



# AUTHORS' HANDBOOK

Pearson Education

Higher Education and Professional Books

ALWAYS LEARNING

PEARSON

# Who's Who at Pearson Education

## EDITORIAL

---

### K. Srinivas

AVP & Publisher – Higher Education, Professional and ELT  
Phone 0120-4190394  
email [ki.srinivas@pearsoned.co.in](mailto:ki.srinivas@pearsoned.co.in)

### Debjani Mozumder Dutta

Editorial Director – Humanities, Social Sciences and ELT  
Phone 0120-4190220  
email [debjani.dutta@pearsoned.co.in](mailto:debjani.dutta@pearsoned.co.in)

### Raza Khan

Editorial Director – Business and Economics  
Phone 0120-4190103  
email [raza.khan@pearsoned.co.in](mailto:raza.khan@pearsoned.co.in)

### Thomas Mathew Rajesh

Editorial Director – Engineering, Science & Mathematics  
Phone 0120-4190102  
email [thomas.rajesh@pearsoned.co.in](mailto:thomas.rajesh@pearsoned.co.in)

### KPR Nair

Publishing Consultant – PTG & Trade  
Phone 0120-4190354  
email [kpr.nair@pearsoned.co.in](mailto:kpr.nair@pearsoned.co.in)

### Amarjyoti Dutta

Sr Managing Editor – Development and New Media  
Higher Education, PTG and ELT  
Phone 0120-4190170  
email [amarjyoti.dutta@pearsoned.co.in](mailto:amarjyoti.dutta@pearsoned.co.in)

### Shadan Perween

Sr Managing Editor – Production Editorial  
Phone 0120-4190101  
email [shadan.perween@pearsoned.co.in](mailto:shadan.perween@pearsoned.co.in)

## MARKETING

---

### Anish Srikrishna

Chief Marketing Officer  
Phone 0120-4190393  
email [anish.srikrishna@pearsoned.co.in](mailto:anish.srikrishna@pearsoned.co.in)

### Vishal Dhawan

Manager, Product Marketing – Engineering,  
Science, Mathematics, Competitive Exams & PTG  
Phone 0120-4190100  
email [vishal.dhawan@pearsoned.co.in](mailto:vishal.dhawan@pearsoned.co.in)

### Vikram Singh

Manager, Product Marketing – Business & Economics,  
Humanities & Social Sciences, and Business Trade  
Phone 0120-4190100  
email [vikram.singh@pearsoned.co.in](mailto:vikram.singh@pearsoned.co.in)

## RIGHTS AND PERMISSIONS

---

### Sumita Roy

Head – Language Publishing, Rights & Contracts  
Phone 0120-4190256  
email [sumita.roy@pearsoned.co.in](mailto:sumita.roy@pearsoned.co.in)

*To contact your nearest Pearson representative, please use the rep locator on our Web site at <http://pearsoned.co.in/web/RepLocator.aspx>*

## EDITORIAL OFFICES

---

### Pearson Education

7th Floor, Tower B  
Knowledge Boulevard  
A-8(A), Sector 62  
NOIDA 201 309  
Phone: +91-120-4190100

### Pearson Education

Elnet Software City  
TS-140, Blocks 2 & 9  
Rajiv Gandhi Salai, Taramani  
Chennai 600 017  
Phone: +91-044-42924500

### Pearson Education

SCO 127-128  
Top Floor  
Sector 17 C  
Chandigarh 160 017  
Phone: +91-172-4603000

Please visit us at [www.pearsoned.co.in](http://www.pearsoned.co.in)

# 1

## The Publishing Process

---

**C**reating a book from conception to publication is a craft that involves many hands and requires great skill and a structured process. During this process, your original manuscript is taken through various stages and different departments before you get the finished book. For each stage in the process, there is a member of our publishing team, qualified to address your particular concerns, whether they be contractual, developmental, editorial, or marketing-related. Below is a brief profile of the members of our team and their respective roles in the publication of your book, followed by a brief description of the different stages of the publishing process.

