



AUTHOR'S GUIDE



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Preparing and Submitting Your Manuscript

This guide is to help you prepare your manuscript in acceptable format. Please read it thoroughly and follow all suggestions.

If you have questions, please call your editor before proceeding.

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Introduction

Welcome to Corwin!

We are delighted to be working with you and look forward to publishing your book. We have prepared this Author's Guide to lead you through the process of preparing and formatting your manuscript in a way that best facilitates the production of your book.

Before preparing your manuscript for submission to Corwin, please review this guide. A properly prepared manuscript will speed the production process. A poorly prepared manuscript, or one that is incomplete, will delay the project. Also, the appearance of the manuscript will affect the reviewers' first impressions when they receive copies for peer review. Although it may be tempting to embellish your manuscript with fancy fonts or clip art, a clean, simply prepared manuscript is most effective for the review process as well as final submission.

We have tried to foresee and answer as many questions as possible in this guide. If you have additional questions, please contact your acquisitions editor, associate editor, or editorial assistant.

Top Ten Tips for Preparing Your Manuscript

1. Please adhere to the word count or page count established in your contract. If you find, as you develop your project, that your manuscript is longer than stipulated in your contract, discuss with your acquisitions editor as soon as possible. Please see page 16 for more information about the word count.

2. Use Microsoft Word to prepare your manuscript. We are unable to accept manuscripts prepared using any other program. We are also unable to accept paper manuscripts. More information about how to prepare the file may be found on page 16.

3. Do not use fancy fonts or different font sizes in your manuscript. 10- or 12-point Times or Times New Roman, double or single-spaced is the best font for our purposes.

4. Include headings and subheadings in your manuscript as signposts for readers. See page 17 for more information about how to incorporate these into your manuscript and how to format them.

5. Number the figures, tables, and illustrations according to standard figure-numbering conventions. See page 19 for more information about numbering.

Top Ten Tips for Preparing Your Manuscript

6. Provide high resolution files in EPS, JPG, or TIF format for all photographs, illustrations, and clip art in your manuscript. We are unable to use images that are pasted into a Word document. Individual art files in the formats listed above are required. See page 21 for more information about working with images.
7. Submit a high-resolution color author photo and your biography with your manuscript. For more information about these items, see page 13.
8. Provide a signed permissions log, even if you did not use any materials created by others. If your manuscript does include materials created by others, they must be listed on the log. Know that authors are responsible to obtain any permissions required by Corwin's Legal Department. Permissions are covered in detail on pages 24-34. The log may be found at <http://www.corwin.com/repository/binaries/permissions/CorwinPermissionLogTemplate.doc>.
9. Submit your manuscript documents to your acquisitions team via email. Do not send a paper copy to Corwin.
10. Submit your manuscript by the due date established in your author contract. We are always happy to receive early submissions.

Submittal Checklist

Use this checklist when you are ready to submit your manuscript to us for production. Check that each appropriate item is included in your electronic submission.

Parts of the manuscript (Not every book will have every element)

- Title page – with title and subtitle. Title page should also include complete contact information for each author:
 - Name – Indicate exactly how you want your name to appear on the final printed book.
 - Street address, phone number, and e-mail address
- Dedication (optional)
- Table of Contents
- List of illustrations, figures, and tables, identified with figure number and title (optional)
- Preface
- Acknowledgments (optional)
- Foreword (optional)
- A current biography from every author and/or editor and contributor
- Introduction (optional)
- Complete body of manuscript, paginated sequentially throughout.
- Glossary (optional)
- Other resources (sometimes called “Appendices.” Corwin prefers “Resources.”)
- References (at the end of the entire manuscript rather than at the end of each chapter)
- All figures, illustrations, tables, etc. each identified with number and the title (e.g., Figure 2.5 Sample Student Schedule). Captions should be included.
- Author photos in high resolution digital form. Or, you may send a hard copy photo and we will scan it.

Note: The Index will be prepared later, after typesetting and proofreading.

Other required items to submit with your manuscript

- A signed permissions log indicating that either
 - a) all the items in the manuscript were created by the author or
 - b) all necessary permissions have been requested. Please fax, or scan and email the signed log to your editorial assistant.
- An editable permissions log. Please email the Word document to your editorial assistant at the same time you fax the signed permissions log.

Submittal Checklist

The items are to be submitted shortly after you submit your final manuscript

- All original signed permission grants (identified by chapter and item for which permission is granted; be sure to keep a photocopy of each permission for your own files). See section on Permissions starting on page 24.
- Final Permissions Log providing detailed information about the permission grants obtained for third-party materials.
- A completed Marketing Questionnaire
- Endorsements of your book from colleagues or reviewers, with their permission for us to use their quotes in our material.

Important information for authors

- Royalties are paid once a year. Royalty checks are mailed on April 30.
- Please send us address and telephone changes as soon as possible. This will help us ensure that you receive your published books and royalties without delay.
- We are always interested in your presentation schedule. Please send the schedule to your editorial team on a regular basis.

The Transmittal and Production Process

During the development and submission of your manuscript, you will work directly with your acquisitions editor, associate editor, and editorial assistant, and can contact them via email and phone. After your editorial team transmits the manuscript to the Production Department, you will receive a letter of introduction from your production editor, along with his or her contact information.

In general, here are the steps involved in production:

1. The editorial assistant and the production manager check the organization of your manuscript, making sure all elements are included. The manuscript must be complete before production can begin.
2. The permissions editor checks your manuscript for possible permission issues that still need to be resolved.
3. When all elements have been received by the editorial assistant, the completed manuscript is transmitted to the production department.
4. Your production editor emails you a letter of introduction.
5. Your production editor sends your manuscript to a copy editor.
6. The copy editor reads the manuscript, checking grammar, punctuation, spelling, and general readability.
7. The copy editor sends you Word files of the copyedited manuscript, showing tracked changes, for your review. This stage (before typesetting) is your opportunity to thoroughly review text and make any changes or corrections.
8. The copyedited manuscript is returned to the production editor, who reviews it and prepares it and the artwork for typesetting.
9. The typesetter formats the interior of the book and produces the first page proofs.
10. The production editor sends first proofs to a proofreader, to a professional indexer, to you (and your coauthors), and to your acquisitions editor.
11. The production editor collates all corrections onto one set of proofs, which is then approved by your acquisitions editor.
12. The typesetter prepares a new set of proofs. The production editor checks the final pages to ensure that all the necessary corrections have been made and no new errors created. The acquisitions editor and the author examine these final proofs (which include the index and the final title pages) and approve them.
13. Simultaneously, as the manuscript is being copyedited, typeset, and proofread, the cover is also being created by the design department in collaboration with the acquisitions editor, the editorial director, the marketing director, and the sales director. The cover is then checked and rechecked by the acquisitions editor, the marketing team, and the production editor.
14. Also simultaneously, a marketing strategy is formulated, and appropriate marketing materials, including a web page are designed and produced.
15. When everything is correct and complete, the book and its cover are sent to the printer.

