



CLEMSON[®]
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PRESS

An Author's Guide

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Thank you for publishing with Clemson University Press. This guide has been put together to answer any queries you might have regarding the permission, production, and marketing processes at Clemson UP and to ensure the publication of your book is as smooth as possible. However, if you have any questions that are not answered in this guide, then please do not hesitate to contact your commissioning editor.

1. A guide to permissions

Unless it has been agreed otherwise in your contract, it is the *author's responsibility* to clear all copyright permissions for any text or illustrative material that is not your own work yet will be appearing in your book. It is also the author's responsibility to pay any permission fees associated with this, unless agreed upon otherwise with Clemson UP. Clemson UP offers the following as a basic guide to permissions, but authors are advised to ensure that they approach permissions according to current law and best practices and are ultimately responsible for doing so. Please also be advised that it is important that you begin the permissions process as early as possible, as it can take a long time for publishers and copyright holders to answer your query letters.

For a fuller sense of current US law and permissions procedures, please refer to the first chapter of the *Chicago Manual of Style* online, "Rights, Permissions, and Copyright Administration."

PLEASE NOTE: All permissions should be cleared before the final version of your manuscript is submitted to Clemson UP in order to avoid delays and additional costs during the production process. As an author/editor, you must follow US copyright laws (copyright law is not international: only US law applies, regardless of the copyright holder's nationality).

Copyright in the US

Works published on or before January 1, 1925 are now in the public domain. (In 2021, this date will shift to January 1, 1926 and so on.)

For works first published on or after January 1, 1978 copyright protection lasts for 70 years from the end of the year in which the author died. For works published before 1978 US copyright law is rather complicated. As a rough guideline:

- Works published prior to January 1, 1964 were required to have copyright renewed during the 28th year of their first term to receive the full period of protection, which now endures for 95 years from first publication;
- Works published between January 1, 1964 and December 31, 1977 are protected for 95 years without the need for renewal. Copyrights in their second term of protection on January 1, 1978 automatically received the full 95-year period without requiring renewal.

If you are unsure whether copyright was renewed for the material you wish to use, you should contact the Library of Congress for advice (Library of Congress Copyright Office, 101 Independence Avenue, S. E. Washington, D.C. 20559-6000, USA. Website: www.copyright.gov).

Fair Use

If you are quoting for purposes of criticism, parody, or review or if you are reporting on current events, the fair-use rule enables you to quote a text legally without license from the copyright holder. In the US, the fair-use convention is generally taken as allowing you to quote up to a total of 400 words from a book, or 50 words or less from an article or chapter in an anthology.

PLEASE NOTE: even if your use constitutes fair use, you must still give proper credit to the original source.

Dealing with publishers

To cover the cost of processing small permission requests, most publishers charge a minimum fee or set a minimum number of words or figures below which no fee is charged. The publisher, either as owner of the copyright or on behalf of the author, has exclusive right to grant (or withhold) permission and can demand any fee they think reasonable.

Contact the publisher for permission to use the material previously published by them in the first instance. Some may then request that you contact the author of the work to seek their permission directly; other publishers will deal with the matter themselves. However, you need to make all *reasonable efforts* to track down the copyright owner and acquire a reply from them. In case no reply is forthcoming, please ensure you keep a record of all your correspondence as proof that you have attempted to gain permission to use the material.

Third-party copyright material

When obtaining permissions, please remember that any third-party copyright material (e.g. extracts or illustrations that were cleared for publication in a source that you wish to reproduce) must also be cleared for your own publication. The permission that would have been granted for an illustration or extract to appear in the original publication will not automatically cover your reproduction of the same material.

Poetry and lyrics

As a guide, reproducing the work of famous poets or songwriters, even as much as a single line, is often difficult and expensive.

In the US, any use of copyrighted song lyrics beyond one line requires permission from the music publisher. To determine who holds the rights to a particular song, contact the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music, Inc. (BMI). Song databases are available online at www.ascap.com and www.bmi.com. (Please note that there may be a fee associated with sourcing the copyright holder through such services.)

Some publishers require permission to quote as little as one line of poetry. In order to ensure that your use is considered fair use, avoid long quotations and the reproduction of any poetry not under direct critical scrutiny. Should you have any doubts about copyright or permissions, please raise the issue with your commissioning editor.