### THE TEAM

#### 1. Publisher

The Publisher is responsible for the success of the editorial programme. This includes business strategy, future publishing plans, and the acquisition and development of all products in print and digital formats.

#### 2. Editorial Director

The Publishing Manager is assisted by Editorial Directors/List Managers, who manage our different publishing lists:

- Engineering, Science and Mathematics (ESM)
- Business and Economics (B&E)
- The Humanities and Social Sciences (HSS), English Language Teaching (ELT), and Dictionaries
- Academic and Trade
- Test Prep

The Editorial Director/List Manager decides what books to sign, when to publish and revise them, and how to make their individual publishing list successful. The List Manager has the experience of the market and information about the competition in your area of work and is, therefore, the right person to advise you on the extent of your work and the depth of coverage suitable for your target audience.

#### 3. Acquisitions Editor or Commissioning Editor

Your first point of contact at Pearson Education is usually the Acquisitions Editor or the Commissioning Editor. Each Acquisitions Editor is responsible for one or more publishing lists such as psychology, political science, English, economics, management, accounting, computer science, engineering, science or mathematics, and works under the supervision of the respective Senior Managing Editor. As a prospective author, you will discuss your proposed manuscript, its length and timing, and contractual issues with the Acquisitions Editor.

#### 4. Rights Manager

The Acquisitions Editor will pass on the terms of publishing agreement, along with an estimated cost of the project, to the Rights Manager. The Rights Manager will create the contract and send it to you. You will be required to sign the contract and send it back to us. After we receive the signed contract from you, the Publishing Manager and the Rights Manager will sign on it and send one copy of the contract to you. After this, your proposed book will be assigned an ISBN.

#### 5. Development Editor

Once a publishing agreement, or the contract, is signed, your project may be assigned to a Development Editor or your Commissioning Editor might continue to work with you till the manuscript

is ready for production. If your project undergoes development, the Development Editor will contact you to provide important guidelines on manuscript preparation and the publishing process, as well as to establish a schedule for your writing and submission of the manuscript. The Development Editor is your principal contact from the moment you sign your contract to the completion of the manuscript and subsequent launch of the manuscript into production. Your Development Editor will investigate the market and competition, assist in creating a plan for the book, arrange reviews of the manuscript, and answer any of your queries (such as questions about permissions). Your Development Editor will also evaluate your drafts, offering ideas on how to refine the organization, content, pedagogical features, art, and style, and how to achieve the desired length.

## **6. Production Editor**

Once your text is launched into production, the Production Editor gets the manuscript copy-edited, sends editorial queries and gets the manuscript typeset. After typesetting, page proofs are generated and sent to you by the Production Editor. The Production Editor also handles the proofreading and the indexing of your text. After the index is created, the print-ready files are generated and these are handed over to the Manufacturing Department for printing.

## **7. Manager – Product Marketing**

Once your text is in production, a Marketing Manager or a Product Specialist may get in touch with you to finalize the details of the book's marketing plan. The Marketing Manager may also request further involvement from you to help support our sales efforts for your book.

## **8. Promotions Coordinator**

While your project is in production, a Promotions Coordinator may contact you to verify material that we prepare about your book for inclusion in catalogues, flyers or other promotional material.

## **9. Sales Staff**

The Sales Managers and Sales Representatives will be on the 'front line' selling your book. To be most effective, they may contact you for specific information or ask you to make a special appearance at a particular institution to promote your book.

All these members of the publishing team contribute in their specific area of expertise as your project passes through the various stages of the publishing process.

# **THE PROCESS**

The publishing process at Pearson Education India is very much a collaborative one. As already mentioned, each project is handled by a team, and your key point of contact will shift from one core team member to another at recognized milestones in the publishing process. As an author, you will deal primarily with three team members—the Acquisitions Editor or Commissioning Editor, the Development Editor, and the Production Editor. Nevertheless, throughout the process, the entire publishing team is involved in making decisions and handling your project. The following outline briefly describes the key steps for you as an author, and who your main contact is at each step. Please note that some of these processes may not apply to your project. This is, in fact, a business decision and may vary a little depending on the requirement of the project.