Manuscript Preparation: Parts of the Book

Front Matter

(All elements of the book that appear before the first chapter)

▶ **Half-Title Page (Corwin will prepare the half-title page.)**

The half-title page is usually the first printed page that the reader sees. It contains only the title—no subtitle or author's name. Occasionally the half-title page will be omitted if the book runs too long. Corwin will prepare the half-title page.

▶ **Title Page**

Please begin your manuscript with a title page listing the full title of the book, edition number (if not the first), subtitle, and each author's name as you wish it to appear in print. Indicate whether we should include each author's middle initial or full middle name.

▶ **Copyright page (Corwin will prepare the copyright page.)**

The copyright page shows the copyright date, copyright holder, and the Corwin copyright notice, along with Corwin/SAGE addresses, Library of Congress cataloging data, special credits, and names of staff and freelancers who worked on the book.

▶ **Dedication (optional)**

A book's dedication is usually more personal than the acknowledgments. You may list parents, spouses, children, friends, or even entire groups of people to whom you wish to dedicate the book.

▶ **Table of Contents**

Please provide a detailed table of contents, listing part and chapter titles, and also main headings and subheadings within the chapters. Include all front matter and back matter listings (e.g., Preface, Acknowledgments, Resources). Do not include page numbers, as they will be different in the printed book. Corwin will add page numbers after typesetting.

▶ **List of Tables or Figures (optional)**

If your book has numerous tables or figures, you might want to provide the reader with a handy list of their titles. See page 19 for instructions on numbering figures and tables; use the same numbering in this list. Corwin will add page numbers after typesetting.

► Foreword (optional)

A foreword is written by someone other than the author. It is an evaluative statement about the book and perhaps about the author's expertise in the area—a prepublication review, as it were, that highlights the book's strengths and contributions. The purpose of a foreword is to provide a positive but objective view of the book by someone whose opinions are respected in the field and can serve as an endorsement. The length of the foreword generally should be from two to three double-spaced manuscript pages. The writer's name, title, and affiliation should be included at the end of the statement. Place the foreword immediately after the table of contents and before the preface. In no particular order, the following points should be covered:

- The author's qualifications for writing the book
- Special contributions the book makes to the field
- Who will be interested in the book, and why
- Ultimate significance of the book

Please discuss arrangements for a foreword with your acquisitions editor prior to submitting your final manuscript.

► Preface

The preface is an important selling tool that gives readers an at-a-glance understanding of your book and its content, and explains how it will help them in their practice. With this in mind, the primary purpose of the preface is to describe the book's contents.

The preface differs from the introduction, which begins the actual substance of the book. The preface talks about the book, the introduction actually begins the book.

Your preface should contain at least the following pieces of information.

- the rationale for writing the book
- the purpose of the book
- the intended audience and anticipated uses,
- an overview of the approach, scope, and organization (may include a few sentences saying what each chapter covers)
- a description of any special features, including their purpose, their location in the book, etc.
- a few main reasons why readers should buy this book rather than other similar books on the market, including how this book will help their practice

The preface may also include additional information you'd like readers to have before they begin reading the introduction or first chapter.

► Acknowledgments

You may wish to mention people who have contributed to your research or helped you with writing or reviewing before publication. Acknowledgments can be a public thank-you to those who have made a difference: associates, staff, family, students, peer reviewers, editors, or others. If you prefer, a short acknowledgment can be added to the end of the preface, rather than being a separate section. Corwin will add the list of peer reviewers and their affiliations.

► About the Author(s)

Along with your manuscript, please send us a brief biographical sketch of about 250 words for each author. The sketch should begin with your current position and may contain titles, affiliations, the focus of professional pursuits, and other information you wish to share with your readers. Corwin does not include information about undergraduate degrees. If you include information about postgraduate degrees, please include it for all authors.

Photos are to be included with the biographical sketch. Send one for each author. The photos must be high resolution images. For more information about image resolution, see page 21. (Hard copy photos may also be sent to us for scanning.) Basic guidelines include:

- Author should be the primary subject, and should occupy most of the image.
 - Simple backgrounds are best.
 - If taking a photo against a wall, please stand 2 to 3 feet away from wall to avoid distracting shadows behind the head of the subject.
 - Author's clothing and background should be contrasting colors, to help author stand out.
 - No passport photos, please.
-

► Introduction

A long introduction is frequently the first chapter of the book, contains material that should be read before the rest of the book, and provides the reader with vital information for getting the most from the chapters that follow. It should not contain information usually included in the front matter—acknowledgments, for example. It should be directly related to the content of the book. A very short introduction that is relevant to the text but not part of it can be included before the first chapter.

Back Matter

(All elements of the book that appear after the last chapter. Not every book will have all elements.)

► Resources

A resource (or appendix) provides information that is not an essential part of the text but is helpful to the reader who wants additional explanations and elaborations. This information can be in lists, charts, survey questionnaires, reproducible forms, and other means of clarifying or using the text. When you include more than one resource, label them with consecutive alpha letters (A, B, etc.), rather than numbers, and give them distinguishing titles.

► Glossary

If you use numerous terms that are likely to be unfamiliar to your readers, defining these terms in text may be unwieldy. A glossary offers the opportunity to provide a separate section of terms and their definitions. This feature may set your book apart from the competition. Your acquisitions editor will help you determine if a glossary is appropriate for your book.

► Footnotes/Endnotes

Corwin discourages the use of footnotes. Content important enough to include in your book should be important enough to include in the main text, tables, or figures. If you must use footnotes, we prefer that they be collected as a separate endnotes list at the end of the book, arranged in order by chapter. A few books, such as edited volumes of material by various authors, may warrant endnotes at the end of each chapter. Discuss any proposed use of footnotes with your acquisitions editor.

► References

Thorough reference documentation is a required practice in scholarly publishing and provides readers with resources that enhance their understanding. If you cite a specific study or publication, be sure to provide complete bibliographic information in your reference section. Of course, this applies to electronic sources, as well as print materials. Create a list of sources as you write so you can keep track of all reference entries.

An entry in the reference section should include author, title, date of publication, page numbers, volume number (for journals), publishing company, and city. Be sure to include issue numbers for journals that repaginate with each new issue. Include page ranges for chapters in edited books.

For citations and references, Corwin follows the style described in the *Publication Manual of the American Psychological Association, Sixth Edition (APA, 2009)*. For authored books reference lists should usually be at the end of the book. For edited books, placing them at the end of each chapter is appropriate. Your acquisitions editor can help you decide which is best for your book. All references should be up-to-date unless they are seminal. The publication years used can influence a potential reader's decision to purchase. Check to see if an older book you want to reference has a more recent edition.

Back Matter

The following are examples of APA reference list entries:

Journal article, three authors, journal paginated by issue:

Richards, H. V., Brown, A. F., & Forde, T. B. (2007). Addressing diversity in schools: Culturally responsive pedagogy. *Teaching Exceptional Children, 39*, 64-68.

