# CONTENTS

## GETTING STARTED: THE PEOPLE AND THE PROCESS

- Developmental Phase ................................................................. 4
- Production Phase .......................................................................... 4

## PLANNING AND WRITING THE SUCCESSFUL TEXTBOOK

- Know Your Competition ............................................................... 6
- Textbook Composition ................................................................ 6
  - *Tables and Artwork* .............................................................. 6
  - *Pedagogy* .............................................................................. 7
  - *The Importance of the Preface* .............................................. 7
- The Review Process ..................................................................... 8
- Ancillaries .................................................................................. 8
- Edited Books .............................................................................. 9

## PERMISSIONS

- Permissions Overview ............................................................... 10
- Creating the Permissions Log ..................................................... 11
- Permissions for Revisions ......................................................... 12
- Permissions for Edited Volumes .................................................. 13
- Fair Use .................................................................................... 13
- Public Domain .......................................................................... 13
- Requesting Permission .............................................................. 13
- Three Steps to Requesting Permission ....................................... 14

## PHOTO RESEARCH AND PERMISSIONS

- Things to remember ................................................................. 16
WELCOME TO SAGE

These guidelines will help you plan and write your manuscript and will guide you through each step of the publishing process.

GETTING STARTED: THE PEOPLE AND THE PROCESS

DEVELOPMENTAL PHASE

You and your Acquisitions Editor have already agreed on a plan for your textbook that likely includes the course market you are targeting, how your book will compare to the existing titles in the marketplace, your book’s competitive edge, and its pedagogical features. The developmental phase ensures that the finished textbook fulfills this plan.

During this process the following people will be your main contacts:

**Acquisitions Editor:** Your Acquisitions Editor is the person you will work with throughout the entire process, from beginning to end. At specific times, you will be working with other people on specific elements of the process but your Editor is always your main contact person. Your Editor works with you on the organization and development of your proposal, the review process, and the terms and schedule for the contract. You and your Editor have a shared goal—to develop the best textbook possible.

**Editorial Assistant:** The Editorial Assistant works closely with your Acquisitions Editor in managing the day-to-day demands of the list of publications that fall under the responsibility of your Editor. The EA also helps keep track of your schedule and will often be your easiest point of contact.

**Developmental Editor:** Depending on the nature of your title, you may work with a Developmental Editor to ensure that your textbook meets the needs of its intended audience in terms of coverage, writing style, and pedagogy.

PRODUCTION PHASE

Once your manuscript is ready for transmittal to production, your Editor will formally transmit the complete manuscript. Shortly thereafter, you will embark on the second phase of textbook publishing—the production process.
During this process you will work closely with the Production team and also begin working in conjunction with the Marketing team.

**Production Editor:** Your Production Editor is your primary contact during production and will work with you to ensure the timeliness of all the production phases, including copyediting, typesetting, proofreading, and indexing.

**Marketing Manager:** The Marketing Manager is responsible for your book’s promotion, and will start the marketing and sales activity long before your book publishes. Your most important contribution to this process will be completing the Marketing Questionnaire, so please provide as much detail as possible when you receive it.
PLANNING AND WRITING THE SUCCESSFUL TEXTBOOK

Documents to Download for this Section:

- Preface Guidelines
- For Edited Books Only:
  - Instructions for Completing the Contributor Spreadsheet
  - Contributing Author Spreadsheet

Know Your Competition

Every book should fulfill a need in the market, so it is very important that you are aware of and have done a thorough analysis of competing books in this market segment. Keep in mind some questions as you write: What is the appeal behind the most successful competitors? What do they do well? What do they lack? Most importantly, why should a professor choose your book over a competitor?

Answering these questions will influence how you write—and how we market—your textbook.

Textbook Composition

While each book differs based on content and an author’s personal style, basic organization and clear writing are consistent across all successful
textbooks. Please consider the following reminders, suggestions, and potential book features as you write.

**TABLES AND ARTWORK**
While these elements can range from the simple chart to complex diagrams, the choice of artwork and tables should be driven not only by your content but by market expectations and competing titles.