Works of art

For works of art, you will need to acquire a high quality photograph of the artwork (illustrations need to be at least 300dpi (dots per inch) at the size at which they are to be reproduced) as well as find out who owns the copyright:

- if the artist died more than 70 years ago, the artwork will be in the public domain;
- if the artist died less than 70 years ago, or is still alive, you will need to ask permission from either the artist or the artist's estate (most twentieth-century artists are still in copyright);
- if the artwork is owned by someone privately, you will need to ask permission of the owner;
- if the artwork is on display in a gallery, the gallery owner must give permission as well.

In addition to the above, you will also need to establish if the *photographer* owns the copyright for the photograph of the artwork that you are using. If so, you will have to apply for permission from the photographer in addition to the copyright holder of the actual artwork.

Please be aware that you may need to pay a reproduction fee to the owner as well as a copyright fee to the artist. For most fine art it is cheaper to approach museums and galleries directly, rather than contacting a commercial art picture library. Photographs and permission for contemporary artists can usually be obtained through their dealer or gallery. Artists' copyright can be cleared through the Artists Rights Society (ARS) 536 Broadway, 5th Floor (at Spring Street) New York, NY 10012 Tel: (1) 212 420 9160 Fax: (1) 212 420 9286. Website: www.arsny.com.

Photographs

Unless otherwise stated in the acknowledgments or figure caption for the photograph, you should apply to the publisher for permission to reproduce a photograph. In some instances, copyright may reside with the photographer; but the publisher will inform you if this is the case. You will also need permission for using a photograph from a picture agency.

Film stills

It is often considered fair use for film stills or frame grabs to be used for the purposes of criticism or review, as long as their use is accompanied by a sufficient acknowledgment. In order for the use to be fair, it is advisable that you use only a reasonable number of images from any one film and that, in the case of each individual film, the examples used should not form more than an insignificant proportion of the book.

The acknowledgment must give the film's name together with the name of its producer. In addition, for films made on or after July 1, 1994, it must also give the name of the film's principal director.

If there is any doubt about whether your use constitutes fair dealing please contact the indicated copyright holder. If this information isn't available you can try contacting picture libraries such as the *Kobal Collection* and *The Ronald Grant Archive* for photos of Hollywood and other mainstream films, as these sources can give permission for use. *Do not* approach major studios, as most will refuse permission or charge extremely high fees.

The British Film Institute stills library is a useful source for film images and photographs, but bear in mind that they cannot grant permission—they are best used for non-mainstream films and you will still need to contact the copyright holders.

Drawings, tables, graphs, and figures

You will need permission if you intend to use a direct copy of any graph, line drawing, or table that has been previously published in another source or if you intend to adapt a graph, line drawing, or table that has been previously published in another source. However, you do not need permission if you intend to use raw data to construct a figure illustration or table (although the source of the data must be credited).

Sample Permission Request Letter

The following is a sample permission letter that can be adapted for your needs. The main points to note are the rights required, which will be as follows:

Territory: World distribution

Language: English language only

Print run: confirmation will be provided by your commissioning editor, but for hardback monographs it will be less than 400 copies, for which there should be no or a minimum permission fee.

Editions required: all editions (so you are covered for any reprints and future editions) including electronic publishing. If the permission fees are looking to be very expensive, you can always reduce this clause to the hardcover and ebook editions. However, it does mean that permission will be required again for any paperback edition.

It is also worth mentioning in your permissions request that Clemson University Press is a nonprofit academic publisher and that the book will be a scholarly and educational publication. This sometimes reduces any fees assigned to permission requests.

Dear *****

I am presently writing a book for Clemson University Press, titled ***** , and I would be most grateful if you would grant permission for the following material to appear within it:

Name of book (or journal article / illustration /photograph etc.):

Author (or artist, photographer, cartographer etc.):

Date published (or exhibited, etc.):

I would like to use [describe the material you want to use from their publication, including page numbers or the figure number and page number if it is an illustration or graph. You should also include a copy of what you want to use. The more specific the better as it makes it easy for the publisher or copyright holder to find the material.]

