consistent format?
- Compiled one complete alphabetized bibliography at end of book (optional)?

*Extracts and Quotations: Have you...*

- Checked the wording of all quotations in your manuscript against the original sources?
- Provided complete source information, including page numbers, for all extracts and quotations?
- Included copies of all permissions required to reprint material from other sources?

*What to Send: Have you included...*

- Two hard copies of the complete and final manuscript, including printed copies of all electronically prepared art?
- A disc of your manuscript files, clearly labeled with name, manuscript title, and word processing program?
- A list of all items on disc and their file names?
- Information for the CIP data application (exact spelling of each author's name as it should appear on the title page and each author's date of birth)?
- All permissions correspondence, including any required acknowledgments for permissions?
- A completed Artwork Requirements checklist (see p. 24)?

*(Cont'd.)*

## First Full Submission Checklist (Cont'd.)

### Text Requirements (Cont'd.)

*If you are the EDITOR of this book, have you...*

- COMPILED the submissions received from your contributors, in order to ensure that all of the above conditions are met?

### Artwork Requirements

*Please note:*

- To obtain the highest quality reproduction on the printed page, we request that all artwork be submitted on disc. Tables and figures should be placed in separate files from the text. Figures must be sized appropriately, saved at a minimum resolution of 300 dpi, and submitted as TIFF (preferred) or JPEG files.
- Tables and figures must be formatted to reproduce sharply and clearly in the dimensions of the final book page; the minimum trim size is 6 x 9, and the maximum trim size is 8.5 x 11—check with your editor to determine the proposed trim size for your book.
- Type style should be a sans serif font (such as Arial or Helvetica), smaller in size than the main text font (though no smaller than 8 point), and consistent across all artwork.

*Have you...*

- Included all artwork as individual files separate from the text (i.e., not pasted into the chapter documents) and clearly labeled?
- Labeled all graphics and illustrations, using the double-number system (e.g., Table 7.6 = sixth table in Chapter 7; Figure 4.2 = second figure in Chapter 4)?
- Included artwork legends, sources, and/or notes (either in the artwork files or as a separate document)?
- Provided callouts in the text, indicating where in the manuscript artwork should be placed (e.g., <Insert Figure 1.1>, with line space above and below)?
- Included signed permissions for all art that is not your original creation?
- Added requested credit lines to art legends for all art that is not your original creation?
- Created any tables in the text document file using the software's *Table* feature (as opposed to using spaces/tabs to separate columns)?
- Included black-and-white photographs saved as TIFF or JPEG files at a minimum resolution of 300 and more complex figures saved at a resolution of 700?
- Verified that any scanned/hand-drawn art is camera ready—containing no grammatical, typographical, or format errors? (Because such art cannot be edited, you will be required to submit new pieces if corrections are needed.)

*For a downloadable and customizable version of this checklist, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

Keep in mind that the due date on your contract is the date when we expect you to send in this FF submission of your manuscript. If you anticipate any problems with meeting this deadline, you must discuss a revised submission schedule with your development editor in advance, as your development editor will need to request approval for a new due date.

## **OUTSIDE REVIEW AND REVISION OF MANUSCRIPT**

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After receiving your FF submission, we normally send your completed draft manuscript for a mutually anonymous outside review. This peer review, by an expert in the subject area of your book, will generate valuable feedback that will allow you to finalize your manuscript content and format before sending in your final complete manuscript.

Once the outside review comes in, your development editor will send you a copy of the review along with guidance on the required revisions that you will need to make before we can consider your manuscript final. Your development editor will request submission of the revised, final manuscript by a specific date, based on the extent of revisions requested; should you anticipate problems with meeting this deadline, discuss an alternate schedule with your development editor as soon as possible.

You will need to document the revisions you have made based on the outside review and submit your “Response to Outside Review” along with your final manuscript. The simplest way to handle this is to insert notes directly into the outside review document provided by your development editor. These notes should clearly describe the changes made to address each point designated as a required revision.

## **THE FINAL COMPLETE SUBMISSION**

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After the peer review is completed, you will have the opportunity to make any revisions suggested by the reviewer and deemed necessary by you and your editor. This is the last opportunity to perform major conceptual alterations to your manuscript. The later copyediting and proofreading stages (see Chapter 3 in this guide) offer opportunities

to make minor corrections, but the conclusion of this post–peer review stage is the point at which your book’s development is completed and its production begins.

Contact your development editor to find out how to submit your final manuscript. We regularly accept digital submissions at this stage, but if the manuscript has undergone major revisions following the review stage, we reserve the right to request another full submission, as with the FF submission (see earlier section).

# 3

## Production-to-Publication Process

Once you have completed the stage of manuscript development and made your final complete submission, it's time for your manuscript to move into editorial production in preparation for the final goal: publication. Here we change our focus from the large structural issues of writing and revisions to ensuring that your manuscript is as close to perfect as possible. The production stage focuses on fine-tuning both layout and content through seven consecutive phases:

1. Project Review and Scheduling
2. Copyediting
3. Query Resolution
4. Composition
5. Proofreading and Indexing
6. Final Corrections
7. Printing and Publication

Your participation in the production process is essential, and you will receive information on the tentative production schedule for your book shortly after it is officially transferred from development. Production is a fast-paced process, with manuscripts traveling through all seven production phases within a three-month period. Keep in mind that you will need to be available by phone, fax, and/or e-mail throughout the production process to ensure a smooth transition from phase to phase so that your book goes to press on schedule. This chapter provides an overview of the production stages and your responsibilities during each of them.

### **PROJECT REVIEW AND SCHEDULING**

Following transmission of your manuscript from development to production, our production editor performs a preliminary, “quality control” review of all project materials and outlines the production schedule.

Following this review, our production editor will contact you about any problems with the submission, such as missing materials, outstanding permissions, and questions related to copyediting and composition. You will also receive the tentative production schedule for your manuscript, including an approximate timeframe for each of the production phases (see the following sample schedule). If you foresee any conflicts with the proposed dates for your direct involvement (e.g., answering author queries, proofreading/indexing the proofs), you should discuss this with our production editor immediately, so we can adapt the production plan to better accommodate your schedule, when possible.

<b>Sample Production Schedule</b>			
	Production process begins:	August 16, 2010	
	Scheduled publication date:	December 2010	
Project Review:	8/16–8/20	Proofreading/Indexing:	10/25–11/9
Copyediting:	8/23–9/10	Final corrections:	11/10–11/23
Author Queries:	9/13–9/27	To Press:	11/23
Composition:	9/28–10/22	Off Press:	12/23

## **COPYEDITING**

Your final manuscript is transferred to a copyeditor, who will read the work word for word, checking for errors in grammar, spelling, style consistency, and so on. Copyediting follows the rules in *The Chicago Manual of Style*, Sixteenth Edition, with terminology being checked against *Merriam-Webster's Collegiate Dictionary*, Eleventh Edition, with the exception of certain conventions specific to our house style (see Chapter 6 in this guide for details on Neal-Schuman's standard style conventions). All copyeditors receive a general checklist to follow during this process as well as book-specific instructions. If certain elements of your manuscript are intentionally different from our accepted standards, please discuss this with our production editor before copyediting begins.

The copyediting process generally does not require any participation on your part, but you may be contacted if the copyeditor discovers any content issues that would globally affect the manuscript. Copyediting generally takes two to three weeks.

## **QUERY RESOLUTION**

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Once the manuscript has been copyedited, we're ready to move on to the author queries phase, which does involve your direct participation. Shortly after copyediting is completed, our production editor will send a list of author queries based on this editorial review of your manuscript. These generally involve clarification of discrepancies in citations, reworking of unclear sentences, confusion regarding organization of headings, or a request for missing information. Questions related to the composition process are also often included among these queries.

The query list is generally transmitted via e-mail with a request for responses within one to two weeks, depending on the overall schedule for your book. Because copyediting is done electronically, you can also opt to receive the entire edited set of files to review, with the queries contained within them. This approach, rather than a query list, is sometimes necessary, depending on the number and complexity of editorial queries. You will receive specific instructions on how and when to respond to the author queries at this time.

## **COMPOSITION**

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Once your answers to all of the editorial queries have been received and incorporated into your manuscript, we're ready to begin the composition process. This phase does not usually require your participation, but you may be contacted at this point should problems arise with the electronic text or graphic files. This process, during which our compositor lays out the edited manuscript pages in the typeface and page design of professional book form, generally takes three to four weeks. When the composition phase ends, we'll have a complete copy of the first page proofs for your book, bringing us to the stage where your availability is crucial.

## **PROOFREADING AND INDEXING**

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You and an independent proofreader will simultaneously and carefully read the typeset page proofs, with our proofreader also checking that

all copyediting changes were correctly typeset. All proofreaders receive a general checklist to follow during this process.

It is important to remember that at this point, the rewriting and revising stage of development is over. Changes such as adding new text, deleting text, or stylistic changes (such as changing “super” to “great”) usually cannot be accommodated; they are too expensive, can delay production, and will invalidate the index being created simultaneously with proofreading. All such stylistic changes must be made before you send us your final manuscript.

In proofreading, we do want to spot and correct factual mistakes and errors to ensure that your book is as free from error or inconsistency as possible. Remember, according to your contract, any changes that you make other than corrections of typographical or typesetting errors may be charged against your royalties if they exceed 10 percent of what the composition would cost without these changes.

During this phase, you are also responsible for the creation of an index, unless you have opted to let us handle it and deduct the fees from your royalties (see *Key Building Blocks of a Well-Structured Manuscript: Creating a Thorough Index* in Chapter 1 of this guide). This phase generally lasts about two weeks. Keep in mind that hitting the deadline for returning your proof corrections and index is crucial in maintaining the to-press schedule for your book. Our production editor will provide you with specific instructions and the deadline along with the hard copy/PDF of your typeset manuscript.

 To download the Neal-Schuman Guidelines for Creating an Index, go to:  
<http://www.neal-schuman.com/authors/guidelines.php>.

## **FINAL CORRECTIONS**

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During this phase, which takes from one to two weeks, both your own and the proofreader’s corrections are input into the typeset pages, fresh pages are printed, and then all corrections are checked to ensure that all revisions have been incorporated and that pagination has remained stable since indexing. More proofreading takes place among our editorial team until every page is considered “clean” of errors. You

may be contacted at this point for last-minute clarifications, but usually from this phase on, you need only sit back and wait to receive the printed and bound copy of your book.

## **PRINTING AND PUBLICATION**

The final version of your book is sent to our printer. In just under a month, they will have turned out thousands of copies of your book. All of your hard work will have paid off, and a brand new book will be available to buyers!



# 4

## Marketing

### **PROFESSIONAL AND COLLABORATIVE MARKETING EFFORTS**

Neal-Schuman Publishers boasts one of the most highly respected and wide-reaching marketing programs available for books geared toward information professionals. Neal-Schuman's philosophy is that the author, as a subject matter expert, holds specialized knowledge of his or her audience. Your insights and participation add an extra dimension to Neal-Schuman's multifaceted marketing and sales programs. We will market via all appropriate media (publicity, print, Internet) and sell your book through all available channels (direct, wholesale, retail) and in all possible territories. By working together with you, the author, we will identify and reach the people who could benefit most from reading your new book. The following sections detail the efforts we make to reach the widest possible audience and offer suggestions for your active participation in the marketing of your book.

For a downloadable and customizable Promoting Your Book Checklist, go to:  
<http://www.neal-schuman.com/authors/guidelines.php>.