## **I. Book Proposal and Contract**

*Key contact: Acquisitions Editor/Commissioning Editor*

- Whether you come to Pearson Education with a proposal or Pearson approaches you as a potential author for a planned project, the first step involves discussions with the Acquisitions Editor/Commissioning Editor responsible for your discipline.
- You will normally be asked to submit a book proposal and sample chapters, which will be first assessed by the List Manager and the Acquisitions Editor. This assessment is based on the syllabus requirement, market feedback and a comparison with competing titles. After the initial research and analysis done in-house, your proposal/manuscript will be sent out for reviews, usually anonymously, by a number of your peers. You may be asked to revise your proposal/manuscript based on the reviews. However, if the reviews are negative, or the manuscript does not meet the requirement of the Pearson publishing programme, the project may not be accepted for publication.

- Once the List Manager and the concerned Acquisitions Editor decide to publish the proposed work, the Acquisitions Editor will discuss the broad outline of the project and the terms of your contract with you. These terms will then be passed on to the Rights Manager who will create the contract.
- Once the contract has been signed, your project may be assigned to a Development Editor to take over the management of the project or the same Acquisitions Editor may continue to work with you. Either the Acquisitions Editor or the Development Editor will provide you with guidelines for preparing your manuscript and setting out a detailed schedule for manuscript submission.

## 2. Manuscript Development

*Key contact: Development Editor or Acquisitions Editor*

- At this stage, you will be asked to submit the chapters including all of the elements of the book (including the table of contents, opening vignettes, boxed features, tables, figures, and end-of-chapter material).
- You may submit your manuscript in batches of several chapters each, according to the schedule set out when your contract was signed.
- Your Development Editor or Acquisitions Editor will assess the first batch of chapters, map the contents with the syllabus and compare the text with other titles in the same area. The purpose of syllabus analysis and comparison with competing titles is to come up with a superior product that meets the requirement of the course completely. Based on these analyses, the Development Editor or Acquisitions Editor will prepare a detailed feedback on the format of the material as well as its organization, content, level, language, and length. You may be asked to revise the chapters based on these comments.
- At the same time, your Development Editor or Acquisitions Editor will devise a review questionnaire and solicit feedback from instructors and key adopters in your discipline. After analysing the reviews, the Development Editor or Acquisitions Editor will prepare a list of recommendations proposed by the reviewers.
- The Development Editor or Acquisitions Editor will then send you the in-house analysis report and the feedback of the reviewers, along with anonymous copies of the reviews, to help you revise the manuscript.
- Once you have made final changes to the manuscript based on the reviewers' feedback and our recommendations, you will be ready to submit your final manuscript in hard copy and on disk, including a permissions log and a photo list with captions (if applicable).
- Please note that in our schedules, we do not allow time or expense for any substantial changes to the manuscript once we begin production. Therefore, the final manuscript you submit to us must represent your last draft in which you have refined and polished all the elements.
- The Development Editor or Acquisitions Editor will assess your final manuscript, seek in-house approval to proceed with production, and transmit the project to a Production Editor.

## 3. Production

*Key contact: Production Editor*

- Your Production Editor will coordinate the copy-editing of the manuscript, although the editing itself will be done by a freelance editor.
- The copy editor will go through your manuscript word by word, checking primarily for stylistic and mechanical consistency.
- Your Production Editor will send you queries raised by the copy editor, to which you will be asked to respond promptly to facilitate copy editing.
- At the end of copy editing, your Production Editor will follow up with you to ensure that no permission clearances are outstanding.
- No substantial new chunks of material may be added after the copy edit, because the manuscript will not be copy-edited again.
- A formatter will be assigned to lay out the edited text based on a design that has been approved by the entire team.

- Your Production Editor will provide you with a copy of the first pages (or proofs) to proofread and send back with corrections.
- Please note that significant revisions are not allowed at this stage without the approval of the Publisher.
- After the corrections are incorporated, second pages/proofs are generated and sent for proofreading, and thereafter for indexing.
- If you are responsible for preparing the index for your book, your Production Editor will send you the entire set of second pages/proofs to use for the final page numbers.
- After your Production Editor has checked that the final corrections have been made properly, the files for your book will be finalized and the print-ready files will be sent to the printer.