This material will appear as originally published in the following book: (If the material is to be altered or amended in any way then please rephrase this sentence and provide details about the changes that will be made.)

Present working title:

Author:

Publisher: Clemson University Press

Approximate publication date:

I request nonexclusive world rights including electronic rights in English language only and for all editions. I would be most grateful if you could take into account when considering a permission fee that the material would be appearing in a scholarly publication with a small print run by a nonprofit university press. I would also use an appropriate citation to acknowledge your publication; however, if you have a preferred form of acknowledgment then please let me know.

I would be most grateful if you would confirm that I have your permission to use the above material in my forthcoming publication with Clemson University Press. For your convenience, you can use this letter to grant permission by signing below and returning in the self-addressed envelope enclosed.

Thank you for your consideration and I look forward to hearing from you in due course.

Yours sincerely

(Sign and print your name)

[Name of Publishing Company] hereby grants permission to use the above material:

_____ Date: _____
(sign)

_____ Title: _____
(print)

2. Submitting your manuscript

All manuscripts accepted for publication are copyedited and proofread by the Press, but the process is streamlined if manuscripts have consistent usage before they arrive. The following guidelines are by no means exhaustive, but will be very helpful.

Before you send your manuscript, please complete the following steps.

1. Please number each page continuously throughout, not chapter by chapter (if we drop it on the floor we won't know how the pages run and wouldn't know which page 9 goes in which chapter).

2. Please spell-check the manuscript before submission. For US spelling, please refer to Merriam-Webster's 12th edition (available online).
3. Please double space the entire manuscript, not forgetting the footnotes and bibliography.
4. Do not format the text as if it were a printed book (for instance, introducing page or section breaks, using running heads, formatting subheads in display fonts). Italics or bold text is acceptable, but please distinguish the different levels of headings by font size.
5. Please speak with your commissioning editor regarding citation and bibliographic style. Clemson University Press prefers complete endnotes as per the *Chicago Manual of Style* in lieu of a full bibliography. Please do not use *ibid.*, *op. cit.*, *art cit.*, etc. Other citation and bibliographic styles may be acceptable, provided that a consistent system is employed and that redundancies are not incurred.
6. For US style, please refer to *Chicago Manual of Style* for punctuation rules.
7. Indent quotations of 50 words or more.
8. As per the *Chicago Manual of Style*, only capitalize titles in a direct address or when then full title is listed (thus "the president of the United States," but "President Obama").
9. Spell out numbers up to one hundred, and use numerals thereafter.
10. Use an en dash in number ranges thus: 11–12, 22–29, 126–27.
11. If you wish to include tables, diagrams, or illustrations, please supply these separately from the body of the text and indicate in the main manuscript where you would like them to be positioned using square brackets (e.g. "[" and "]"). Each piece of artwork should be on a separate sheet or in a separate electronic file. If your manuscript includes complicated artwork please contact the Press for advice.
12. Illustrations can be supplied as electronic files, of which TIFF files are best. Illustrations need to be at least 300dpi (dots per inch) at the size at which they are to be reproduced: i.e. a postage stamp image at 300 dpi is no good unless it is being reproduced at postage stamp size, as by the time it is blown up it will lose resolution. Images can be scaled down to fit, but not scaled up too much unless the resolution is very high. Scans need to be gray scale or CMYK. If RGB scans are supplied we will convert them into CMYK for the printers, but the color may alter a bit. So if the illustration needs to be accurate to an original photograph or painting, you must supply CMYK scans with the color corrected to your satisfaction. When submitting electronic files for your illustrations, please also submit a visual hard copy reference as well, clearly labeled with its figure number as well as a caption.

Sending your manuscript to the Press:

1. Manuscripts should be emailed to your commissioning editor.
2. Don't supply the manuscript as a single file; rather, please use a separate file for each chapter, the preliminary material, and the bibliography. Files should be numbered in correct running order and named using a recognizable version of the book's title.
3. Please do not attempt to create an index until the Press provides page proofs. Unless agreed otherwise in your contract, it is the author's responsibility to index the book. If you would prefer to hire a freelance indexer to do this for you, the Press can supply you with some references. However, you will need to pay the indexer independently for his or her work.

