



## University Press of Florida Manuscript Preparation Guidelines

Welcome to the University Press of Florida! We are happy to have you as part of our team. Our authors are extremely important as we produce works of global significance, regional importance, and lasting value.

These Manuscript Preparation Guidelines help lay the groundwork for us to meet our mutual goal of providing beautiful, high-quality books to readers. Adherence to the following guidelines will help avoid delays in the publication of your book.

All manuscripts submitted to the University Press of Florida should be in final form. Manuscript text must be finalized, with no issues outstanding. All text elements should be consistent in content and format. All quotations and source citations should have been double-checked for accuracy. *Keep this in mind:* Your submitted manuscript, not the final published work, is provided to reviewers for blurbs. Make sure your manuscript is as well prepared as you can make it.

\* All necessary **permissions** (for both text and illustrations, as needed) must be obtained by you from the copyright holder, and a copy of each letter should be provided to the press with your final manuscript submission. Make sure all necessary **credit lines** appear correctly in the manuscript. Please adhere to the instructions in the Text Permissions Guidelines (page 10).

\* All **illustrations** that are to be used in your book must be submitted, correctly named, and meet or exceed the requirements set forth in the Art Preparation Guidelines.

\* Editors of **edited volumes** should follow the Expanded Guidelines for Edited Volumes (page 8) in addition to the General Manuscript Preparation.

Please keep in mind that these guidelines provide only the basics of manuscript preparation. To write well, an author should frequently consult dictionaries, thesauruses, and style manuals.

### General Manuscript Preparation

The University Press of Florida requires manuscripts to be submitted in electronic form, preferably in Microsoft Word. We also can work with files prepared in WordPerfect.

Keep in mind that your manuscript will be designed by our design staff after the manuscript is copyedited. So please **keep formatting simple**. If you spend a lot of time using your word-processing software to format your manuscript and customize the way it looks, we, in turn, must spend time paring your manuscript back to its basic elements—or we may return the manuscript and ask you to remove the formatting.

### Spelling and House-Style Preferences

For questions concerning spelling, hyphenation, and punctuation, consult *Merriam-Webster's Collegiate Dictionary*, 11th ed., and *Webster's Third New International Dictionary*.

Always use American spelling rather than British (except in quoted material).

For questions concerning editorial style, consult *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010).

Many authors find it helpful to read some of the many excellent style guides that are available. One that we especially recommend is *The Elements of Style*, 3rd ed., by William Strunk Jr. and E. B. White (New York: Macmillan, 1979).

## The Basics

Please use the following guidelines to ensure that the electronic manuscript you submit to us will be ready to edit without further ado.

All the elements in your manuscript should be easy to identify. Save each chapter as a separate file. Each additional part of your manuscript (front matter, introduction, references, appendixes, tables, figures, etc.) should also be saved as separate files. Chapters or similar divisions should be named “chap01,” “chap02,” and so forth (or something similar) so that they appear in correct order.

Make sure that there are no comments, annotations, field codes, or hidden text whatsoever in the final version of the manuscript that you submit to the press. In addition, make sure that all “tracked changes” or other revision marks have been accepted as final (that is, there should be no revision marks, hidden or otherwise, in the final manuscript).

Do not use the space bar to achieve tabs or indents or to align text.

Do not use the space bar or the tab key to start a new line.

Do not use the automatic hyphenation feature. There should be no “optional” hyphens in your manuscript.

Use the same typeface, or font, throughout the entire manuscript. If you use a **second font** containing **special characters** not available in standard fonts, please alert your editor and send a test file early in the process. Please see more about this below.

If a chapter has more than one level of **subhead**, differentiate them by typing (using angle brackets) <a>, <b>, or <c> (for a-, b-level subhead, etc.) at the beginning of each subhead, as appropriate. Avoid using a subhead at the very beginning of a chapter, especially if the subhead is “Introduction” (as it is generally understood that opening text is an introduction).

Do not assign “styles” to achieve different formats for subheads, block quotes, paragraph indents, etc. The default, or “normal,” style should be the only style in your manuscript. If your program, however, assigns a special style to notes when you use the endnote feature of your word-processing software, that’s okay.

