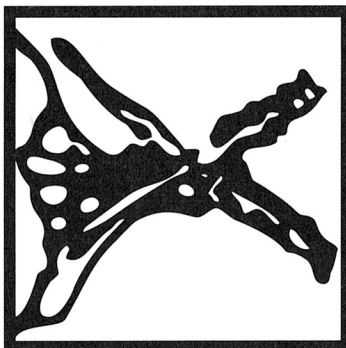


**HEINEMANN**  
**INTERNATIONAL**  
Guide for authors



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Dear Author

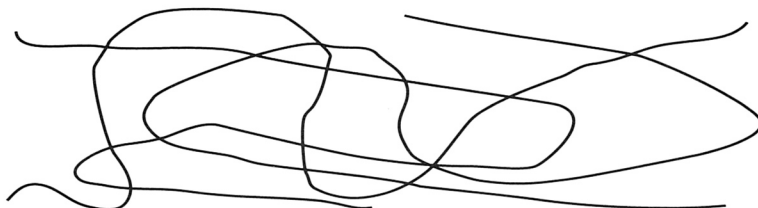
Do you know what the difference between first and final draft, galleys, page proofs and colour proofs is?

Can you match the descriptions below with the correct terms?

**Galleys**

**Paste-up**

**Ozalid**



The . . . of your book is prepared from the film. This is a final chance for the editor to check that the book has been imposed correctly, that is, that the pages have been laid out in the right order. When this has been checked, the printer can start printing the book.

. . . consist of all the text of your book set in the right type and printed on large sheets of paper with no attempt to look like the final pages. They are for checking that your text has been typeset accurately and in the specified face.

This is the first and most important opportunity to see how your book is going to look. The designer will work out the position of the text on each page and how the text will fit with the illustrations. When you have made your comments on this rough . . . the designer will go ahead with commissioning the illustrations.

The guidelines we have drawn up are intended to demystify the process of publishing and to save time and frustration all round by trying to get each step in the production of your book right first time.

They are full of practical information and cover the fundamental principles of publishing and therefore how best to present your manuscript. Writing and producing books is a complex, collaborative process so please ask your editor for more details, help and advice.

I would like to thank everyone who has contributed to these guidelines, especially Louise Spencely and Jenny Boland.

So, good luck. Remember that writing and publishing should be fun.

A handwritten signature in black ink, reading 'Yvonne de Henseler'. The signature is written in a cursive, flowing style with a long horizontal line extending from the end.

Yvonne de Henseler  
Publishing Director

Dear Author

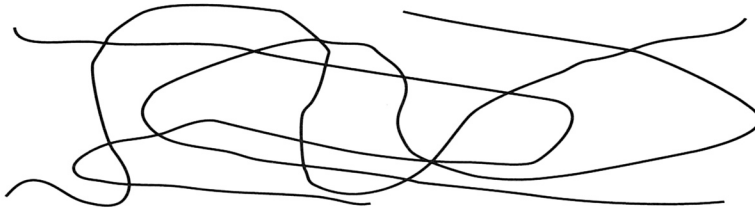
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I would like to thank everyone who has contributed to these guidelines, especially Louise Spencely and Jenny Boland.

So, good luck. Remember that writing and publishing should be fun.

A handwritten signature in cursive script, reading "Yvonne de Henseler". The signature is written in dark ink and is positioned above a horizontal line.

Yvonne de Henseler  
Publishing Director



# The publishing team

## The commissioning editor

The commissioning editor researches the current and future needs of the market and then commissions suitable material to meet those needs. The commissioning editor will be most directly involved with your book at the early stages; discussing your ideas, arranging for sample material to be trialled, reading and commenting on your manuscript, devising a suitable budget and publication schedule and dealing with your contract and royalty arrangements.

## The editor

The editor takes over when it is time to turn your manuscript into a book. The editor's job is to ensure that your book is produced on time and to the highest possible standard. S/he will work very closely with you, and with all the other people who are involved, during the stages between manuscript and publication.

## The designer

The designer is responsible for the way your book and its cover will look. S/he will work out what typeface will suit the material, decide on the best way to make each page or spread of two pages work visually, and will work out the amount of space available for each photograph and illustration. The designer will be closely involved with all stages of your book, from concept and then copy-edited manuscript to the point at which it is ready to be printed. The design department is responsible for costing and managing the design, illustrations and photos for your book.

## The picture researcher

It is the picture researcher's responsibility to find the photographs needed for your book, working to the brief you have supplied. The picture researcher will also organise any photographs which need to be commissioned. S/he will be working within a budget agreed with the designer.

## The production controller

The production controller is responsible for the costing of the typesetting and printing of your book. S/he will get estimates for the work, book time at the printer and the origination house that prepare illustrations for printing, ensure that the appropriate paper is available on which to print your book and work with the editor and the designer to ensure that your book stays on schedule and within its budget.

## **The sales and marketing team**

The sales and marketing team will be familiar with your work right from the start. They could well be involved in the early research both you and your commissioning editor carry out. Then, well before your book is published they will be in action. The publicity department will mail to schools and educational establishments to let them know about the book, and the sales team will follow this up by creating interest and taking orders. After publication, the marketing department will also deal with any queries and offer customer support.

## Stages

The following stages of editorial production are typical of most books.

### Sample material

This is sample material based on the publishing proposal agreed between you and your commissioning editor. It should be representative of the material as a whole.

### First draft

Your first draft manuscript will be based on the sample material which you and your commissioning editor have agreed upon. It will be sent to several readers for comments. Your commissioning editor will also make comments and in the light of all these any necessary action will be agreed on. There is no fixed number of draft manuscripts as projects vary greatly. This is the stage during which you and your commissioning editor should go over the project very thoroughly, involving design and production as appropriate. Any changes after the final draft will hold up publication and can jeopardise the whole project.

### Final draft

After you have actioned any changes which have been agreed the book is in its final draft stage. At this stage, discussion with design starts and work towards sample page design begins.