An entire book:

Glasgow, N. A., & Hicks, C. D. (2009). *What successful teachers do* (2nd ed.). Thousand Oaks, CA: Corwin.

Article or chapter in an edited book, two editors:

Dobb, F. (2005). Inquiry-based instruction for English language learners: Ten essential elements. In R. H. Audet, & L. K. Jordan (Eds.), *Integrating inquiry across the curriculum* (pp. 175–199). Thousand Oaks, CA: Corwin.

For more information about using APA style to cite your sources and create a References list, see www.apastyle.org.

Index

Indexing your book usually increases its value to readers. In most cases, Corwin has the index prepared by a professional indexer. You can facilitate the process by developing a list of key words that should appear in the index.

Manuscript Preparation: Preparing the Files

► General Guidelines

- Submit your manuscript in Microsoft Word. Please make sure your files have the text extension .doc or .rtf at the end of each file name.
- The text of your manuscript may be submitted in one Word file. Or, you may submit individual chapter files. Label each file with lead author's last name and contents ("Smith, chapter 1").
- Tables, figures, and diagrams created in Word may be left in the main manuscript file. They do not need to be placed in separate files. (You may submit them as separate files if you prefer.)
- Figures, tables, illustrations, photographs, etc., created outside of Word may be pasted into the main manuscript files for placement purposes. However, you must provide separate, high resolution files for these items. For further instructions, please see the section, "Preparing Graphics" starting on page 19.
- Photographs or other large files may be submitted via CD or flash drive.
- Either single- or double-spacing is acceptable.
- If you have questions about style, punctuation, etc., for general text, please refer to *The Chicago Manual of Style*.
- For citations, bibliographies, and references, please follow APA style.
- A simple presentation is best. Employ a few basic formatting features (italic, boldface, capitalization) to indicate heading levels, direct quotes, and placement of graphics and other special material (such as boxed text).

► Checking the Word or Page Count

Adhering to the word or page count delineated in your contract is essential. Think of the word count like a bank account. Each time you write a chapter or create a figure, you are making a withdrawal from the word bank account.

You can check the word count for each chapter using the Word Count function under the Tools menu in Word. You also need to count the figures and images in your book and "subtract" them from the word bank account.

- For a figure that will take a full page in the printed book, subtract 500 words.
- For a figure that will take half a page in the printed book, subtract 250 words.
- For a figure that will take a quarter page in the printed book, subtract 125 words.

If you find that your manuscript is running longer than the contracted number of words, discuss with your acquisitions editor as soon as possible.

Formatting the Text

► Headings

Headings serve as signposts, providing your readers with an outline of the topics you will cover in each chapter. Headings also help break up long sections of text, making the presentation more reader-friendly. Making an outline of your manuscript is perhaps the easiest way to delineate the heading levels.

- First-level heads are the main topics to be discussed in a chapter and are of equal importance.
- Second-level heads break down each main topic into separate but equal discussions that support that specific main topic.
- Introductory text should follow each head and should lead into the subheads that support that head.
- Avoid “stacking” heads of two or more levels, one above the other, with no intervening text between.
- Material subdivided under a heading should have more than one subdivision, thus more than one subhead, otherwise there is no point in subdividing that section of copy.
- We recommend that you keep headings brief.

To indicate to Corwin’s production department the heading levels in your manuscript, use the following formatting:

- Level 1 heads (H1) are main headings and should be centered and set in bold type.
- Level 2 heads (H2) should be flush left and bold.
- Level 3 heads (H3) should be flush left, bold, and italicized.
- Level 4 heads (H4) should be bold and italicized. This head is run into the text.

► Boxed Text and Sidebars

Boxed text, case studies, and side bars can easily be indicated in the manuscript. Please do not create special text boxes for these items in your manuscript. Instead, to indicate text sections that you want to stand out, just above the first line insert directions that say (for example) “Begin box here.” Just after the last line to be in that box, put “End box here.” You can do the same for other special treatments of text. For example, uses phrases such as “Begin Case Study here,” “End Case Study here,” “Begin pull quote here,” “End pull quote here,” “Begin Sidebar here,” and “End Sidebar here.”

Formatting the Text

► Lists

Lists are used to set off portions of text or to outline a step-by-step explanation of something. Numbered or bulleted lists are the types most frequently used.

- Use numbered or alphabetical lists to present information that is sequential, such as the steps of a process.
 - Bulleted, or unnumbered, lists contain items that do not have to be presented in a specific order.
-

► Quotations, Extracts

A quotation may be presented in two different ways. First, it can be integrated into the text with quotation marks. One of the most-quoted writers, Emerson, once said, “I hate quotations.” Second, it can be completely separated from the general text as an extract. According to *The Chicago Manual of Style*,

Quotations . . . may be set . . . with all lines indented from the left, and usually justified on the right. Quotations set off from the text are called *block quotations*, *extracts*, or *excerpts*. Whether to run in or set off a quotation is commonly determined by its length. In general, quoted matter that runs to several sentences or that involves more than one paragraph is set off from the text; shorter quotations are usually run into the text.

This block quotation is an extract. The general guideline is that quotations of 40 words or more should be set apart as an extract. In preparing your manuscript, you may want to indent long quotations. The copy editor will help determine whether quotations should be set as regular body text or set as an extract.

► Citations

Our style for in-text citations is that of the Publication Manual of the American Psychological Association (6th ed.), or APA. In this style, references are given in the text with the author’s name and the year of the publication in parentheses. For more information about how to cite your sources see www.apastyle.org.

Preparing Graphics

► General Information

There are two main kinds of graphics in most manuscripts:

- Graphics that will not be edited or typeset. These include photos, illustrations, clip art, student artwork, and certain complex tables or diagrams.
- Graphics that will be edited, and will be typeset to match the template of the book. These include figures and tables that are mainly text, most reproducible forms, and most simpler diagrams.

(Note: Text features such as bulleted or numbered lists or boxed text are not considered graphics.)

► Numbering Graphics

Number graphics sequentially as they appear within each chapter. For example the first three figures in Chapter 1 should be Figure 1.1, Figure 1.2, and Figure 1.3. The third figure in Chapter 4 would be Figure 4.3. Numbering this way allows production to place the graphics correctly. It also allows readers to easily find graphics referenced in the text.

► Indicating the Placement of Graphics

There are two ways to show where you want graphics placed.

- 1) You can insert a call-out in the text. Center call-outs on a line separate from text. Specify if the graphic needs to be placed exactly where indicated in the manuscript, or if it can be approximately there.

TABLE 1.1 EXACTLY HERE

or

FIGURE 6.4 ABOUT HERE

- 2) The second method of indicating the placement of graphics is to place the graphic in the file where you want it. This helps our production editors see what you envision. Bear in mind, however, that you will still need to provide separate, high resolution files for all graphics that cannot be edited in Word (photos, illustrations, clip art, student artwork, etc.).