It is important to note that artwork and photos need to be provided as separate electronic files labeled by chapter and number (i.e. “Figure 3.4”). Tables (strictly text) are okay to include within the manuscript and need not be provided separately. It is advisable to make these callouts stand out from surrounding text by bolding, changing the color, and/or creating space surrounding it. The idea is to make it easy at a glance to determine where a photo, figure, or other artwork should be placed.

**PEDAGOGY**
Pedagogical features can enliven and enhance your text. Elements such as chapter or part-opening outlines, vignettes, headings, in-text sidebars, within-chapter and chapter-end summaries, key concepts, chapter-end review questions, and appendices can make your book more attractive to professors and students alike. These should also have callouts to make them stand out from surrounding text by bolding, changing the color, and/or creating space surrounding it, so that our Production team will know where to place them in the text.

**THE IMPORTANCE OF THE PREFACE**
The preface is an important marketing tool that doubles as your opportunity to outline your goals in writing the book. It is a chance to detail the merits of your book to colleagues and students, and it should touch on the following topics:

- The book’s purpose, such as the teaching challenge it is designed to address
- Your intended audience
- The structure and scope of the book
- The book’s distinguishing features, such as pedagogy or your approach to the subject
For more guidance on writing the preface, please see the Preface Guidelines.

THE REVIEW PROCESS

When you submit your draft manuscript to your Acquisitions Editor, a number of academic reviews will be commissioned. The reviews provide both constructive feedback and test the book’s potential in the market. Once these reviews are turned in, you and your Editor will collaboratively discuss the comments and suggestions and decide on the next steps.

The more complete your draft is, the better the quality and constructive nature of the reviews. Our reviewers can give more complete feedback when all elements and features are included, i.e., tables, figures, cases, etc.

On some projects there will be one round of reviews, while on others, there may be reviews at the first draft stage and then final reviews once the manuscript has been revised per the first round of reviews. This will be determined by your Acquisitions Editor.

If you know of professors (or university departments) that you think would be good reviewers, feel free to send those name or departments to the Editorial Assistant or your Acquisitions Editor.

ANCILLARIES

As ancillaries are ever more prevalent in the market, your Acquisitions Editor will consult with you early in the publishing process to decide which, if any, ancillaries are required to flesh out your message and market your book successfully. Examples of ancillaries include: PowerPoint slides for instructors, downloadable data sets, web links and audio resources, etc.

If ancillaries will be included, keep in mind that from a marketing and production standpoint, timing is critical. It is essential to our sales and marketing efforts that any ancillaries be made available when the book publishes. As you prepare your manuscript, it’s a good idea to keep notes on how you might support each chapter with the ancillaries, and discuss with your Acquisitions Editor or the Assistant Editor an optimum schedule for allowing the ancillaries to be available when the book is published.
EDITED BOOKS

For all edited books, our legal team requires a Contributing Author Spreadsheet to be completed. This document will list all of the contributing authors as well as their contact information. The template for this as well as Instructions on how to complete this spreadsheet can be found here:

- Instructions for Completing the Contributor Spreadsheet
- Contributing Author Spreadsheet
PERMISSIONS

Securing permissions for the third-party material in your text is a very important step in the publishing process. Much of this responsibility falls on you simply because you know your text better than anyone. We have created a guide below that will take you through the entire process, step-by-step.

The permissions process can be quite time-consuming, so we recommend that you begin this process as soon as you start integrating any third-party material into your text. **Unresolved permissions issues can delay the publication of your book.** As such, we ask that you familiarize yourself with the resources listed below now, at the beginning stages of your writing, and refer back to them as needed.

**DOCUMENTS TO DOWNLOAD FOR THIS SECTION:**

- SAGE Copyright Guidelines
- Fair Use Quick Guide
- Permissions Log Template
- Permission Request Form to Reprint Material
- Permission Request Form for Interview Release
- Permission Request Form for Visual Likeness

**PERMISSIONS OVERVIEW**

In short, you are asked to identify third-party material in your text which requires permission to reprint and to itemize them on the log in the proper format. You will need to submit a Permissions Log with your final manuscript.