#### 4. Supplements

*Key contact: Acquisitions Editor/Development Editor*

- At the start of your project, when you are signing the textbook contract, you and the Acquisitions Editor will also discuss which supplements you will prepare to accompany your book. While we recognize that the textbook author is normally the most qualified person to prepare all of the supplements, it may sometimes become necessary for us to contract out some of this work to other qualified people.
- Supplements are best developed concurrently with the textbook. However, if the schedule does not allow for this, we normally expect you will begin work on the supplements once you have submitted the final draft of your manuscript and it has been transmitted to production. In order to secure key adoptions and enhance our marketing and sales campaign, we would like to be able to publish your book and all its supplements simultaneously.
- The Commissioning or the Development Editor will provide you with detailed information about the content, format, and schedule required for each supplement.

# 2

## Preparing the Manuscript

---

### DEVELOPING THE BOOK PLAN

**H**ave a book plan. It will define your book and provide you with a guideline in creating the manuscript. The following steps will help you develop your book plan.

*Identify your audience:* Keep in mind the users of your book. It could be students and teachers, research scholars, or general readers. The level and coverage of your content, and the language and tone should be able to appeal your target audience and meet their requirement.

*Develop your table of contents:* Creating the table of contents will enable you to organize your project/book. At this stage, you divide your body of work into distinct parts and chapters, select the topics you would like to include in your book, and decide on the extent of coverage suitable for your target audience.

*Define the pedagogical elements:* The pedagogical elements make your text more interesting, and learning easier for students. They are an effective learning tool which should be used judiciously to aid learning and reinforce important concepts. These elements can include providing chapter outlines or learning outcomes, marginal notes highlighting important concepts, boxes explaining key terms, boxes with relevant discussion points or review questions, some real-life examples and case studies. The selection of pedagogical elements will depend on the subject of your book.

*Prepare an art log:* The text describes a concept and an illustration reinforces the description. However, you must choose to carry illustrations only if your text requires them. Illustrations can be in any of the following forms—photographs, figures, tables, charts, line drawings, maps, screen shots. Make a list of the illustrations to be carried in the book and also write the caption for each of them.

*Frame the front matter and the back matter for the book:* Every book has front matter (dedication, foreword, preface, introduction, prologue, etc.) and back matter (appendices, epilogue, glossary, bibliography, index, etc.). The elements for the front and back matter for the book should be decided at the book-plan development stage.

### Writing Guidelines

*Important points to consider at the planning stages of a manuscript:*

- the audience for whom you are writing
- writing style
- making sure your manuscript is as up-to-date as possible
- controlling the length of your manuscript
- setting up your research, illustration, and permissions files in an efficient manner
- planning your supplements, if there are any

*Some general suggestions:*

- Avoid long-winded sentences. Be precise.
- Take care to 'chunk' material properly.
- Ensure that there is no repetition and internal contradiction.
- Avoid putting in things that have no place in the text.
- See that the flow of arguments is clear and paragraphs are linked
- Acknowledge sources

*Structuring the chapter:*

- Heading hierarchy is very important. Make the headings and sub-headings very clear by indicating the level of heading and/or using different point size/bold/italics for different levels.

- When a section of text is divided, there should ordinarily be at least two subsections. One A-level heading in a chapter or one B-level heading under an A-level heading is not only illogical but also asymmetrical. However, should such a situation arise, you should either try to create another heading, or consider if the lone heading can be deleted without causing damage to the text
- Number your tables and figures consecutively, using the decimal system, where the first number indicates the chapter number and the second number the figure/table number in the given chapter; for example Fig. 1.1, Fig. 1.2 and so on for figures and Table 1.1, Table 1.2 for tables of Chapter 1.
- Use numbered lists for setting out a series of steps—not point 1, 2, 3.
- Use bulleted lists for summarizing different types of information.
- For quotations, you can either use single quote marks (and double quotes for quotes within quotes) or double quote marks (and single quote marks for quotes within quotes). However, please be consistent with whichever style you choose to follow.
- Quotations of more than 40 words should be set as block quotes. Block quotes are indented from both sides and are set in 1 point smaller than the body text size.
- When you take any text from another source, remember to fully reference your source. Even when you paraphrase, keep in mind that reordering the wording does not mean that the text belongs to you. If you are using one source extensively, you must obtain permission for its use in your work.
- Be consistent with spellings. The Pearson Education India Style Guide prefers British spelling but in words like *civilize* and *demonize*, the preference is for z-spellings to s-spellings.