► Photographs

If photographs are part of your manuscript, please keep the following guidelines in mind:

- You must provide high resolution images in JPG or TIF format. Alternately, hard copy photos may be submitted.
- Whether you are sending digital photos or hard copy photos, identify them with the appropriate figure number.
- Although we do not publish color photos in our books, submission of color photos or scans is preferred when possible. This allows us greater flexibility in adjusting the images during the production process.
- We will do our best to adjust the photo images for maximum quality in the final printed book, but there are limits to the improvements we can make.

► Permissions for Photos

- Photos of students under 18 require parental permission. Contact your editorial assistant for appropriate release forms.
- Photos of adults require their permission.
- Photos taken by someone other than the author require permission from the photographer.

► Illustrations

Please note that Corwin does not commission illustrations for books. Supplying interior illustration is the responsibility of the author. If you plan to commission illustrations, please discuss with your acquisitions editor in advance. The illustrator will need to sign a permission form granting Corwin the right to publication.

► Student Work

If you plan to include student work or student artwork, please send high resolution images for evaluation by our art department when you submit your draft manuscript. Each student's parent will need to sign a permission form allowing Corwin to publish the work.

► Clip Art

Corwin books do not typically include clip art. If you plan to use clip art, please discuss with your acquisitions editor as soon as possible. You will need to obtain permission from the creator for any clip art that you use.

Note that clip art found in Microsoft Word software may not be used for commercial publications. Also, we may not use clip art found on the Internet unless you obtain permission from the person who created the image.

High Resolution Images

► Providing High Resolution Image Files

If you plan to include graphics such as photos, illustrations, clip art, student work, and certain complex tables or diagrams that will not be edited or typeset, you must submit a high resolution file for each item. These files must be 300 ppi or greater.

- These files must be submitted in EPS, JPEG, or TIF formats.
- Label each file with a figure number as detailed on page 19.
- Do not submit files that have been extracted from Word documents as Word automatically decreases the resolution in graphics files to the minimum required for onscreen viewing.

See page 22 for information about how to assess the resolution of your image files.

► Why High Resolution Images Are Required

Low resolution images often look fine on a computer monitor. However, low resolution images are not effective for the process of print publication. When low resolution images are used in print publishing, the images look blurry and unprofessional rather than crisp and finished.



Low Resolution



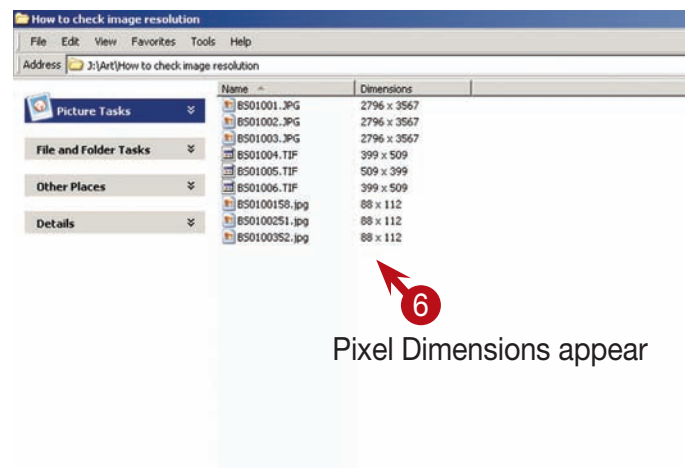
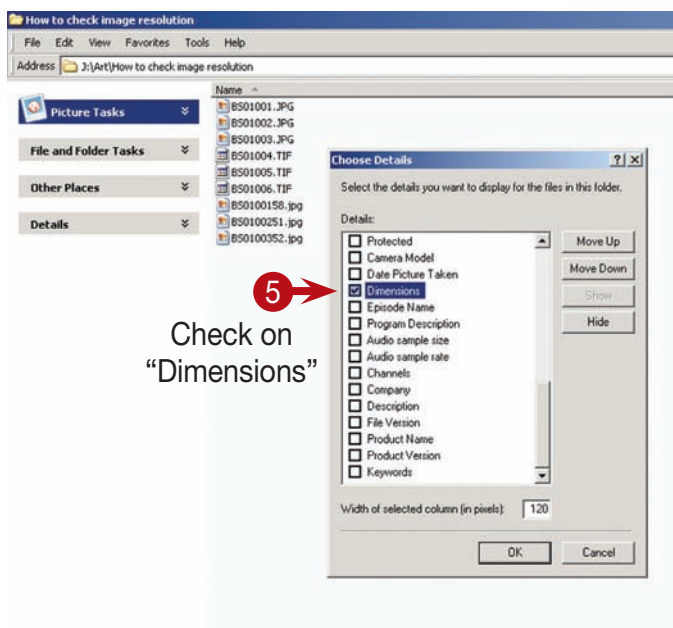
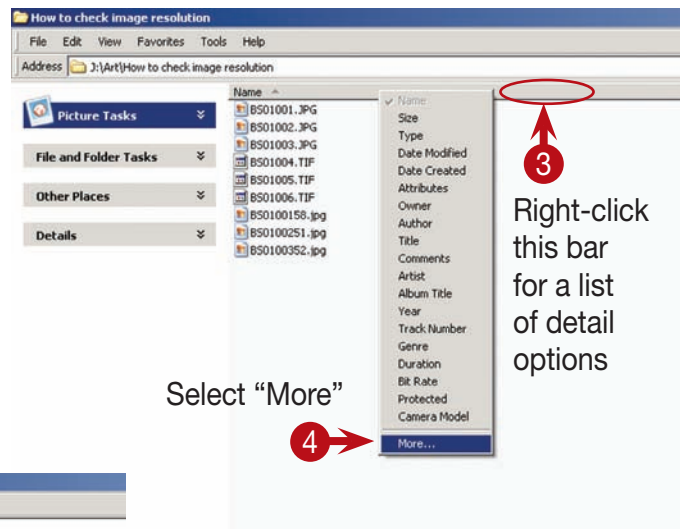
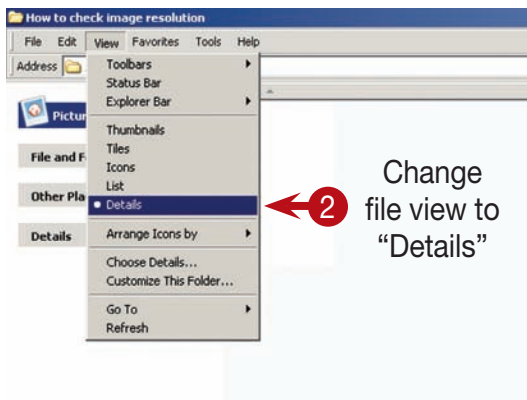
High Resolution

High Resolution Images

▶ Assessing the Resolution of an Image

Your Corwin editorial team can help you determine whether or not the resolution of your image files is high enough for print publication. However, if you wish, you may assess the resolution of your images. First, find the dimensions of an image by following these steps:

1. Open the folder that holds the image.
2. Open the View Menu and select the Details view.
3. Click the bar that says “Name” or “Date Modified” for a list of Detail Options.
4. Select “More.”
5. Check the “Dimensions” box.
6. Dimensions for each image will now appear in the folder view.



