

Heinemann

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Offices and agents throughout the world

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Written by the Heinemann Editorial and Production Departments

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Dear Author,

Welcome!

We're delighted that you have agreed to write for us. We want to be able to produce your project as quickly and smoothly as possible by trying to get each stage right from the beginning. A complete and well-presented manuscript from you is the starting point.

Initially, of course, you'll be concentrating on your writing. These guidelines will give you informal direction on how best to present your manuscript once it is final. We cover everything from file and art package preparation to a brief discussion of permissions. We explain what you will see as your project progresses, what you should do at each stage, and with whom you'll be working.

Our website, www.heinemann.com, provides additional information about us, including more about professional development, including the Digital Campus.

These guidelines have been compiled by the Heinemann staff. We trust the information will be helpful to you, but no guide can be a substitute for the personal relationship between author and publisher. Publishing your project is a collaborative process, so please feel free to ask for help or advice at any time.

Thank you.

Copyediting/Proofreading Marks

	Delete		Set in roman type
	Close up; delete space		Set in boldface type
	Delete and close up (use only when deleting letters within a word)		Set in lowercase (uncapitalized)
	Let it stand		Set in CAPITAL letters
	Insert space		Set in SMALL CAPITALS
	Make space between words equal; make leading between lines equal		Wrong font; set in correct type
	Run in		Reset broken letter
	Letterspace		Insert here or make superscript (N ²)
	Begin new paragraph		Insert here or make subscript (N ₁)
	Move type one em from left or right		Indent
	Move right		Insert comma
	Move left		Insert apostrophe (or single quotation mark)
	Center		Insert quotation marks
	Move up		Insert period
	Move down		Insert question mark
	Flush left		Insert semicolon
	Flush right		Insert colon
	Straighten type; align horizontally		Insert hyphen
	Align vertically		Insert em dash
	Transpose		Insert en dash
	Spell out		Insert parentheses
	Set in <i>italic</i> type		

Manuscript Preparation



When you deliver your completed manuscript package to Heinemann, it should include:

- a cover letter
 - § Indicate any unique elements or requirements your manuscript presents and any special manuscript preparation concerns, including any thoughts you may have about how you envision your final published piece.
 - § Include a complete word count (p. 5) of your manuscript, and let us know what platform (PC or Mac) and word processing or other software program you've used to create your final files.
 - § Include your contact information: home and business addresses, phone and fax numbers, and email. Please indicate where you prefer to be contacted.
- a completed cover and text design questionnaire
- the final, completely up-to-date version of your files/disk (p. 4)
- the complete art package with a final art chart (p. 6)
- the complete permissions package with a final permissions chart (p. 12)

Manuscript Preparation Overview

All manuscripts should be submitted as digital files, either through Heinemann FTP or WeTransfer sites (please contact your editor or editorial coordinator for explicit instructions), via email, or on disks. Be sure to keep duplicate files for yourself.

Please submit your manuscript prepared in Microsoft Word (either PC or Macintosh is okay). Please contact us if you think the specific needs of your project require preparation in software other than Word.

File Preparation

The electronic manuscript is the sole basis for copyediting and page composition. Save each individual chapter, and frontmatter and endmatter section (table of contents, acknowledgments, bibliography etc.) as a separate file. (For guidelines on creating your final manuscript files, see below.)

See House Style Guidelines, p. 34, for additional information.

Even if you can do so easily, do not attempt to “design” different parts of the text beyond clearly distinguishing the beginnings and ends of separate elements, (extracts, for example). This can be achieved most simply by inserting an extra return between the different elements. Any but the most simple formatting will need to be removed by the compositor, adding to the time and expenditures needed to produce your book. If an example of special formatting is essential to helping us understand your intention, please enclose a sample page or two, separate from the manuscript text. Complex mathematical content can be an exception to this rule; if you believe your technical content is best delivered in a formatted file in order to be comprehensible, please contact your editor to discuss best strategies for text preparation.

File Name

When you save your files, label files with names that let us know what they contain (e.g., “Intro,” “Ack,” “TOC,” “CHAP1,” “CHAP2,” “BIB,” etc.). Avoid using abbreviations of chapter titles for filenames (e.g., “agmsprp” for “Chapter 6: Author Guidelines Manuscript Preparation”).

General Keyboarding Instructions

Line Spacing Set the line spacing for your file to “Double” for all content, including bibliography entries and text extracts.

Font Use a clear, open face (such as Helvetica) in a 12-point size. Extracts, epigraphs, and headings should all appear in the manuscript with the same point size. If it would help us understand your intention if you provided an example of a text element that might need to appear in a different font or in some way be visually set apart student writing, for example, please include a separate sample as described above.)

Characters Be careful not to use the lowercase l (el) for the number 1, the letter O for the number 0, and similar small keyboard differences. If these are found in page proof, they will be charged as author alterations.

Letterspacing Only use one space between sentences, not two.

Indents Please use tabs, not the spacebar, when indenting.

Styling Heads

Type all headings in upper/lowercase on their own line, flush to the left margin. To differentiate between headings and subheadings within a chapter, precede main headings with an A in angle brackets; precede subheadings with a B in angle brackets; and precede sub-subheadings with a C in angle brackets. This procedure is very similar to creating an outline. For example:

<A>Orange-Peeling Methods

To peel an orange, there are at least two methods you can use. I outline them as follows, offering pros and cons of each.

Using Your Fingers

This is perhaps a messy method, although it has pros and cons.

<C>Pros

This method is convenient if your need to peel is spontaneous.

<C>Cons

If you don't have long fingernails, this is difficult.

Using a Knife

This is the neatest method, but also has pros and cons.

<C>Pros

You can do fancy orange-peeling maneuvers.

<C>Cons

This is not a good method for small children.

Please note that <A>, , and <C> are used to represent the levels of headings within chapters, not the chapter titles or subtitles themselves. In most cases, you should not use more than these three levels of heads (<A>, , and <C>).

Avoiding Extra Type Stylings

Please do not use your computer's "bells and whistles" in your manuscript. Formatting such as **boldface**, shadow type, and *outline type* all need to be changed before we send it to the compositor. To emphasize a word, please use italics. Any other formatting you do, we'll need to undo.

Capitalization

Do not use ALL CAPS for anything unless you want the printed text to appear that way (acronyms, for example). The use of caps for emphasis will be changed during editing to italicization.

Boxes

Do not put boxes around blocks of text; to distinguish things like extracts, poetry, and lists, simply indent them. The design created for your book will style these special elements.

Art/Figure References in Text

Most art should be referenced within the text itself, to alert the reader and to explain each piece's significance to the narrative. See p. 6 for a complete discussion of how to prepare your art.

Spellcheck

Spellcheck each file before sending it in.

Numbering Pages

Number your manuscript pages in complete consecutive order. Don't number chapters individually ("Chapter 1, page 1," "Chapter 2, page 1").

File/Disk Contents

Be sure that the files/disks you send to Heinemann do not contain any extraneous material or files that do not pertain to the book.

Identifying Your Manuscript Files

- If posting your files to a Heinemann FTP or WeTransfer site, please contact your editorial coordinator for details and send her/him an email notification once the files have been uploaded, identifying the book's working title as well as the location and names of all files, and the software/version and platform (Mac/PC) in which you prepared the files.
- If sending your files by email attachments, please send a series of emails with only a few attachments each, identifying the names of the files attached and the number of the email within the total sequence (e.g., "This is email 3 of 4").
- If sending your files on disk, label all disks with the same identifying book title and file identification information as specified for posting to the FTP site, as well as your name and the date.

Word Count

Please specify the complete word count of your manuscript in your cover email or letter. This should be a comprehensive total, including acknowledgments, dedication, preface, introduction, works cited, and any appendices or similar features of your manuscript.

Manuscript Preparation Checklist

- double-space manuscript files
- number manuscript pages consecutively
- remove all “bells & whistles” and unnecessary formatting
- code all headings <A>, , etc.
- spellcheck manuscript
- save all chapters/sections as separate files
- review the preparation of any electronic art with your editor or editorial coordinator
- save any electronic art as separate files (see page 6)
- reference and discuss each figure within the text
- indicate art placement in text manuscript
- label and number all files/disks
- retain duplicate copy of files
- include cover email or letter indicating (1) complete word count of manuscript, (2) manuscript file details, (3) author and contributor contact information, and (4) thoughts you may have about how you envision your final published piece
- include a completed cover and text design questionnaire

The Art Package



The term “art” refers to any number of nontext elements that you may want in your book, including but not limited to:

- original student work
- photographs
- charts/graphs
- illustrations
- tables and other highly formatted text content

Every piece of art requires special handling related to permissions, labels, credits, preparation for production, and printing.