#### *Use of artwork:*

- The illustrations can be self-drawn or borrowed from other sources. If they are borrowed from other sources, you will be required to take permission for reproducing them and provide a credit line for the same.
- Any photos or illustrations, whether taken from printed materials or Web sites, cannot be used without researching their copyright status and obtaining written permission in a fully legal manner. Since acquiring artwork permissions takes time, it is advisable to begin requesting permission as early in the process as possible
- Poor quality photographs should be avoided at all times. All artwork should be supplied as e-files, in any of the following formats: JPEG, GIF, Bitmap, and TIFF. Your Acquisitions Editor will guide you on the number of colours that can be used in the design of your book.

#### *Referencing other sources:*

- When you refer to other sources for information or ideas to complement your body of work, it is obligatory to acknowledge the source and cite the reference for the benefit of your readers. For referencing, you may use the author-date style or the humanities style. Whichever style you choose to use should be followed consistently in the book or the volume.
- If you are following a combination of Notes and References, please put them at the end of the chapter, first the Notes and then References.
- Please ask your editor if you have any question about the style to be followed for notes and references.

### **Checklist for Manuscript Submission**

Before you send us your manuscript, make sure that it includes the following:

- The title page
- A proper Table of Contents page which reflects all the components (such as Foreword, List of Tables and Figures, Introduction, Chapter titles and their authors, Appendix and Index) that will appear in the book/edited volume.
- All the chapters or sample chapters as per your discussion with the Pearson editor.
- Any additional material such as appendices, the bibliography, the glossary and artwork.

## Your Role After Manuscript Submission

*Author review:* This is the process in which you make revisions to your text based on the feedback of your Development Editor or Acquisitions Editor and peer reviewers. Author review is a significant part of the writing process and, therefore, you must do a rigorous and complete review. Be sure to answer all questions, comments, and remarks of the reviewers, even if you simply acknowledge that you agree or disagree.

*Use revision marks* during author review if you are working in Word. To turn on revision marks, go to Tools, Track Changes, Highlight Changes, and check all boxes. If you want to review your chapter without the revision marks, simply uncheck Highlight Changes Onscreen. If you are using another program, consult with your Development Editor about the best method.

*Honour the schedule:* Keep the schedule of the project in mind while reviewing and revising the manuscript. Missed deadlines delay the back end of the publication process, and may alter the publication date of your book, with possible market repercussions. If, for any reason, there is a chance of the slipping of the schedule, consult with your editors to see how it can be avoided. Constant communication with your editors will aid them in helping you craft the book you've envisioned, within the given budget and timeframe.

*Copy editor's queries:* During the editing of the manuscript, the copy editor may have queries related to certain facts and figures, or may have problems simply with the comprehension of certain sentences or passages. These queries will be sent to you and you will be expected to send prompt response to them so that the necessary modifications are made in the text on time.

*Proof checking:* After the manuscript is edited, it is transmitted to the Production Editorial division with the design layout. Thereafter, the first proofs are generated. These will be sent to you for a final look. At this stage, only necessary corrections are marked on the proofs. Any addition or deletion of matter that may affect the pagination of the book is strictly avoided.

After these stages, the corrected proofs are sent for proofreading, the final pages are sent for indexing, and then the e-files are generated, which are sent for printing. The printing process takes about 3 to 5 weeks, depending on the size of the book or the rush at that point of time.

# 3

## Permission to Use Copyrighted Material

---

**O**ne of your prime responsibilities as an author is to ensure that all material you supply is your own, or, if it is taken from another source, that it is clear of legal difficulties for reprinting. A manuscript with outstanding permissions cannot be considered ready for publication. Once you have determined which items require permission, you should organize your material and apply for permissions as soon as possible.