### Copy-edited manuscript

After the manuscript is copy-edited, it will be marked up by design and sent to the typesetter to be set as galleys. You will be sent a copy of the final copy-edited manuscript for your reference - if you have any further alterations or corrections to make, please notify your editor of them by an agreed date. After this stage we expect the manuscript to go through the production process as quickly and smoothly as possible. Any major changes to the content are obviously costly and will cause delays. At this stage you should have your artwork and photo brief ready so that the designer and picture researcher can begin work on them.

### Specimen pages

The designer will draw up specimen pages. It is important that we all feel happy with them, i.e. that the layout and typesetting and the visual impact is what we want. After final agreement, we give the designer the go-ahead. S/he will only do one design - we do not ask for alternatives as these are costly and time consuming, unless there are major problems with the designer's work. Any major changes to the design after this stage mean substantial extra costs and publication delays.



## Galleys

Design will mark up the final manuscript which is sent to the typesetter who produces galley proofs. Galleys consist of all the text of your book, set in the correct type and printed on long sheets of paper. They are not intended to look like the final pages but are for checking that your text has been typeset accurately and in the specified style. Please mark any errors you find (typesetter's errors in red, yours in blue) and return the galleys to your editor by whatever deadline has been agreed upon for the collation of corrections and amendments. Amendments must be kept to a minimum as they are extremely expensive and delay the project. It is, however, less expensive to make amendments at this stage rather than later, so please sort out any uncertainties at this stage rather than later on in the process.

## Rough paste up

This is the first and most important opportunity you will have to see how your book will look in page form. The designer will work out the position of the text on each page, and how the text will fit with the illustrations. Copies of the galleys are stuck down in the specified page grid and spaces are left for the illustrations. Once you have made your comments on this, the designer will go ahead with getting all the illustrations commissioned.

## Artwork

Based on the artwork brief, the illustrators will produce rough copies of the book's illustrations. Once these come in you will be asked to check them and make comments - once any requested alterations have been done, final artwork will be produced. Please check roughs very carefully and make sure all your comments are clear, as it is costly if final artwork has to be redrawn or even rejected. It also causes delays, so ensuring that artwork briefs are clear and express exactly what you want will avoid problems at this stage. If necessary, revised roughs will be done before final artwork is produced. Usually only the editor and designer check the final artwork.

## Pages

The corrected galleys and paste up are returned to the typesetter for corrections to be made and once these have been done page proofs are sent to you. If your book is in black and white, these may have artwork in place but if it is in colour you may see photocopies of roughs or final artwork in position. These are read by yourself and your editor and checked by the designer. They are then returned

to the typesetter for top quality output called camera ready copy (CRC). Any alterations at this stage will cause serious delays in the production schedule.

### **CRC**

Camera ready copy is the stage just before the book is ready to be turned into film for a black and white book or integrated with colour artwork and transparencies for a colour book. All the text will be in position with separate artwork. The editor, designer and production controller will check this stage. In the case of colour books, the CRC is then sent to the originator with the colour artwork.

### **Colour proofs**

These are prepared for colour books as a final check. At this stage the editor and designer check that the artwork and photographs are correctly positioned and that the quality of the colour and reproduction of the illustrations is correct. This stage of proofs will not normally be sent to you as you will already have seen the text and the artwork. Your editor, designer and production controller approve this stage.

### **Film**

The film is basically a photograph of your book and is used to make the plates from which your book is printed. The film is checked by the editor and by the production controller just before the book is printed.

### **Ozalids**

The ozalid is prepared by the printer from the film of your book. This is the final chance for the editor to check that everything is correct and that the book has been imposed (laid out) correctly. When the ozalid has been approved the printer can go ahead with the printing of the book.

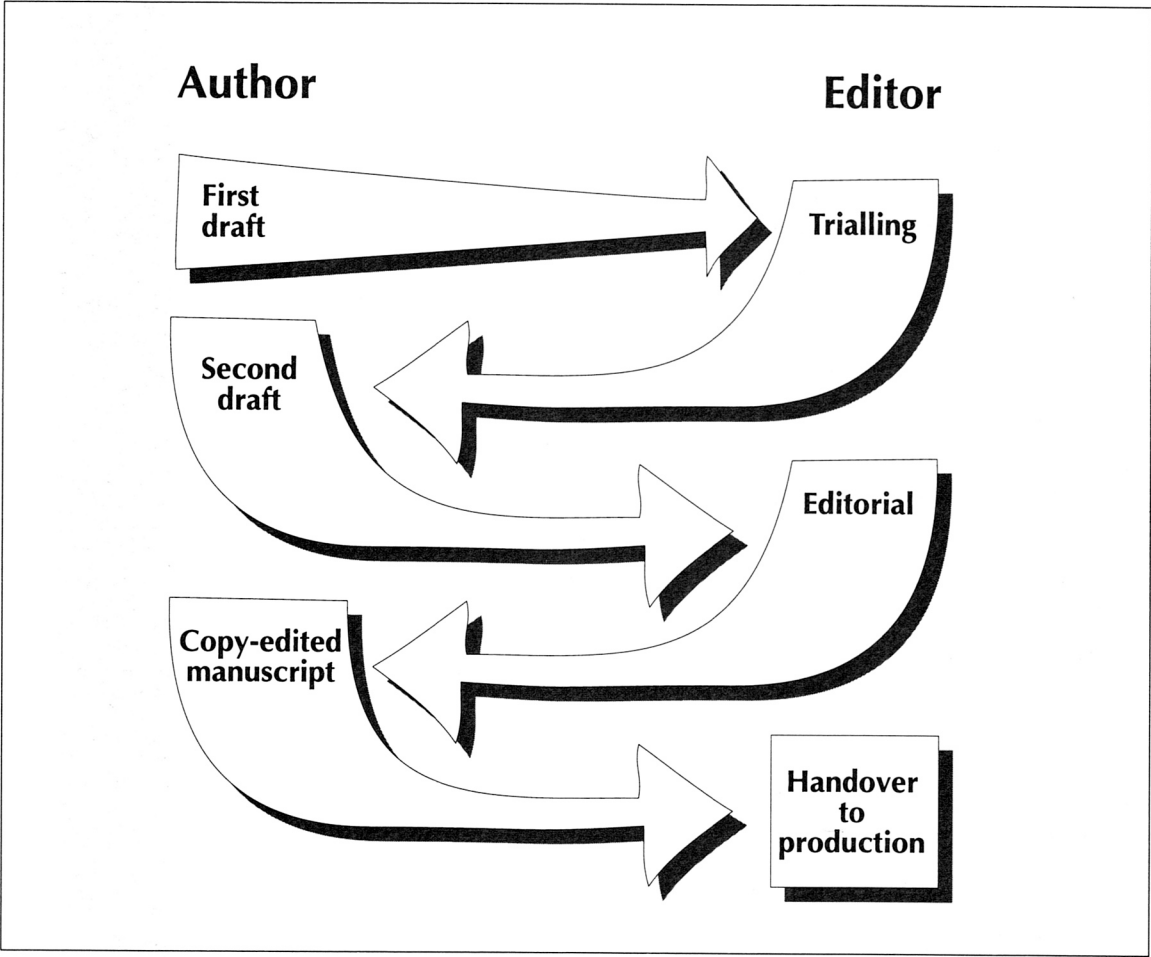
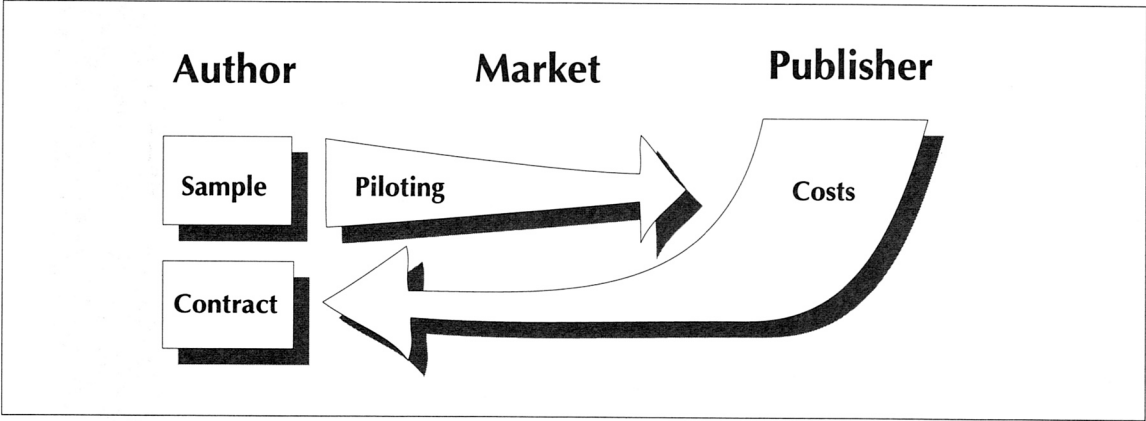
### **Bound copies**