Art Considerations

Carefully consider whether each art piece adds to your work. It is tempting to include many art pieces when one or two might illustrate the point sufficiently. In general, an overabundance of figures can weaken the impact of the point being made and detract from the effectiveness of individual pieces. Each additional piece also adds to the book’s length, which has marketing ramifications.

In addition to functional and aesthetic requirements, remember that permission is required to reproduce most art. All photographs require both signed model releases and the photographer’s permission. Any student work or photograph of students requires a release from the student and/or parent or guardian. In cases where the art already has appeared in print, permission must also be obtained from the previous publisher (this includes book covers that are easily identifiable in photographs). Permissions responsibilities and requirements are discussed on pp. 13–18.

Please note: the types, preparation, numbering, and placement of figures within math text can vary significantly from those of other subjects. Please talk with your editor or editorial coordinator if you are preparing a math manuscript with figures.

Submitting Artwork Electronically

Art program requirements vary greatly depending on final size, the quality of the original, the manufacturer selected for your title, and the subject matter. That being said, here are some general specifications for the preparation of art to be submitted electronically.

Always feel free to contact us to review preparation of electronic artwork if you have any questions.

Digital-Camera and Other Digitally Generated Images

- Digital photographs should be taken at 300 dpi resolution (or “high-resolution” setting) to maximize image quality. Don’t use the camera’s web setting of 72 dpi—this resolution is not acceptable for high-quality printing and will result in an unusable image.

Electronic Art

- Image sizes will vary depending on the format of your book and the subject of the image (e.g., a photo of a classroom showing details of shelf and wall contents will need to be larger than an image of a student reading), but as a rule of thumb, 8” by 10” should suffice.
- Ideally, electronic images should not be reduced or enlarged more than 15 percent from the original file to the final printed version. If you know beforehand that you will be creating electronic images (e.g., when preparing for a photoshoot or before creating computer-generated line art), contact us to collaborate on final print size estimates.
- Digital images can be supplied in most standard formats: in their original application files for common software (e.g., Photoshop, Illustrator) or as tif, gif, jpg, or eps files. PDF files can also often be used.
- For electronic artwork containing type—labels, for example—please provide screen and printer copies of all font files used.
- *Any computer-generated or scanned artwork that you provide should be saved into its own separate art file.* The art should not be provided only as embedded images in the text file; art supplied embedded within Word can almost never be used for final published pieces. You should indicate where in the text all art is to be placed, or use a low-resolution version of art in the text manuscript as a placement guide, but keep the final, high-resolution art files separate from the text files.
- When in doubt, please submit a sample to us for evaluation.

Scanning Images

In general, it is preferable to supply originals and let us scan at the correct size and resolution for various printers.

Submitting Artwork as Physical Artifacts

Original hard copy artwork must be packaged in a separate envelope or folder. Make photocopies of each piece of art, using a separate 8 1/2" by 11" page for each piece. Include this photocopy along with the original hardcopy artwork in the package. Do not attach paperclips to any original art or write on the back of original art or photos in anything but a *light* pencil.

Identifying and Tracking Your Art

1. Assign each art piece a consecutive number by chapter as it is mentioned in your book (i.e., 1.1 would be the first piece of art in Chapter 1; 2.4, the fourth piece of art in Chapter 2; etc.). If a piece of art will not be numbered in the final published product, please assign it a "UN" number (e.g., UN2.1 for the first piece of unnumbered art in Chapter 2).
2. Include the figure number in an art file's name, or write the number on both the bottom of the photocopy and—carefully—on the back of the original, preferably in pencil. Do not use pens or markers on the back of photos; they can leave indentations or bleed through to the front of the photos.
3. Where in the manuscript a particular piece of art should appear will be indicated by its reference in the text, as well as by any figure caption you may wish to provide. (See the following discussion.) Indicate where in your manuscript the piece of art is needed by including a low-resolution version of the figure in the text file or by adding an extra line space, providing the figure number within brackets, and adding another line space before going on with your text, e.g.:

[FIGURE 2.1]

High-resolution art will be swapped in or the bracketed figure number deleted when your manuscript is composed.

4. Create a separate art log or chart (see p. 39) of all the art in the manuscript, containing the following information:

Fig.#	File Name or Figure Description	Ms. Page	Type
2.1	2_1_Ryanwriting_8_11.jpg	65	digital photo
3.1	3_1_Ryanbkreport.tif	86	digital line art
3.2	Ryan's 1 st illustration	65	hard copy line art
UN3.1	UN3_1_RichGr1class.eps	86	digital photo
3.3	Comprehension_Strategies_by_Grade.doc	65	digital table

You will want to finalize this chart only when you feel your manuscript and art selection are final. This chart will help us organize and track the art program for your project and position the art during page composition.

If you refer to tables as “figures,” include them in your general art chart. If you prefer them to be labeled and numbered separately (“Table 1.1,” etc.) please provide a separate table chart.

Other Important Points

Final Art Size

The final size of a piece of art is determined after considering a number of factors: the book’s trim size, the subject matter and prominence of the art reference in the text, the scope and pacing of the art program, any special design considerations, and the quality of the original art. We work very closely with the designer and compositor to make the art the size we think works best for the project.

Please tell us at the beginning of a project if you believe a specific piece of art may have special requirements (e.g., size, use as a reproducible or overhead) or if any of the art needs alteration (e.g., deleting a student’s name from a homework example). If student writing is difficult to read and requires a transcription, you must provide these transcriptions with your final manuscript—transcriptions must be considered in the early design stages.

Captions

If applicable, include any captions in your manuscript at point of use, keyed to the art figure number.

Figure 7.3. Jimmy adds his story to his writing folder

Final Art Placement

Our house style is to place art after its text reference, at the top or bottom of the closest possible page to the reference. Sometimes it doesn’t end up as close as we or you would like. Be sure to mention if the placement of a piece of art in the page proof particularly bothers you, but please understand that we have already worked hard to get the best placement and what you see is probably the best we can do. You can help avoid difficult art placement situations by trying not to group several art references on one page.

Please indicate in your art log if a piece of art must appear at an exact point within the text (this should only be considered for specific purposes, such as math art in a sequential discussion) or, alternatively whether a piece of art can appear anywhere within a range of text to “enliven” the page (e.g., “enhancement” or “decorative” art such as a photo of a rich classroom environment that could appear anywhere within a chapter).

Final Art Quality

Unfortunately, we usually cannot make significant improvements to poor-quality art. As you review the art package and decide what art you feel is crucial to your text, consider the quality carefully. The quality of the art you send us is the quality it will be in your book. If you think that any figure may require electronic manipulation (e.g., “clean up” of photocopies, removal of a student’s last name, etc.), please contact us ahead of time.

Interior Photographs

For optimal print quality in the interior of a printed book, our first preference is to receive from you black-and-white photographs, followed by color photographs (i.e., prints or transparencies). For a discussion of electronic art preparation, see p. 7.

Color

We do not typically use color in book interiors. Please keep this in mind when selecting photos and other artwork. Most art will be reasonably clear when converted to black and white, but especially dark areas in photos may lose detail when no longer in color; and some colors in illustrations and other line art simply don’t translate well into black or gray. A good test is to take your piece of color art and photocopy it on a high-quality black-and-white photocopier.

Tables, Charts, and Graphs

Tables, charts, and graphs present certain material, especially numerical data, more clearly and concisely than text. Graphs are usually submitted as original artwork that we will scan and place “as is” on the page, but if you and your editor have agreed that a certain piece will be laid out by the compositor, then you will need to submit it as manuscript rather than as a piece of art. Most charts and tables will be composed from manuscript. Please consult *The Chicago Manual of Style* for table preparation.

If your chart or graph requires any special design or graphic treatment, please indicate these requirements (sometimes a sketch will help) on a separate sheet of paper.

Remember to add any tables, charts, and graphs to your final art chart and to assign figure numbers to each piece, as shown on p. 8.

Permissions for Artwork

All art obtained from other sources needs written permission. Please be sure that any clip art you include in your manuscript (e.g., in reproducible forms for students) is cleared for permission to reproduce commercially—many clip-art sources (such as MS Word) restrict use in a publication that will be sold by a third party. Please refer to the permissions section in this booklet (pp. 12–18) for a more complete discussion.