### **Author Marketing Questionnaire**

We begin marketing and selling your book long before it is off press, and often before you have finished writing it! It all begins with the **Author Marketing Questionnaire**, a Microsoft Word document that arrives with your contract, with questions designed to hone your book's audience and fine-tune our marketing strategy. Your previous accomplishments and active professional networks can be key to the marketing strategy

for your book. Full and thoughtful disclosure of your professional background, network, and activities assists us in defining your book's target audience. Please return your Author Marketing Questionnaire to Neal-Schuman as promptly as possible.

<b>Marketing Timeline for Authors</b>	
<b>When...</b>	<b>To Do...</b>
After signing your contract	Complete and submit your Author Marketing Questionnaire
6–12 months before publication	Comment on draft promotional copy Research upcoming events where you could share your expertise and generate buzz for your book
1–3 months before publication	Announce your book to personal and professional network Consider doing an author interview or podcast
Week of publication	Send a publication reminder to friends E-mail links to the book's site along with a press release Post an announcement to your online networks and platforms
Ongoing	Use author flyers for speaking engagements Tell NS about positive feedback and upcoming events Encourage reviews

## Publicity

Utilizing Neal-Schuman's contacts throughout the industry, we will send a **press release** and/or **review copies** of your book to interested journalists and organizations for review. We also display promotional materials for new titles at appropriate industry events and conferences. Your presence, as the author, is often the best way to reach an interested audience, and we will support your participation in industry events by providing tailored promotional materials. **Author flyers**—one-page promotional pieces that include details of your new book and an order form—have proven an effective means to reach people

and generate sales (see the following sample). Please keep us informed of any speaking engagements, professional awards, or other events where you may be participating so that we can take advantage of these opportunities to publicize your book.

**Sample Author Flyer**



**SPECIAL DISCOUNT OFFER FOR CONFERENCE ATTENDEES!**

**The Neal-Schuman Technology Management Handbook for School Library Media Centers**



ISBN: 978-1-55570-659-3  
 2010. 8.5 x 11. 300 pp. \$59.95  
 Special Pre-Pub Price: \$53.96

**Coming Soon!**

**by Lesley S.J. Farmer and Marc E. McPhee**

Library media specialists have a special opportunity to become collaborative leaders. This book shows you how it's done!

Digital technology can give library media specialists a tremendous amount of power when they're skilled at putting it to its highest and best use for teaching and learning. This new guide offers the newest and most comprehensive treatment of digital technology available today expressly for school librarians. Covering the spectrum of technology management topics, the authors explore planning, assessment, technology-enhanced learning, maintenance, repair, security...and that's just the beginning!

Practical information about space and power planning, troubleshooting, social networking, supervision, and more make this handbook an essential companion for new and veteran school librarians who want to stay current with best practices in technology management and for LIS students who are preparing for careers as school librarians.

**About the Authors**

**Dr. Lesley Farmer**, Professor at California State University Long Beach, coordinates the Librarianship program. She earned her M.S. in Library Science at the University of North Carolina Chapel Hill, and received her doctorate in Adult Education from Temple University. Dr. Farmer has worked as a teacher-librarian in K-12 school settings as well as in public, special and academic libraries. She chaired the Education Section of the Special Libraries Association, and is the International Association of School Librarianship Vice-President of Association Relations. A frequent presenter and writer for the profession, Dr. Farmer's research interests include information literacy, collaboration, assessment, equity issues, and educational technology.

**Marc McPhee** is the Teacher-Librarian and Technology Coordinator at Northridge Academy High School in Los Angeles USD and a lecturer in the California State University Long Beach Librarianship program. He is a National Board Certified Teacher (AYA-SS/H) and received his M.A. in Education: School Librarianship from California State University Long Beach. Marc has a special interest in educational technology, and has led a number of staff development workshops, courses and concurrent sessions at schools, within the district and at professional conferences.

**Take advantage of this exclusive price!**

Please send \_\_\_ copy(s) of *The Neal Schuman Technology Management Handbook for School Library Media Centers* at the special pre-pub price of \$53.96 (US funds drawn on US bank).

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Telephone \_\_\_\_\_

Fax \_\_\_\_\_

e-mail \_\_\_\_\_

\*Personal orders and orders from companies without pre-approved credit MUST be accompanied by payment. If using a purchase order, please attach this coupon. NY residents please add appropriate sales tax. *The Neal-Schuman Technology Management Handbook for School Library Media Centers* [978-1-55570-659-3] Coupon expires January 4, 2010. Coupon Code: NSTM10  
 Offer valid for individual purchasers and cannot be combined with any other offer.

Call to order toll-free: 866-NS-BOOKS

Fax toll-free: 866-209-7932

www.neal-schuman.com

## Print/Direct Mail

Neal-Schuman undertakes a variety of print campaigns to ensure your book's success in the marketplace. Your new book will be included in the complete **Neal-Schuman catalog**—ultimately reaching over 200,000 public, academic, special, and school librarians, archivists, knowledge managers, and information professionals—and might also be featured in **topical catalogs** for targeted audiences. We also produce book-specific promotional pieces, such as **pre-publication announcements**, for direct mail to industry professionals with similar interests and/or for conference purposes. We recommend you take advantage of these materials by requesting copies to share either at professional networking events or more informally with friends and colleagues.

## Internet

Neal-Schuman fully utilizes its own web presence to ensure the best possible response to your new book. We create an individual **webpage** featuring your book's cover, title, author/editor information, ISBN, publication date, trim size, page count, price, content description, reviews, and of course the ability to purchase. Similar information is placed on your book's **Amazon webpage**. The press release announcing your book's publication is added to our website for download by the press. We also highlight new titles on our homepage and through our monthly **e-newsletters**, *Buzzworthy Books* and *Great New Titles*, which we suggest you subscribe to and forward as you see fit. **Social media marketing** and **targeted e-mail announcements** are two more ways that we strive to reach the widest possible audience. We also encourage authors to use the Internet themselves to promote their work for free (see "Easy Tips to Promote Your Book"). Please also let us know if you are able to create and are interested in doing a podcast or an interview—an exciting addition to your book's webpage that we can also distribute to publicize your expertise and book.

✉ If you would like to receive Neal-Schuman's e-newsletters, just go to our website at <http://www.neal-schuman.com>, click on the "Join our Mailing List" button on the left-hand side, and then enter your e-mail address to stay current on new titles and book reviews. You will also be able to choose if you would like to receive our faculty e-newsletter with information on examining or adopting a Neal-Schuman textbook for one of your courses.

### Easy Tips to Promote Your Book

- Tell people! Your family, friends, and colleagues are ideally suited to help spread the word.
- Continue to use the networks you already have—website, blog, forum, social network, etc.—to share information about your published work with your followers there.
- Send a mail or e-mail announcing the publication of your book to friends, colleagues, and acquaintances.
- Include links to your new book's webpages in the signature line of your e-mail.
- Do reading/speaking engagements, if appropriate, and don't forget to alert us when you need flyers!
- Consider expanding your online presence by starting a blog or participating in a forum related to your book's topic.
- Once Neal-Schuman creates a page for your book on Amazon, encourage others to review and comment on your book there and make use of your Amazon Author page.
- Get a compliment? Tell us so we can spread the word. Ask the person to post the comment on Amazon.com.

## SALES THROUGH OUR MANY DISTRIBUTION CHANNELS

Just as there are many media channels for promoting your book, Neal-Schuman has many distribution avenues for selling your book, including strategic partnerships designed to broaden readership worldwide. In addition to traditional retailers, wholesalers, and online outlets, Neal-Schuman has a thriving textbook adoption program and strong conference presence.

### Wholesalers, Traditional Retailers, and Online Outlets

Neal-Schuman promotes and sells your book through our established relationships with both traditional and online outlets. Neal-Schuman's sales reach extends around the globe through our partners who, in turn, have local relationships. We also approach associations and businesses that host websites complementary to your book's subject and inquire about their interest in partnering with us. We provide these partners with customized promotional materials, favorable reviews, and any publicity news about you and your book so that they

can tie in with any related sales opportunities. Help us to help you by considering some natural partners who might be interested in your book's subject.

### **Textbook Adoptions**

Neal-Schuman's textbook adoption program encourages instructors of library and information science and other appropriate disciplines to use your book in courses they are teaching. A dedicated member of our staff maintains contact with educators of a variety of subjects related to information sciences, walking them through the process of adopting a new book by providing exam or desk copies, alerting them to new or updated books in their field, and getting feedback on their use in the classroom. Please let us know of new courses being offered for which your book would be an appropriate teaching aid. We will then contact the faculty members with materials designed to assist with their course adoption decision. If you know of anybody who would be interested in adopting your book for classroom use, please contact our Faculty Consultant, Corey Ferguson, at [corey.ferguson@neal-schuman.com](mailto:corey.ferguson@neal-schuman.com).

### **Conferences**

Neal-Schuman takes advantage of appropriate industry events, such as meetings and conferences, to promote your book to a targeted audience. We exhibit at many of the main conferences in the field and send materials to many more gatherings. Please let us know of other more specialized conferences you hear about, anywhere in the world, that would be potential forums for your book. If you are attending any of these, let us know so we can coordinate with the organizers for maximum publicity and sales promotion of your book. If you're attending a gathering where Neal-Schuman does not exhibit, you can contact our Sales and Operations Manager, Michelle Rivera Rodriguez, at [michelle@neal-schuman.com](mailto:michelle@neal-schuman.com) to arrange to receive flyers to distribute and to purchase copies of your book to sell.

We look forward to learning about your book and executing a marketing strategy designed to maximize readers and sales! Should you realize that you have omitted any important information pertaining to marketing your book, or if new ideas and opportunities have come

to light, please don't hesitate to contact us at 212-925-8650 (see also Chapter 8 in this guide for additional contact information). And remember, please send in your completed Author Marketing Questionnaire as soon as possible to Marketing Coordinator, Linnea West, at [linnea.west@neal-schuman.com](mailto:linnea.west@neal-schuman.com).



## **Part II**

# Your Manuscript Submission



# 5

## Permissions

### **REQUESTING PERMISSION**

Before including any copyrighted material in your manuscript, you may need to request permission to reprint from the copyright holder if the amount used exceeds standard guidelines (see *Determining the Need for Permission*, pp. 47–50). You are responsible for requesting all permissions for the use of copyrighted material in your book, and for any fees required for such use. A permission is written authorization from a copyright holder to reprint his or her work in your book. You need to get this permission because the material legally belongs to the copyright holder. Your contract assigns the liability for any infringement of copyright to you. This is because only you, the author, can know where you found your material.

*Remember:* You should always credit any sources used, whether or not permission is needed, by including citations within text or source lines with artwork.

**Please begin the permission request process as soon as possible.** The process of obtaining permissions may take months to complete. We prefer that you acquire all necessary permissions before submitting your first full manuscript. We have established the following instructions to assist you with permission requests. Included in this section are a sample cover letter and form for requesting permission (see pp. 45 and 46). We suggest that you reproduce the letter and form on your personal or institutional letterhead. Be sure to include all of the pertinent information, as this will decrease the chances of the copyright holder having to contact you for more information.

When requesting permission, be as explicit as possible in regard to the material you wish to reprint. Include the author or editor, title and subtitle, ISBN or ISSN number, edition, publication date, page and

paragraph number, and the approximate number of words, if applicable. If you are referring to a table or figure, include the name or number of the table/figure. If you are requesting permission to use a screenshot from a website, include the URL. It is also a good idea to send a copy of the material, showing the context in which you would like to use it.