If you have this ready earlier, **we strongly recommend that you submit a draft log to the Editorial Assistant to check over in case there are questions.** The Editorial Assistant can inform you which items you need to
request permission to reuse, as well as provide information on where and how to request permission.

**CREATING THE PERMISSIONS LOG**

Below are explanations of what information is required in each column of the Permissions Log:

**ITEM DESCRIPTION**
- Please include a detailed description of the item, i.e. Figure 1.1 ‘Title of Figure.’

**FULL SOURCE INFORMATION**
- Please be as detailed as possible and be sure to include page numbers or links when applicable.

**COPYRIGHT HOLDER**
- Please include full name and contact information of the copyright holder.
  - For journals, this website can help you determine who the copyright holder/publisher is: [http://ulrichsweb.serialssolutions.com/](http://ulrichsweb.serialssolutions.com/)

**DATES**
- Please include the dates on which permissions were requested and granted.

**PRINT/E-RIGHTS AND RESTRICTIONS**
- When requesting permissions, be sure to request rights for both print and electronic with worldwide distribution.
  - You may be asked to provide the print-run information. Your Editorial Assistant can provide this information.
- If possible, request rights for all future editions, but note that rights may only be granted for the current edition.
- If there are any limitations to the permission requests (i.e. permission is only granted for the current edition or the rights are not worldwide), note that on the log under the restrictions column.

**FEE/COMP COPY**
- If the copyright holder is charging a fee for the use of their material, note the amount here. If they request a comp copy, please note this
here as well, along with the address to which the comp copy should be sent.

Credit Line
• List how the item should be credited in the manuscript. If the copyright holder did not specify a particular credit line, please put “Production to Create.”

Permission Agreements
• Ensure that each permission agreement grants rights that meet the minimum required standard (Worldwide, Print and E-rights).
• Please save all permissions agreements (even informal e-mail agreements) and send copies of these to your Editorial Assistant.
• Please label all permission documents/invoices/agreements with:
  o Your name
  o The title of your text
  o The table/figure/photo number as it appears on the permissions log

Permissions for Revisions
In the case of a revision, you will be provided with the previous edition’s Permissions Log and asked to edit it using Track Changes so that it reflects the current manuscript.

Adjust the Permissions Log in the Following Ways:
• Add any new material
• Indicate any dropped material with a comment noting “Dropped from fourth edition” or cross out the entry. Please do not delete it.
• For any edits made, please adjust labeling as needed
• Remember that any items on the previous edition’s log that say “No Restrictions” under the “Rights” columns means we likely can use the item again without having to request or pay for permission. If an item indicates “1e only” or “This Edition only” we will have to request and pay for its use in the new edition.
PERMISSIONS FOR EDITED VOLUMES

Unless indicated otherwise in the contract, contributing authors are responsible for obtaining and purchasing any required permissions for their contributions. Editors are responsible for disseminating permissions information to all contributing authors and for collating the Permissions Logs for each chapter into one single document prior to submitting to SAGE with the final manuscript.

FAIR USE

Fair Use allows us to reprint third-party material without requesting or paying for permissions. In general, if you have ample surrounding text that refers directly to specific elements of the third-party material, the use likely qualifies as fair use. You can refer to the Fair Use Quick Guide for more information.

• If you need assistance in determining fair use, please contact your Editorial Assistant or include the material on the log with a note requesting further review for fair use.
  • If you have adapted the material, describe your changes and, if possible, provide both the original and adapted material to SAGE for assessment.

PUBLIC DOMAIN

Items in the public domain do not require permission. An item is in the public domain if:

• The copyright term of the work has expired. This includes all published works created before January 1, 1923.
• The work was created by the U.S. federal government or by one of its employees acting within the course and scope of his/her employment.
• It has been placed in the public domain by the copyright holder

Please consult with your Editorial Assistant if you have any questions.
REQUESTING PERMISSION

Keep in mind that it can take several weeks for each permission request to be processed by the copyright holder, so start the process as soon as you are sure you will be including an item that will require permission. Please use the information below to guide you through the process of requesting permission. Remember to continue to follow up on any outstanding permission requests as needed.