Art Package Preparation Checklist

- determine what art best illustrates your text
- obtain written permissions for all necessary art (see pp. 12–18)
- photocopy all original artwork, and include your photocopy along with the original hardcopy artwork.
- indicate any special treatment needed for art
- specify any tables, graphs, or charts that are needed
- assign consecutive figure numbers for all art
- make sure figure numbers appear on all art
- indicate where in manuscript the art goes
- add captions to manuscript, keyed to art figure number
- create an [art log](#) (see page 39) when art and manuscript are final
- package all original hard copy art securely

Permissions



Your responsibility as an author includes preparing a permissions log that tracks all necessary permissions to reprint materials from other sources. The best time to begin tracking the permissions is while you are researching and writing the manuscript. If you wait too long and written permission is denied or unattainable, you will have to delete copy or art or find a suitable substitute and rewrite the accompanying text as necessary. In some cases you may decide not to use the material because the permission fee is too high. Delays incurred when Heinemann requests and obtains permissions could result in delays in the publication of your project.

Obtaining permissions often requires paying a fee, and sometimes this can be quite expensive. Think carefully about each excerpt you include in your book. In general, the more famous an author is, the more expensive permission fee. Sometimes fees can be negotiated—especially for a book that will have a very short first print run; sometimes, however, they can't. Since permission fees are normally deducted from royalties (we pay the fees at publication; you will see a record of the deductions on royalty statements), Heinemann negotiates them for you when appropriate.

Heinemann obtains written permission to use all copyrighted material. Material on which copyright has expired or material that owing to its nature is not copyrighted is referred to as being in the public domain. Here are some answers to questions commonly asked regarding how to determine what needs permission and how Heinemann obtains those permissions.

Please contact your editorial coordinator or the Permissions Department with any additional questions or concerns.

Sample Permissions Chart

Blank, electronic templates of this [Permissions Chart](#) can be found on page 40.

Ms.Ch/ page	Material Req. (book, author)	Name & Address of Granter	Notes
Ch. 4 p. 128	The Chase (Phyllis Root)	Candlewick Press 99 Dover St. Somerville, MA 02144	
Ch. 4 p. 164	Polar Bears (Marcia Freeman)	7825 Telegraph Rd Minneapolis, MN 55438	
Ch. 5	Catch Me If You Can	Harcourt, Inc.	

What Material Needs Permission?

If you want to include in your work anything that was created by someone other than you and is not in the public domain, written permission from the copyright holder and publisher must be obtained unless the inclusion is considered fair use. The goal is to distinguish between material that can be used without obtaining permission (see the sections on fair use and public domain, p. 15) and material for which permission is necessary. Categories that may need permission include any of the following:

- student work
- journal entries
- poetry
- tables/charts
- song lyrics
- play excerpts
- copyrighted maps
- news articles
- artwork
- photographs
- cartoons
- tests/quizzes
- quotations from copyrighted material, including books, articles, websites, etc.
- letters, diaries, presentations, and other unpublished works
- recorded and transcribed speech/conversation, including colleagues or classroom conversations

Following are the current Heinemann guidelines for material that needs written permission for you to include in your work.

Books and Articles

- more than 300 words from a regular book-length source
- more than 10 percent of the total words in a very short-length book (e.g., a children's picture book)
- more than 10 percent of the total words in a magazine, journal, or newspaper article
- full-page spreads of text and illustrations from books
- book covers that are easily identifiable
- any art, photos, figures, and charts from other sources

These word counts may be in one long extract used in one place in your manuscript, or they may be several short quotes in different places. You'll need to total all quotes from one source.

Poetry

- two lines or more, or one line in a very short poem (e.g., a haiku)

Song Lyrics

We highly discourage use of song lyrics in Heinemann books. Even one phrase requires permission. There can be multiple rightsholders to contact and the fees can be quite expensive.

Previously Copyrighted Material Within a Published Source

The copyright owner of a book or journal article generally does not own rights to any material they used by permission. It is always a good idea to check the copyright or acknowledgments page for a credit line that will refer you to the proper copyright owner.

Student Work (Writing, Poetry, Artwork, Dialogue)

All student work requires a release from the student or, if the student is a minor, from the student's parent/guardian. This includes student work found in other published sources; permission for use of the article or other text does not usually include use of the student work. Therefore, it isn't a good idea to use already published student work; it is usually very difficult to track down the students.

Your Own Work, Previously Published and Copyrighted

This includes journal articles, books, etc. Written permission generally must be obtained from the original publisher.

Unpublished Material, Including Journal Entries, Diaries, and Letters

Permission is necessary to quote from unpublished sources. Copyright to letters is retained by the author or his or her heirs, not the recipient. If quoting a letter from a published source, check with the publisher for rights ownership.

Material Found on the Internet

Contrary to a widespread belief, content on the Internet is *not* public domain. Copyright protects a work as soon as it is created. There is no longer a need to include a copyright notice or to register the work in the U.S. Copyright Office in order to have full legal protection. That said, it is recommended that we include a copyright notice to "give notice" of the correct ownership of the content. And registering your work (done by Heinemann) gives many legal benefits in the event of a lawsuit.

Therefore, we will need to know if any of your content was found on the internet. Unless the Terms of Use specify otherwise, permission is necessary to include this content in your manuscript.

Adaptations

Adaptations of text and/or art are a gray area. Sometimes how close the adaptation is to the original makes a difference. If it's text, it's safer to *summarize* the content rather than paraphrase. If it's art (figures, charts, graphs, etc.), you should send both the original and your adaptation to your editor and the Permissions Department to determine whether it requires permission. If we find that it needs permission, the publisher will want to see the revised version.

Content in Your DVD or other Electronic Product

Basically, you will follow the guidelines above for print books (300 words, 10 percent, etc.) for any text read aloud. You will also need permission to show full-page spreads of text and illustrations from books and any time a book cover is easily identifiable. It is best not to show recognizable book covers when filming or taking photographs of a classroom, because we'll need to request permission from each publisher for each one. You would think this would be free publicity for a publisher, but they often charge a fee (sometimes high) these days.

Fair Use

The Fair Use Doctrine

As a matter of law, you can quote from or closely paraphrase a copyrighted work without permission if it is "fair use." Fair use is a *defense against a claim of copyright infringement*. If your use qualifies as fair, then it would not be considered an illegal infringement.

Since fair use can be difficult to determine and because Heinemann does not want you to have to defend against a claim of copyright infringement, we have developed the guidelines above to help interpret what we consider to be "fair use." If you include in your permissions log all content that exceeds the word or percentage limits outlined here, you will be adhering to our fair use guidelines. The Heinemann Permissions Department determines what falls under fair use.

Even if a third party's material is in the public domain or constitutes fair use, you should give the original author proper credit. Any direct quotation or paraphrase of a third party's work must be properly acknowledged in order to avoid charges of plagiarism.

Public Domain

Public domain works, which don't require permission, include works on which the copyright has expired, as well as most United States government documents. However, even if the original work is in the public domain, recent translations, introductions, etc., may be protected by copyright.

The Copyright Term Extension Act increased the term of copyright protection by twenty years but did not restore copyright protection to works that had already entered the public

domain (except for certain works by foreign authors that are still protected by copyright in their foreign source countries which had previously entered the public domain in the U.S. because of the failure to comply with technical provisions of U.S. copyright law). It is safe to assume that any material originally published prior to 1923 in the United States is in the public domain and no permission is necessary.

Any work first published between January 1, 1923, and December 31, 1977, is protected for a period of ninety-five years from its first publication. Any unpublished and unregistered work created before January 1, 1978, is protected for the life of the author plus seventy years after the author's death *but in no case did copyright expire in an unpublished work before December 31, 2002*, and, if published before that date, the work will be protected until December 31, 2047. Material published after January 1, 1978, is protected by copyright for a period of the life of the author plus seventy years.

How Do I Obtain Written Permission?

Photograph/Model Releases

Use the Photographic and Student Work Release letter on page 41 for photographic model releases, and get parent/guardian's signature if a model is under eighteen. Any adults in the photo (parents, teachers) need to sign this release as well. Using the form as it is worded ensures the use of the photo on our website, in electronic products, and in marketing efforts without getting further permission.

It is also necessary to obtain written permission from photographers to publish their images; please contact the Permissions Department for further information.

Blank electronic templates of all form letters are included in the appendices as well as on our website, www.heinemann.com

Student Material

For any student material, you will need to get signed student release forms. In addition to copyright, we may be dealing with legal privacy issues. Please use the form letter on page 42 for this purpose. Be sure to get the student's parents to sign the form if the student is under age eighteen. We cannot publish student work without a signed release form, even under a pseudonym.

Dissertations

If you are publishing your dissertation, you'll need releases for all student work. The releases need to specify that the students' work will be used in a commercial publication. If you wrote the dissertation a few years ago, the releases may need updating.