### Items That Require Permission

Any material in your book that is borrowed from another source (including other Pearson Education books, your own previously published material, and even material from friends and relatives) may require written permission. The goal is to distinguish between material for which permission is necessary and material that can be used without obtaining permission. The following guidelines should help you decide the majority of cases; when in doubt, please consult us.

- Permission is required for the reproduction of any material unless the principle of “fair use/fair dealing” or “public domain” allows the material to be used without permission. Materials that might require permission include: books, articles, Web sites, poems, plays, songs, photographs and other artwork (including cartoons or product shots), newspaper articles, magazine or journal articles, book or magazine covers and their design, logos, figures, graphs, charts or copyright-protected tables, tests, games, screen shots from software or the Internet, deep linking to material on a Web site, software (both source code and object code), out-of-print works, and advertisements.
- Permission is necessary for use of student/children’s art or writing. If the student/child is a minor, you must have written permission from the parent or guardian.
- Unpublished works that are not in the public domain—letters, speeches, theses—usually require permission, since it is the right of the creator to decide whether to have them published or not.
- Even one line from a poem, song, or a short children’s book, whether or not it is illustrated.
- Any artwork from another source, including in your own previously published work. If the art appears in a published work with a printed credit line to the primary source, request permission from the primary source. However, if the published work adapted the art, and that design is what you want, request permission from both sources. A particular arrangement, selection, or compilation of facts or content not otherwise protected may be considered to be copyrighted. Even if you have obtained individual permissions to reprint each of several works, you may need to obtain a separate permission to reprint a particular compilation of those works.

### Web Sites

Web materials are no different from printed materials. Both the content and design of a Web site can be copyrighted, whether or not the site says that. The above guidelines and information apply to all materials on the Web site, unless the Web site posts its own guidelines about how much material, if any, may be reproduced for commercial purposes without permission. This information may usually be accessed by a link from the home page to “Legal Terms” or “Terms and Conditions.” Third-party materials posted on a government site may still require permission.

If permission is required, you must:

- Contact the Web site owner to request permission to use material from the site. Look for contact information on the Home Page. You can use the sample permission letter (see the appendices) for this.
- Include full information, including the URLs, about the material you want to use and how it will be used.
- Enclose printed-out copies of the Web page(s) with your letter.

## Copyright of Imbedded Materials

It may happen that the work you are quoting itself contains quotations or tables and figures from another source. If those materials are under copyright, separate permission may be required. In such cases, you should apply to the original owner who is credited for permission. Carefully read any credit lines that are supplied either with the material or on the copyright page or on an acknowledgements page, to determine who owns the copyright.

When in doubt, apply to the publisher and they will notify you if the selection is under separate copyright and who the holder is.

## Permission for Use of Advertisements

- Advertisements are also subject to copyright and hence you need to obtain permission to be able to use one in your book. When you request permission to reproduce an ad, ask for a reproducible copy (a high-resolution image) so that we can print it.
- Since blind letters receive no response, contact the corporate legal or public affairs office of the company or advertising agency to determine where to address your application for permission.
- Corporations and public service agencies do not have rights and permissions departments the way publishers do and granting permission is not a high priority for them. Use the sample letter (provided in the appendix) and allow extra time for their response. Follow up with a phone call a month after sending your letter.
- With your letter include a copy of the advertisement, your intended caption, and the text copy. Corporations and agencies are protective of their image and do not want to be disparaged. They will want to know the context in which you are using their material.
- For reproducible copy the company may refer you to their advertising agency. Be sure to get the name of the account manager and explain to that person that the client has granted you permission and referred you to the agency.
- Once you obtain permission, submit the advertisement/s with your manuscript and remember to type the identification or figure number, proposed caption, source, and the courtesy line on a separate sheet of paper.
- Do not write on the copy of the advertisement or tape/staple anything to it. Use a paper clip to attach the identification page to the ad. We will be scanning the material you submit for use in your book, and therefore do not want any flaws on the page.
- Place it (either the copy you have obtained from the copyright holder or what you cut out of the source) in a large envelope.
- Do not fold the ad in any way.