Identify as completely as possible the work in which the reprinted material will appear. Include the tentative title, approximate number of pages, the form of publication (textbook, professional manual, etc.), the approximate list price, the anticipated publication date, and the approximate print run. Please ask your development editor to provide you with this information.

When you send the request, include a duplicate copy for the copyright holder's files. In granting permission, the copyright holder will either sign the form you send or send you their standard form. If the latter, it is important to review the terms of the grant to ensure that they meet our publication requirements: **nonexclusive, all-languages, all-formats, all-editions worldwide permission**.

Once you have received all permission grants, forward them to your development editor, keeping copies for your own records. *Please remember:* We cannot publish your book without the necessary permission releases.

### Sample Cover Letter and Permission Request

As soon as you know what you want to reprint, send a letter to the copyright holder (see sample on p. 45). Along with such a cover letter also enclose:

- one copy of the requested material as it appears in the copyrighted source;
- a self-addressed, stamped envelope (this speeds up replies); and
- two copies of a release form such as the one provided on p. 46.

We recommend that you use the form provided in this guide (see p. 46) to ensure that you are requesting the appropriate rights to allow us to market your book throughout the world. Should you wish to use a different form, please ensure that you **request permission for all languages** (covers translations), **all formats** (covers e-books), **all editions** (avoids the need to reapply for permissions with subsequent editions), **and worldwide** (covers foreign market sales).

### Permission Request Cover Letter Template

*(Use your personal or professional letterhead; complete appropriate portions before sending.)*

<Date>

<Copyright Holder's Contact Information>

Dear <Copyright Holder>,

I am writing a book, <Title>, to be published by Neal-Schuman Publishers, Inc., in <Year>.

I am requesting permission to use <Brief Description of Material> in that book. A copy of the material is attached. Appropriate credit will be given in the published book. The anticipated print run is <Get Number from Your Editor>.

For your convenience, I have enclosed two copies of a release form. I would appreciate it if you would complete and sign one copy of the form and return it to me. The second copy is for your records. If you do not control the necessary rights to grant such permission, please let me know who does.

To meet my publishing deadline, I would appreciate a reply by <Deadline>.

Sincerely,

<Your Signature>

<Your Contact Information>

*For a downloadable and customizable version of this template, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

Neal-Schuman will not officially “accept” your manuscript without all of the necessary permissions. These are legal documents, and you should try to secure signatures. E-mail permissions should be used only as a last resort. If you get sued, an e-mail permission may not stand up in court. If you send us an e-mail permission, it should be from the copyright holder and it should include the e-mail header and all of the information on the permission form (see p. 46). Almost all libraries have books and pamphlets that can help you locate copyright holders’ addresses. In books, the copyright holder is usually identified on the back of the title page; in journals, on the title or contents page.

## Permission to Reprint Release Form Template

*(Complete appropriate portions before sending.)*

I hereby grant permission to \_\_\_\_\_ <author's name> to use the following material:

<insert description of material here; attach a copy of the material as it will be used in your book>

in \_\_\_\_\_ <title of book> to be published by Neal-Schuman Publishers, Inc. This is a nonexclusive, all-languages, all-formats, all-editions worldwide permission. We require that you print the following credit line:

\_\_\_\_\_

\_\_\_\_\_

I am authorized to grant this permission.

Permission granted by:

\_\_\_\_\_

(Signature)

\_\_\_\_\_

(Print name)

\_\_\_\_\_

(Title)

\_\_\_\_\_

(Date)

*For a downloadable and customizable version of this template, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

## Tracking Permissions

To help you keep track of your permission requests and the grants received, we suggest keeping a record that gives the location of the material in your manuscript; describes the material, its source, and the copyright holder; indicates the status of the request; and includes any required credit line information (see p. 47). Include this record and copies of all permission correspondence along with your manuscript submission.

Sample Permissions Tracking Record					
Author: _____					
Title: _____					
Notes:					
Text location (ch./p.)	Description (source/copyright holder)	1st request	Follow-up	Rec'd	Credit line requested

*For a downloadable and customizable version of this record, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

## DETERMINING THE NEED FOR PERMISSION

### Fair Use

The concept of fair use is intended to allow authors to “quote from other authors’ work or to reproduce small amounts of graphic or pictorial material for the purposes of review or criticism or to illustrate or buttress their own points” (University of Chicago Press, 2010: § 4.77). In general, the material must meet most or all of the following criteria to be considered fair use:

1. Authors may quote from another’s work to buttress their own points provided that:
  - a. the material is not quoted out of context so as to alter the interpretation or the intent of the original author,

- b. the material is reproduced verbatim, and
  - c. accurate credit is given to the source.
2. The use of quoted material must not alter the value of the copyrighted work. For example, quoting an important passage from a soon-to-be-released work might diminish the value of the forthcoming work.
3. The quoted passage must not be a substantial portion of the copyrighted work. For example, quoting three lines from a poem of ten lines is more serious than quoting the same number of lines from a poem of 300 lines. **The use of anything in its entirety requires permission.**

### When Permission Is Not Required

1. **If the material is in the public domain.** This includes the following:
  - a. Publications of the U.S. government. Note that this does not include state/local government publications. However, state/local court opinions, rules, laws, and edicts may be used (Jassin and Schecter, 1998). It also does not include the Canadian national and provincial governments.
  - b. Works published in the United States before 1923. Works published before 1923 are in the public domain. Current works will not fall into the public domain until beginning in 2019.
  - c. Works where the copyright has expired. This includes works published between 1922 and 1964 for which copyright was not renewed and works published after 1922 but before March 1, 1989 without a copyright notice (i.e., the word “copyright” or the symbol ©) (Stim, 2000).
  - d. The original version of a classic reprinted in a modern edition. Such works still remain in the public domain, but new translations and abridgments, as well as any introductions, notes, etc., are protected by copyright. Some material is in the public domain “because the work was *never* subject to the laws of copyright—for example, the works of Shakespeare or the King James Version of the Bible” (Kirsch, 1995: 144–145).
2. **If the author does not quote material or reproduce charts, graphs, tables, etc., exactly,** permission from the copyright holder is *not*

needed. The material must be paraphrased, or the artwork modified (in which case, the terminology “Adapted from” may be used in the source citation). The adaptation, however, must be significantly different from the original.

3. **If the quoted material is within the allowable length as outlined in the next section of these guidelines.**

### When Permission Is Required

1. **Quotes of more than 300 words from a scholarly work**, a fairly common benchmark among publishers.
2. **Quotes of more than 100 words from a popular, general-market work.** This is a general guideline; some publishers allow more, and others less. Some investigation into the requirements of specific publishers can pay off.
3. **Quotes of more than 2 lines of poetry or musical lyrics.**
4. **Quotes of more than 50 words from popular serial publications**, such as magazines and newspapers.
5. If using many small quotes from the same work, **their total length should not exceed the previous limits.**
6. **No portion of any of the following materials may be used without permission:**
  - a. Graphs, drawings, artwork, tables, figures\*
  - b. Personal communications (including letters, e-mails, and phone conversations)
  - c. Interviews
  - d. Speeches
  - e. Broadcasts
  - f. Unpublished works

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\* The argument can be made that if the artwork is used in the same way as a short extract, i.e., to buttress the author’s argument, then it can be reproduced without obtaining permission, as long as the source is given. The *Chicago Manual of Style* supports this approach: “Certainly, reproduction of a single graph, table, or chart that simply presents data in a straightforward relationship, in contrast to reproduction of a graph or chart embellished with pictorial elements, should ordinarily be considered fair use” (University of Chicago Press, 2010: § 4.84).

7. **Photographs**, if taken by someone other than the author. If the people featured in the photographs are not public figures, it's a good idea to get releases from them as well. This is required if the individuals pictured are minors.
8. **Musical scores, whether in their entirety or just a portion.**
9. **Dictionary definitions, when used in their entirety.**
10. **Advertising, if graphically reproduced.** Since advertising copy is intended for temporary use, it can be used without permission provided the use meets the following criteria:
  - a. The ad is not reproduced in its original form.
  - b. The copy is not used to promote a competitor's product.
  - c. The use does not reflect negatively on the advertiser or its product.
11. **Material on the Internet should be treated the same as material appearing in print media.** The same fair use rules apply when considering online sources because, according to U.S. copyright law, online text is copyrighted unless indicated otherwise. Still, some general "fair use" exceptions can be made:
  - a. If you're using a VERY small portion of the Web site AND it's a publicly funded library or other institution, no permission is required for five or fewer images.
  - b. If you're using a VERY small portion of the Web site and it's a commercial site, no permission is required for one or two images.
  - c. If neither of the previous conditions apply, please secure a permission.

## **REFERENCES**

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- Kirsch, Jonathan. 1995. *Kirsch's Handbook of Publishing Law*. Los Angeles: Acrobat Books.
- Jassin, Lloyd J., and Steven C. Schechter. 1998. *The Copyright Permission and Libel Handbook*. New York: John Wiley and Sons.
- Stim, Richard. 2000. *Getting Permission: How to License and Clear Copyrighted Materials Online and Off*. Berkeley, CA: Nolo.com.
- University of Chicago Press. 2010. *The Chicago Manual of Style*. 16th ed. Chicago: The University of Chicago Press.

# 6

## Text Preparation and Style Guidelines

This chapter offers guidelines for formatting your manuscript text files for compatibility with our book composition process. It also offers information on Neal-Schuman style conventions for headings, text formats (e.g., quotations, lists, sidebars), references, and language/spelling.

### **FILE CREATION**

Please create your manuscript files using any major IBM-compatible word-processing program, such as Microsoft Word. *Do not* use any desktop publishing system, such as PageMaker or InDesign, to create your files. *Do not* use online word-processing programs, such as Google Docs, because these are subject to conversion errors and formatting problems that complicate the editorial and composition process.

Key the entire manuscript (including extracted quotations, notes, and references) in double-spaced format, left justified, and use Times New Roman 12-point font for all text elements. Create each chapter and each front matter and back matter element in a separate file; label each file with the chapter number and your last name (e.g., C01\_Author). Please use double-digits for chapter numbers (as shown in the previous example) so that the files will display in numerical order. **Be sure to include page numbers with all files.** Front matter should be paginated using roman numerals, and the body text should be paginated consecutively beginning with page 1.

### **Formatting and Artwork**

Use only basic formatting in your text files. All author-applied formatting will eventually be stripped out during the production process, so any

elaborate efforts toward designing your files will be a waste of your and our time. You can use the basic formatting functions in Word for numbered or bulleted lists, but *do not* use text boxes or Word's automatic endnote/footnote function; both are incompatible with other programs and complicate the editorial and composition process.

**Do not import artwork such as figures and tables into your text documents;** these should be saved in separate files. *Do* insert placement callouts (e.g., <Insert Figure 1.1>) within the text documents where you want your art to appear. *Do* include sidebars (text-based anecdotal information) within your text documents, but *do not* use Word's text

### Text Preparation Requirements Checklist

*Because we use the electronic files of your manuscript for composition, you must follow certain conventions:*

- Use any major IBM-compatible word-processing program (e.g., Microsoft Word) to prepare your manuscript.
- Use Times New Roman 12-point font.
- Double-space and paginate the entire manuscript.
- Do not use hard returns or paragraph returns to end lines.
- Use only 1 tab space to indent paragraphs.
- Save each element of the manuscript as a separate file, clearly labeled.
- Please also save the entire manuscript as one file.
- Do not use the footnote/endnote/resources function in Word.
- Do not use hyperlinks.
- Do not import figures or other artwork into your Word documents; use placement callouts instead (e.g., <Insert Figure 1.1>).
- Submit your files on CD-ROMs or ZIP discs, clearly labeled with your name, the title of your book, the date created, and the name and version of the software program used.
- If you are sending more than one disc, number the discs (e.g., 1 of 4, 2 of 4, etc.) using a felt-tip pen (ballpoint pens can damage the disc).
- Contact your development editor prior to submission for instructions on how and where to send your final manuscript. (See Chapter 2 in this guide for more information on our submission requirements.)