Preparing Your Third-Party Work for Submission to Us

- It takes a **minimum of 8–12 weeks** for major U.S. trade publishers to complete a permissions license from the time Heinemann receives all your information. Therefore, it is imperative that we receive the documents early in the process. Your book cannot be typeset until all permissions have been obtained. Incomplete permissions at manuscript submission may cause a delay in the publication date.
- If you have more than one piece from the same publisher, we try to batch the requests together for quicker turnaround time and lower fees. If you want to use more than one excerpt from a publisher, please try to submit them together.
- Use the blank permissions log on page 40 to keep your permissions on track.
- Send us the log along with a copy of the source material (with cover, title, and copyright pages).
- Excerpts should be clearly annotated. Some publishers want to see how their material is being used in context.
- **Online sources:** Provide printouts of the screen showing the complete selection and the screen containing the complete URL (and if possible conditions of use and contact information.)

Challenges That May Slow Down the Process

- If we send a request to the rightsholder and it then becomes necessary to send a revised request letter for changes to the content (or additional rights needed), the request will go to the bottom of the rightsholder's pile! Please try to have everything decided *before* we send out the request.
- Obscure works/rights holders
- Multiple rights holders (publisher holds only North American rights but not e-rights or world rights)
- On occasion, a request will be denied. This is rare, but does happen. **It would be best for you to have alternate pieces in mind in case we need to switch material.**
- Permissions information received late from you.

Your editorial coordinator will be in contact with you throughout the process to keep you updated on status and costs of permissions.

Does Permission Cost Money?

Often, yes, and sometimes quite a lot of money. As a general rule, the more creative the material (heavily illustrated children's picture books, for example) the higher the fee. The range of fees charged is so broad that it is difficult to provide specific examples, since the fees are also contingent on the particular nature of your book (the print run, formats,

the purpose of your product, etc.). Fees can run from a negotiated fee of zero to a few thousand dollars per excerpt.

Think carefully about each excerpt you put in your book. The more famous an author is, typically the more expensive the cost of permission.

Normally, Heinemann assumes the cost of permissions fees up to \$500. If the cost exceeds that amount, we split the additional cost with the author.

Heinemann Requests Full World and E-rights

Heinemann has started to publish e-books, apps, and other electronic products in addition to print products. This is an exciting time in the publishing arena and we want to make sure your work is ready to be published in any electronic format.

Although the fees are higher for world and full e-rights, we have found that in the long run, they are well worth it. Obtaining world and full e-rights for your work allows you and us to reach the broadest possible audience. Not having these rights limits the distribution of your work.

Due to the increasing complexity of acquiring proper e-rights, Heinemann will negotiate fees for you. You are still responsible for tracking necessary permissions and getting releases for photos, student work, and videos.

We will also review each permissions license to ensure that all rights requested have been properly obtained. Our experience in permissions and copyright will alleviate any concerns you may have about these legal documents. Heinemann will partner with you in this important part of your project.

Permissions Preparation Checklist

- finalize what material from other sources you need for your project
- determine what needs permission
- contact Heinemann's Permissions Department or your editorial coordinator with any questions
- start a [permissions chart](#) (p. 40)
- using Heinemann forms (pp. 41–46), obtain written permission for all student work, student photos, conversations, quotes, etc.
- send completed permissions chart to editor
- send all original correspondence and signed releases to your editor
- keep copies of everything for yourself

The Production Process



Successful publishing is a result of teamwork predicated on the close communication of every team member working with you and your manuscript. Many individuals, including editors, designers, production editors, manufacturing, marketing, and sales staff, will put a great deal of time, money, and energy into the product of this partnership. Each developmental stage is a matter of reciprocity. Throughout this process, adhering to a predetermined schedule is essential to a successful outcome, and you will find frequent references to schedules in the following pages. We cannot overemphasize that our prompt performance depends substantially on yours.

To assist you in understanding how communication and timing fit into the overall framework, it might be helpful for you to know the basic production steps your manuscript will follow once you and your acquisitions editor agree that your manuscript is final. (See pp. 32–33 for an overview of the acquisition and production process.)

From Project Launch to Printed Book

Preliminary Marketing and Design Meeting

When you, together with your acquisitions editor, determine that you have a sample manuscript that represents the basic and most important components of your text (e.g., what's included in a chapter opening; what kind of lists, examples, dialogue, and other features are used; the hierarchy/outline of heads; etc.), the editorial, marketing, design, and production members of your project team will meet to map out the interior and cover designs that will best support your content for its intended audience. This sample manuscript should be provided as early in the writing process as possible, since the resulting page design may assist you in fine-tuning your plan for the overall structure and navigation of your text as you continue writing.

In this preliminary marketing discussion, we may revise our earlier thinking on important issues such as the best, most targeted title and subtitle and target publication date for your project.

Cover and Text Design Based on your discussions with your editor, your responses to Heinemann's cover design questionnaire, and the outcomes of the marketing discussion (topic, audience, expected publication date, anticipated/desired length), cover concepts are discussed under the direction of marketing, with input from all other members of

the team. A designer is selected and schedules are developed. The cover and page layout sketches from the designer are presented by your production editor to the marketing department and the acquisitions editor, and approved versions are sent to you.

Project Launch

Your completed manuscript begins the process of becoming a published piece with a launch meeting. Your acquisitions editor, production editor, marketing product manager, design director, manufacturing buyer, and in many cases staff from other departments meet to discuss your book: schedule; copyediting; current status of text and cover design; and title, print run, budget, and other marketing/sales issues. The manuscript has officially entered production at this meeting.

Letter of Introduction

You will receive a letter of introduction from your production editor, including a brief explanation of the various production plans and stages, and a rough idea of the schedule. You may be asked to provide answers to any outstanding questions.

The production editor oversees the entire production process, keeps the book on schedule, and maintains close contact with you and your acquisitions editor while your project is in production. Your first contact for any concerns or questions at this stage should be your production editor.

Copyediting

The production editor also prepares the manuscript files for copyediting and assigns a copy editor. The copy editor represents a general reader and suggests any changes for clarity, consistency, and a smooth read. Your production editor will supply detailed instructions to you when the copyedited electronic manuscript files are ready for your review. This is your time to make any final rewrites, additions, deletions, or other changes. When you send the reviewed manuscript files back to your production editor it should read exactly as you would like it to appear.

Typesetting, Proofreading, and Indexing

When you return the copyedited manuscript to your production editor, it is sent to a compositor (also known as a typesetter). Your project is composed into pages, and a copy of the page proof is sent to you for review and proofing. At this stage, your production editor will again provide you with detailed guidelines. While you are checking the pages, a professional freelance proofreader is also reviewing them, and a freelance indexer may be compiling an index. After all sets of marked-up pages are returned to us, your production editor will review all comments (asking for your assistance as needed) and then collate all changes onto one master set of proof for return to the typesetter.

Author's Alterations An author's alteration (AA) is any requested change made in typeset pages other than the correction of errors made by the compositor. All AAs are charged to the

publisher by the compositor. In most cases, author alterations exceeding the amount specified in your contract are charged against your royalties.

Corrections in pages are expensive and can adversely affect the schedule. Even very small rewrites in composed pages can result in extensive repagination. Even though changes that you make to page proofs may be valid, they are still considered author's alterations. The best advice for staying on schedule and within budget is to correct any problems and omissions in the manuscript stage (where changes have minimal cost) and to keep all corrections in page proofs to an essential minimum.

A Final Note on Author Input

Heinemann's production department prides itself on ensuring a considerable amount of author input throughout production. Occasionally, usually because of time constraints, author input during a particular phase must be limited. At these times, we combine our past experience with editorial and marketing expertise and the conventions of good book design to come to the best possible solution. We appreciate your understanding.

Printing

After the pages are complete and the cover design is finalized, the cover and text files for your book go to one of several carefully chosen printers. Approximately one or two months later, you will receive a hot-off-the-press advance copy of your book via overnight delivery. The remaining complimentary copies, as specified in your contract, will be sent to you in two or three weeks. Please be sure we have your and any contributors' most up-to-date address information prior to this time.

Reprint Corrections

No matter how carefully you and the proofreaders have reviewed the pages, small errors are sometimes missed. Please review your printed book carefully, and if there are any errors that need to be corrected, forward them to Heinemann's reprint editor. (Your production editor will supply you with contact information for the reprint editor at the time of publication.) A reprint may be scheduled quickly and on short notice, so forwarding any corrections to us right away will ensure their inclusion in the second printing. Corrections are usually made only to the first reprint of a text, so a careful review of your book as soon as possible is critical.

Reprint corrections should not be made on the basis of style or aesthetics. Their sole purpose is to correct erroneous content or any mistake involving credits or permissions that could result in legal action.