## Applying for Permission

Once you have determined what items require permission, organize your material, create a Permissions Log, and apply for permission as soon as possible using the procedures below. You cannot submit your manuscript until all permissions have been cleared.

- Begin requesting permission at least six months before your manuscript is due.
- Log all permissionable items in order by chapter. Be thorough and complete. The information you include in the log will be useful to you for future editions and will be needed by the Copyright and Permissions Department when they pay permission fees on your behalf.
- Contact the copyright holder, or the person who has the right to grant permission, with a written request. Follow the sample letters provided in the appendices. If there are more than one item from the same source, include all of the items from that source in a single letter.
- Include a photocopy of the material for which you are requesting permission and a duplicate letter for the copyright owner's file.
- If you are planning to edit or adapt the material, you must show that clearly on the photocopy of the original materials you send and say that in the letter.
- Always keep a copy of the permission letter and the material for your file. These letters are your record that you requested permission and will be useful if follow-up requests are needed. Keep them in a "pending" folder until you receive a reply. If you are requesting a lot of material, you may want to organize it in chapter files.

- Key the correspondence to the manuscript, i.e., “permission for Chapter 1 – Item 1”, and keep the correspondence in the same order as the items in the text.
- Record all requests sent in the Permissions Log with the date sent.
- Wait a month for the replies. Permission departments are usually very busy and can take several months to respond. “The squeaky wheel gets the grease” definitely applies here, so follow up with a phone call after a month when you have not received a response. Call more frequently as your manuscript turnover date approaches.
- Contact your editor if the copyright holder requests specific publication data, such as the tentative book price, format (hardcover or paperback), and print run. Publishers who have to grant permission often use this information to determine their permission fee.
- Record the responses you receive to your letters in your log. If permission is denied, you should write your own material or find another source that will grant permission. If you decide you want to paraphrase the source material significantly, bear in mind that excessive paraphrasing may be considered to be an infringement of copyright.
- Carefully read any restrictions in the permission grant to be certain that you can and will fulfil the specified conditions. Note them in the log. If you do not comply with the restrictions, the permission is not valid. In many cases, you may have to sign the permission letter, return it, and wait for the final approval before the grant is valid.
- If asked, respond to any reasonable copyright holder requests. For example, as a courtesy, a publisher may ask you to get the author’s permission in addition to their own.
- As you receive responses, place them in a “completed” file, attaching copies of your letter and the material requested.

When all permissions have been cleared, send the original agreements and Permissions Log to your editor when you submit your final manuscript. Always keep a copy of the permission agreements and the log for your files.

### DIGITAL PIRACY: AN AUTHOR’S GUIDE

As your publisher, we’re deeply invested in protecting your copyright work and are constantly evolving our work process to minimize the risk of piracy/intellectual property rights infringement.

#### *Our efforts:*

We invest considerable resources, both people and time, in removing unauthorized copies of works from the Internet. We’re working to fight digital piracy proactively by developing in-house systems and practices with business partners such as printers and electronic retailers to minimize digital leaks. Those practices are focused on the secure access and transmission of digital files at every point in the publishing process. We are presently working with various digital piracy detection/prevention services which search across a range of Web sites for unlawful digital copies of our content and/or generate and send “takedown requests” to Web site owners/ISPs, requesting the removal of such infringing works.

#### *Your role:*

- (i) When you sign the contract with Pearson, you grant us extensive digital rights of your work. This gives us the right to enforce the intellectual property rights in that work on the Internet on your behalf. In addition, when we own both print and digital rights, we can take a consolidated approach and be far more effective in taking swift action to remove an infringing copy.
- (ii) You must understand the risks of electronic transmissions. Sending manuscripts as email attachments carries some risks. It’s easy to copy someone on a message that you didn’t intend to, and for that unintended recipient to forward that email along to someone who has no qualms about posting it on a public Web site. Therefore, when you’re transmitting your manuscript via email, it’s a good idea to send messages to one recipient at a time.