Produce any **special characters** using your word-processing program’s built-in character set. If you need a character that is not available in your software’s character set, you can use descriptive shorthand enclosed in curly brackets. For example, *{bhook}aci* might indicate that the typesetter should render the Hausa word *baci*. Do not “make” a character by combining more than one character or using graphics or field codes—these will not convert for the typesetter. If you use a special font to create characters, please alert your editor and also send a test file early in the process so that we can see whether the font is compatible with our system. When you submit your manuscript, include a list of any special characters and explanations of any shorthand descriptions. (For Middle Eastern studies manuscripts, use {ay} as the

code for an ayn and {ha} for hamza. Put each code tight to the characters it precedes or follows. If you do not wish to differentiate between the ayn and the hamza, you may use the code {p} for a prime symbol.)

If you wish to use bullets (as in a list), please use {b} to indicate the bullet.

Do not insert an additional hard return to create extra space between paragraphs. Where you want a space break in the book, type “<space>” on a line by itself.

Format prose **extracts** (block quotations) and verse extracts with your word processor’s feature for indenting paragraphs. (Another option is simply to type <ex> at the beginning of the extract and <txt> at the beginning of the first line of normal text following the extract.) Insert a hard return only at the end of a paragraph or a line of verse. Do not align text using the space bar—adjust the indent level instead. (Brief quotations [8–10 lines or fewer] should be run in with the text. Quotations longer than 8–10 lines should be set off from the main text as extracts.)

Non-English words and phrases in your own prose should be in *italic*, followed by the translation (if any) in parentheses or square brackets. Non-English proper nouns (names of people, places, organizations, and the like) should never be in italic, unless they appear that way in quoted material. Terms that appear in *Webster’s* should not be italicized.

Non-English quoted passages that are followed by translations should be in roman type, not italic. Short quotations (fewer than five lines) are run into the main text. The non-English quotation should be enclosed in quotation marks, followed immediately by the translation enclosed in square brackets [ ], followed by the closing punctuation of the mother sentence. Longer passages should appear as extracts with no enclosing quotation marks, followed by a line space, then the translation enclosed in square brackets; each should end with closing punctuation.

Do not “manually” create hanging indents for your bibliography or reference list by using hard returns and tabs in the middle of an entry. Instead, either use the hanging indent feature in your word-processing program or format each entry like a normal paragraph with a first-line indent.

In a list of references, for successive works by the same author use six hyphens (-----) in place of the author’s name after the first appearance. This does not apply to all documentation styles (for example, SAA); be sure to follow your style manual.

Cross references (for example, “see page 76 for further discussion”) should be avoided. Such references do not translate well into e-books.

If you are submitting a CD, please label it and include the name of the software and fonts you used to produce your manuscript (e.g., “Word 2007 for Windows 7; Times New Roman and PMingLiU fonts”; “Word 2003 for Windows XP; Gentium font”).

### Tables and Illustrations

If your book includes tables or illustrations, please follow our Art Preparation Guidelines *and adhere to the following points*.

Tables and illustrations should be submitted in files separate from those of the main text. Do not embed figures and tables in the chapter files. Label figure and table files by number not description.

Please be aware of the size of your table. If it will not fit comfortably into a standard size word-processing page, it will not fit on a 6" x 9" printed book page.

**Notes** to tables should be placed at the end of the table, and note numbering should begin at 1 for each table. Table numbers and titles should appear on the table itself.

For art, the illustration number must be **consistent** across the art file, caption, in-text reference, callout, and list of illustrations. For single-author books with 20 or fewer images, single-digit numbering is preferred (fig. 1, 2, 3, etc.). Double-numbering is preferred for books with more art or for edited volumes (fig. 1.1, 1.2, etc.), where the first number is the chapter number and the second is the image number.

For each and every illustration, you need to provide a caption and a callout, and you also need to create a list of illustrations for the front matter of your book. The **caption** should include the illustration number and must include any necessary credit line. Group captions together in a single file. Most figures will be printed as black-and-white; ensure that any mention of color in the caption is edited appropriately to accommodate black-and-white reproduction. The **list of illustrations** should appear after your table of contents. For the list of illustrations, long captions should be shortened to one or two lines; credit information is not included.

A **callout** is an instruction to the publisher, which will not appear in the published work, telling the book designer where a table or an illustration is to appear. A callout should be enclosed in curly brackets and placed in the text at the **end of the paragraph** near where the table or illustration is to appear (“{table 5 here}” or “{fig 3.2 here}”).