Digital Publishing



We are quickly entering a publishing world of digital content delivery in addition to the printed page. Although print is still by far the largest medium in which professional books are produced and consumed, digital delivery is becoming more commonplace. Digital delivery systems include ebooks, apps, animation, PowerPoint slides, and audio and video products. Digital content can be delivered in a range of media—web, cloud, disk (DVD or CD)—and for a variety of access devices—computers, e-readers, smart phones and tablets, interactive white boards, etc.

The most prevalent form of digital content delivery today is ebooks. Ebooks are typically produced from the files of a completed print book. These files are downloaded and viewed on dedicated e-reading tablets and computer screens by customers. Ebooks are very often exact electronic versions of the print book—the content is the same, just the delivery method is different. An outgrowth from the ebook market is the enhanced ebook. This is a relatively new delivery venue that allows “extra” content, including video, to be included and displayed. Currently, to view an enhanced ebook the end user must use a tablet, smart phone, laptop, or desktop computer. In addition, some content can also be delivered through downloadable applications (apps).

Websites, in addition to being an electronic storefront, are now being used to house and deliver content that once used to be delivered on CDs or DVDs bundled inside a professional book. Customers go to a password-protected website and download the ancillary materials they intend to use, or access the content directly from the website. Providing content on a website rather than on a disk makes it easier to update and upgrade and has virtually eliminated any user installation problems associated with CDs or DVDs.

No matter what the ultimate digital delivery format, most published content will follow the same broad, overall production route described earlier for manuscript, art preparation, design, copyediting, layout, proofreading, and printing/duplicating/packaging/file posting. However, the creation of many electronic products, such as video, apps, and enhanced ebooks, carries with it production considerations and procedures that differ from print publishing in several significant ways, including expense and schedule: it can be far more expensive and time-consuming to change direction after starting down a particular conceptual production path for a digital product. Please contact your acquisitions editor directly should you wish to consider digital content delivery such as enhanced ebooks or apps.

Video Production

Nowadays, capturing and sharing video is as easy as making a phone call. While technology seems to make the process nearly effortless, it's important to realize there are significant differences between capturing footage for personal use and capturing footage for a commercial product in a competitive marketplace.

Heinemann's approach to video production takes advantage of our in-house expertise. This ensures clear communication between departments regarding product performance expectations, content development, and costs and schedules.

How Videos Are Made

Now that inexpensive video technology is readily available to non-professionals, perhaps the biggest initial concern is determining the best way to acquire your footage.

The technical quality of your final product is predicated on various decisions made early on in project planning: the purpose of the footage, the equipment used, the process followed, and the skill of the videographer. While acquiring—and even editing—on your own can bring down development costs substantially, it's critical that Heinemann's video department be looped in on video projects early, ideally well before any shooting starts.

Just as in print product development, creating a successful video-based or video-enhanced product is the result of close communication between you and the Heinemann team of editorial, marketing, production, manufacturing, and sales professionals.

Please contact our Video Producer to discuss which acquisition strategy and format is best for your project.

Project Proposal and Planning There are many different approaches to developing video content, and good early planning will help determine the best one for your project. For instance, a project that centers around individual teacher-student conferences can employ a very different videotaping setup than a project based on whole-class instruction.

For the ambitious author wishing to shoot his or her own footage, it's important to realize that capturing acceptable video goes beyond having a particular type of camera or using a specific kind of editing software. Technology is ever changing, and it would be impossible to keep up with recommendations for specific cameras that are “best” for classroom shooting. And even the best equipment can't make up for the technical knowledge and expertise that makes for great storytelling via an audio/visual medium. While there are a number of helpful websites that can offer tips and tricks for videotaping, consumer equipment (particularly audio) is sometimes lacking when it comes to capturing dynamic classroom interaction, and it can be difficult to compensate for this in postproduction.

Again, good communication with our video department early in the process can help determine the best way to capture footage for your project.

As with any photographs that appear in our books, it is critical that all identifiable participants in a video—children and adults—have signed Heinemann-specific video releases that specifically grant the publisher permission to use footage of them in the product. Please consider this if you begin videotaping in advance of any conversations with Heinemann. If you are shooting your own footage, we will provide you with the appropriate releases (see pages 43, 45, and 46), but you will be responsible for obtaining signatures from all participants or parents/guardians of minors. Also keep in mind that any identifiable books that are seen on-screen or from which passages are read aloud will also require permission from the publisher in order for us to use that portion of the video.

Developing Scripts and Acquiring Footage The following scenarios illustrate three approaches to acquiring footage, each with attendant cost, quality, and logistical considerations. Also note that over the course of a single project, more than one approach, or a combination of approaches, may be used. Similarly, one or more of the following personnel may be responsible for accomplishing specific project goals: the author, acquisition editor, Heinemann’s video producer, freelance videographers and sound engineers, and others as needed. Each of the following scenarios is predicated on developing, in advance of capturing any footage, a shooting script: an outline of the specific content and goals of the shoot. This script can be as simple or as complex as necessary: shooting scripts can run anywhere from a rough outline on a single page to a carefully drafted, multipage document precisely detailing each action, classroom background, and teaching point to be captured. Ask yourself, what does the viewer truly need to see and hear, and why?

SCENARIO 1—SMALL FOOTPRINT ACQUISITION With a single, small, mobile camera and a small audio-acquisition configuration, two video professionals can unobtrusively enter a classroom and capture footage that showcases the classroom environment. This “small footprint” model allows the final product to have the verisimilitude of a real classroom. Thanks to recent technological innovations, this is now an option that can be both cost-effective and of professional quality. Rather like a documentary film, this is best for capturing one-on-one student interaction as well as small group instruction, with the camera potentially moving from one group to another.

SCENARIO 2—MULTI-CAMERA ACQUISITION This is the most expensive of the three models, requiring two or three cameras, lights, and personnel to direct operations in the classroom. This setup results in the highest-quality video and audio and offers comprehensive, real-time coverage of a lesson in action, creating a polished, professional end-product. This is best for capturing larger aspects of teacher-student interaction and response.

SCENARIO 3—SINGLE STATIONARY CAMERA In this approach, a single camera is placed on a tripod and set to record. Cost savings realized during footage acquisition are often offset, however, in trying to improve poor sound quality and uninspiring footage in the editing phase. Nonetheless, because of its inconspicuous nature, this method can sometimes capture an “authentic” (albeit limited) classroom environment, despite uneven overall results. With guidance, some additional equipment, and practice, however, many do-it-yourself videographers have been able to capture the essence of small-group activities and conferences with this method. If you choose to try this method yourself, we’ll want to discuss this with you as early in the process as possible.

designing on-screen elements After the footage is acquired, it is screened and logged. Segments are identified for further review and for possible inclusion in the final product, and if needed, the designing of on-screen graphics begins. All preliminary selections and elements are reviewed by the author and the editor. This typically takes place about a month after all footage has been acquired.

editing on-screen and off-screen elements The raw field footage is edited into polished segments based on the script, and the general story line begins to emerge. On-screen elements typically include segment titles, classroom identification, charts, graphs, student work, still photos from the shoot, etc. Video edits typically go through several stages of approvals from editor and author. If needed, additional footage and/or voice-overs are acquired. On-screen graphics and, if the final product is DVD-based, navigational menu designs are finalized and inserted. This stage typically takes about a month, but can take significantly longer depending on project complexity and approvals.

final delivery There are several potential delivery options for video components. A DVD may be bound directly into an accompanying book, packaged as a stand-alone product along with a guide, or, increasingly, delivered online or as an integrated multimedia product. Regardless of the method in which your video is made available to users, it goes through the same rigorous production and review process as Heinemann's other products.

Edited Collections



Edited collections present unique production requirements and considerations. As the editor of a collection, your responsibilities begin with sending a link to these Author Guidelines to each contributor. By encouraging your authors to follow these guidelines, you will make your job as editor much easier!

Request that the contributors of your volume submit their chapters to you electronically. Keep in mind that some of the steps listed in the manuscript/disk preparation section will need to be done by you; for instance, it would be difficult for contributors to name their files by chapter numbers since they probably will not know which number their chapter will be assigned. The editor is required to compile the contributors' files, converting all contributions into a consistent format (please save all original files from contributors). This master collection should be sent to us. If you have any questions, please call your acquiring editor or editorial coordinator.

Style and Consistency

You will need to decide on a particular style for the edited collection and make sure all contributions are consistent with your decisions. This includes checking points of style, grammar, spelling, and especially bibliographic style. When you send the Author Guidelines link to the contributors, clarify any style points specific to your collection (e.g., spelling *theater* as *theatre*). Collected volumes are by nature more difficult to copyedit, and it's very important that you ensure consistency before you send the manuscript to us.

See House Style Guidelines, p. 34, for more information on establishing consistent styles.