High Resolution Images

After you find the dimensions of your image, follow these steps to determine whether or not the resolution is high enough for print publication.

1. Divide the dimensions by 300.
2. The resulting numbers show the size, in inches, at which your image can be printed effectively.

Example 1:

Let's say the image dimensions are 1200 x 1800.

1200 divided by 300 = 4 inches

by

1800 divided by 300 = 6 inches

This image can be effectively printed at a size of 4 x 6 inches or smaller. Most photos in Corwin books aren't any larger than this, so this might be fine. However, if the image is a scan of student work that you were hoping to show at a size of 6 x 8 inches, the image will not print effectively.

Example 2:

Let's say the image dimensions are 400 x 600.

400 divided by 300 = 1.3 inches

by

600 divided by 300 = 2 inches

This image can be effectively printed at a size of 1.3 x 2 inches. This is fine for an author photo. However, it would not work for a classroom scene.

If you have any questions about your image files, please contact your editorial team as early in the process as possible. Early evaluation of your images during the manuscript development process will help ensure that production of your book proceeds smoothly and on schedule.

Permissions

Copyright law extends protection to all media, published or unpublished, including:

- Books, journals, and publications, both print and electronic
- Government publications
- Websites
- Clip art
- Photographs
- Student or adult work created during classes and workshops
- Artistic or creative works
- Poetry and song lyrics
- Personal correspondence
- Audio and video recordings

All third-party material included in your work must be evaluated to determine whether permission is required from the copyright holder. Corwin requires written permission from the copyright holder to reprint or adapt third party materials unless the use can reasonably fall under “Fair Use.” For more information about fair use, see page 25.

If Corwin’s Permissions Department determines that permission must be obtained, as author, you are responsible to obtain the permission grant and pay any associated fees. Alternately, you may remove the material from the manuscript.

► Overview of the Process

1. Author completes a permissions log while writing the draft manuscript.
2. Author submits the log in Word document form to Corwin with the manuscript.
3. Corwin’s Permissions Department reviews the log and the manuscript and determines which items need permission and which do not.
4. Author requests permission from the copyright holder for items that need it.
5. Author updates the permissions log and submits to Corwin with final manuscript.
6. Author tracks the receipt of permission grants and pays any required fees.
7. Author sends copies of all permission grants to Corwin along with a final permissions log.
This must be completed prior to typesetting your book.

The Permissions Log

► The Permissions Log – An Essential Tool

The Permissions Log template is shown on page 30. An electronic template may be found at <http://www.corwin.com/repository/binaries/permissions/CorwinPermissionLogTemplate.doc>. Most authors find it easiest to input items on the log as they develop their manuscript. This saves time by ensuring that you have the information you will need to complete the log.

The Permissions Log is a valuable tool for:

1. Identifying all third party material in your manuscript
2. Providing Corwin's Permissions Department with information about the extent to which you have adapted the material
3. Tracking requests for and receipt of permission grants
4. Recording restrictions, fees, and attribution requested by the rights holder

Items to list on the log include text excerpts, all photographs, whether taken by a third party or by you, all tables and figures, whether created by a third party or by you, and any material created by you that was previously published, either by Corwin or another publisher. The next section provides more detailed information about these items.

► Preparing the Log

The following items must be listed on the log:

1. All text excerpts or quotations longer than two sentences, if you add no discussion or analysis of the excerpt, and use it simply to supplement the text (i.e. as “window dressing”). This will apply to many chapter-opening quotes.
2. All text excerpts longer than five (5) sentences, even if you discuss or analyze the excerpt in your manuscript.
3. All tables and figures created by the author. If you created the table or figure, indicate this by typing “Author” in the Source and/or the Copyright Holder column.
4. All tables and figures created by third parties. Note that the use of a table or figure may be considered Fair Use if:
 - a. The author uses the table/figure without making any changes to it, AND (1) text has been added to discuss the table/figure, AND (2) the author uses only the portion of the table/figure that is necessary to make his/her point. OR
 - b. The author substantially changes the table/figure (50% or more new content). Adaptation includes adding information or changing the look (manner or method) of how the information is presented.
 - c. The table/figure contains factual information that can only be expressed or displayed in a limited number of ways. Keep in mind that the selection and arrangement of factual data is copyrightable, but NOT the data itself.

The Permissions Log

5. All photographs taken by the author or by a third party. Note that there are two issues of concern with photographs: 1) copyright (of the photo itself and, where applicable, of the item being photographed) and 2) the privacy rights of identifiable persons in a photo.
 - a. Permission must be obtained from the copyright holder of the photo. This may be the person who took the photo, or it may be a photo agency. If you took the photo, indicate this on the Log.
 - b. Permission must be obtained if the subject matter of the photo is copyright protected. For example, for a photo of a painting, obtain permission from the both the copyright holder of the photo and from the copyright holder of the painting.
 - c. A Visual Likeness Release Form must be obtained if the subject matter of the photo includes an identifiable person.

If you have adapted third party material, please indicate this in the “Full Source” column on the Log and provide the original source information. If you feel that the adaptation falls under “Fair Use”, then please note “Fair Use” in the “Comments/Status of Request” column on the Log. Our Permissions Department will review material identified as Fair Use for final determination.

Reminder: Don't forget that even if Fair Use appears to apply, your work should still include attribution to the copyright holder.

► Completing the Draft Permissions Log

Please submit a permissions log with your draft manuscript so Corwin's Permissions Department may review it and determine which items will require permissions. For the draft permissions log, complete at least the items listed in the table:

Chapter	List all items by chapter number.
Description	Clearly label items within individual chapters (e.g., figures, tables, case studies, photographs, poetry, or prose extracts). For example, the second figure in Chapter 4 should be labeled as Figure 4.2 and should include a short description. Include a short description for photographs, as well.
Full Source Information	Include full bibliographic information for text excerpts, tables, figures, etc. taken from third party materials. If you created the item insert “Author created.” If the item was created by a student provide the student's name.
Copyright Holder	List the copyright holder. This may be a publisher, a photographer, a private individual, a government organization, etc.
Comments	If you believe your use of the material qualifies as fair use, provide an explanation here.

The Permissions Log

► Timeline for Submitting the Permissions Log

Key Date	Action to Take	Why This Is Important
Upon submission of your draft manuscript	Submit a draft permissions log at the same time or shortly thereafter.	Corwin's Permissions Department will review the log and determine which items need permission and which do not. This allows ample time for you to either obtain any necessary permission grants or to revise your manuscript to remove third party material that requires permission.
Upon submission of your final manuscript	FAX a signed permissions log, indicating that all needed permissions have been requested. Email the editable log at the same time.	Corwin Editorial will not be able to submit your manuscript to Production until the signed log has been received and reviewed by our Permissions department.
When you receive all the permission agreements (also known as permission grants)	Submit a final, complete Permissions log and copies of all received permission agreements.	Corwin's Production Department will not be able to send your book to typesetting until all permissions have been received.