3. The production process

Once your manuscript has passed the external peer-review process that all manuscripts undergo at Clemson University Press, and you have made any final revisions to the manuscript following the reader's report, your manuscript finally enters the production department. Following is a brief summary explaining how your manuscript is turned into a book.

Clemson University Press uses a team of highly skilled freelancers who will publish your book to the very highest standard. Once your complete and final manuscript is passed to production it is assessed by our managing editor, who checks that all the material is there and assesses the level of copyediting required for the work. The manuscript is then sent to a freelance copyeditor who will check references and correct grammar, spacing, and spelling mistakes. Please also note that we will not ordinarily send the copyedited manuscript back to you before typesetting unless a large amount of editorial intervention has been necessary. The managing editor will contact you with any queries raised by the copyeditor; normally this will occur when the managing editor sends you the typeset proofs, though if the queries might affect a significant portion of text you will be consulted prior to typesetting.

A copy of the reformatted and copyedited manuscript will be sent to you as PDF proofs. You are now required to check the proofs thoroughly in case errors have been missed. It is strongly advised that any new additions or further changes to the text are *not* made due to the time and expense involved, unless they are absolutely crucial. However, if you have any concerns with the copyeditor's work you should consult the managing editor as soon as possible.

You will also be asked to create the index from the proofs, unless it has been agreed that the Press will commission an index separately (this is rare). The index will form a crucial part of your book, and as such it will require a fair amount of time and effort. You will need to compile (in Word) a list of major people, places, events, publications, and themes mentioned at some length in your book, and the pages on which these terms occur in the typeset text. The production team will assist you with guidance and provide a sample index from a published Clemson UP book, but please be aware that the work will take some time and effort. It is recommended to schedule several days to a week for the indexing work (or perhaps more, if the book is very long and / or complex).

Once all corrections have been made to the text and you have signed off on the final set of proofs, the production staff will arrange for it to be printed and bound. Alongside this process, your cover will be created. Your contact in editorial will consult with you over possible cover images. The image and your blurb are then passed to the production department, who assigns a designer to design your cover. A proof of your cover will be forwarded to you for your approval.

4. The marketing process

Just as every book receives individual and careful consideration through the production process, the same applies to the marketing stage, where every book receives a custom-made marketing plan in order to maximize its publicity and sales. However, there are some aspects of this marketing process that are similar to the majority of books we publish and this section attempts to explain these to you.

One of the most important documents that you will be asked to complete for Clemson UP is the *marketing questionnaire*. This will be sent to you during the final editorial review of your manuscript and it is important you complete this in as much detail as possible by the date requested by your commissioning editor. The marketing questionnaire is used and referred to extensively during the course of your book's publication and, with the information you provide and our experience in publicizing and selling books, a final marketing plan is drawn up, which you will be given the opportunity to see and comment upon.

The following stages outline our general marketing activities that will adhere to your book:

Stage one—Invisible marketing

About nine months prior to publication we announce details of forthcoming books internationally via bibliographic information agencies such as Nielson Bookdata and Bowker. This information is disseminated from these companies to libraries, retailers, and websites, ensuring every shop, wholesaler, supplier, library, or website has the book on their system for potential ordering.

Stage two—The catalog

All new books are announced in a new titles catalogue, which is mailed to all retail customers including campus bookshops, independent retail accounts, major national accounts, and wholesale distributors. The catalogue is also sent to our representatives and key accounts in Europe, the Middle East, the Far East, and Australasia. The information in the catalogue is replicated in the seasonal catalogues of our American distributors, Oxford University Press, who market and promote the book across the United States, Canada, South and Central America, and the Caribbean.

Stage three—Our sales representatives team

Each year we hold two sales conferences to present our new seasonal catalogue to our sales representatives and review the previous six months' performance. At this point we also distribute Advance Information sheets, highlighting the key selling points of every new book. The representatives then visit national retail chains and bookstores, campus bookshops and libraries, library suppliers and wholesalers to ensure that copies of your book are purchased well in advance of publication. We also present our new books at the international book fairs in London and Frankfurt to our international distributors and representatives.