Review of Copyediting

You, as editor, are responsible for sending copyedited chapters to your contributors for review, and retrieving those chapters and returning them to Heinemann on schedule.

While the contributors are reviewing the copyediting, you can begin your own review. Once they return all chapters to you, you will need to give it a final, thorough review; make sure that all queries have been answered (and get answers to those that have not); approve any revisions; and return the manuscript files—with all corrections and changes included—to your production editor.

Coeditors

If there is more than one editor for your collected volume, you will need to decide:

1. Who will collect the copyedited chapters from the contributors and review the copyedited manuscript.
2. Who will read page proof (page proofs are not sent to contributors). Please provide these answers in your cover letter (p. 1) when you turn in your manuscript.

Contact Information

Please list all contributors and include all contact information (home and business addresses, phone numbers, fax numbers, and email addresses, and where they would prefer to be contacted) in your cover letter.

Edited Collections Preparation Checklist

- send each contributor a link to these author guidelines
- have all contributors submit digital manuscript
- convert all contributions to one program and compile the files
- review contributions for style decisions and consistency
- if coedited collection, determine various reviewing and reading responsibilities
- list all contributors and contact information in cover letter

Professional Development



Heinemann Professional Development supports the delivery of a number of services including On-Site PD (Seminars and Speakers/Consulting Authors), Off-Site PD (One-Day Workshops and Multi-Day Institutes), and Online PD (Digital Campus, Live Webinars, and Author-led Online Book Studies). These offerings help us spread the word about both you and the ideas in your book(s) and other products. In this section we describe each of our PD offerings and which authors benefit most from an affiliation with Heinemann Professional Development Services. After reading this, if you are seeking additional information about becoming a Heinemann Professional Development provider, we encourage you to discuss your interest with your acquiring editor and then reach out to the Professional Development Services team.

On-Site Professional Development

Through Heinemann’s Seminars and Speakers & Consulting Authors engagements authors and their selected consultants have the opportunity to meet educators in their schools and classrooms to examine pressing instructional topics and energize teaching teams. Heinemann On-Site PD is usually based on a book or topic yet customized to the unique needs of a school or district.

Heinemann Seminars

heinemann.com/pd/seminars Seminars are based on Heinemann books and materials, developed in collaboration with our authors, and presented by Heinemann consultants. Designed for small groups of teachers (twenty to forty) to be delivered on-site in schools or districts, seminars include one-day courses on current topics, as well as follow-up, school-based support days. Support days may involve guided study group and planning sessions, in-class demonstrations of best-practice teaching strategies, co-teaching, or classroom observation and feedback. The consultant who presents a particular author’s seminar is either identified by the author or chosen in collaboration with the author. This is to ensure the author’s highest confidence that the work will be represented in a manner consistent with the author’s own standard of excellence.

Authors who benefit from participating in this offering are:

- Active presenters who are in such demand on the speaking circuit they are unable to accept every invitation to address small groups of teachers that seek on-site staff development. Seminars provide a way the author can support these groups.
- Authors who are sought-after speakers but whose schedules and/or lifestyles do not permit them to be on the road.

Heinemann Speakers and Consulting Authors

heinemann.com/pd/speakers Heinemann Speakers & Consulting Authors services makes scheduling a Heinemann author for an engagement convenient for both the hiring entity and participating authors. The Heinemann Authors who benefit from participating in this offering are:

- Working on a current Heinemann book or other PD project and/or have published with Heinemann in the last two or three years.
- Experienced presenters whose engagements regularly draw 100 participants or more.
- Able to present on one or more most frequently requested topics.

Off-Site Professional Development

Heinemann One-Day Workshops and Multi-Day Institutes provide educators the opportunity to leave their school environments to focus their attention on their professional learning off-site and in person with a Heinemann author or authors.

One-Day Workshops

heinemann.com/pd/workshops Heinemann Professional Development works with participating authors to present workshops in the spring and fall seasons in major cities throughout the United States. At a One-Day Workshop, educators engage with Heinemann authors to learn the latest and most practical techniques to improve their teaching in their classrooms the very next day.

Multi-Day Institutes

heinemann.com/pd/institutes Multi-Day Institutes offer participating authors the opportunity to broaden the scope and depth of PD instruction over two or more days. Multi-Day Institutes are scheduled in select locations nationwide, primarily in the summer. Authors are often joined by dynamic guest presenters to provide an even richer learning experience.

Online Professional Development

Heinemann's Online Professional Development options include the Digital Campus, Live Webinars, and Author-Led Online Book Studies. Heinemann strives to make each online course or series interactive, collaborative and convenient.

Live Webinars

heinemann.com/pd/livewebinars Live Webinars provide a flexible opportunity for educators to interact directly with Heinemann authors to deepen their understanding of a book or topic. Webinars enable our authors to synchronously connect with educators from all over the world in a small group, interactive environment made possible through audio and visual technology. Educators may register individually or in groups. There are also opportunities for custom webinars specifically designed to meet school or district needs.

Author-led Online Book Studies

heinemann.com/pd/alobs Author-led Online Book Studies provide school-based professional development in an affordable format: fully interactive online sessions that give educators the chance to study a particular book over time with the book's author.

Authors who benefit from participating in this offering are:

- Active presenters who are in such demand on the speaking circuit that they are unable to accept every invitation to address small groups of teachers that seek on-site development
- Authors who are sought-after speakers but whose schedules and/or lifestyles do not permit them to be on the road.

Heinemann Digital Campus

heinemann.com/digitalcampus Heinemann has developed a new and powerful online professional development system: the Digital Campus. The Digital Campus is a place for teachers to take courses developed by Heinemann authors, read Heinemann books and articles in the reference library, collaborate and share feedback with local and national peers, and interact with our expert authors to get answers to crucial instructional questions.

Writing a Digital Campus course is similar in scope and effort to writing a professional book. While manuscript length for a course will be shorter than the manuscript for an average book, the extra thinking required to make the user experience interactive and engaging more than makes up for the time saved preparing a shorter manuscript. Furthermore, many of the other activities involved in creating a course—editing, capturing video, obtaining appropriate permissions, marketing, etc.—are similar to those for a book. From concept to launch, the development time frame can vary from 6 to 12 months.

For more information on developing a course for the Digital Campus, please visit heinemann.com/digitalcampus, or contact the Professional Development group at Heinemann.

Appendices



The Acquisition and Production Process Overview

- Step 1** Author sends proposal to acquisitions editor (see Submission Guidelines section of our website). If the project is appropriate for Heinemann, an acquisition editor will work with the author, and the proposal is sent to internal and field reviewers.
- Step 2** Author receives the reviewers' comments, and revises proposal as appropriate.
- Step 3** The acquisitions editor submits proposal to the editorial board with preliminary budget, schedule, and project specifications. If approved, contract is sent to author.
- Step 4** Author sends draft of manuscript to editor.
- Step 5** Editorial, marketing, and production create preliminary design concept, based on sample/draft manuscript, for author's use in remainder of writing process. Author works with editor until all manuscript revisions are final and acceptable. Author tracks all necessary permissions and obtains releases for photos, student work, etc. as needed.
- Step 6** Author submits complete project package:
- ▶ cover letter
 - ▶ final manuscript files
 - ▶ final art package
 - ▶ final permissions files

At this point the schedule becomes even more significant. Your project is slated for a specific season's catalog, and marketing campaigns are developed in conjunction with that catalog appearance.

Here is a general production schedule for a print book:

One to Four Weeks Editor reads through final manuscript and reviews project prior to release to production. Works with editorial coordinator in checking that all permissions and art packages are complete. When all elements are complete, the project is officially turned over to production.

One to Two Weeks Production manager reviews project, assigns production editor, and schedules project launch.

Two to Three Weeks Production editor develops project schedule, reviews project and schedule with author in introductory letter, and assigns a copy editor, compositor, proofreader, and indexer (if necessary). Assigned team members from production, editorial, design, sales, marketing, and manufacturing attend launch meeting and review project. Cover and interior text designs are revised and finalized as needed. Manuscript is sent to copy editor.

Three to Four Weeks Production editor sends copyedited manuscript to author for review, and determines the size of all art. The marketing department sends back cover copy to author for approval.

One to Three Weeks Author returns manuscript with comments, answers to queries. At this point, any outstanding permissions must be completed.

One to Two Weeks Production editor reviews manuscript, works with author to resolve any outstanding questions, and sends manuscript to compositor.

Four Weeks Compositor sends page proof to production editor, author, proofreader, indexer, marketing, and acquisitions editor.