Obtaining Permissions

► How Permissions Are Obtained

Corwin has forms you may use when requesting permission to use third party materials. These forms are shown on pages 31 to 34 and may be found at <http://www.corwin.com/authorPermissions.sp>.

Tips for obtaining permissions:

- If you are requesting permission to use material from a publisher, your best bet is to contact the permissions department through the publisher's website.
- While we prefer that you use Corwin permission request forms, some publishers have their own online forms for requesting permission. When using another publisher's form, please request both electronic and world-wide rights. If possible, you should also try to obtain permission for all editions and all languages.
- If you do not hear anything within one month of the date you request permission, contact the permissions department by phone, e-mail, or fax. Persistence can be the key to receiving a timely response.
- When you receive a permissions form, check to make sure it includes electronic rights as these must be obtained. Consult with your editorial assistant if you are having difficulty obtaining these rights.
- Note that in some instances, you may have to sign and return the permission letter and pay a fee before final approval is granted.

You may wish to process your requests for permission through the website of the Copyright Clearance Center (the "CCC"), located at www.copyright.com. The CCC represents millions of published works and may be able to provide an instant response to your request.

► Submitting the Signed Log

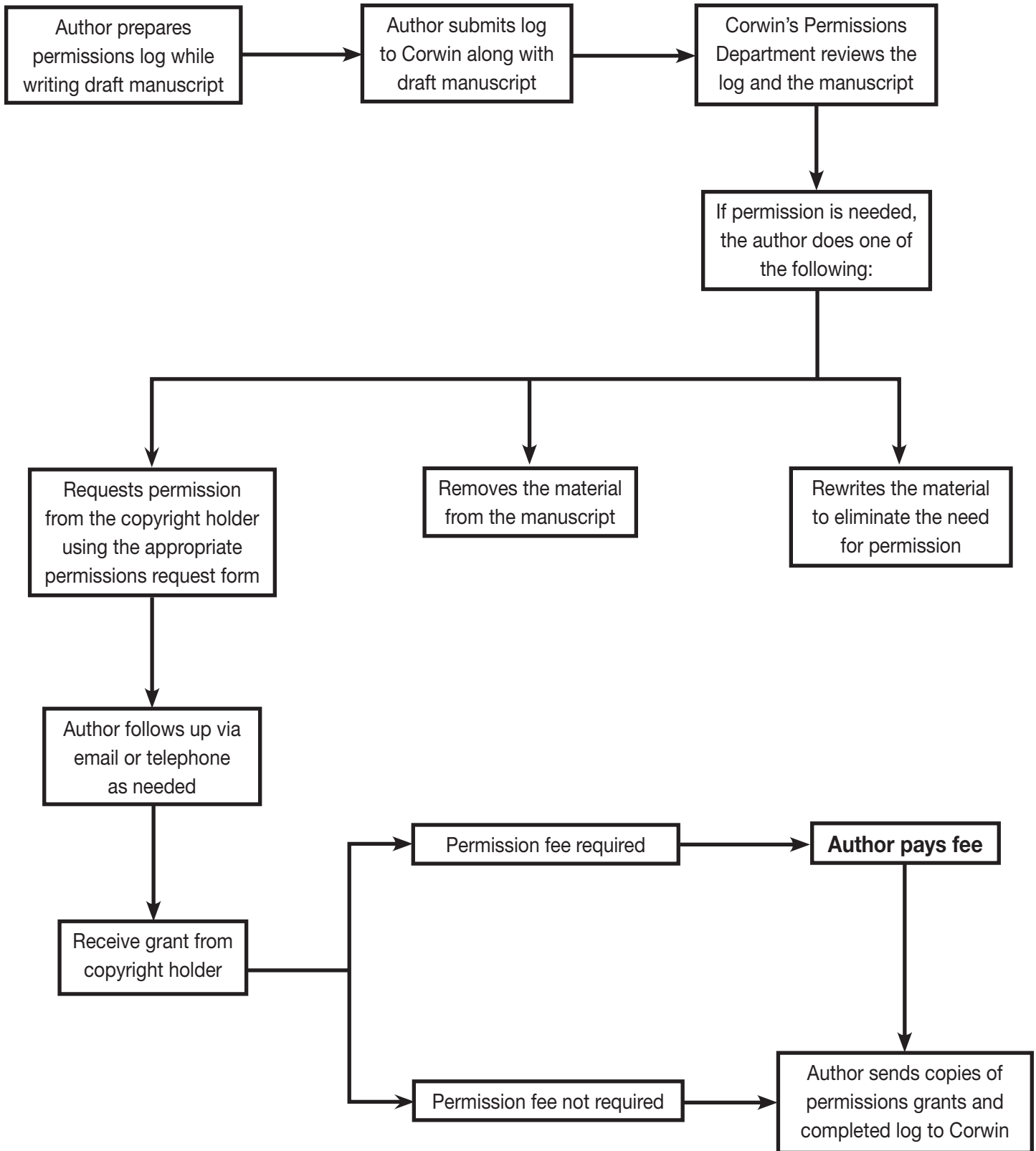
The signed permissions log is due with your final manuscript. In addition to completing the columns described for the draft log, you now should have completed the following:

Date Permission Requested	All required permissions must be requested before we can submit your manuscript to Production. As soon as you request the permissions, fax the signed log to Corwin. Also send an editable log via e-mail.
---------------------------------	---

► Submitting the Final Log

When you have obtained all the permissions, complete all columns on the log and submit the final log, as well as copies of the permission grants to Corwin. If you have questions about how to complete the log, please consult with your editorial assistant.

Permissions Procedure Flow Chart



Request for Permission to Reprint/Adapt Material



2455 Teller Road
Thousand Oaks, CA 91320
T: (800) 233-9936
F: (800) 417-2466
www.corwin.com

Date: _____

Full name & address of copyright holder:

Dear [copyright holder]:

I hereby request your permission to reprint the following material:

Title: _____

Author/Editor: _____

Volume/Issue: _____

Title of Selection: _____

Type of Excerpt: _____

Excerpt Length: _____

This material is to appear in the forthcoming book:

Title: _____

Authored/Edited by: _____

to be published by: Corwin

• Scheduled Publication Date: _____

• Estimated Page Length: _____

• Total Print Run: _____

• Price: \$_____ Paper

I request nonexclusive distribution rights to include this material in the text and in future revisions, editions, and in all media thereof throughout the world. These rights in no way restrict republication of your material in any form by you or others authorized by you. If you do not control these rights in their entirety, please inform me of others to whom I should write.