The finished book. The stock is taken to the warehouse ready to be distributed. Your editor will make sure that you receive advance copies as they are available.

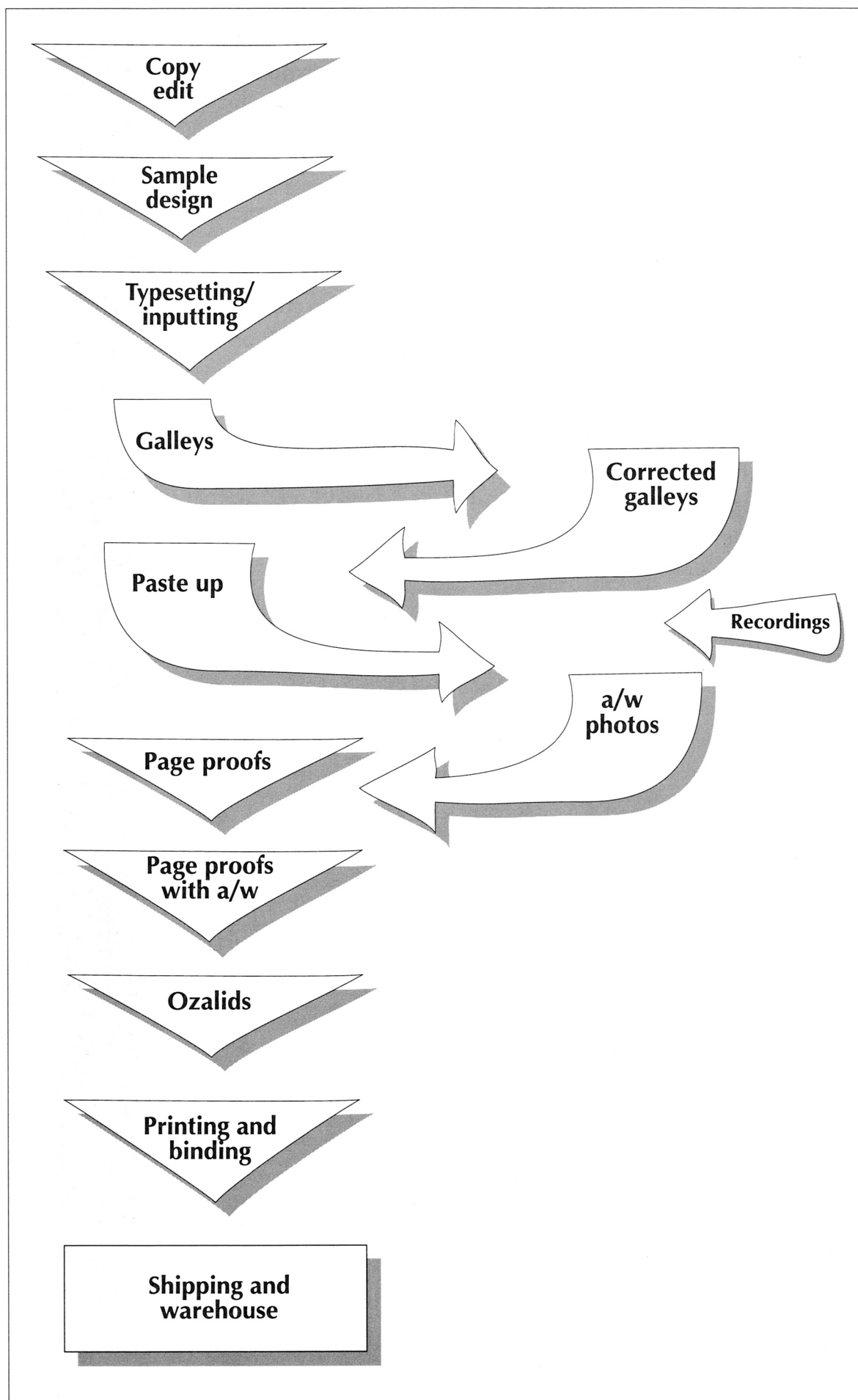
### **Covers**

You will be consulted about cover design and back cover copy and will be sent proofs of the cover(s) when they are ready. Covers are conceived by the marketing, editorial and design teams and approved by the company board.