Please note: a figure reference is not a figure callout. An **in-text reference** is addressed to the reader (for example, “see table 5” or “fig. 3.2”) and will appear in the published version.

## Revised Dissertations

By this point, your submitted manuscript should have gone through all of the reenvisioning, restructuring, and revising necessary to transform your argument from a field-specific dissertation to a book that appeals to a substantial number of educated readers outside a narrow field of interest.

If you haven't done so, please make the following changes:

- Cut any thank-yous to your dissertation committee. You can still acknowledge them but as individual scholars rather than as part of your committee.
- Cut the review of literature. If you feel you must keep some of it, work parts of it into the text or in endnotes at relevant points. As a book author you're writing for your colleagues who have done their homework and who will do you the courtesy of assuming that you have also.
- Cut the number of quotations, especially long ones. In general, your book needs more of your own voice and less of others' voices, so paraphrase and summarize wherever possible.
- Cut any repetition. Does the beginning of each chapter and major section announce what you are going to say—and then, at the end, do you announce that you have said it? You can eliminate this.
- Cut one-third to one-half of the notes. While your committee expects you to footnote almost every statement, as an author of a book in an area of your expertise, you can break free from this requirement.

If the information can't be seamlessly incorporated into the text, dump it. Talk with your acquisitions editor about the differences between appropriate attribution and excessive citation.

- Pare down the bibliography. As a student, you wanted to show your committee the depth and breadth of your research. As a book author, to keep from overwhelming your readers, give them just the most pertinent sources. (If you have referred to a source directly, however, you will need to keep it in the bibliography.)

## Documentation

The goal of documentation is to give credit where credit is due and to make finding a source as easy as possible for the reader.

Our **preference** is *Chicago Manual of Style's* notes and bibliography system, using shortened notes that do not contain publication information and a full bibliography organized as a single alphabetical list, as it is the most economical and the easiest for a reader to use. With approval, an **edited volume** in which the notes appear at the end of each chapter may include long-form notes and no bibliography.

### General Information about Notes

Please note only *Chicago Manual of Style's* notes and bibliography system allows **notes for documentation**; other styles use notes for only discursive material. Please follow the correct style guide for your manuscript.

We suggest you use the endnote feature of your word-processing software. This will allow you to add and delete notes without having to update superscript numbers manually. Begin *each chapter* with note 1.

Consolidate the notes where feasible. Often you can combine multiple note numbers within one paragraph into one note number at the end of the paragraph to save space and avoid excessive note numbers interrupting the text. Do not, however, combine notes from more than one paragraph into one note. When you combine the sources in the note itself, be sure to list the sources in the correct order so that readers can easily match the quotation in the text with the source listed in the note.

Check to be sure that every note in the notes section has a corresponding note number in text.

Compare the sources in your notes against the bibliography to be sure that inconsistencies do not exist.

### General Information about In-text Citations

If your documentation style includes in-text citations, please adhere to these basics.

Make sure that all references cited parenthetically in the text have a corresponding entry in the works cited or references. The parenthetical citation and the matching reference entry should of course be free of inconsistencies (that is, author names, dates, titles in references should match parenthetical citations in text).

If you are citing multiple references in one parenthetical citation, be sure you have established a style for listing the references (that is, alphabetically, chronologically) that is followed throughout your entire manuscript.

## General Information about the Bibliography or Reference List

The goal of documentation is to make finding a source as easy as possible for the reader. A bibliography organized as a single alphabetical list is the easiest to use.

There is an exception to alphabetical list rule. *Occasionally* it may be appropriate to subdivide a bibliography: when the bibliography includes manuscripts, archival collections, or other materials that do not fit into a straight alphabetical list easy; when the reader needs to distinguish between different kinds of works (for example, between works by Langston Hughes and those about him); when the bibliography is a guide for further reading.

## Abbreviations

If you decide to use abbreviations for frequently cited sources, please also prepare a list of abbreviations for sources. The list of abbreviations will be placed in the front matter or at the beginning of the notes section, if applicable.

## Documentation Styles

Our **house style** follows *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010). You may follow another documentation style appropriate to your discipline as long as it is used correctly and consistently. Please alert your acquiring editor if you use a style other than CMS.

If your book is intended for a **general trade** audience rather than an academic audience, your acquisitions editor may suggest a documentation styles that differs from those listed below. Please consult your editor.