Stage four—US marketing and distribution: Oxford University Press

In the US, the largest market for scholarly books, all Clemson UP titles are advertised, marketed, sold, and distributed by Oxford University Press, USA. Their seasonal and subject catalogues, which your book will appear within, are distributed to more than 30,000 booksellers, libraries, academics, and students and we work closely with OUP to ensure every book reaches its US potential. We present all our new titles to OUP twice a year and with strong and constant communication between Clemson UP and OUP. Any queries you might have about your US sales or publicity will be quickly answered.

Stage five—Advance publicity

About three weeks prior to publication we release review copies and press releases to relevant academic journals, national newspapers, magazines, and examination boards.

Stage six—Direct marketing and flyers

On publication we will launch a direct mail campaign for the book, targeting academics in the US and abroad with details about the work to persuade them to purchase the book and possibly adopt it on their courses. Relevant societies or organizations are also contacted with details about the book offering a special membership discount.

We provide all authors with a flyer on publication for their use, to distribute to colleagues and during lecture tours for example. In addition, an author can provide us with a list of individuals for flyers to be sent from the office as part of our direct mail campaign.

Stage seven—Exhibitions and conferences

The marketing and promotion of your book is continuous at Clemson UP. Throughout the year, we attend a variety of academic conferences and exhibitions at which our books are available for purchase at a discount. Advance information, order forms, show cards, flyers, catalogues, and other promotional material are sent to relevant conferences, even those we are unable to attend in person.

Stage eight—Foreign rights

Clemson UP actively seeks the sale of foreign rights on all its books, widening the appeal and impact of our books by seeking translations and co-publication deals. We attend the international and acclaimed book fairs in Frankfurt and London every year in order to sell translation and new territory rights for our publications.

Stage nine—Online and E-books

All of our books are promoted on our website, as well as being available for purchase from a wide variety of Internet retailers. Wherever suitable, Clemson UP books are made available as web PDFs for institutional e-vendors, and ePubs for the retail market (e.g Kindle, Apple, etc).

The above summary is only an indication of the marketing we do for our books. It is far from conclusive and we urge all our authors to be involved in the marketing process, to come to us with suggestions, and to be an active part in the promotion of their work.

5. Useful contacts

Editorial (Director):	John Morgenstern (jmorgen@clemson.edu)
Managing Editor:	Alison Mero (amero@clemson.edu)
Sales and Marketing Manager:	Jennie Collinson (j.collinson@liv.ac.uk)
Postal address:	Clemson University Press, 801 Strode Tower, Clemson University, Clemson, SC 29634 USA
Website:	www.clemson.edu/press

Enclosures

- a) Contract: please *sign and date all copies*, returning one completed copy to your commissioning editor.
- b) Manuscript submission form and final checklist
- c) Author discount form

Final checklist

1. Have you spell-checked each file?
2. Have you double-spaced *everything*, including footnotes and bibliography?
3. Have you cross-checked all references? (All references that appear in the text must also appear in the works cited.)
4. Have you numbered the pages consistently throughout (e.g. 1–450, *not* by chapter)?
5. Have you acquired all illustrations, figures, graphs, etc. that will be appearing in your book? (There should be *no outstanding material* when the manuscript is submitted to the Press.)
6. Have you enclosed a preface, foreword, contents list, list of contributors (if applicable), list of abbreviations (if applicable), introduction, acknowledgments, dedication, etc.?
7. Have you enclosed a list of captions for any illustrations, figures, tables, or graphs appearing in the book as well as mark in the text where they should appear using square brackets?
8. Have you enclosed copies of all permission letters received?
9. Have you completed the Manuscript Submission Form and submitted it with your manuscript?
10. Have you done a final word count (including footnotes, references, list of illustrations, captions, contents list—basically all the text except the index)?
11. Is the title final and correct? If it has changed from when the work was contracted please inform your editor.
12. Have you agreed on a cover image?
13. Marketing: Clemson UP's marketing team is specialized in maximizing the readership for your work. However, a successful marketing plan requires the input of the author, who inevitably has a greater understanding of the field in which they work. On receipt of your final manuscript, your editor will email you Clemson UP's marketing questionnaire. It is vital that you complete this as thoroughly and as quickly as possible so that promotion on your book can begin.