Please note, if you submit a draft log with the first three columns filled in to the Editorial Assistant, they can provide you with excellent information about whom to contact for permission requests.

3 STEPS TO REQUESTING PERMISSION

There are three main methods by which permission can be requested. You should go through the following steps, in order, for each item:

STEP 1: IS THE COPYRIGHT HOLDER AN STM SIGNATORY?
SAGE Publications is a signatory to the STM Permissions Guidelines which allows us to reprint material free of charge from other STM Signatories.

If you are using material from a work published by an STM Signatory, you may use the material in all media at no charge. You can find a list of all STM Signatories on the STM Website: http://www.stm-assoc.org/permissions-guidelines/.

- If you locate the copyright holder’s name on the list, determine if they require notification or have opted out of receiving notification by viewing the checklists next to the list of names.
- If they have opted out, please note the following on the log:
  - Print Rights: No restrictions
  - E-rights: No restrictions
  - Comments: STM Signatory - does not require notification
  - Credit Line: Production to create
- If they require notification:
  - Follow directions on website to notify the copyright holder.
  - Indicate the following on the Permissions Log:
    - Print Rights: No restrictions
    - E-rights: No restrictions
STEP 2: IS THE PERMISSION AVAILABLE VIA COPYRIGHT CLEARANCE CENTER?

Copyright Clearance Center (CCC) is an organization that acts as a go-between for permission seekers and copyright holders. If a source is available via CCC, it can potentially be a quick and easy request and purchase.

DETERMINE IF MATERIAL IS AVAILABLE ON CCC:

• Visit the [CCC Website](#) and search for the source
• If the search yields no results, the copyright holder is not available via CCC. Skip to Step 3
• If you locate the correct source, please contact your Editorial Assistant for further instructions as to how to request permission

STEP 3: WHERE DO I GO FROM HERE?

If permission is not attainable via CCC, you will need to go directly to the source. There is no step by step guide to provide for this as each case will be different. You can always contact your Editorial Assistant for help with this.

LOCATE COPYRIGHT HOLDER:

• Conduct an internet search for the copyright holder
• Determine how best to submit a request for permission.
  o Some copyright holders have a system in place that they ask you to conform to. If that is the case, follow their process.
  o Others may simply provide an e-mail or mailing address to which a request can be sent
• Once contact information is determined, use the [Permission Request Form to Reprint Material](#) to submit the request
• Record the date and method of request on the Permissions Log
PHOTO RESEARCH AND PERMISSIONS

Not every book will have a photo program, but if yours does, please speak with your Editorial Assistant for detailed guidance on how to obtain permissions. What follows here is just a general guide on photo research and permissions.

THINGS TO REMEMBER

• Make sure each photo is high resolution (300ppi at least)
• Call out each photo in the manuscript approximately where you want it to appear (i.e. “Insert Photo 1.2 here’’)
• Caption each photo as appropriate
• List each photo on the Permissions Log
• Send in all permission documents and Visual Likeness Releases
• Send all photos to your editorial team as separate labeled image files
• Often, photos purchased from a vendor require immediate payment
• Pay close attention to payment due dates and ensure any fees are paid on time. If SAGE is paying, please send us invoices immediately upon receipt.

PHOTO QUALITY GUIDELINES

• Images taken directly from the internet will rarely be high enough resolution to reprint. However, if you find an appropriate image online, contact the copyright holder directly to request permission and a high resolution image file.
• If you have a hardcopy image you want to use, you can either scan it as a high resolution image file yourself, or give the hardcopy to SAGE to do the high resolution scan. The hardcopy would then be returned to you.
PHOTO PERMISSIONS

- All photos require permission from the copyright holder (usually the photographer).
- All recognizable subjects in each image must grant permission to publish their visual likeness. (If photos are purchased through a photo bank, model releases are often included, so this would not be needed.)
- In addition, any copyrighted material (such as artwork) included in the photograph requires permission from the copyright holder of the material.