Corwin will include a credit line with the above information, unless you specify otherwise.

With appreciation of your time and cooperation,

(Requestor's name & contact information)

I hereby grant permission for the use of the material as cited above.

Signed _____

Date _____

Printed _____

SSN _____

Permission release for minor:

I am the legal guardian and hereby grant permission for the use of my child's material as cited above.

Signed _____

Date _____

Printed _____

SSN _____

Sample Request for Permission to Reprint/Adapt Material



2455 Teller Road
Thousand Oaks, CA 91320
T: (800) 233-9936
F: (800) 417-2466
www.corwin.com

Date: 9/24/10

Full name & address of copyright holder:

Taylor & Francis Journals UK
4 Park Square, Milton Park
Abingdon, Oxfordshire OX14 4RN
United Kingdom

Dear Permissions Department,

I hereby request your permission to reprint the following material:

Title: *International Journal of Social Research Methodology*

Author/Editor: McCormick, C.

Volume/Issue: v.7(3)

Title of Selection: Storying stories: a narrative approach to in-depth interview conversations

Type of Excerpt: Table – Storying Stores, p. 67

Excerpt Length: 1 Table

This material is to appear in the forthcoming book:

Title: **Story Telling with Children K-12**

to be published by: **Corwin**

Authored/Edited by: **Tanya Smith & Jay White**

• Scheduled Publication Date: **12/7/2011**

• Total Print Run: **5000**

• Estimated Page Length: **176 pages**

• Price: \$ **30.95** Paper

I request nonexclusive distribution rights to include this material in the text and in future revisions, editions, and in all media thereof throughout the world. These rights in no way restrict republication of your material in any form by you or others authorized by you. If you do not control these rights in their entirety, please inform me of others to whom I should write.

Corwin will include a credit line with the above information, unless you specify otherwise.

With appreciation of your time and cooperation,

Sue Smith
12345 Main Street
Beach City, California
suesmith@suesmith.com

I hereby grant permission for the use of the material as cited above.

Signed _____

Date _____

Printed _____

Federal ID or SSN _____

Permission release for minor:

I am the legal guardian and hereby grant permission for the use of my child's material as cited above.

Signed _____

Date _____

Printed _____

Federal ID or SSN _____

Permission to Use Material From an Interview



2455 Teller Road
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I hereby confirm that I have had extensive conversations with _____ (book author) with respect to the book entitled “ _____ ” and that _____ (book author) explained to me at the outset that some or all of what I said during the interview might appear in his or her book. I understand that my statement may form the basis for conclusions and discussions regarding the book and other issues relating to the article’s general subject. I also realize that _____ (book author) may transfer ownership of his work or may authorize others to publish the material and that it may appear in magazines, other articles, treatises, collections, subsequent editions, and other written forms as well as in audio or audiovisual presentations, including educational and commercial television programs and movies and in any other present or future media and associated devices.

I confirm that I have voluntarily disclosed to _____ (book author) personal and intimate information and opinions about myself and other individuals. I confirm that none of the information disclosed by me during these discussion was acquired as a result of a confidential relationship, is treated as a trade secret or as confidential by the person (or that person’s employer) from whom I learned it or by its owner, or was obtained in any way contrary to law. I understand that _____ (book author) will extend extensive and valuable time and effort in preparing a manuscript based on his interviews with me and has relied on my consent to use this interview material.

I confirm that I am of legal age (or legal guardian for) _____ .

I hereby consent to all publication of any or all of the material disclosed by me during the interviews and to identify me as its subject or source and to the use of my name and likeness and relevant biographical data in the published material and in any promotion or advertising of it.

I hereby release and discharge _____ (book author) and his assigns and licenses and all further sublicensees and transferees from any and all claims, demands, liabilities, causes of action or damages arising out of the above mentioned use of my name and likeness and the publication of any material from the interview.

IN WITNESS WHEREOF, I have signed this consent and release as a sealed instrument this

_____ day of _____, 20 _____

Print Name of Interviewee _____

Signature _____

Signature of Legal Guardian for _____

Address _____

City _____ State _____ Zip _____

Visual Likeness Release Form



2455 Teller Road
Thousand Oaks, CA 91320
T: (800) 233-9936
F: (800) 417-2466
www.corwin.com

Full name & address of copyright holder:

Date: _____

Description of medium: _____

I hereby grant permission to _____ to include the above visual likeness of me in the forthcoming publication, _____ to be published by Corwin. I authorize Corwin or its affiliates and subsidiaries, or anyone authorized by Corwin, to use throughout the world and in all present and future editions and media.

I release Corwin from any claims that may arise regarding the use of my image, including any claims of defamation, invasion of privacy, or infringement of moral rights, rights of publicity, or copyright.

I have read and understood this agreement and I am over the age of 18.

Signature _____

Parent/Guardian Consent

I am the parent or guardian of the minor named above. I have the legal right to consent to and do consent to the terms and conditions of this model release.

Parent/Guardian Name: _____

Parent/Guardian Signature: _____

Parent/Guardian Address: _____

A Sample Chapter

► What We Would Like Your Manuscript to Look Like

The following pages illustrate how to use spacing and formatting to prepare your manuscript for Corwin. The goal is to communicate clearly what each element is.

- Use Times or Times New Roman, font size 10 to 12 points
- Do not justify the text.
- Single- or double-spacing is acceptable.
- Be sure that the difference between head levels is visually indicated. (See page 17.)
- Do not use decorative type and embellishments.
- Do not use text boxes in the main text of your book. Instead, use call-outs to indicate special treatments such as boxed text, pull quotes, side bars, etc.
- Using text boxes in figures (such as graphic organizers) is acceptable.
- Figures and tables created in Word may be kept in the main text files or they may be submitted in separate files. Each figure should be numbered and labeled.
- Provide high resolution EPS, JPG, or TIFF files for all art such as photographs, student work, clip art, icons, etc. Number and label each file. Indicate on the manuscript exactly where they are to appear.
- Place your name beside the page number at the top of the page.

The following pages show a few sample pages with instructions for formatting on the left-side pages; examples are on right-side pages.

[Title Page]

Complete book title

Full name of author
Street address of author
City, State, zip code

Phone numbers of author
Fax number of author
e-mail address of author

→ **Making the Most of Meetings**

Christopher C. Carlson

1234 Everyman Road

→ Big City, State 00020

(123) 456-7890 (home)

(123) 456-0001 (work)

→ (123) 456-0002 (fax)

e-mail: ccarlson@fastnet.net

Please consider the correct spelling of the author's full name – the name on the title page will determine its appearance on the cover of your book. Indicate whether we should include the author's middle initial or full middle name.

Chapter number _____

Chapter title _____

Chapter subtitle _____

Opening quote _____

Quote source _____

Sample text to illustrate how to prepare general text and lists. _____

Notice that in this numbered list, there is internal punctuation and the items are not capped. _____

Here is another way to present this material. _____

Note that each listed item begins with a capital letter, is not a complete sentence, and does not end with a period.