We have provided some information on specific styles, but please do not stop here. Our examples are **not meant to be your sole instruction**; please refer to the stylebook.

Each style provides guidance for correctly styling **websites** and electronic sources. Please consult the appropriate style guide and do not fail to provide proper documentation for such sources.

### **CHICAGO MANUAL OF STYLE (CMS)**

*The Chicago Manual of Style* manual puts forth two systems of source citation—one that calls for documentary notes following each chapter or at the back of the book and one that calls for in-text parenthetical citations.

**CMS Notes and Bibliography style** is most often encountered in the humanities. Shortened notes and a full bibliography are the most economical and the easiest for a reader to use.

Note that this style is the only style that uses **notes for citations**.

Ibid. must never be used if the preceding note contains more than one citation.

Generally, journal and newspaper articles are cited fully in the notes and are not listed in the bibliography.

*Example, CMS Notes and Bibliography style, note entry:*

7. Mullins, *Glazed America*, 97.

*Example, CMS Notes and Bibliography style, bibliography entry:*

Mullins, Paul R. *Glazed America: A History of the Doughnut*.  
Gainesville: University Press of Florida, 2008.

**CMS Author-Date References style** is most often encountered in physical, natural, and social sciences.

Sources are cited in the text, usually in parentheses, by the author's last name, the publication date of the work, and page number if needed. (Notes are not used for documenting sources but may be used *if* discursive in nature only.) You need to make sure that all parenthetical notes in the text have a corresponding entry in the works cited or reference list.

The reference list is organized alphabetically and should *not* contain sections. The list is usually titled "References" or "Works Cited," and the year of publication immediately follows the author's name.

*Example, CMS Author-Date References style, in-text citation:*

. . . later became an elaborate systems of constructed waterways (Marquardt and Walker 2012).

*Example, CMS Author-Date References style, reference list entry:*

Marquardt, William H., and Karen J. Walker. 2012. "Southwest Florida during the Mississippi Period." In *Late Prehistoric Florida: Archaeology at the Edge of the Mississippian World*, ed. Keith Ashley and Nancy Marie White, 29–61. Gainesville: University Press of Florida.

#### **SAA STYLE**

The Society of American Archaeology recommends a style followed by its journals *American Antiquity* and *Latin American Antiquity*. See a PDF version of the complete guidelines online at <http://www.saa.org/Publications/StyleGuide/saaguide.pdf>.

SAA style cites sources in the text by the author's last name, the publication date of the work, and page number if needed. (Notes are not used for documenting sources.)

Each parenthetical citation should have a corresponding entry in the list of references. Entries in the reference list must be listed in alphabetical order by author, and multiple works under one author must be listed in chronological order by date. Please note that references are structured with a hanging indent, with a tab between the date and the title; the style differs from CMS.

Please note that although most of us now spell archaeology with an "a," the spelling in titles of older sources often varies (**archaeology v. archeology**). This difference in spelling causes many problems at the copyediting stage. To avoid time-consuming checking later, please be sure to show the actual spelling that was used in the source's title, whichever spelling that might be.

#### **MLA STYLE**

Modern Language Association style, popular in the humanities, uses in-text citations for documentation; the author's name and the *page number* are in the citation (Burke 3). A citation includes only enough information to enable a reader to find the reference in the works cited. If the author's name is mentioned in the text, only a page number will appear in the citation (3). If more than one work by the author is given in the works cited, a shortened version of the title is included (Burke, *Language* 3).

Notes are not used unless they are discursive. (Websites may be cited in notes because they are awkward to cite in the text.)

Deviating from MLA style slightly, UPF house style is to spell out “University” and “Press” in publishers’ names.

#### **CSE STYLE**

Council of Science Editors uses in-text citation, which they call the “name-date system.” The style of the reference list differs from CMS, especially in the treatment of the authors’ names and the lack of italics in the title. Also, the reference list is not set with a hanging indent; rather there is a line space between entries.

### **Expanded Guidelines for Edited Volumes**

Please help us ensure the smooth editing and production of your book by following these guidelines when you prepare the final manuscript of your edited collection.

We ask that the volume editor be the main contact with the press. Please avoid having any of your authors send materials to us themselves; this can cause confusion and delay production. We appreciate your attention to these details.