Two Weeks Author and proofreader return pages to the production editor, who coordinates and reviews all corrections and creates master set of pages. If applicable, indexer submits index manuscript; author reviews in one or two days. Production editor presents revised cost estimate, print run, unit price, and publication date to team for review and approval.

Two to Three Weeks Production editor returns master page proofs to compositor for corrections and for initial setting of the index.

One to Two Weeks Production editor reviews corrected pages, proofreads index, and reviews and finalizes all front and back matter pages. Production editor proofreads and releases final cover files to manufacturing.

One to Two Weeks Production editor releases final text files to manufacturing.

Four to Six Weeks Manufacturing reviews schedules and project specifications and instructions with text and cover printers.

One to Two Days Printer overnights advance bound books. Manufacturing and production approve and ship to author. Shipment of approved copies released to warehouse.

Two to Three Weeks Additional in-house copies received and distributed (balance of gratis copies sent to author).

Depending on project complexity, an average print schedule from launch through bound book takes five to six months.

House Style Guidelines

Standard References

For Spelling: *Webster's Tenth New Collegiate Dictionary*

For Grammar/Punctuation: *The Chicago Manual of Style*, 16th or online eds. (University of Chicago Press)

Nonsexist Language

We prefer to avoid sexist language rather than put a caveat at the beginning of the book (e.g., "I'd like to use nonsexist language, but he/she is too awkward and I hate s/he, so I used male pronouns all of the time but I really do mean men and women").

Ideally, please write around the generic use of either masculine or feminine pronouns (e.g., "Students are responsible for their work" vs. "A student is responsible for his work"). Otherwise, we prefer that pronouns and examples be alternated within chapters. For example, in a first use: "A student is responsible for her work"; in a second use: "A student handed in his work."

General Guidelines

Ellipses

Ellipses should only be used to indicate omissions of text in the middle of or between sentences. They should not be used:

- at the beginning of a quote or at the end of an extract.
- to indicate a missing phrase, sentence, or incomplete passage, unless the quote or extract begins or ends in mid-sentence.

Lists

Unnumbered Lists Use this code, <UNL>, before an unnumbered list.

Bulleted Lists Leave one space between the bullet and the entry.

Numbered Lists

1. Use a period after the number.
2. Use one space between period and entry.

Additional List Guidelines

- Do not add extra space between the text and lists. (The design of your book will take care of that.)
- Indent the list entries.
- Make sure the list entries are parallel in construction.
- Begin complete sentences with a capital letter and end them with the appropriate punctuation.

- Start phrases, clauses, and single words with a lowercase letter and do not use end punctuation.

that and which

- Use *that* for restrictive clauses (if you can't take the *that* clause out without altering the meaning). For example, "The concert that is taking place on Saturday is sold out." (You can't remove "that is taking place on Saturday" because there might be more than one concert. You could have a chance at tickets for Sunday.) Do not set the clause off with commas.
- Use *which* for nonrestrictive clauses (if you can take the *which* clause out without altering the meaning). For example, "The concert, which is taking place on Saturday, is sold out." (You can remove "which is taking place on Saturday" because there's only one concert. The day isn't the point—you won't be seeing the show at any time!) You should set the clause off with commas.

Words as Words

Italicize references to words as words (e.g.: It is important to distinguish between *that* and *which*).

Prepositions in Titles and Headings

Capitalize prepositions of more than four letters in titles/headings.

Quotation Marks

Use quotation marks (as opposed to italics) for spoken language (e.g.: "Hello," she said, as if she had never seen him before).

Numbers

Except in mathematics and other technical contexts, spell out numbers one through ninety-nine and any of these followed by hundred, thousand, million, etc. Also spell out any numbers that begin a sentence. For all other numbers, use arabic or roman numerals, as appropriate.

Possessive Nouns

Plurals or nouns ending in *s* should have apostrophe only, no additional *s* (e.g.: Jones').

Percentages

Except in mathematics and other technical contexts, when a percentage appears in text, an arabic or spelled-out number with the word percent spelled out should be used. Use the % symbol only in charts, tables, and mathematical equations.

Capitalization

Capitalize the words Chapter and Figure in textual references (e.g.: "We've outlined this in Chapter 3 in Figure 3-2.>").

Hyphenation

Please use the following symbols when typing your manuscript:

- A single hyphen: black-and-white photo
- A double hyphen (--) or an “en” dash (–) to indicate a range: pages 52--53; 1892–1992
- A triple hyphen (---) or an “em” dash (—) indicating a break in thought within a sentence:
The children---those who finished lunch---went back to their rooms.

Common Prefixes: Spell most common prefixes without a hyphen (see *Webster’s Tenth* and *Chicago*).

Spellings and Word Stylings

Here is a brief list of word stylings:

Computer-Related Words

dial-up
email
file name
home page
Internet
listserv
the Net, the Web
online (adj., adv.)
website

Other Words/Phrases

first grader
inservice
preservice
postsecondary
whole language (all instances)
minilesson
African American (all instances)

Web Stylings

- Drop `http://` unless the URL lacks a `www`. E.g., www.nytimes.com, but <http://geocities.yahoo.com>
- URLs in running text and bibliography should appear in regular type (i.e., no italics, bold, brackets, etc.)

Bibliographies

We use the author–date style from the *Chicago Manual* with one exception: we enclose article titles within quotation marks. Please do not use APA or MLA bibliographic style in your manuscript—*Chicago* is the standard for our industry, and we have found that its style is the most consistent and efficient.

Here is an example that should cover all but the most complex bibliographical entries:

Book: Valway, Elizabeth. 2006. *The History of the Comma*. New York: Random House.

Article in a Periodical: Valway, Elizabeth. 2006. “The History of the Semicolon.” *College Composition* 52 (4): 32–46. Or, . . . *College Composition* 52 (May): 32–46.

Article in a Book: Valway, Elizabeth. 2006. "Ramifications of Poor Punctuation." In *The History of Punctuation*, edited by Seymour Semicolon, 96–105. New York: Random House. {Page numbers are optional.}

Article in a Periodical or Newspaper Available Online McEvoy, John. 2011. "Didn't They Learn Anything from Whitey Bulger?" *New York Times*, 28 August, p. A22. Retrieved 9/1/2011 from www.nytimes.com/2011/08/29/opinion/didnt-they-learn-anything-from-whitey-bulger.html?src=recg.

Edited Collection: Semicolon, Seymour, ed. 2006. *The History of Punctuation*. New York: Random House.

Dissertation: Jones, David R. 2006. Renaissance Art in the Netherlands. Master's thesis. Columbia University.

Paper Read at Conference: Hawkes, Jane. 2006. Finches of DuPage County. Paper read at National Birdwatching Conference, 24–26 May, Baltimore, Maryland.

Videocassette/Film: *When Stars Collide*. 2006. Produced by David Thorne. Directed by Franco Zefferelli. 119 minutes. Sony Pictures. Videocassette [or, Film].

More Than One Author/Editor: King, Stephen, Edgar Allan Poe, and Mary Shelley. 2006. *Mastering String Quartets*. New York: Alfred A. Knopf.

For more information, refer to *The Chicago Manual of Style*, 16th or online editions.

Blank Templates of Charts and Permissions Forms/Letters

Sample Art Chart

Fig.#	File Name or Figure Description	Ms. Page	Type
2.1	2_1_Ryanwriting_8_11.jpg	65	photograph
3.1	3_1_Ryanbkreport.tif	86	line art
3.2	Ryan's 1 st illustration	65	hard copy line art
UN3.1	UN3_1_RichGr1class.eps	86	photo

Sample Permissions Chart

Ms.Ch/ page	Material Req. (book, author)	Name & Address of Granter	Notes
Ch. 4 p. 128	The Chase (Phyllis Root)	Candlewick Press 99 Dover St. Somerville, MA 02144	
Ch. 4 p. 164	Polar Bears (Marcia Freeman)	7825 Telegraph Rd Minneapolis, MN 55438	
Ch. 5	Catch Me If You Can	Harcourt, Inc.	

Release Forms and Letters

These release forms and letters have been developed to provide legal protection for the commercial publication of your project. The requested information in brackets must be inserted by you before the form is signed. A parent/guardian signature is necessary if the student is under age eighteen. Note that we cannot publish student work without a signed release form, even under a pseudonym. We cannot accept permissions requests sent on other forms or letters. We also cannot accept emailed permission; it must be an original, signed form.

Samples provided include:

- ▶ [Photograph and Student Work Release Letter](#), page 41
- ▶ [Student Permission Request Letter](#), page 42
- ▶ [Video/Photo Release Letter for a Minor](#), page 43
- ▶ [Teacher Permission Request Letter](#), page 44
- ▶ [Video Release Letter for an Adult](#), page 45
- ▶ [Video Cover Letter](#), page 46

Please contact your editor or your editorial coordinator if you have any questions.