# The publishing process







Your editor will work out a schedule for the book with you and the publishing team. It is vital we all keep to the schedule once it has been agreed. If a schedule slips it has a serious knock-on effect. It is very difficult to make up time once a schedule slips and the project will inevitably clash with other projects in-house, you may be engaged in other work and/or travel, and finally it will lose its place at the printers and will go to the back of the printing queue.

A late publication (even a month late) can mean that crucial selling time is lost as there is only a limited promotional season. If this happens we lose sales and hence revenue and you will lose royalties. Timing of publications is also crucial. Late publication can mean the project is pipped-to-the-post by the competition and it may never recover lost ground. Too great a gap between Books 1 and 2 is also detrimental to adoptions. Secondary and primary teachers cannot adopt a new course unless Book 2 is also available, nor will they adopt a course unless all the components at each level are available. Therefore, with any course we aim to bring out all components together at each level and to publish all levels as close together as possible.

## Corrections

It is inevitable that there will be mistakes which need to be corrected, but we urge you to differentiate between correcting a mistake and altering text because you have decided that it can be put in a better way. The time for alterations is prior to submission of your final manuscript, so please be sure that you are completely happy with the final manuscript before you submit it to us. After your manuscript has been copy-edited, there is room only for corrections and it will not be possible to alter text.

### Galley corrections

This is the stage at which you and your editor must check that no mistakes have crept in and that the text is the correct length. If it is not, cuts must be agreed upon.

### Paste up corrections

You should check the paste up to see that everything is in the right order and that the spaces allowed for the illustrations are sufficient.

### Page proof corrections

At this stage we check to see that all the corrections marked at the previous stage have been done. Any further corrections at this stage should be kept to a bare minimum since they have a knock-on effect for the rest of the book and obviously cost both time and money.

### Artwork corrections

Artwork is started once the page layouts have been finalised because it is only at this stage that the designer can tell the illustrator exactly what size each illustration will be. The artwork roughs need to be checked very carefully against any exercise that they relate to and against the original brief. Rejecting artwork at any stage is time-consuming and expensive and can be avoided by compiling a brief which accurately represents the artwork you want to see.



## Presentation of your manuscript

- ☐ Make sure you make more than one copy of your manuscript, for safety's sake.
- ☐ Your manuscript should be typed on one side of good-quality A4 paper with double line spacing and wide margins so that your editor has space to mark the manuscript clearly (please do not use flimsy paper as this is difficult to photocopy). Please make sure that the typewriter or printer that you use produces very legible type, as your manuscript will be photocopied and will therefore need to be clear. Take care in particular with dot matrix printers which produce type which is often illegible when photocopied. Set these on **double strike** or document quality to ensure the most legible type. Leave quadruple space between paragraphs and do not indent the first line of new paragraphs. Do not break words at the end of lines. Please observe the normal convention of one space after commas, and leave only one space after full stops. Avoid doing any additions/amendments to your manuscript in blue pen as it does not usually copy well.
- ☐ Pages should be numbered consecutively in the top right hand corner - this is essential since it is easy to muddle pages which are not numbered.
- ☐ Make rubrics as concise, unambiguous and consistent as possible.
- ☐ Please indicate whereabouts in the manuscript any artwork or photographs should appear. This can be done most simply by typing artwork (a/w) or photo in brackets in the correct position.
- ☐ An artwork and photo brief should be produced separately from the manuscript, with the position of the artwork keyed into the manuscript. Within the briefs, the pieces of artwork and the photos should be listed by unit and activity number as well as page number. See further notes on page 22.
- ☐ Indicate in a covering letter the number of manuscript pages and any accompanying realia or illustrative material, and a list of contents with unit titles where applicable.
- ☐ Your name and that of any other author(s) will appear in alphabetical order unless you specify otherwise. Please also specify whether you would prefer initials or full first names.
- ☐ If you want to emphasise a particular word in the text, please mark it to be in bold. If you are using a word processor you will be able to do this yourself; if not, please underline words to go in bold with a wavy line.

- ☐ Consistency is very important. It is much easier for us to fulfil your intentions if your manuscript is consistent in the use of headings, emphasis, spelling and style.
- ☐ Permissions - see page 19.

Typesetting and design computers have recently become small enough to sit on desk tops, and editors and designers are beginning to use them routinely. If you want to write your manuscript on any sort of word-processing computer, it may be possible for us to 'capture' your text onto our machines and pass them on to our designers. However, disk translation is a very complex business and some disks are very expensive and very difficult to translate. If you intend to write on a word processor, discuss it with your editor first so that s/he can find out how easy it will be to translate your software for use on our equipment.

If you do write on disk your editor will want a print-out of your manuscript (which must accurately reflect the final disk), together with your disks. Any text submitted on disk should be restricted to words and spaces, and possibly the use of emboldening and italicising for emphasis - any design or embellishment of the text will be lost when your disk is translated to be used within our software. The stripping out of commands can be so costly that we will need to reset the job from scratch. Desktop technology and our response to it are developing continually, so please consult your editor if you are intending to produce work on disk. They will in turn consult with design and production for the latest feedback.

## House style

We do not want to impose a rigid house style but there are a few points that are designed to ensure effective and consistent style without imposing on your own style.