Most likely, the various chapters of your edited collection manuscript were prepared by authors using different software, note styles, typefaces, and so forth. As the volume editor it is your responsibility to combine the various chapters into a uniform whole and to prepare a final manuscript, following our General Manuscript Preparation, using a single software program, a consistent style for notes and references, a uniform typeface, and so forth. To expedite this portion of your work, you may wish to provide a style sheet to your contributors in advance, so they can submit their chapters to you in as close to final form as possible.

Contributors should confirm prior to submission of the final manuscript that their chapter is the correct version to be edited. Volume editors may collect index entries from each contributor to use in preparing the index.

#### **Permissions for Edited Volumes**

Make sure the contributing authors have obtained signed permission releases, paid permission fees (if any), and **provided accurate credit lines** for every quotation and illustration not considered fair use.

If an essay has been previously published, be sure to obtain a permission release from the copyright holder (usually the original publisher, sometimes the author).

Please mark all permission letters to show what material they regard, send a copy of each letter to the press with your final manuscript submission, and keep copies for your own records.

Make sure all necessary credit lines appear correctly in the manuscript. Please adhere to the instructions in the Text Permissions Guidelines (page 10).

#### **Front Matter of an Edited Volume**

Double-check that chapter titles and authors’ names on the contents page match those at the chapter openings and in the list of contributors and that the names are presented in the way the contributors want.

Prepare an acknowledgments section if one is needed. (Insert the acknowledgments after the contents, before the first chapter. If you received a subvention to prepare the book, be sure to include an acknowledgment to the granting organization or individual.)

A dedication page in the front matter is not appropriate for an edited volume.

### Text Body of an Edited Volume

All elements of your book should be **consistent** throughout in content and format.

Please refer to General Manuscript Preparation (page 1) for more detailed information about formatting.

Prior to submitting your final manuscript to the press, review and edit each essay, query authors about missing or incorrect information, and incorporate authors' responses.

Double-check that all quotations and source citations are accurate. (Remember to double-check the punctuation, capitalization, and spelling.)

If you have rekeyed, scanned, or converted any of the chapters submitted by authors, proofread the material to be sure that errors were not introduced and that text was not dropped.

If a chapter was originally a delivered paper or other entity, please delete/change leftover references to its earlier incarnation.

All the elements in your manuscript should be easy to identify. Save each chapter as a separate file. Each additional part of your manuscript (front matter, introduction, references, appendixes, figures, etc.) should also be saved as separate files. Chapters or similar divisions should be named "chap01," "chap02," and so forth (or something similar) so that they appear in correct order.

Make sure that there are no comments, annotations, field codes, or hidden text whatsoever in the final version of the manuscript that you submit to the press. In addition, make sure that all "tracked changes" or other revision marks have been accepted as final (i.e., there should be no revision marks, hidden or otherwise, in the final manuscript).

Include acknowledgments at the end of each chapter, if appropriate.

### List of Contributors for an Edited Volume

Create a list of contributors *to be published in the back matter* of the book that includes names, departments/affiliations, cities/states, and countries but *not* full street addresses, e-mail addresses, or phone numbers. Be sure to list this item in your table of contents.

### Documentation Tips for an Edited Volume

We cannot accept multiple reference styles and/or note styles in one manuscript. If the authors have used different styles for notes—for example, some use parenthetical notes in text with a reference list and others use superscript note numbers in text with chapter endnotes and a bibliography—you must decide which note and reference style you prefer and modify all the chapters to that style.

If notes are used, place notes following individual chapters rather than grouping them at the end of the book.

Double-check that each chapter begins with note 1 and that each superscript note number in the text has a corresponding note in the notes section.

If authors have used parenthetical notes (whether CMS author-date, MLA, APA, or SAA) in the text, double-check that all the parenthetical notes have corresponding entries in the references.

#### **LIST OF ABBREVIATIONS**

If abbreviations are used for frequently cited sources, check that abbreviations are consistent throughout the manuscript and create a list of abbreviations for the front matter.

#### **BIBLIOGRAPHY (OR REFERENCES OR WORKS CITED)**

Ensure that in-text citations have corresponding entries in the references. Each chapter should either have its own reference list or all references should be merged at the back of the book. (*Exception:* With approval, an edited volume may have **long-form notes** at the end of each chapter and no bibliography.)

Please ensure that the bibliography includes all the sources mentioned by name in the manuscript; authors have provided complete and accurate publication information; entries are in alphabetical order; and multiple works by the same author are listed according to your style manual.