*For a downloadable and customizable version of this checklist, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

box feature or any special formatting. See Chapter 7 in this guide for more information on formatting artwork and other special features.

## Disabling Hyperlinks

Many word processors are designed to recognize web addresses (URLs) and automatically turn this text into hyperlinks—text that when clicked on transfers you to that website. When text turns to hyperlinks, it usually appears underlined and brightly colored.

Hyperlinks cause major problems when we convert files for page composition. We request that you turn off the hyperlinks function when working on your manuscript. To turn off the hyperlinks function in Word:

1. Click on the “Tools” menu.
2. Choose “Autocorrect.”
3. Click on “AutoFormat As You Type.”
4. Under “Replace As You Type,” turn off the function “Internet and Network Paths with Hyperlinks.”

You can also manually remove the links from the text files: right-click on the link and select “remove hyperlink.”

If some of your manuscript files will be used on a companion CD-ROM or website, where active hyperlinks are desired, please discuss the best approach to hyperlinks with your development editor.

## TEXT FORMATTING

### Heading Levels

Headings of the same level must be clearly delineated on the TOC and in text. For example, in your Table of Contents, use successive indents to designate the different levels:

#### **Chapter 1: Libraries of North America**

Libraries of the Northeast

The New York Public Library

Classes, Programs, and Exhibitions

Open Computer Lab

Friday Morning Adult Tech Time

Blogs, Videos, and Publications

The Boston Public Library  
 The Philadelphia Public Library  
 Libraries of the Northwest  
 The Seattle Public Library  
 [etc.]

## **Chapter 2: Libraries of South America**

Libraries of Argentina  
 The Public Library of Buenos Aires  
 [etc.]

In the text of your manuscript, use extra line spaces above and below heads to separate them from the paragraphs of your chapters. Do not center your heads in your word-processed document and do not use typographical features (such as all capitals or different font styles) to distinguish your headings. For absolute clarity, designate A-heads as “/A,” B-heads as “/B,” C-heads as “/C,” and D-heads as “/D” and use one tab space between the code and heading, for example:

/A Libraries of the Northeast

Paragraph of text (flush left start for text in each section)

Paragraph of text (successive paragraphs indented; no space above)

/B The New York Public Library

Paragraph of text

/C Classes, Programs, and Exhibitions

Paragraph of text

/D Open Computer Lab

Paragraph of text

## **Capitalization Rules**

*Do not* use all capital letters in headings; instead, follow these rules for capitalization in headings (based on *The Chicago Manual of Style*, Sixteenth Edition, § 8.157 and § 8.159):

1. Capitalize the first and last words in both titles and subtitles, all other “major” words (nouns, pronouns, verbs, adjectives, adverbs), and conjunctions—with the exception of *and*, *but*, *for*, *or*, *nor*.

2. Lowercase the articles *the*, *a*, and *an*.
3. Lowercase prepositions regardless of length, except when they are used adjectivally or adverbially. (Consult *Webster's Collegiate Dictionary* to determine word functions.)
4. Lowercase the words *to* and *as* regardless of grammatical function.
5. Lowercase the second part of a species name or a part of a proper name that would normally be lowercase (e.g., *de* or *von*).
6. For hyphenated words:
  - a. Always capitalize the first word.
  - b. Capitalize all other words except articles, prepositions, or conjunctions, as noted previously in #1–#3.
  - c. If the first part of the hyphenated word is a prefix or other form that cannot stand on its own as a word, do not capitalize the second element unless a proper noun or adjective.

## Quotations

Quotations from others' works should be rendered word for word and carefully proofread against the original material. All quotations need source references and require page numbers, unless unpaginated, as with many online documents. Lengthy or multiple quotations from a single work may require permission; see Chapter 5 in this guide for more information on permissions.

Enclose in brackets (not parentheses) any comments that are not part of the original quotation. Deleted material within a quotation should be indicated by ellipsis points—three spaced periods, . . . —that take the place of the omitted material. Always leave one character space between ellipsis points; if the deletion occurs within a sentence, also leave one character space before and after the ellipsis, and if the deletion occurs between sentences, end the first sentence with a period, then add a space, ellipsis, and another space before beginning the next sentence.

Lengthy quotations (e.g., 50+ words) should be set as extracts, i.e., indented from the left margin. When extracted, quotation marks are unnecessary around the quote itself and there is no need to indent the first paragraph. Leave an additional line space above and below the extract; in these spaces, you can also use codes to reinforce that the material is a quote, for example:

<EX>

Neal-Schuman publishes serious tools for busy professionals, and the tone of your writing should reflect this. If you are naturally given to a light, casual style of writing, consider a cooler, more formal tone for your proposal: a less chatty tone will reassure readers. If you are accustomed to writing highly academic prose, consider relaxing a bit and adopting a more lively tone. (Neal-Schuman Publishers, 2010b)

</EX>

Note that the punctuation precedes the parenthetical source citation when using the extract format.

With quotations incorporated directly into your own prose, you must use quotations marks as well as a parenthetical source citation and page number, if available. In this case, the punctuation follows the source citation, for example: According to the Neal-Schuman website, “successful proposals run to all of ten pages or so; others are much longer” (Neal-Schuman Publishers, 2010a).

The reference list entries for the previous two sources would look like this:

Neal-Schuman Publishers. 2010a. “How to Propose Your Book.” Neal-Schuman Publishers. Accessed August 2. <http://www.neal-schuman.com/authors/submissions.php>.

Neal-Schuman Publishers. 2010b. “Tips for Prospective Authors.” Neal-Schuman Publishers. Accessed August 2. <http://www.neal-schuman.com/authors/authortips.php>.

Note that because the material lacks a specific publication date, the year of access stands in for the publication date. For more information on citing online materials, see *Source Documentation: Electronic Sources—Online and Fixed Media*, pp. 65–70.

## Lists

Lists are an easy way to highlight important points of a discussion. Please use the list-creating format functions in Word to produce automatic numbered lists, bulleted lists, and outlines. Using this feature will ensure proper alignment of all text. Do not use hard returns and tabs for turnover lines on list items.

If you have a number of lists in close proximity, it is important to establish consistency of style across lists so that lists look and read alike.

Items within lists should be syntactically similar, employing all noun forms or phrases or full sentences depending on the context.

You can use either a run-in or extracted style for your lists. We recommend extracting any lists that contain more than four items because the information will be more easily absorbed by the reader. Examples:

Run-in list:

To begin writing my manuscript, I will (1) read the Neal-Schuman author guide, (2) create a table of contents, (3) submit my TOC and a submission schedule to my development editor, and (4) write and submit a sample chapter to my development editor.

Extracted list:

Once my sample chapter is approved, I will:

- follow my submission schedule religiously,
- heed my development editor's advice,
- adhere to all technical and style requirements, and
- submit the completed manuscript on time.

The previous extracted list is an example of the “completes a sentence” style. Note that the lead-in line is an incomplete thought, lowercase letters start each item, and punctuation appears at the end of each line, with an “and” connector in the second to last line and a period at the end. The other common style presents a basic list of items. For example:

To stay on schedule with my writing, I will stock my office with these items:

- Paper
- Printer ink
- Notepads
- Pencils
- Caffeine products
- Snack foods

Note that the lead-in line is a complete sentence, capitals begin each item, and no punctuation is needed within the list.

## **SOURCE DOCUMENTATION**

### **Overview of the Different Documentation Systems**

Neal-Schuman follows the conventions of *The Chicago Manual of Style*, Sixteenth Edition, with some variations, for the documentation of sources.

The two primary systems described in *Chicago* are the notes plus bibliography and author-date references. The latter system, with corresponding chapter reference lists, is our preferred form of documentation, but we recognize that some books benefit from using numbered notes for references, providing explanatory chapter endnotes, or including a book-ending bibliography, so these options are also discussed. To help maintain consistency of style across all types of documentation, including recommended resources and/or further readings, we have standardized all formats discussed following the rules for the author-date reference system.

Note that it is never necessary to include the words Publishers, Company, or Inc. with the publisher name and that ampersands (&), whether part of the publisher's name or the publication's title, should be spelled out. We accept either headline style (preferred) or sentence style for titles, as long as the style is used consistently for all source documentation (including, e.g., recommended reading lists). Variations in other elements of style format are also permissible if consistent. Please discuss any style variations with your development editor before completing your manuscript.

### ***Author-Date References***

Use source citations within text to document specific statements, data, or quotations included in the discussion. In this system, the author's last name and the year of publication are placed in parentheses, with a comma between the name and date, before the end-of-sentence period. If you are quoting directly from the source, use a colon after the year, a space, and then the page number. For books or articles with no clear author, the title can stand in the place of author. The full publication information corresponding to the in-text citation appears in an alphabetical list at the end of the chapter labeled "References." Dates and spellings of names must match between the in-text citation and the reference list entries. An example:

#### In text:

Presentation slide shows as part of an instructional session can be used effectively "particularly to encourage participatory learning in support of pedagogical goals" (Grassian and Kaplowitz, 2009: 152). However, instructors need to consider the complexity of the topic to determine whether this medium is appropriate (Donham, 2008).

In reference list:

Donham, Jean. 2008. *Enhancing Teaching and Learning: A Leadership Guide for School Library Media Specialists*. 2nd ed. rev. New York: Neal-Schuman.

Grassian, Esther S., and Joan R. Kaplowitz. 2009. *Information Literacy Instruction: Theory and Practice*. 2nd ed. New York: Neal-Schuman.

Citations to sources can also be inserted at a logical break within a sentence rather than at the end. A revision of the previous example:

According to Grassian and Kaplowitz (2009: 152), instructors can use presentation slide shows “to encourage participatory learning in support of pedagogical goals.” However, Donham (2008) cautions that instructors need to consider the complexity of the topic to determine whether this medium is appropriate.

When citing more than one source simultaneously, separate them with semicolons: (Donham, 2008; Grassian and Kaplowitz, 2009). When citing more than one work by the same author, separate the years with a comma: (Serchay, 2008, 2010). In the reference list, sources by the same author are arranged chronologically, with the earliest source placed first, for example:

Serchay, David S. 2008. *The Librarian’s Guide to Graphic Novels for Children and Tweens*. New York: Neal-Schuman.

Serchay, David S. 2010. *The Librarian’s Guide to Graphic Novels for Adults*. New York: Neal-Schuman.

When citing works by three authors, use all three last names in the text citation: (Ross, Nilsen, and Radford, 2009); when citing sources with four or more authors in an in-text citation, use only the first author’s last name plus et al.: (Chowdhury et al., 2007; Kim et al., 2007; Lankes et al., 2008); in the reference list, include all author names up to six before using et al., for example:

Chowdhury, G. G., Paul E. Burton, David McMenemy, and Alan Poulter. 2007. *Librarianship: The Complete Introduction*. London: Facet Publishing.

Kim, Yong-Mi, Judy Ahronheim, Kara Suzuka, Louis E. King, Dan Bruel, Ron Miller, et al. 2007. “Enterprise Digital Asset Management System Pilot: Lessons Learned.” *Information Technology and Libraries* 26, no. 4: 4–16. [http://www.ala.org/ala/mgrps/divs/lita/ital/262007/2604dec/kim\\_html.cfm](http://www.ala.org/ala/mgrps/divs/lita/ital/262007/2604dec/kim_html.cfm).