- ☐ We use single quotes for quotations, with double marks for quotes within quotes.
- ☐ Where alternatives exist, use -ise, -isation, not -ize, -ization.
- ☐ In authentic texts, maintain the spelling of the original.
- ☐ All phonetics in our books are taken from the *Oxford Advanced Learners Dictionary*, 1989 edition.
- ☐ **Abbreviations and contractions**  
Where you are using an abbreviation which is in capitals, such as NATO or BBC, do not use full points. Contractions such as Mr or Dr, which end with the same letter as the full word should also be used without a full point. Abbreviations which are not in capitals, such as e.g. or i.e. should be used with full points.
- ☐ **Capital letters**  
Using capital initial letters to distinguish the particular from the general is a good first rule. When in doubt whether to use capital letters, don't. Most important of all, be consistent.
- ☐ **Dates**  
Write dates in the form 1 January 1990. When you want to refer to decades such as the 1950s, do not use an apostrophe.
- ☐ **Ellipses**  
Always use three spaced points . . . for an ellipsis.
- ☐ **Numbers**  
We use the fewest possible figures - 121-3, not 121-23. Numbers in the teens do not conform to this, however, and are written 213-14, or 1911-13. In the text, spell out numbers below 20.
- ☐ **Apostrophes**  
When referring to different components of a series, we use apostrophes in the following way: student's book, teacher's book.

We are currently compiling a detailed document on house style which will be sent to you as soon as it is completed.



## 'isms'

We are committed to making every effort to exclude racism, sexism and stereotyping from our books. When writing any material please make sure that you don't fall into the trap of perpetuating stereotypes or being, however unconsciously, racist or sexist.

## Sexism

In our materials we aim to maintain a 50/50 male/female split. Please do not attribute characteristics, occupations or exclusively subservient roles to women, for example, hysterical woman driver, devoted secretary, fragile flower. Members of both sexes should be represented as whole human beings with human strengths and weaknesses.

Allow women    to be praised for boldness, initiative and assertiveness  
to exhibit self control

Allow men        to be praised for gentleness, compassion,  
to respond emotionally

Avoid             generalisations about abilities according to sex

## Non-sexist and inclusive language

Instead of:

try:

man or mankind

humanity/human beings/people

girl (for an adult)

woman

man in the street

average person

best man for the job

best person

chairman

chairperson or chair

spokesman

spokesperson

saleswoman/salesgirl

sales representative/sales assistant

manpower

workforce/staffing

Mrs/Miss

offer women the choice of Ms

he or she

s/he

he/his

sentence constructions can be  
changed to use they/theirs

## **Equal respect**

Women and men should be treated with the same respect, dignity and seriousness. Women should not be identified by their physical characteristics while men are defined by mental attributes or jobs.

Avoid describing women according to marital status unless relevant to the topic under discussion, treat them as people in their own right. Avoid speaking of women as possessions, for example, John and his wife, Elsie.

## **Inappropriacy**

Due to the sensitivity of some of the markets for which we produce books, we have to be very careful about the topics which we cover. Obviously when producing books for the UK and northern European markets most subjects are acceptable but in more conservative and religious markets there are various things we must be very careful with. The list below should be used as a guideline but please do discuss any topics you feel strongly about using with your editor.

Alcohol (Middle East)

Anarchy

Abuse

Aids

Israel and six pointed stars (Middle East)

Narcotics

Nudes and flesh (Middle East in particular)

Names (do not mention any well-known people without permission)

Politics

Pork (Middle East)

Pornography

Religion

Racism

Rape

Science when it involves altering nature, e.g. genetic research

Sex

Sexism

Stereotypes

Sensitivity to people's culture, beliefs and traditions as well as awareness of disputed borders (don't mark these frontiers on maps) and accuracy in our presentation of other cultures

Terrorism

Violence, the police, the military, weapons, capital punishment

In your contract, we stipulate that your work must be original and in no way an infringement of copyright. You are working in a restricted language environment and are surrounded by a vast range of ELT books which increasingly makes originality difficult to achieve. Moreover, your commissioning editor or sales and marketing contact may have told you that we want a *Streamline* or a *Strategies*. We, of course, do not literally mean this; what we mean is we want a very successful course, as successful as X and sharing some of its qualities and characteristics.

So, here is a little advice on how to avoid the pitfalls of plagiarism and infringement of copyright. First, you can and should get to know the books you hope to compete with, but don't go overboard in terms of in-depth analysis. Concentrate instead on what you believe teachers and learners want and try to find your own ways of explaining language and achieving your objectives. Second, be careful to check your material before you submit it to ensure that you have not unconsciously reproduced material from competing titles. Some similarities are inevitable, and this is normal. But if, for example, you find that what you thought was an unusual context and example sentence used to exemplify a language point turns out to be identical to one in a competing title you should think again.

You must also make sure that you are original in your artwork brief as well as in your text. Reference material must not be based on existing copyright material.

This is not just to protect yourself from the possibility of inadvertent plagiarism but because originality pays off!

Major projects can take years to create and if you anticipate your project being a long-term one, it is worth discussing this issue with your commissioning editor/publisher in great detail.

## Permissions

The process of gaining permission for the right to reproduce copyright text, illustrations and photographs is long-winded (often taking up to six months) and expensive, so please submit your fully completed permissions form (see Appendix One) with the first draft of your manuscript. When you submit the final draft, please confirm to your editor any changes in authentic material, so that permissions information can be confirmed with the copyright holders.

Your contract specifies the ceiling amount we have budgeted for permissions fees. We may ask you to find alternatives if permissions are likely to be unreasonably expensive or difficult to obtain (a good example is recorded songs or performances). If permissions fees go over budget, you will be asked to pay the difference as a charge against royalties.

Please supply a list of all authentic texts (and their sources) to be used in the book on the standard form (a copy of which is attached to these guidelines). The information required is detailed but is all essential in order to obtain permission as quickly as possible. Without **all** the details listed on the form, it will be impossible to clear permission and the progress of the book will be halted since you will need to find new authentic material and undertake whatever rewriting is necessary.

Any re-writing of authentic material, however subtle, should be indicated when submitting material. However, this may mean that you will not get permission from copyright holders, especially for works of literature, so please check with your editor before adapting or simplifying authentic material. Please make sure that you submit a photocopy of the original material (along with the original material itself) with the parts that have been used highlighted.

In the case of photographs, please supply the original source and a photocopy of the picture in addition to any details relating to the text permissions set out on the form.