Notice that the paragraph following the list _____
was indented to indicate that a new section starts after the last entry in the numbered list.

This is a Level 1 head (H-1) _____

Clip art placement _____

Bulleted list _____

Chapter 2

Convening:

How to Arrange a Meeting

No pessimist ever discovered the secrets of the stars,
or sailed to an uncharted land,
or opened a new heaven to the human spirit.

Helen Keller

When someone convenes a meeting, he or she typically finds an appropriate meeting space, invites people to attend, and perhaps drafts an agenda. In a consensus-building process, however, which may involve multiple meetings over the course of weeks, months, or years, convening is a more complex task. In this context, convening typically involves

1. assessing a situation to determine whether or not a consensus-based approach is feasible;
2. identifying and inviting participants to ensure that all key interests (i.e., stakeholders) are represented;
3. locating the necessary resources to help convene, conduct, and support the process; and
4. planning and organizing the process with participants, or working with a facilitator or mediator to do so.

When someone convenes a meeting, he or she typically finds an appropriate meeting space, invites people to attend, and perhaps drafts an agenda. In this context, convening typically involves the following:

1. Assessing a situation
2. Identifying and inviting participants
3. Locating the necessary resources
4. Planning and organizing the process

In a consensus-building process, however, which may involve multiple meetings over the course of weeks, months, or years, convening is a more complex task.

Roles

A number of different actors are involved in the convening stage, including sponsors, convenors, neutrals, stakeholders, and participants, and these are defined in the following:

[Place Clip art #2.3 in margin beside this paragraph]

- Sponsors are individuals or organizations that endorse and support a consensus-building process, often by providing financial assistance.
- The convenor is the person or organization that initiates a consensus-building process and that carries out the convening steps (or oversees how they are carried out). Often, because of the complexity or contentiousness of a situation, or due to lack of trust or credibility, a convenor may decide to use a professional neutral to carry out the convening steps.
- The neutral is the facilitator or mediator who works with the convenor and other participants during the convening stage.
- The stakeholders are the key individuals, groups, and organizations that have an interest in the issue at hand. Participants are stakeholders who take part in consensus-based negotiations. Often, particularly in processes involving public issues, participants represent other individuals with similar interests and concerns.

Another H-1

Call-out for general placement of table, figure, or other art.

Call-out for precise placement of table, figure, or other art.

A Level 2 head (H-2)

Notice that this head is flush left, Roman, and boldfaced.

Instructions to start box around paragraph

Instructions to end box

Another H-2

Under this Level 2 head, there will be some Level 3 heads.

Notice that the Level 3 heads are italicized.

A Level 3 (H-3) head

The Importance of Convening: Two Examples

How the convening steps are carried out, and who carries them out, can have an impact on whether or not a consensus process will be successful.

(Figure 2.1 about here)

The parties who serve as convenors—whether they are government agencies, private corporations, nonprofit organizations, or individuals—need to be viewed as credible and fair-minded, especially in those cases in which parties are distrustful of each other.

(Figure 2.2 exactly here)

At the state and federal levels, government agencies or officials often serve as sponsors, and sometimes as convenors.

A Community Collaboration Gets Started

In the first example, a divisive conflict over logging practices and their impact on endangered species was under way in a rural community in southern Oregon. By the early 1990s, there had been numerous skirmishes over logging in the Applegate Valley. In 1992, the addition of the northern spotted owl to the federal endangered species list led to an injunction prohibiting logging on federal lands.

[Begin box here]

Federal Agency Convenes a Process That Fails

Our second example came about as a result of the Applegate experience. Word spread quickly about the success of the Applegate Partnership. Federal officials caught wind of Applegate's success, and Interior Secretary Bruce Babbitt dropped in on one of the partnership meetings. What he saw fit nicely into the administration's plans for resolving the spotted owl issue: getting communities involved in working out how federal policies could be implemented locally.

[End box here]

Guidelines for Carrying Out the Initial Screening

The initial screening helps the convenor to determine at the outset whether it is appropriate to undertake the other convening steps, or whether some other process would be more appropriate given the issues and situation at hand.

Determine What the Convenor Wants to Accomplish

One of the central reasons for conducting an initial screening is to clarify the convenor's goals and objectives. To do this, convenors must ask themselves a number of questions about why they might want to gather diverse stakeholders together. Do they simply want to solicit information from stakeholders? Are they seeking to provide stakeholders with information about a decision that has already been made, to win support for it? Is the motive to de-escalate a conflict, consult with others, or seek advice?

Another H-3

Here is an illustration of an extract

Notice the indent here

to indicate that a new paragraph starts after the extract.

Now we'll look at some one-word Level 4 (H-4) heads

They are italicized here, but they could be underlined instead.

Another Level 4 head (underlined)

Level 3 Head

A long H-4

A longer Level 4 head, shown under a Level 3 head

Another long H-4, this time underlined

→ *Examine the Context*

In an initial screening, the convenor must also examine the context in which a potential consensus-building process would take place. Will the process occur within an organization, a community, or government? Is there someone who has to give “permission” for the convenor to proceed with a consensus-building process?

→ The dilemma confronting Chattanooga is not uncommon in American cities. Public policy consultant Barbara Rusmore (1998) helps to explain why. She theorizes that Americans live with a political system that discourages the kind of dialogue that might lead to a constructive vision. Our political process can seldom even arbitrate disputes. Instead, it creates disputes, separates people who have something to gain from listening and working together, and fosters incremental, short-run action based on compromises between narrow-interest groups. (p. 17)

→ Convenors must ask themselves a number of questions about why they might want to gather diverse stakeholders together. Do they simply want to solicit information from stakeholders?

→ **Publicity.** Successful visioning requires a full-fledged public information campaign. Public information should be designed to catch the attention of community residents. A name (like Chattanooga’s ReVision 2000, or Birmingham’s Region 2020), a logo, and a few slogans can give the process a clear, recognizable identity.

→ **Outreach** An outreach plan should include strategies for how citizens from all parts of a community can be approached and invited to provide their input into a process. Each was led by local leaders knowledgeable about the kinds of outreach that were likely to be most effective in their area.

→ **Determine What the Convenor Wants to Accomplish**

One of the central reasons for conducting an initial screening is to clarify the convenor’s goals. To do this, convenors must ask themselves a number of questions.

→ ***The roles of and relationships among participants.*** Many complex negotiations involve a core group of decision makers (often called a steering committee) as well as other groups of interested parties who may play subsidiary roles (such as technical work groups or citizens advisory groups). A support staff, either voluntary or paid, might also be available. Community and interest groups not directly involved in the negotiations may also have some role to play. The relationships between these types of stakeholders must be clearly understood and set forth in the ground rules.

→ ***The roles of and relationships among participants.*** Many complex negotiations involve a core group of decision makers (often called a steering committee) as well as other groups of interested parties who may play subsidiary roles.



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