Lankes, R. David, Scott Nicholson, Marie L. Radford, Joanne Silverstein, Lynn Westbrook, and Philip Nast, eds. 2008. *Virtual Reference Service: From Competencies to Assessment*. New York: Neal-Schuman.

Ross, Catherine Sheldrick, Kirsti Nelson, and Marie L. Radford. 2009. *Conducting the Reference Interview: A How-To-Do-It Manual for Librarians*. 2nd ed. New York: Neal-Schuman.

If more than one work by the same author(s) was published in the same year, use lowercase letters to distinguish the references both in the in-text citations and in the reference list; arrange the sources alphabetically by title in the reference list, for example:

In text:

The American Library Association (ALA) provides excellent information on the roles (ALA, 2009a, 2009d), number (ALA, 2009b), and state of American libraries (ALA, 2009c).

In reference list:

American Library Association. 2009a. *Libraries Connect Community: Public Library Funding and Technology Access Study*. Chicago: American Library Association.

———. 2009b. “Number of Libraries in the United States: Fact Sheet 1.” Chicago: American Library Association. <http://www.ala.org/ala/aboutala/offices/library/libraryfactsheet/alalibraryfactsheet1.cfm>.

———. 2009c. *The State of America’s Libraries*. Chicago: American Library Association.

———. 2009d. *Supporting Learners in the U.S. Public Library*. Chicago: American Library Association.

Note the use of the 3-em dash for the repeated author name and that articles—*The*, *An*, and *A*—at the beginning of titles are ignored in alphabetization.

Entries by the same author or authors in different years should be listed chronologically in the reference list, beginning with the earliest source. A single-author entry precedes a multiple-author entry when the first author is the same. If entries with multiple authors have the same first author, they are arranged alphabetically by the second (or third, etc.) author’s last name, for example:

Lankes, R. David, Eileen Abels, Marilyn White, and Saira N. Haque. 2006. *The Virtual Reference Desk: Creating a Reference Future*. New York: Neal-Schuman.

Lankes, R. David, John Collins, and Abby S. Kasowitz. 2000. *Digital Reference Service in the New Millennium: Planning, Management, and Evaluation*. New York: Neal-Schuman.

Lankes, R. David, Scott Nicholson, Marie L. Radford, Joanne Silverstein, Lynn Westbrook, and Philip Nast, eds. 2008. *Virtual Reference Service: From Competencies to Assessment*. New York: Neal-Schuman.

For more detailed examples of the formats to use for the various types of sources most commonly cited, see the following source-specific sections or consult *The Chicago Manual of Style*, Sixteenth Edition, Chapter 15, “Documentation II: Author-Date References.”

### **Notes and Bibliography**

This system of documentation uses numbered notes within text that correspond with a numbered reference list at the end of the chapter. Its advantage lies in its flexibility; the system lends itself well to the documentation of nonstandard sources (e.g., interviews and personal communications) and allows authors to include commentary on the sources cited (with the source first, ending in a period, and the commentary following). Notes can be used alone, in which case full source citations must be provided in the notes, or in conjunction with a book-ending bibliography. For formatting bibliography entries, see the previous section on author-date references, the following format-specific sections, or consult *The Chicago Manual of Style*, Sixteenth Edition, Chapter 14, “Documentation I: Notes and Bibliography.” If full source information is located in the bibliography, the notes themselves can include a shortened citation in the author-date style, sans parentheses (see previous section).

The in-text citation in the numbered-note system is a superscript number following the referenced clause, sentence, or quotation. In your manuscript, you can substitute a baseline number in angle brackets (e.g., <1>) for the superscript number. Note numbers are always placed outside punctuation, except with a dash (which they precede), and never immediately follow a heading. The numbers appear consecutively through each chapter and are never repeated; thus, each chapter starts again with #1, with subsequent citations to an already cited source given a new number. **Do not use the automatic note-linking function in Word**, as this will not translate properly when your manuscript files are converted during the composition process, causing the note numbers and thus the linked notes to disappear. **Do not include artwork notes as part of this consecutive numbering**; these notes must

appear with the artwork itself to avoid disruption of the note sequence in text.

The actual sources that are referred to by these superscript (or angle-bracketed) numbers appear in an ordered list at the end of each chapter labeled “Notes”; here the numbers should be full size, not superscript (or in angle brackets), and followed by a period. The sources in these notes should include the same information as is given in the author-date system, but they are ordered by number rather than alphabetically.

In works with no bibliography or only a selected bibliography, it is necessary to give a complete citation for each source cited in every chapter, even though the same information may have already been given in an earlier chapter. Within the chapter notes lists, when a reference is repeated immediately after the complete entry and there are no differences in the information, use “Ibid.” alone. If some but not all of the information is different (e.g., chapter title, page numbers, access date), use “Ibid.,” plus the new information. When a reference is repeated within a notes lists but not immediately after the full citation of the source, use the author’s last name and a shortened version of the title, plus any other information that may differ from the earlier citation; if the repeated source is far removed from the original citation, use a cross-reference to the first full citation of the source, for example: 25. Serchay, *Graphic Novels for Adults* (see note 3).

### ***Explanatory Notes***

Explanatory, or substantive, notes contain comments necessary for the clarification of text discussion, to provide credit for others’ materials or ideas used in the text, or to describe the background history of a chapter if it is a reprint or adaptation of a previously published work. If using the author-date system (see earlier section), this list, labeled “Notes,” would precede the “References” list at the end of the chapter.

### **Books—Elements and Examples**

A full citation to a book can include many elements, as is illustrated in the following list; these are presented, including punctuation, in the order they should appear if used. Most source documentation will include only the basics: #1, #2, #3, #5, #8, #9.

1. Author (or editor, organization, etc.), with the first name inverted, followed by a period: **Author, Joe.**
2. Year of publication, followed by a period: **2010.**
3. Full title and subtitle in italics, with a colon separating the two and followed by a period: ***Introduction to Book Writing: A Primer.***
4. Editor, compiler, translator, or “with” (if used), followed by a period: **Translated by Jane Editor.**
5. Edition number (if other than first), followed by a period: **2nd ed.**
6. Volume number—total if referring to the whole; specific number if referring to one—followed by a period: **5 vols. / Vol. 1 of *So You Want to Be a Writer.***
7. Series title and number (if used), followed by a period: **Realize Your Dreams Series, no. 4.**
8. Facts of publication—city, abbreviated state (if not obvious), followed by a colon, and publisher name, followed by a period: **Hometown, NY: Here to Help Books.**
9. URL or DOI or other electronic medium, such as an e-book or CD-ROM (if applicable), followed by a period: **http://here2help.com/rydseries/beawriter#1.pdf. / Kindle e-book. / CD-ROM.**

Book, authored:

Author, Joe. 2010. *Introduction to Book Writing: A Primer*. Translated by Jane Editor. 2nd ed. Vol. 1 of *So You Want to Be a Writer*. Realize Your Dreams Series, no. 4. Hometown, NY: Here to Help Books. <http://here2help.com/rydseries/beawriter#1.pdf>.

When citing an edited work, rather than a single-author work, the editor stands in for the author, with the abbreviation “ed. or eds.”; all other information would follow the same pattern as for an authored book, for example:

Book, edited:

Radford, Marie L., and R. David Lankes, eds. 2010. *Reference Renaissance: Current and Future Trends*. New York: Neal-Schuman.

Chapters in a book are a slightly different case; here are the major differences, in order, for these citations:

1. Chapter author, with first name inverted, followed by a period
2. Year of publication, followed by a period
3. Chapter title and subtitle in quotation marks, ending in a period inside the closing quotation marks
4. The word “In” in roman type, followed by the title and subtitle of the book in italics, ending in a comma
5. *If an authored work*, the page range followed by a period
6. *If an edited work*, the words “edited by” followed by the editor’s name, ending in a comma, then the page range followed by a period
7. Facts of publication

Chapter, authored book:

Serchay, David. 2008. “What Are Graphic Novels?” In *The Librarian’s Guide to Graphic Novels for Children and Tweens*, 3–24. New York: Neal-Schuman.

Chapter, edited book:

Knapp, Jeffrey. 2009. “Google and Wikipedia: Friends or Foes?” In *Teaching Generation M: A Handbook for Librarians and Educators*, edited by Vibiana Bowman Cvetkovic and Robert J. Lackie, 157–178. New York: Neal-Schuman.

## Periodicals—Elements and Examples

A full citation to a journal article includes the following elements, in the order shown in the list:

1. Author, with the first name inverted, followed by a period
2. Year of publication, followed by a period
3. Title and subtitle of the article, in quotation marks, ending in a period inside the closing quotation marks
4. Title of the publication, in italics, with no ending punctuation
5. Volume number followed by a comma, no. followed by a space and the issue number followed by a colon, and page range followed by a period
6. URL or DOI followed by a period

The following examples show three different types of citations to the same article to help illustrate the differences with various media.

Article, journal—print:

Oakleaf, Megan, and Amy vanScoy. 2010. "Instructional Strategies for Digital Reference: Methods to Facilitate Student Learning." *Reference & User Services Quarterly* 49, no. 4: 380–390.

Article, journal—online:

Oakleaf, Megan, and Amy vanScoy. 2010. "Instructional Strategies for Digital Reference: Methods to Facilitate Student Learning." *Reference & User Services Quarterly* 49, no. 4. <http://www.rusq.org/2010/06/23/instructional-strategies-for-digital-reference-methods-to-facilitate-student-learning/>.

Article, journal—PDF:

Oakleaf, Megan, and Amy vanScoy. 2010. "Instructional Strategies for Digital Reference: Methods to Facilitate Student Learning." *Reference & User Services Quarterly* 49, no. 4: 380–390. [http://www.rusq.org/wp-content/uploads/2010/49n4/pdfs/RUSQ49n4\\_14\\_Oakleaf.pdf](http://www.rusq.org/wp-content/uploads/2010/49n4/pdfs/RUSQ49n4_14_Oakleaf.pdf).

The following examples show the formats for articles in more popular periodicals; in general, the order of elements is the same but some information may not be available, and certain style elements vary.

Article, magazine/newspaper—print:

Keegan, Rebecca Winters. 2008. "Graphic Novels Are Hollywood's Newest Gold Mine." *Time*, June 19: 10–12. [Note the use of the comma after the periodical name.]

Article, magazine/newspaper—online:

Keegan, Rebecca Winters. 2008. "Graphic Novels Are Hollywood's Newest Gold Mine." *Time*, June 19. [www.time.com/time/magazine/article/0,9171,1816487,00.html](http://www.time.com/time/magazine/article/0,9171,1816487,00.html).

Article, other online:

Lenhart, Amanda. 2009. "Adults and Social Network Websites." Pew Internet & American Life Project. [http://www.pewinternet.org/PPF/r/272/report\\_display.asp](http://www.pewinternet.org/PPF/r/272/report_display.asp).

## Electronic Sources—Online and Fixed Media

### *Print Documents Online*

Citations to online content and other electronic materials are becoming more prevalent, and they probably cause the greatest frustration among authors in terms of documentation because of differences in the type

of information available. Still, many of the same rules for citing printed materials will apply to their online counterparts. Because electronic materials are more dynamic than print publications, however, it is important to provide not only full publication details but also the URL or DOI (preferred if available). Add this information at the end of your source. For example, an online journal article:

Oakleaf, Megan, and Amy vanScoy. 2010. "Instructional Strategies for Digital Reference: Methods to Facilitate Student Learning." *Reference & User Services Quarterly* 49, no. 4. <http://www.rusq.org/2010/06/23/instructional-strategies-for-digital-reference-methods-to-facilitate-student-learning/>.