Please also supply the originals of all pieces of authentic text, photos and realia to be used, not folded, stapled, written on or damaged in any way. If originals are supplied in as near perfect condition as possible, we can, if necessary, reproduce directly from them and this saves time and frustration in trying to locate originals from the copyright holders.

### **When submitting your first draft, please attach:**

- ☐ completed permissions form with all details (see Appendix One)
- ☐ all originals, unmarked and intact, plus a photocopy with its location in

the manuscript and any alterations to or deletions from the original text marked

**When submitting your final manuscript, please attach:**

- ☐ confirmation of all the authentic material you are using plus sources
- ☐ any new material you are using, originals and photocopies (as for the first draft) and complete details of their origin

If you are planning to write material around illustrations or text which are in copyright please supply details of the sources so that we can clear permission before you start writing. If permission is denied or very high fees are charged, we will have to ask you to choose different material.

It is worth keeping in mind that material from magazines, particularly the glossy women's and teenage magazines (*Woman*, *Just 17* e.t.c.) is especially expensive - it is now not unusual to receive demands for up to £300 for one 1000 word extract, and it is rare to receive demands for less than £100.

Material from tabloid newspapers is also generally quite expensive, although the quality papers do not usually charge more than £50.

In general, material from books is reasonably priced, and if you want to use a literary extract it is worth considering out of copyright material (i.e. where the author has been dead for over fifty years) which is in the public domain and reproduction is therefore free. Some authors resist requests for their work to be shortened or simplified, for example J D Salinger and Somerset Maugham. Your editor will be able to advise you about other authors who are likely to deny permission.

Your editor will be familiar with which organisations charge lower fees and still provide good authentic material - please discuss this with her/him when you are writing the first draft of your book.

**Trademarks, logos and registered names**

Well known trademarks (eg Macdonalds) and cartoon characters (eg Mickey Mouse) can only be reproduced with permission, which is often difficult to get. We recently had difficulty with Madame Tussauds and the use of their name in conjunction with an activity on sightseeing in London. They demanded payment for the use of their name and wanted to look very closely at the innocuous text which it accompanied. This was a perfectly legitimate request, which took some time to sort out, so it is advisable to be aware of any similar problems at a very early stage. Please also take care over characterisation of real



people, particularly public figures and well-known people since this can, in some instances, lead to problems with the libel laws, especially in the States. Also avoid using real telephone numbers and addresses (your editor will be able to supply dummy phone numbers through British Telecom).

### **Copyright problems**

Sometimes it proves impossible to find a copyright holder, and in this case we add a disclaimer to the acknowledgements page of the book stating that every attempt has been made to trace the copyright holder; this is a last resort and we try very hard to find the copyright holder before resorting to this.

If permission to use a piece of copyrighted material is denied or the fee is prohibitive, it is obviously necessary for new material to be found. It is sometimes possible to rewrite the material, and should permission be denied, this is something that your editor will discuss with you.

Our aim is to get artwork and photographs of the highest possible quality within budget which enhance the text as much as possible. We try to avoid using the work of artists or photographers that appears in books published by publishers with whom we are in competition.

Artwork briefs and photo briefs should be initiated by yourself and supplied to your editor with the final manuscript. Your editor, the designer, the picture researcher and yourself should have a good idea of what types of artwork are going to be needed by the time a specimen page is finalised. Prior to this stage, the editor, designer and picture researcher need to know how much artwork is needed for costing purposes.

If you know that you need an illustration or photograph to illustrate a point, but don't know exactly what to ask for, consult with your editor, designer and/or picture researcher who should be able to help you. Sometimes, we may be able to suggest an approach you haven't yet thought of.

Let us know if you want us to research any illustrations before you start writing - for example, photographs which you need to see before you can write material based on them.

Let us know if you are planning to write material around illustrations which you have found - for example, photographs, cartoons, maps and realia - and supply details of sources as we have to obtain permission to reproduce copyright material (see section on permissions).

When planning the amount of artwork to appear on any one page, take into consideration whether there will be enough space for both text and artwork.

It is also essential to take into consideration the cost of artwork and photographs to be included in the book. Budgets must be kept to, and in the event that a book does go over budget, artwork or photographs may have to be cut.

A page with many small images (eg six or more) will be costly (up to £1,000 in permission fees and a further £1,000 for origination if they are in colour) and will have less impact than one or two larger images as well as costing more.

**Artwork briefs** should contain all essential details of content, use and style as it will form the basis of the illustrator's brief. Where relevant/possible you should provide cross references to the teacher's book, tapescript or workbook.

When writing art briefs for drawn illustrations:

- ☐ Don't be afraid to draw sketches of what you want. These are often easier to interpret than lengthy descriptions.

- ☐ Provide reference material for the artist if you want an illustration of something particular, detailed or obscure.
- ☐ Provide examples if it is essential for an illustration to be drawn in a particular style. We cannot guarantee to use the same artist but will try to achieve a similar style.
- ☐ Consider using a composite illustration, a split frame illustration or a sequence of illustrations if one scene in an illustration is inadequate to show what you want.
- ☐ Use the following conventions for strip cartoon scripts; maximum eight frames per A4 page; one exchange per frame; maximum of sixteen words per speech or 'think' bubble; first speaker on left of frame, second on right.

**Commissioning Artwork** Design commissions the artwork.

**Roughs** come in from the artist to the design department. They are normally pencil roughs in black and white unless we have specifically asked for more detailed colour roughs, for example, for a cover. These roughs are checked by your editor, yourself and design, then returned to the artist with comments and instructions. Sending back any corrections at this stage is essential as we must avoid correction of final artwork at all costs.

Deadlines will always be specified for the return of comments about artwork roughs from yourself to your editor and this should always be kept to as publication schedules are usually tight.

When **final artwork** is supplied this is checked by the editor and the designer.

**Photo briefs** should be submitted as a separate document from the artwork brief, since this avoids any confusion and the two briefs will be dealt with by different people. Once the photo brief has been finalised by yourself and the editor, it is unlikely any further input from you will be needed. If you wish, it is possible for you to see the photos which have been chosen, but this has to be done in our offices in Oxford because of the danger of valuable photographs getting lost in the post. Please mention it to your editor if you would like to see photos when they are chosen. The picture researcher makes every effort to find the photographs specified in the photo brief but it may be impossible to obtain certain photographs, so be prepared to review your requests if necessary.