If you have any questions about digital piracy, please contact your editor.

# 4

## Appendices

### I. PROOFREADING MARKS

OPERATIONAL SIGNS	TYPOGRAPHICAL SIGNS
 Delete	<i>ital</i> Set in italic type
 Close up; delete space	<i>rom</i> Set in roman type
 Delete and close up (use only when deleting letters <i>within</i> a word)	<b>bf</b> Set in boldface type
<i>stet</i> Let it stand	<i>lc</i> Set in lowercase
# Insert space	<i>caps</i> Set in capital letters
<i>eq</i> # Make space between words equal; make space between lines equal	<i>sc</i> Set in small capitals
<i>hr</i> # Insert hair space	<i>wf</i> Wrong font; set in correct type
<i>ls</i> Letterspace	X Check type image; remove blemish
 Begin new paragraph	∨ Insert here <i>or</i> make superscript
 Indent type one em from left or right	∧ Insert here <i>or</i> make subscript
 Move right	PUNCTUATION MARKS
 Move left	∩ Insert comma
 Center	∩ ∪ Insert apostrophe <i>or</i> single quotation mark
 Move up	“ ” Insert quotation marks
 Move down	⊙ Insert period
<i>fl</i> Flush left	 Insert question mark
<i>fr</i> Flush right	;} Insert semicolon
 Straighten type; align horizontally	∩ or :  Insert colon
 Align vertically	= Insert hyphen
<i>tr</i> Transpose	<u>m</u> Insert em dash
 Spell out	<u>N</u> Insert en dash
	€  for ( ) Insert parentheses

## 2. SAMPLE PERMISSION APPLICATION

Use the following format for writing your letter on your own letterhead.

Date

Dear .....,

I am writing a book tentatively titled (title of the book), which is scheduled for publication by Pearson Education in (year of publication). I would like to include the following in my forthcoming book:

(Give a description and the complete citation for the material you would like to use, including figure, table, and page numbers. Attach a photocopy of the material to your letter.)

May I have your permission to include this material in my forthcoming book and in all future editions, versions, and revisions of it, as well as in derivative works and all ancillaries, as needed? This includes non-exclusive world rights in all languages, and in all formats and media. These rights will in no way restrict republication of your material in any other form by you or others authorized by you. Should you not control these rights in their entirety, would you please tell me who does?

A release form is provided below and a copy of this letter is enclosed for your files. Your prompt consideration of this request will be appreciated.

Sincerely,

Name/Title

## **SAMPLE RELEASE FORM**

I/we grant the permission requested on the terms stated in this letter.

The undersigned hereby represents that they have the right to grant the permission requested above, and that the material does not infringe upon the copyright or other rights of third parties. The undersigned is the owner/author of such materials.

[If material was created by a minor, use the following wording in place of the paragraph above: "I hereby grant permission to reproduce and publish the materials of my child/children (list names here) in educational publications and any promotional materials published or copyrighted by Pearson Education, its successors and assigns. I understand that the material may be published in any form or format that the publisher may desire."]

CREDIT LINE TO BE USED:

By:

Date:

### 3. SAMPLE PERMISSION LOG

Title <b>Discovering the Life Span</b>										
Edition <b>1/e</b>										
Author <b>Robert S. Feldman</b>										
Copyright Year <b>2010</b>										
Item No.	MS Page	Author/ Selection	Source/ Publisher	Date Sent	Date Received	Fee	Comp copy	Rights (India – All Languages/World – English / World – All Languages)	Restrictions (One Edition/ Future Editions)	Status
1	22	Fig. 1.1: Reuse figure from p. 50, “Experimental Influences and Sensitive Periods in Perceptual Development,” by R. Aslin (1981). Psychobiological Perspectives, Vol. 2, The Visual System, pp. 45–93	Academic Press/ Dr. Richard Aslin	10/12/09	14/02/10	Rs 1500	Yes	World – English	This edition only	Negotiating for future editions as well
2	154	Data from Table 737, p. 475, U.S. Bureau of the Census, Statistical Abstract of the U.S. 1997, 117th Edition.	Public Domain							