PHOTOGRAPH AND STUDENT WORK RELEASE LETTER

I hereby grant to *[insert author(s) names]*, and their respective licensees, successors and assigns, the right and permission, with respect to those photographs taken of me or the minor named below on whose behalf I am signing, and with respect to any written/illustrated work in connection therewith, to do the following:

1. To include such photographs and written/illustrated work in any Works written by *[insert author(s) names]* and published by Heinemann in all media, on their book covers, and in the advertising, publicity, and promotion thereof.
2. To use my name, or the name of the minor on whose behalf I am signing, in connection with the foregoing.

I hereby release, discharge and agree to indemnify and hold harmless the Authors and Publisher and their respective heirs, legal representatives, licensees, successor and assigns, from all claims and demands whatsoever arising out of or in connection with the foregoing, and waive any right to inspect or approve the same.

Signature of Subject of Photograph

Printed Name and Address

I hereby certify that I am the *[parent and/or guardian]* of _____, a minor under the age of eighteen years, and hereby consent on behalf of said minor to the use of any photographs of and written/illustrated work by said minor pursuant to the terms set forth in this Release, including, without limitation, the release, discharge and hold harmless provisions thereof.

Signature of Parent or Guardian of Minor Subject

Printed Name and Address

STUDENT PERMISSION REQUEST LETTER

For any student material, you will need to get signed student release forms. Be sure to get the student's parent/guardian to sign the form if the student is under age eighteen. We cannot publish student work without a signed release form, even under a pseudonym. The requested information (below in red) must be inserted by you before the form is signed.

[date]

[student/parent/guardian's name and address]

Dear *[student/parent/guardian's name]*,

I am preparing a *[book/project/video]* to be published by Heinemann. Its audience is teachers and teacher educators. I would appreciate your permission to include the following material by *[student's name]* in this and future works that I publish with Heinemann and in all languages and in all media and excerpts of the material, including use for advertising, publicity, and promotional purposes.

[Provide a description of the student's work. It helps to include a copy of the material for which you are requesting permission.]

The student's real name may or may not appear in the finished book. *[If you plan to use a pseudonym instead of the student's real name, you may want to state what it is here.]*

Two copies of this request are enclosed. Please sign both copies and return one to me, keeping the other one for your files. Thank you for your consideration.

Sincerely,

[your name and address]

I (we) grant permission for the use of *[student's name]* material described above in this and future works that Heinemann publishes with *[your name]*.

Signature of student *(or parent/guardian of student under age 18)*

Printed Name and Address

Date

VIDEO/PHOTO RELEASE LETTER FOR A MINOR

I hereby grant to Heinemann, and its respective licensees, successors and assigns, the right and permission, with respect to any video footage and/or photographs taken of the minor named below on whose behalf I am signing, to do the following:

- 1.** To use the video footage and/or photographs, in whole or in part, in any manner or media (whether now existing or created in the future), in perpetuity, and in all languages, worldwide; and be entitled to use the video footage and/or photographs as Heinemann deems appropriate. "Media," for the purposes of this Personal Release, shall include by way of illustration only: Internet, videotapes, CDs, DVDs, and electronic Databases.
- 2.** To use the first name of the minor on whose behalf I am signing, in connection with the foregoing.
- 3.** To use any student work of the minor created in connection with this project.

I hereby certify that I am the parent and/or guardian of _____, a minor under the age of eighteen years, and hereby consent on behalf of said minor to the use of any of the video footage and/or photographs taken of said minor pursuant to the terms set forth in this Release. I release, discharge, and agree to indemnify and hold harmless Heinemann and its respective heirs, legal representatives, licensees, successor and assigns, from all claims and demands whatsoever arising out of or in connection with the foregoing, and waive any right to inspect or approve the same.

Signature of Parent or Guardian of Minor Subject
of Videotape and/or Photograph

Printed Name and Address

TEACHER PERMISSION REQUEST LETTER

The requested information (below in red) must be inserted by you before the form is signed.

[date]

[teacher's name and address]

Dear *[teacher's name]*,

I am preparing a *[book/project/video]* to be published by Heinemann. Its audience is teachers and teacher educators. I would appreciate your permission to include the following material in this and future works that I publish with Heinemann and in all languages and in all media and excerpts of the material, including use for advertising, publicity, and promotional purposes.

[Provide a description of the work. It helps to include a copy of the material for which you are requesting permission.]

Two copies of this request are enclosed. Please sign both copies and return one to me, keeping the other one for your files. Thank you for your consideration.

Sincerely,

[your name and address]

I (we) grant permission for the use of my material described above in this and future works that Heinemann publishes with *[your name]*.

Signature of teacher

Printed Name and Address

Date

VIDEO RELEASE LETTER FOR AN ADULT

I hereby grant to Heinemann, and its respective licensees, successors and assigns, the right and permission, with respect to any video footage ("Recordings") taken of me, to do the following:

- 1.** To use the Recordings, in whole or in part, in any manner or media (whether now existing or created in the future), in perpetuity, and in all languages, worldwide; and be entitled to use the Recordings as Heinemann deems appropriate. "Media," for the purposes of this Personal Release, shall include by way of illustration only: Internet, videotapes, CDs, DVDs, and electronic Databases.
- 2.** To use my name in connection with the foregoing.
- 3.** To use any work I created in connection with this project.

I hereby consent to the use of any of the video footage taken of me pursuant to the terms set forth in this Videotape Release. I release, discharge, and agree to indemnify and hold harmless Heinemann and its respective heirs, legal representatives, licensees, successor and assigns, from all claims and demands whatsoever arising out of or in connection with the foregoing, and waive any right to inspect or approve the same.

Signature of Subject of Videotape

Printed Name and Address

VIDEO COVER LETTER

Date

Dear Parent or Guardian,

(Introduce yourself, if not already known.) I am developing a *(DVD, videotape)* for *(describe audience)*. Heinemann, a Portsmouth, New Hampshire, publisher of resources for teachers, is producing the materials, to be published in *(season, year)*. The purpose of this *(DVD, videotape)*, tentatively entitled *(title)*, is to *(state purpose)*. On *(date)*, we will be videotaping regular classroom activities in your child's classroom. We would like your permission to include your child and his/her schoolwork in this video for teachers, as well as in any promotional materials for this work.

We ask that your child wear bright-colored clothes for the filming. Clothing should be free of any brand names or obvious logos (i.e., Gap or Nike).

It is exciting to be able to feature your child and his/her classmates immersed in examples of high quality learning opportunities in materials used to help other teachers. If you have any questions, please feel free to call me at *(number)*. Two copies of a video release form are enclosed. Please sign both copies and return one to your child's teacher and keep the other for your files. Thank you for your consideration.

Sincerely,

Glossary



Acquisitions Editor Editor who signs authors to book contracts, commissions reviews, and works with authors on manuscript development.

Author's Alterations (AAs) Any change in proofs requested by the author other than the correction of an error introduced by the typesetter.

Backmatter (also called endmatter) Material following the last page of the main portion of the text, such as appendices, a glossary, reference lists, and an index.

Bound Book The final, printed book.

Compositor The vendor responsible for composing the text of the book in the chosen typeface and design, and for generating and correcting page proofs. Also called a typesetter.

Compositor Errors (PEs) Sometimes called *printer's errors*, these are mistakes made by the compositor during the initial setting of manuscript or while making changes in proofs.

Copy Editor Professional editor who checks final manuscript for spelling, punctuation, grammar, inconsistencies of style and form, and sometimes codes manuscript for typesetting.

Copyright Exclusive legal right to reproduce, publish, and sell a literary, dramatic, musical, or artistic work.

Credit Line Notation that includes the precise wording requested by the copyright holder for use of borrowed material.

Designer Graphic artist who makes decisions about the many factors that determine a book's appearance, including typeface and layout.

Font Typeface(s) used in book.

Frontmatter Material that comes before Chapter 1 or Part 1 of the text, such as the table of contents and the preface.

Page Proof Composed pages laid out in final form. Used for reviewing and correcting errors before printing.

Production Editor Editor who, working with the Manufacturing Department, will take your project from final manuscript to bound book.

Production Process Stages a manuscript goes through before becoming a bound book.

Proofreader Professional freelancer who reads page proof against the copyedited manuscript and checks for typographical and page layout errors.

Public Domain Material on which copyright has expired or material that, owing to its nature, is not protected by copyright.

Reprint Corrections Changes made to correct mistakes in content, credits, or permissions when the book is reprinted.

Trim Size Final size of the book, expressed in width and height.

Typesetter See *compositor*. Terms used interchangeably.