OR

Eakin, Lori, and Jeffrey Pomerantz. 2009. "Virtual Reference, Real Money: Modeling Costs in Virtual Reference Services." *portal: Libraries and the Academy* 9, no. 1: 133–164. doi:10.1353/pla.0.0035.

Often with the online versions of print publications, page numbers are not available, and it is fine not to include them. If you are quoting from an unpaginated electronic document, however, try to give the reader some direction by including an article subhead as part of the in-text citation. Working with one of the previous examples:

Metacognition can be "defined as 'thinking about thinking' . . . or being reflective about one's thoughts" (Oakleaf and vanScoy, 2010: under "Educational Theories").

Citations to electronic versions of print publications (e.g., an e-book) or electronic sources on fixed media (e.g., CD-ROMs) should clearly indicate that the version consulted is a format other than print. This information is included as the last item in the reference list citation. Some examples:

Bartlett, John, comp. 2000. *Familiar Quotations: A Collection of Passages, Phrases, and Proverbs Traced to Their Sources in Ancient and Modern Literature*. 10th ed. New York: Bartleby.com. <http://www.bartleby.com/100/>.

Murray, Stuart A. P. 2009. *The Library: An Illustrated History*. New York: Skyhorse Publishing. Kindle edition. [or PDF e-book; Microsoft Reader e-book; Palm e-book, etc.]

University of Chicago Press. 2010. *The Chicago Manual of Style*. 16th ed. Chicago: The University of Chicago Press. CD-ROM.

## ***Websites and Blogs***

Citations to entire websites are best made directly in text and not included in the reference list, with formal citations limited to specific pages or documents within the websites. When referring to a website in general, incorporate mention of the website name or sponsor and its URL directly into your prose. For example:

The Neal-Schuman website (<http://www.neal-schuman.com>) provides excellent information on creating a book proposal on the “Our Authors” page.

Website names or titles are set in headline-style capitalization and generally in roman type without quotation marks; however, website titles that are analogous to book or periodical titles may be set in italics, e.g., *Wikipedia*.

Specific sections and pages within websites may be cited in text, in a fashion similar to the previous example for a website, or they can be included in the reference list. These titles are enclosed in quotation marks and presented in headline style. Documents available on websites should also be capitalized headline style, but the use of quotation marks or italics will depend on the nature of the document; if a stand-alone publication (e.g., book or pamphlet) set the title in italics, but if analogous to an article (e.g., PDF version of an article) or informally published material (e.g., Word document) set the title in quotation marks.

The main difficulty with documenting these types of sources is the lack of standard publication information. Include as many of the following elements, in the order shown, as can be determined:

1. Author of the content followed by a period
2. Year of publication (or revision/modification/access) followed by a period
3. Title of the section/page in quotation marks or title of the document in quotation marks or italics (depending on type), ending in a period
4. Name or owner of site followed by a period
5. If using year of revision, modification, or access in place of the publication date, the month and day followed by a period (e.g., Last modified August 26. / Revised August 26. / Accessed August 26.)
6. URL or DOI followed by a period

Some tips:

- If there is no author per se, the site owner can stand in the place of author. To save space in in-text citations, if the owner is an organization commonly known by an abbreviation, use that abbreviation, and in the reference list, provide the abbreviation first followed by the expansion in parentheses, for example:

NISO (National Information Standards Organization). 2010. “ERM Data Standards and Best Practices Review.” National Information Standards Organization. Accessed August 5. <http://www.niso.org/workrooms/ermreview#resources>.

- If there is no obvious publication date, use the date of last revision or modification (or whatever language is used on the site itself). If neither of those is present, use the access date. The year goes after the author name followed by a period, and the month and day precede the URL (see previous NISO example).
- For informal materials (e.g., personal homepages and fan sites) that may lack titles, use a descriptive phrase instead—photo gallery, comment posted to, etc.
- If a site ceases to exist before publication, include that information after the URL: <http://wheredidthissitego.com/> (site discontinued).
- If a DOI is provided, this is preferred over a URL; the style is: doi:10.1086/529076. (lowercase, with no space between “doi:” and the number, and ending in a period)
- Titles of websites are generally set in roman without quotation marks and capitalized headline style, but titles that are analogous to books, periodicals, or other types of publications may be styled accordingly.
- Titles of specific pages or sections within a website are set in quotation marks and capitalized headline style.
- Titles of documents on websites are styled according to type, with quotation marks for informal or article-length documents and italics for book-length ones.
- Titles of blogs are set in italics (similar to periodicals), and titles of specific blog entries are set in quotation marks.

Citations of blogs should include the following elements in the order shown:

1. Author of entry, followed by a period
2. Year of entry or access, followed by a period
3. Name of entry, in quotation marks, ending in a period inside the closing quotation marks
4. *If an independent blog* (i.e., not part of another online publication), title of the blog in italics, followed by “blog” in parentheses if not part of title, then a comma, and the exact date of publication, ending in a period
5. *If part of another publication*, the title of the blog in italics, with “blog” in parentheses if not part of title, followed by a period, then the name of the online publication in which it appeared, also in italics, followed by a comma and the exact date of publication, ending in a period
6. URL

An example of each style:

Independent blog:

Burke, John J. 2010. “Obsolete Skills—Searching a Card Catalog.” *Neal-Schuman Library Technology Companion* (blog). Wednesday, July 28. <http://techcompanion.blogspot.com>.

Blog in online publication:

Buckleitner, Warren. 2010. “An E-Reader for the Kindergarten Set.” *Gadgetwise Blog*. *New York Times*, June 29. <http://gadgetwise.blogs.nytimes.com/2010/06/29/an-e-reader-for-the-kindergarten-set/?ref=business>.

Citations of comments on a blog are best incorporated into running text; include the name of the commenter and the date of the comment (if time-stamped), and then add a parenthetical citation to the related blog. For example:

In text:

Responding to John J. Burke’s (2010) lament over the dying technology of the card catalog, Dissertation Writing Service (6:36 a.m.) commented, “This kind of information is very limited on the Internet. Nice to find the post related to my searching criteria.”

**In reference list:**

Burke, John J. 2010. "Obsolete Skills—Searching a Card Catalog." *Neal-Schuman Library Technology Companion* (blog). Wednesday, July 28. <http://techcompanion.blogspot.com>.

***Audiovisual Materials***

Documentation of these materials should include as much information as is needed to fully identify the item; the following are the most common elements included:

1. Name of composer, writer, performer, or other person responsible for content, followed by a period
2. Copyright date or date of production or performance followed by a period
3. Title, set in italics or quotation marks, depending on type, followed by a period
4. Producer/director (if not listed as author) followed by a period
5. Edition, volume, series, or performance information followed by a period
6. Name of recording company or publisher followed by a period
7. Any identifying number on the recording
8. Indication of the medium (e.g., CD, DVD, audiocassette, etc.) followed by a period
9. Supplementary material such as number of discs or duration of the recording (or any other facts relevant to identifying the item) followed by a period
10. If consulted online, a URL or DOI followed by a period

**Sound recording:**

Davis, Miles. 1997. *Kind of Blue*. Columbia. CK 64935. Compact disc. Originally recorded in 1959.

**Spoken word recording:**

Auden, W. H. 1991. *Selected Poems*. Read by the author. Spoken Arts. Audiocassette.

**Videorecording:**

Wingate, Ann, Donald Rosenfeld, Ismail Merchant, and Paul Bradley, prods. 1999. *Howard's End*. Directed by James Ivory. Sony Pictures. Widescreen DVD. 140 min.

## Unpublished and Informally Published Materials

Unpublished and informally published materials are another area with special considerations when it comes to source documentation. As with more traditional sources, when consulted in the preparation of your manuscript, these must be documented, sometimes both in text and in the reference list and other times just within text as part of the running narrative.

### *Unpublished Interviews and Personal Communications*

Reference list entries are unnecessary for this type of source, but each source must be fully identified elsewhere in the text. This can be accomplished by incorporating the information as part of the running narrative or including a parenthetical in-text citation. In either case, include the person's full name, an indication of the format, and a date; if the interview or communication was conducted or received by someone other than you, include that person's name as well. Some examples:

In my e-mail interview (September 29, 2009) with Joe Author...

Joe Author noted that writing comes easily to him now, but only after years of practice and some painful rejections by publishers (e-mail interview by Tom Brown, September 29, 2009).

One study revealed writers' biggest fears: rejection by a publisher (70 percent), bad review of published work (25 percent), and writer's block (5 percent) (Tom Brown, unpublished data, 2010).

One writer admitted saving all of his rejection letters as a means to motivate him to improve his skills (Joe Author, personal communication, June 15, 2010).

### *Theses, Dissertations, and Working Papers; Unpublished Manuscripts; Conference and Poster Papers*

As unpublished works, titles in these categories appear in quotation marks and include the following information, by category:

#### Theses, dissertations, and working papers:

1. Author name, inverted, followed by a period
2. Year followed by a period
3. Title in quotation marks followed by a period

4. The type of publication (e.g., Master's thesis) followed by a comma and the institution followed by a period
5. If consulted online, include a URL or DOI followed by a period

#### Unpublished manuscripts:

1. Author name, with the first inverted, followed by a period
2. Year followed by a period
3. Title in quotation marks followed by a period
4. The words "Unpublished manuscript" followed by a comma and the month/day of last revision (if available) followed by a period
5. Format consulted (e.g., Microsoft Word document) followed by a period

#### Conference and Poster Papers:

1. Author name, with the first inverted, followed by a period
2. Year followed by a period
3. Title in quotation marks followed by a period
4. The words "Paper presented at" followed by the name of the meeting, the location (city + state abbreviation), and the month/day and ending in a period

*Note:* A conference or meeting paper that has been published in collected proceedings is treated like a chapter in a book; if the paper has been published in a periodical, it is treated as a journal article.

### **Legal and Government Documents**

Most works in which legal documents are cited extensively will use the numbered-notes system and follow the rules of *The Bluebook* (for examples, see *The Chicago Manual of Style*, Sixteenth Edition, § 14.281–14.317).

For those works in which only the occasional legal or government document is cited, mentions of the source may be incorporated directly into the text and not included in the reference list. For those works in which citations of such documents are to secondary sources or freestanding publications, the author-date system may be followed, including as much information as is available, arranged according to the rules for the type of source (see previous sections).

## SPELLING AND LANGUAGE CONVENTIONS

This section examines some of the finer details of a consistently accurate and well-written manuscript. Remember that although your completed manuscript will be carefully copyedited, it is important to start off with a manuscript as error-free as possible.

### Terminology

We have compiled a list of terms (see the Neal-Schuman Style Sheet, pp. 73–77) and spelling conventions common to our publications, but we also recommend creating your own style sheet of important terminology and style decisions as you write to help you maintain consistency. This can be submitted along with your manuscript to facilitate the copyediting process.

The *Chicago Manual of Style*, Sixteenth Edition, and *Merriam-Webster's Collegiate Dictionary*, Eleventh Edition, are our standards for style and spelling. Use the first spelling of a word if the dictionary gives more than one; the second spelling is generally considered to be the British English version. The following style sheet contains many common terms and our preferred treatment of them. You can copy and adapt this style sheet for your own use, to help maintain consistency of terminology as you write, and then submit it along with your completed manuscript for use during the copyediting and proofreading phases of production.