Please be particularly cautious about choosing fine art as illustration in your book since using paintings, particularly those by well-known artists, can often cause complex problems as far as cost and gaining permission to reproduce

them is concerned.

### Page plans

Every book is written to an extent (number of pages). So, before writing the final manuscript it is useful to sit down with your editor to plan how many pages of contents, introduction etc you will need, how many pages of lesson material there are in the core of the book, and the word list etc at the back. One full page needs to be reserved for the Heinemann imprint details and acknowledgement copy. Once the specimen pages have been agreed, they can give you the necessary information to help you to write to length, whether your book is to be planned page by page or in double page spreads or six page units.

## Recordings

- ☐ Please supply scripts on good quality A4 paper.
- ☐ Use double line spacing and wide margins.
- ☐ The characters' names should be in capitals and indented.
- ☐ Scene setting information and sound effects also need to be clearly differentiated - for example in brackets and in italics.  
When indicating sound effects, type [sfx].
- ☐ Consider the headings carefully: they should enable teachers to find their place on the tape. A book page number may be more useful than the long rubric in the book. The unit number before each heading can also be helpful.
- ☐ Information on age, sex and accent of characters should be clearly written on the script, or on an accompanying sheet.
- ☐ Unless items are very short, only have one item per page. Dialogues and exercises are usually recorded at different sessions. It may be useful to split dialogues over different sessions to ensure maximum variety of voice.
- ☐ You may wish to include some semi-scripted material. There are various ways of setting out scripts. It is probably best to discuss your requirements well in advance with your editor.

### Authentic recordings

You may wish to include authentic recordings in your course. These can vary in complexity from simple 'vox pops' to in-depth interviews. There are various ways that these can be obtained.

- ☐ The producer could do the interviews for you. You would need to discuss your requirements with the editor and write a brief. The producer would then set up the interviews. This process can be time-consuming, depending on the subject matter. The material then has to be checked and selected by the editor and yourself.
- ☐ You could do the interviews yourself. Unless you have previous experience in this field you will find it surprisingly difficult. The outlay for professional equipment could be around £1000. You would need to learn how to use the equipment and develop an interview technique and this is far from easy. We have our own equipment for making authentic



recordings and it may be possible for you to borrow it. Quality recordings (with no loud background noise, machine hiss, e.t.c.) are vital; we will not be able to use anything which is not good quality.

- ☐ Your editor will be able to provide you with guidelines for using recording equipment. We recommend that if you are intending to do the authentic recordings yourself, you record a sample tape of an interview for us first, which your editor and the producer in charge of the recordings can check and comment on.
- ☐ It is possible to buy existing material from commercial radio stations. This requires setting up a deal with an individual station. In some cases the station owns the copyright, in other cases copyright will need to be cleared with each speaker. The BBC refuses to let ELT publishers make use of its material because they feel we are in competition with English by Radio.

Authentic material can add variety and interest to a course. There may be difficulties in obtaining material at the right level, and in obtaining copyright. Authentic material needs to be recorded when the manuscript is handed over - well in advance of the studio sessions.

### **Occasional music**

All music is in copyright unless the composer has been dead for more than fifty years. Record libraries provide music which is specifically written for commercial use and the cost of the permission to reproduce music from record libraries has to be costed into the production of the tape. These libraries have backlists of theme tunes, jingles, classical and mood music. They can also provide music very similar to well known themes such as 'James Bond' or 'the Pink Panther'.

### **Songs - copyright**

- ☐ Traditional tunes or those where the composer has been dead for more than fifty years are out of copyright. You could include 'Strawberry Fair' or even write different words to the tune, without incurring royalty payments. However, if they are in copyright they can be very expensive. 'Happy Birthday' costs £400 and is also very difficult to clear.
- ☐ Another option is for you to write the lyrics, and for us to commission a composer to write the tunes.
- ☐ If we wish to use a commercially available song, we must clear copyright for the written music and for the performance. The contract for each

recording is different. You never know in advance whether it will be possible to clear copyright or not, for example, getting permission to use Beatles songs is virtually impossible. However, it is usually easier to clear copyright on the written music than on the performance. When this occurs we can then make our own recording of the song - called a 'cover'.

It is possible to clear some commercially available recordings that have been produced in Britain. It is not possible to clear recordings produced in the United States.

### **Songs - performance**

The majority of songs produced by ELT publishers fall into the following categories:

- ☐ Campfire - usually guitar and voice, often traditional tunes, often with children.
- ☐ Slightly instrumental - guitar and voice with some keyboards and/or percussion. These can be folk/rock tunes for the adult market, i.e. 'Leaving on a jet plane'.
- ☐ Pop - these complex productions include more instruments, such as saxophone, bass guitar and drums. Commercially produced pop songs cost about £10,000 each, so an ELT recording is not going to sound exactly like the LP you have at home. It is possible, however, to create a pop style.

### **Author attendance**

Whenever possible, we like you to attend the recording session for your material and to approve the edited tapes.

## Overseas travel/UK expenses

### Overseas promotional travel

After your book is published, we may ask you to give talks in key markets to help promote it. If promotional travel is planned for your book you will usually be travelling to and within countries where we have local representatives and when this is not the case, it is likely that you will be travelling with a member of the marketing department. We do hope you will enjoy travelling and promoting with the Heinemann team and that promotional tours or sponsored talks abroad will help you as much as they help us. If you need any more detailed information or wish to raise any specific points, please contact the publicity manager.

Overall responsibility for author travel lies with the publicity department who will arrange any necessary tickets and accommodation for you.

**Expenses** All reasonable documented expenses during the trip (except those of a purely personal nature) will be covered by Heinemann. We will be happy to advance a float to cover expenses on your way to or back from a market, or in instances where you are travelling without a Heinemann person. However, in normal circumstances it is much easier in accounting terms if you can use your own money and submit a claim which will then be reimbursed. Please try to keep all receipts, however small. Expenses incurred getting from home to the airport and back again will be covered by Heinemann, but we cannot authorise more than £25 each way for taxis.