IMAGE BANKS
Below is a list of photo websites where you can search for images for your text. If you find photos you would like to use, please put them on the permissions log and notify the Editorial Assistant, who can then order them for you.

FREE STOCK PHOTO WEBSITES
- THINKSTOCK PHOTOS - WWW.THINKSTOCKPHOTOS.COM
- iSTOCKPHOTO - WWW.ISTOCKPHOTO.COM
- CAN STOCK PHOTO INC. - WWW.CANSTOCKPHOTO.COM

PHOTO WEBSITES
The following sites have a wide selection of high quality, but more expensive, photos.
- NEWSCOM - WWW.NEWSCOM.COM
- ALAMY - WWW.ALAMY.COM
- AP IMAGES – WWW.APIMAGES.COM
- CORBIS - WWW.CORBIS.COM
- SCIENCE SOURCE - SCIENCESOURCE.COM
- GETTY IMAGES - WWW.GETTYIMAGES.COM

OTHER PHOTO SITES
- LIBRARY OF CONGRESS - WWW.LOC.GOV/PICTURES
- **GOVERNMENT AGENCIES** -
  [WWW.FIRSTGOV.GOV/TOPICS/GRA PHICS.SHTML](http://WWW.FIRSTGOV.GOV/TOPICS/GRA PHICS.SHTML)

- **WIKIPEDIA (PUBLIC DOMAIN) AND WIKIMEDIA** - [WWW.WIKIPEDIA.ORG AND WWW.WIKIMEDIA.ORG](http://WWW.WIKIPEDIA.ORG AND WWW.WIKIMEDIA.ORG)

**CARTOON SITES**

The following sites control the rights to many syndicated cartoons. These tend to range anywhere from $250-$600 to use, so please check with your editorial team before making a final decision to use these cartoons.

- [WWW.CARTOONBANK.COM](http://WWW.CARTOONBANK.COM)
- [WWW.AMUREPRINTS.COM](http://WWW.AMUREPRINTS.COM)
- [WWW.UNITEDFEATURES.COM/UFSA PP/VIEWFEATURELIST.DO?TYPEID=2](http://WWW.UNITEDFEATURES.COM/UFSA PP/VIEWFEATURELIST.DO?TYPEID=2)

Please contact your Editorial Assistant for more photo resources if necessary.
SUBMITTING YOUR FINAL MANUSCRIPT

DOCUMENTS TO DOWNLOAD FOR THIS SECTION:

HEOA Form (For Revisions Only)

Now that you have completed writing your final manuscript, it is time to submit it to your editorial team. Prior to submitting, please be sure that each of the following are accounted for:

FINAL MANUSCRIPT

- Each chapter submitted as a separate file and labeled by author and chapter (i.e. Watson_04)
- Dedication (optional)
- Acknowledgements
- Preface
- Brief table of contents – to include only part and chapter titles
- Detailed Table of Contents – to include parts, chapters and all levels of sub-headings
- If an edited volume – table of contents to include chapters and contributor names
- Author Bio (approximately 250 words)
- If an edited volume – Supply contributing author biographies (approximately 100 words)
- If you feel a list of Tables/ Figures/ Cases is needed, please supply with other items in the Front matter
- References
- Glossary (if applicable)
- Appendices (if applicable)
- Indexes (either general or Author/ Subject)
  - Unless SAGE is preparing this
Photos/Figures/Tables

- Each photo saved as an individual file (with labeling convention, i.e. Photo 2.4)
- Be sure to include notes in the manuscript about where each photo, figure, and table should appear

Permissions

- Permissions Checklist
- Permissions Log
- All permission agreements/invoices/documentation

HEOA Documentation - For revisions only

Up-to-Date Contributor Spreadsheet – For edited books only
FINAL THOUGHTS

Thank you for taking the time read the SAGE Author Guide. While we’ve done our best to make this document and all corresponding materials as thorough as possible, please don’t hesitate to get in touch with any member of your SAGE editorial team if you have any questions throughout the process of developing your book. We are here to help, and we look forward to working with you!