<b>Neal-Schuman Style Sheet</b>	
<b>A</b> acknowledgments ad banner ad hoc (roman) address book African American (n., adj.) AliWeb AltaVista a.m. Amazon.com ANSI antivirus	appendixes Applet AOL (but aol in an e-mail address) Archie artificial intelligence audiotape audiovisual  <b>B</b> bandwidth bar code (n., v.)
	<i>(Cont'd.)</i>

### Neal-Schuman Style Sheet (Cont'd.)

#### **B** (Cont'd.)

bar coding (n.)  
 bar-coded/-coding (adj.)  
 bestseller  
 bitmap  
 bookmark  
 booktalk  
 Boolean  
 Boolean logic  
 Boolean operators: AND, OR,  
 NOT

#### **C**

CD-ROM  
 Chapter 5 (uppercase C when citing  
 chapters in text)  
 chat group  
 chat line  
 chat room  
 check out (v.)  
 checkout (n.)  
 click rate  
 closed-captioned  
 cochair  
 common sense (n.)  
 commonsense (adj.)  
 CONTENTdm  
 copyediting  
 countrywide  
 coworker  
 cross-post  
 cross-cultural  
 cross-reference (n., v.)

#### **D**

data entry  
 database  
 decision making (n.)  
 decision-making (adj.)  
 desktop

dial up (v.)  
 dial-up (adj.)  
 double-check  
 downsize  
 downsizing

#### **E**

e-journal  
 electronic discussion list (*do not use  
 listserv*)  
 e-mail  
 end user (n.)  
 end-user (adj.)  
 et al. (roman)  
 e-text  
 Eudora  
 e-zine

#### **F**

face-to-face (FtF)  
 FAQ  
 fax  
 fiberoptics  
 fingerplay  
 firewall  
 firsthand  
 flip chart  
 flowchart  
 flyers  
 follow up (v.)  
 follow-up (n., adj.)  
 frames  
 freelance  
 freelancer  
 free-net  
 freestanding  
 freeware  
 FTP  
 fundraise

(Cont'd.)

### Neal-Schuman Style Sheet (Cont'd.)

#### F (Cont'd.)

fundraiser  
fundraising

#### G

goal setting (n.)  
goal-setting (adj.)  
Gopher

#### H

H.264  
handouts  
hashtag  
homepage (n.)  
homeschooling  
HotBot  
HotDog  
Hotlist  
Hotmail  
How-To-Do-It Manual (Neal-Schuman series)  
HTML  
http:// (in a URL)  
HTTP (referring to the protocol itself)

#### I

Impagemap  
indexes (i.e., lists)  
indices (mathematical)  
Infoseek  
in-service (adj.)  
interlibrary loan  
Internet

#### K

keypal  
keyword

#### L

listname

listowner  
listserv (*do not use as a general term—use electronic discussion list instead*)  
LISTSERV (referring to the LISTSERV software)  
LiveJournal  
log in (v.)  
log off (v.)  
log on (v.)  
log-in (n.)  
log-off (n.)  
log-on (n.)  
long-term (adj.)  
longtime (adj.)  
lowercase

#### M

mail order (n., v.)  
mail-order (adj.)  
mashup  
microblogging  
motherboard  
mouse pad  
.mp3 (file format)  
MP3 (aka MPEG-3) player

#### N

naiveté  
Native American (n., adj.)  
Neal-Schuman Publishers, Inc.  
(Neal-Schuman in references)  
the Net  
NetGuide (Neal-Schuman series)  
Netiquette  
newsgroups  
nonfiction  
nonprint  
note taking (n.)  
note-taking (adj.)

(Cont'd.)

### Neal-Schuman Style Sheet (Cont'd.)

**O**

offline  
online

**P**

password  
percent (not %)  
plug in (v.)  
plug-in (n., adj.)  
p.m.  
prime time (n.)  
prime-time (adj.)  
problem solving (n.)  
problem-solving (adj.)  
provider

**Q**

QuickTime

**R**

release time  
role-play  
role-playing  
roll call

**S**

screenshot  
set up (v.)  
setup (n.)  
stepparent  
stepsibling  
shareware  
shell account  
SHOUTcast  
signature file  
smartphone  
soundcard  
soundplayer  
spam  
storybook

storyhour  
storytime  
substring

**T**

tape recorder  
tape recording  
tape-record (v.)  
telnet  
terminal server  
thumbnail  
trackball  
trackpad (but mouse pad)  
Tweetdeck (specific application)  
Twitterfeed (specific application)  
typeface

**U**

upload  
uppercase  
URL  
Usenet  
username

**V**

videocassette  
voicemail

**W**

the web  
web address  
web link  
webcrawler  
webmaster  
webpage  
website  
whole-language (adj.)  
wildcard  
word processing (n.)  
WordPress

(Cont'd.)

<b>Neal-Schuman Style Sheet (Cont'd.)</b>	
<b>W</b> ( <i>Cont'd.</i> ) word-processing (adj.) workforce workplace workstation World Wide Web	World Wide Web page WWW  <b>Y</b> Y2K Yahoo!
<i>For a downloadable and customizable version of our Style Sheet, go to: <a href="http://www.neal-schuman.com/authors/guidelines.php">http://www.neal-schuman.com/authors/guidelines.php</a>.</i>	

### **Abbreviations**

Names of organizations and special terms should be spelled out at their first occurrence in the text, followed by the abbreviation or acronym in parentheses; thereafter you may use just the abbreviation in text. This rule applies to each chapter in edited works, but authored works may benefit from the same approach if no glossary or list of abbreviations is included in the manuscript.

Use periods and no italics with the following: i.e., e.g., et al., a.m., p.m. A comma should always follow i.e. and e.g. (and precede them if part of running text); a comma is never used before et al. The word *sic* should be italicized, enclosed in brackets, and never followed by a period.

### **Compounds and Hyphenation**

When deciding whether to spell something as two words, one word, or hyphenated, the first place to look is *Webster's Collegiate Dictionary*, Eleventh Edition. If the word isn't included, consult the *Chicago Manual of Style*, Sixteenth Edition, § 7.77–7.85.

Words formed with prefixes should not use hyphens unless the root word is capitalized (e.g., pro-American), is a numeral (e.g., pre-1900s), or is a homonym for a similar word (e.g., re-creation vs. recreation). Use an en dash (–) with prefixes that precede open compounds (e.g., post–Civil War era).

### **Numbers and Dates**

Spell out numbers 1–10 and use numerals for all numbers beyond that range; exceptions: use numerals with percents (e.g., 5 percent), in

monetary sums (e.g., \$10.00), and with measurements (e.g., 7 feet). Round numbers such as hundred, thousand, and million may also be spelled out, or represented as numerals. Ordinal numbers should always be spelled out (e.g., tenth, *not* 10th).

There should be no comma between a month and a year if no day is used (e.g., August 2010 vs. August 26, 2010). Spell out centuries (e.g., twentieth century) but not decades (e.g., 1990s). Use month–day not day–month style (e.g., August 26, not 26 August).

Construct sentences so that they do not begin with a numeral; if this is unavoidable, spell out the number that starts the sentence.

### ***Punctuation***

Following are some general rules of punctuation:

- Use the series comma (e.g., I like to swim, sail, and canoe.).
- Use double quotation marks around direct quotes in text; use single quotation marks for quotes within quotes.
- Place commas and periods inside quotation marks; place semicolons and colons outside quotation marks.
- Delete periods with academic degrees.
- You can use either quotation marks or italics for emphasis on words or for “words as words” (e.g., the term *word*), but the style must be consistent.
- Do not use extra spaces around hyphens or dashes in text.

### ***Web Style***

We employ a handful of Internet-related conventions:

- Always render web addresses in full, starting with the protocol employed, e.g., “http://” or “https://” or “ftp://,” etc.
- “Web” is uppercase only when referring to proper nouns, such as Web 2.0 or World Wide Web.
- “Web” is lowercase when used generically, for example:

web address	webpage
webmaster	website
- “Internet” always begins with an uppercase I, and “e-mail” is spelled with a hyphen.

# 7

## Artwork Preparation and Style Guidelines

**A**ny material that is not part of the running-text discussion but instead serves as an illustration to support your arguments or offers additional ideas tangential to the discussion should be treated as artwork. This includes tables, figures, exhibits, photographs, screen captures, and sidebars (i.e., boxed text). This chapter examines the technical details of preparing your artwork files and discusses the different types and our style guidelines. If you have additional questions about preparing your artwork files, please contact our production editor, Amy Knauer ([amy@neal-schuman.com](mailto:amy@neal-schuman.com)). Before submitting your final artwork files, please send samples to your development editor for evaluation.

Artwork such as figures, tables, and exhibits should be numbered consecutively in each chapter by order of appearance. Please use the double-number system of chapter number plus artwork number; for example, Figure 1.1 would be the first figure in Chapter 1, and Table 2.1 would be the first table in Chapter 2.

All such artwork should also include captions that title the piece in such a way as to convey clearly the content to the reader. If using images, do not include the captions as part of the images but instead provide them either in your List of Illustrations or as part of the placement callouts (see following paragraph). If the title doesn't say it all, you can also include a note to supply further pertinent information. If your artwork is taken from another source and is not an original work, you must include a source line. See Chapter 5 in this guide to determine whether your artwork will require permission to reprint.

Do not format artwork into your text files but instead use a placement callout to indicate where you would like the artwork to appear,

e.g., <Insert Figure 1.1>. This is sufficient to alert the compositor to the preferred location of the material; language such as “here” or “approximately here” is not necessary. These placement callouts should follow the paragraph of text in which the artwork is referenced, for example:

... end of paragraph preceding artwork placement.

<Insert Figure 1.1>

Beginning of paragraph following figure placement.

It is necessary to have some flexibility in the placement of artwork during the composition process; in general, artwork will be placed on the same page or within 1–2 pages of its placement callout. For this reason, it is a good idea to refer to your artwork either directly or parenthetically within the text discussion, but not as appearing “above” or “below” or in any other specific location, for example:

As shown in Figure 1.1 ...

Statistics from a recent study revealed ... (see Table 1.1).

The exception to these rules is the sidebar; see the discussion of this artwork type later in the chapter.

## **FIGURES**

---

Figures include drawings, photographs, screenshots, or any other type of non-text-based, graphical illustration. Keep in mind that, unless your contract specifies color for artwork, all figures will be printed in black and white and should be created for grayscale reproduction. If you are unfamiliar with creating graphics, we recommend that you find someone who can assist you (either from among your university staff/colleagues or at a local copy shop). If you wish to include illustrations that are either tables, lists, or other text-based information, please see the following sections on tables and sidebars.

### **Image Resolution and Size**

Always save images at a minimum resolution of 300 dpi; more complex images should be saved at a higher resolution to ensure that the reproduction is crisp. *Never* submit images at 72 or 96 dpi, as these will not

reproduce at an acceptable level of quality. Images *downloaded* from the web are, by default, 72 or 96 dpi and therefore *unacceptable for print publication*. Thus, to use images from the web, you must obtain either a higher resolution file or an original hard copy from the copyright owner. In such situations, it is recommended that you do this as part of your permission request to use the material (see Chapter 5 in this guide).

### Figure File Specifications

#### Resolution

All figures should be submitted at a minimum resolution of 300 dpi. Acceptable formats, in order of preference, include .tif or .jpg. Resolution and size work together, so be sure to size your figures appropriately before creating the final image file.