### Overseas editorial research trips and UK expenses

The same basic criteria apply to overseas trips you make in order to research the market, with a few differences. Travel will be booked by your commissioning editor's secretary, who will also book hotels where appropriate. You will travel with your commissioning editor and s/he will pay for your daily expenses (hotels, meals, transport). Please submit your expenses claim and receipts as soon as possible on your return.

### UK expenses

When you visit us in Oxford, or attend recording sessions in London etc, we will pay your public transport fares or private petrol, but not a rate per mile. We cannot pay for your phone calls to us, but will always return calls if you ask us to. Likewise, we cannot pay for your home fax and postage but we will refund the cost of manuscripts faxed from bureaux against receipts and courier postage (Red Star, datapost etc) if we have specifically asked you to use these methods. Wherever possible, please give us receipts for expenses which we can use for our VAT claims and internal audit. Please do not accumulate large claims but

send the claim to your commissioning editor as soon as possible after you have incurred the expense. Please also keep within the financial year (April to March).

Please contact your commissioning editor or group publisher if you have any further queries.

## Glossary

This glossary includes words which appear in this guide for authors, and also words which you are likely to hear from your editor and designers during the production of your book. Words which appear in *italics* in the definitions are also defined elsewhere in the glossary.

### A

**Acknowledgements** A list of credits acknowledging that permission has been granted by copyright holders to use their material; thanks for help with the book, listening material etc.

**Advance** An agreed prepayment to yourself or other contributor, usually paid on signature of contract and/or delivery of manuscript.

**Artwork** Non-text material such as illustrations, diagrams, photographs and handwriting.

### B

**Blad** Sample pages of your book, produced in booklet form for promotional purposes.

**Blurb** Description of your book and possibly information about yourself printed on the back cover of your book and in publicity material.

**Brief** A document which is given to the designer and picture researcher on a book to instruct them about material we wish them to commission/research.

### C

**Camera ready copy (CRC)** Material that is ready to be photographed prior to the production of printing plates.

**Casting off** Working out the space that your manuscript will occupy when typeset in a particular typeface.

**Commissioning** Requesting an artist or freelancer to produce a particular piece of material.

**Contents page** Page of your book, in the *prelims*, listing the units and lessons in the book.

**Contents map** A more detailed summary than the *contents page* of the material that appears in your book. This will provide a 'map' by which the user can find



their way around the book.

**Copy-editing** Preparing your material for setting in terms of consistency and *house style*. This involves marking up copy with instructions for the typesetter, grammatical corrections, amending copy to fit space allocated etc.

**Copyright** The means of protecting your work and the work of other authors, illustrators and photographers against unauthorised use. All works must carry the copyright mark, the name of the person or organisation holding the copyright and the date of publication. Copyright lasts for fifty years from the publication date, or fifty years after the death of the author, whichever is the later.

## E

**Editing** Overseeing, controlling and *commissioning* the contents of your book, working with you to produce final manuscript.

**Ellipsis** Three spaced dots, indicating that part of a piece of text has been omitted.

**End matter** The parts of a book following the main part of the text, for example tapescripts, key, teachers' notes, index etc.

## F

**Format** The size of a page; its height and depth, in millimetres.

## G

**Galleys** The first setting of your book; the text is not laid out in pages, but in long sheets. The purpose of galleys is to check that all your text has been set correctly and that no mistakes have crept in.

## H

**House style** Our style of spelling, punctuation and spacing. It ensures that copy is consistently marked up for typesetting.

## I

**Impose** The way that pages are arranged so that when the sheet of paper is printed and folded the text will read continuously. The way in which the sheet is to be folded determines the exact arrangement of pages, or imposition.

**Imprint page** The page, usually the *title verso*, which contains the details of printing, *copyright*, *acknowledgements*, company address, etc.

**ISBN** International Standard Book Number. The unique reference number which identifies your book, as well as the country of origin and the publisher.

## M

**Marked proof** The proof supplied to you for correction, and which contains the corrections made by the typesetter's reader. This is the proof which, once you have returned it to your editor and s/he has marked editorial corrections on it, is returned to the typesetters for correction, prior to them supplying page proofs.

## N

**Net receipts** The amount of money received from the sale of a book, minus the discount, and the production and other costs.

**Non-net** The term applied to books which are not covered by the Net Book Agreement which fixes the price of the majority of books sold in high street bookshops. Most educational books are non-net.

## O

**Origination** Any process which involves the first transformation of an original towards its final printed form.

**Ozolid** A trade name which refers to the method of copying final corrected page proofs, which are produced in sections, cut to the *format* of the final book, and are then checked in-house before printed copies are produced.

## P

**Page proofs** The stage of proofs after *galleys*, in which the text has been sectioned into pages. Sometimes page proofs will contain illustrations if your book is black and white.

**Paste-up** The layout of the whole book, which is used to plan the positioning of text and the positioning and *commissioning* of illustrations and photographs.

**Plagiarism** The accidental or deliberate use of somebody else's *copyright* work.

**Prelims** The pages which precede the body of text in the book. The prelims include the *title page*, the *imprint page*, the *contents page* and possibly *contents map*, and the introduction.

**Print run** The total number of copies produced in one printing of your book.

## R

**Royalty** Money paid to you based on the sales of your book. Your royalty rate is set out in your contract.

**Running head** The line of type at the top of the page, which usually repeats either the unit or lesson number and title.

## S

**Specimen pages** A specially made up section of your book, usually a complete lesson or unit, which shows the proposed design.

**Spread/double page spread** Two facing pages, often produced as a single design item if the text is suited to this.

**Subhead** A heading for a division within a unit or lesson.

## T

**Title page** The right hand page, sometimes following the half title which contains the title of the book, your name and our logo.

**Title verso** The verso (left) of the title page, usually carrying *copyright* information, the *ISBN* etc, also called the *imprint* page.

**Typesetting** Setting your book in the typeface and size specified by the book's designer on the marked up manuscript.

## V

**Visual** A mock-up of the proposed appearance of a design or layout.

Permissions Form

Book Title:

Unit/Lesson and manuscript page	Title and author of extract	Source (eg book/ newspaper title)	Publisher and date of publication