#### Physical Size

Graphics should be sized to fit the page. We publish books in two trim sizes—6 x 9 and 8.5 x 11; check with your development editor if you aren't sure of the format for your book. The maximum dimensions for artwork, portrait orientation (i.e., upright on the page), in these trim sizes are:

6 x 9	5 inches wide x 7.5 inches high
8.5 x 11	7.5 inches wide x 9.5 inches high

Artwork can also be set in landscape orientation (i.e., turned on the page), thus reversing the previous dimensions for width and height. Because landscape orientation requires the reader to turn the book sideways, portrait orientation is preferred.

The dimensions (width x height) are measured in pixels. Pixels divided by dpi = size in inches. You can check all of these stats in the Properties box for the image file: right-click on the file, select Properties > Summary > Advanced. You can also check these with the image file open: right-click and select Properties; a box appears on the right-hand side of the screen, showing Picture Properties, where you'll see the size and resolution of your image (click on More if not all information is shown).

Knowing the size you want for your figure plus the minimum resolution (300 dpi), you can reverse the formula to find out the number of pixels needed, both horizontally and vertically: pixels = dpi times inches. An example: for a full-page portrait image in a 6 x 9 book, you'd want a horizontal resolution (5-inch width) of at least 1,500 pixels and a vertical resolution (7.5-inch height) of 2250.

*Note:* The easiest way to double-check the size and DPI attributes of the images is in MSPaint. Paint makes it easy to switch to inches and see DPI at same time.

*For a downloadable and customizable version of these specs, go to: <http://www.neal-schuman.com/authors/guidelines.php>.*

## Screen Captures

☞ For a downloadable and customizable version of Screenshot Tips, go to:  
<http://www.neal-schuman.com/authors/guidelines.php>.

Screen captures, because they are pictures of the web, will always be 72 or 96 dpi when first captured, and anything done to them after the fact only artificially improves them. For this reason, we suggest that you not rely solely on screenshots to illustrate your text; use them sparingly and for good reason. To reduce the likelihood of problems with the print reproduction of screen captures, follow these guidelines:

1. Press Ctrl+Print Scrn to capture the entire screen; Ctrl+Alt+Print Scrn for the active window only. You can minimize toolbars prior to capturing the screen to avoid having to crop them out later.
2. Paste into an image editing program.
3. If you're familiar with image editing programs, continue with #4; if you're not proficient with image editing, skip to #6 and save your screenshot as originally captured.
4. Size the figure appropriately and crop out any information that is unnecessary to your discussion.
5. Change the settings as follows:
  - a. dpi to 300
  - b. width to 5 inches (6 x 9) or 7.5 inches (8.5 x 11)
  - c. color to grayscale
6. Save as .tif or .jpg file.
7. Submit labeled hard copies of all screen captures along with the electronic files (file name on disc and hard copy must match).

If you do not have an image editor program, you can download a shareware program from the web. There are many shareware programs that will help you capture and edit screen images; search for "screen capture" or "image editor" on <http://www.download.com>. Most shareware programs allow you to demo the program for a limited number of days before asking you to pay. Try some out and find one that works for you.

We recommend sending one screen capture image for evaluation prior to submitting your final files. You can send the test image to either your development editor or to our production editor, Amy Knauer (amy@neal-schuman.com).

### Screenshot Instructions

#### Adobe PhotoShop Captures

1. Alt+PrtScn to create the screenshot.
2. In Photoshop File > New.
3. In the New window, change Resolution from 72 pixels/inch to 300 pixels/inch.
4. Click OK.
5. Paste screenshot and crop or edit as needed.
6. Image > Image Size
7. Adjust the height and width to correct dimensions. Make sure "Constrain Proportions" is checked.

#### Snagit Captures

1. Change monitor Display Settings to 800x600.
2. In Snagit, set Capture filters to:
  - a. Image resolution = 300dpi
  - b. Image scaling = 300% (this is the critical one)
  - c. Color scale = Grayscale [Note: if image is to remain in color, do not select Grayscale]
3. Capture: use both the region capture option and the scrolling window option when capturing. This creates images that are between 6 and 7.5 inches wide.

## Dos and Don'ts of Figure Formatting

For a downloadable and customizable version of these Dos and Don'ts, go to: <http://www.neal-schuman.com/authors/guidelines.php>.

### DOs

- We suggest using the industry standard programs to create figures:
  - For Photo Imaging: Adobe Photoshop
  - For Illustration/Drawing: Adobe Illustrator/Macromedia Freehand
  - For Screen Capture: Snagit

- ❑ Figures must be submitted as separate image files in the (in order of preference) .tif or .jpg file format (see resolution information below). Each file should be labeled clearly using the double-numbering system.
- ❑ Image files are created at a specified resolution of pixels per inch or ppi (often also referred to as dpi, or dots per inch). Your image files should be created in the resolution range of 300–700 dpi.
- ❑ When creating images or capturing screenshots, pay particular attention to wasted space and extraneous information; crop out portions that do not contribute to meaning and include only the core elements.
- ❑ When capturing screenshots, be certain your monitor resolution is set at 800 x 600. A monitor resolution higher than 800 x 600 will result in images that are too small to read in your book.
- ❑ For illustrations or drawings of your own creation, use a consistent font type, preferably sans serif (e.g., Arial or Helvetica), and consistent point size (smaller than the base text but no smaller than 8 point) across all figures before creating your image files.
- ❑ Use a consistent style for titles across all figures, either sentence style (initial capital letter, ending in a period) or headline style (as with text headings; see Chapter 6 for details).

### DON'Ts

*Note.* What looks good on a computer screen or the Web won't necessarily reproduce as clearly in printed format.

- ❑ Microsoft Word should not be used to create/draw images. Using this program will result in “bitty” images regardless of how well they look in MS Word.
- ❑ Clip art from programs such as MS Word and MS PowerPoint, etc., should not be used. These clip art files are bitmapped and only 96 dpi (i.e., they are meant to be seen on a screen, not to be printed in a book).
- ❑ If you use shading in your illustrations, do not shade more than 10–15 percent. Heavy shading will cause text to become lost in the final reproduction.

- ❑ *Do not use color in your figures.* Unless specified otherwise in your contract, your book will be printed in black and white, so figures must be done using grayscale.

## **TABLES**

Tables are illustrations that show data organized in rows and columns with headings, *not* lists. Basic lists of items or important points should be either incorporated into the text or treated as sidebar features (see following section).

As with figures, tables should be double-numbered consecutively in each chapter, include captions that clearly title the tables along with any additional notes and/or source credits, and be referenced either directly or parenthetically within text.

Because tables are text-based and often text-intensive, we recommend not submitting these as image files; rarely will a picture of a text-dense table reproduce well in either 6 x 9 or 8.5 x 11 format. Create your tables using Word's table feature and submit them as individual Word files. Use a sans serif font such as Arial or Helvetica and a smaller font size than the main text, but no smaller than 8 point. The styles used for titles (headline vs. sentence style), column heads, abbreviations, etc., should also be consistent across tables.

## **SIDEBARS**

We encourage the inclusion of boxed-in areas (sidebars) that recap important points, provide anecdotal information, or offer complementary ideas.

Some examples of common sidebar material follow:

- Case studies
- Checklists (practical steps)
- Definitions
- FYIs (complementary information)
- Exercises
- Quick tips
- Resources (for more information)
- Review questions
- Summaries (important points)

Such features draw the reader’s attention to key concepts or additional information outside the scope of the text discussion. These features also add visual flair and personality, increasing the attractiveness and readability of a book by providing breaks in otherwise uninterrupted discussion.

Sidebars should be included directly within your chapter text files as regular text. **Do not use text boxes or other special formatting with sidebars.** Instead, use this approach:

Text discussion . . .

<sidebar>

**Sidebar Heading**

Sidebar text . . .

</sidebar> [*Note the back slash to indicate “end.”*]

Text discussion . . .

Sidebars need not be referred to in the text discussion, but you can do so in one of two ways:

1. If the sidebar is a brief highlighted key point or direction to a related resource that complements the main text, use a parenthetical reference, such as (see sidebar). The sidebar itself should appear after the paragraph containing this callout.
2. If the sidebar is an extra feature, like a tip or checklist, you can refer to it by the heading, for example, (see Quick Tip).

For consistency, and to keep from overwhelming your reader with special features, it’s best to work with only one to three different types of sidebars and to incorporate them evenly throughout chapters. Using the same heading for each type, with explanatory subheadings as needed (e.g., Quick Tip: Best Sidebar Material), will help to create a uniform appearance.

## **EXHIBITS**

We recommend the use of the label “Exhibit” in the following two situations:

1. When sidebar features are lengthy and tied directly to the text discussion rather than being ancillary items

2. When you wish to use consecutive numbering for all illustrations within chapters

When used for either of these two purposes, double-number the exhibits as you would figures and tables, provide captions that title the exhibits along with any additional notes and source credits, refer to them directly or parenthetically in the text, and submit them as separate files, either image or Word files, depending on content (see earlier guidelines for figures and tables).



# 8

## How Do I Contact the Neal-Schuman Staff?

If you have questions that are not addressed in these pages or need something answered more thoroughly, just send us an e-mail or give us a call. Taking five minutes to ask now may save you hours of work later.

Our office is located at:

Neal-Schuman Publishers, Inc.  
100 William Street, Suite 2004  
New York, NY 10038-4512  
212-925-8650 (Phone)  
212-219-8916 (Fax)

While any of us will be happy to direct your call to the proper person, the following list will give you a basic idea of the editors with whom you will be working during the various stages of our publication process. As one of our authors, you can always expect someone to respond to your needs promptly.

Our VICE PRESIDENT AND DIRECTOR OF PUBLISHING, CHARLES HARMON, is the person to contact if you have any questions regarding:

- contractual obligations and
- future project proposals.

His e-mail address is: [charles@neal-schuman.com](mailto:charles@neal-schuman.com).

Our SALES AND OPERATIONS MANAGER, MICHELLE RIVERA RODRIGUEZ, is the person to contact if you have any questions regarding:

- change of address,
- consignment orders,

- royalties,
- author copies, and
- buying your book for resale at workshops, etc.

Her e-mail address is [michelle@neal-schuman.com](mailto:michelle@neal-schuman.com).

Your DEVELOPMENT EDITOR will be the person to contact with questions regarding:

- development of your book idea,
- structure of your manuscript,
- due dates,
- sample chapter submissions, and
- the development process.

Charles Harmon will let you know who your editor will be.

Our PRODUCTION EDITOR, AMY KNAUER, is the person to contact if you have any questions regarding:

- formatting your manuscript,
- preparing discs and artwork,
- the First Full Submission Checklist, and
- the production process and deadlines.

Her e-mail address is [amy@neal-schuman.com](mailto:amy@neal-schuman.com).

Our Marketing Department offers several contacts to assist you with the different aspects of promoting and selling your book:

KATHRYN SUÁREZ, VICE PRESIDENT BUSINESS DEVELOPMENT  
[suarez.kathryn@neal-schuman.com](mailto:suarez.kathryn@neal-schuman.com)

- Sales and marketing strategy
- Partnerships and affiliate marketing

LINNEA WEST, MARKETING COORDINATOR  
[linnea.west@neal-schuman.com](mailto:linnea.west@neal-schuman.com)

- Author Marketing Questionnaire
- Neal-Schuman's website
- Catalogs, conventions, ads

LAURA BERLINSKY-SCHINE, MARKETING ASSISTANT  
laura.berlinsky-schine@neal-schuman.com

- Author flyers for conferences and speaking engagements
- Press releases and book reviewer requests

We hope this guide has provided you with the basics of how we progress from a signed contract to a printed book. We look forward to working collaboratively with you on this important and exciting project.



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