#### **TABLES AND ILLUSTRATIONS**

All elements should be double numbered by chapter—"Figure 1.1," "Box 1.1," "Table 1.1," etc.—and chapters should include curly bracketed callouts to indicate their placement in the text. Callouts should appear on a separate line in the manuscript between paragraphs (e.g., "{Insert fig. 1.1 here}").

Please make sure figures are submitted as separate files; art should *not* be embedded in the text. All art file names should match the figure numbering used in the text.

All art must be print-ready (free of typos and of sufficient line weight and resolution). See our Art Submission Guidelines for more information.

### **Text Permissions Guidelines**

This section covers our guidelines for securing permissions to reproduce previously published texts and tables in your work. For information about securing permissions to reproduce illustrations (photos, graphs, charts, or line drawings), please refer to our Art Submission Guidelines.

Unless otherwise noted in the Publishing Agreement, it is the **author's responsibility** to obtain permissions for copyrighted material taken from outside sources, to pay any permissions fees if required, and to provide any free copies of the book the rights holder requires.

Before securing any permissions, we strongly suggest that you have a **detailed discussion** with your acquisitions editor, so he or she can instruct you on what may require permission to use in your work and what does not. You may save yourself valuable time and money by doing this: if you request permission

when one is not necessary, you cannot rescind the request, and the rights holder can charge you for the permission.

If you are submitting an initial draft of the manuscript for peer review, it is not necessary to have permissions in order, though it is a good idea to start your search for the rights holders, especially for materials of an obscure provenance.

Because you guarantee in your contract that you have not used copyrighted materials without permission, a manuscript received in final form for publication is assumed to be cleared for use of all material from other sources. This includes **written permission** from the rights holder and an agreement between you and the rights holder that you will pay any permission fees. Copies of any such permissions correspondence should be sent to your acquisitions editor at the time you send the final draft for copyediting; your editor must evaluate the correspondence in order to ascertain any potential rights restrictions that might have a bearing on the publication of your book.

Under no conditions will we allow a book to move into production before all permissions have been cleared, so we encourage you to **seek permissions as soon as possible** once your manuscript has been approved for publication.

### When Permission Is Not Required

The concept of fair use permits inclusion of short quotations in scholarly books for accurate citation of an authority or for criticism, review, or evaluation; obtaining permission for such use is not necessary. Authors should therefore save themselves and publishers needless correspondence by first trying to determine whether their use of copyrighted material comes under the category of fair use.

A rough rule of thumb is that permission is not required if the total number of words used from any single copyrighted source is fewer than 400. However, there are exceptions to this—for example, when the whole work from which the quotations are taken is itself quite short. Fair use requires that in addition to using only a small portion of the original work, you must not use that work to sell your own, or hinder the copyright holder's ability to profit from sales of the original work. If in doubt, consult your acquisitions editor before writing to the copyright owner.

Permission need not be obtained for material that is not a direct quotation but is paraphrased or summarized from another source, including any published data you use to create a table. The material should be clearly separated from your own statements and credited to the original source, or you should include a credit note on the table if you have used someone else's data.

If material of any length is from a work whose publication falls within the public domain, you do not need permission to reprint. A work is in the public domain (1) if it was published before 1935 or (2) if 75 years have passed since the death of the author of the original work. If you are unsure about whether a work has passed into the public domain, you may consult the records of the U.S. Copyright Office to ascertain status. Materials from the Library of Congress or any other federal agency are considered to be owned by the public and thus also fall under the category of public domain.

## When Permission Is Required

### **REPRODUCTION OF AN ENTIRE DOCUMENT**

When you reproduce a complete unit—whether a poem, song, letter, short story, article, or complete chapter—you will need to secure permission from the copyright holder if the work is not in the public domain.

Translations published after January 1, 1923, are subject to copyright and follow the same rules as prose.

A release is required for interviews in which the interviewee is identified by name.

### **REPRODUCTION OF PORTIONS OF WORKS**

Material that is quoted for its own sake and exists as a separate element in your book, no matter the length (as in an epigraph or an anthology of readings), requires permission. The publisher of the material quoted in this way especially is justified in requiring a fee. For this reason, when writing to the publisher for permission, you should give the exact location of the material requested, the nature of its use, and a rough estimate of the number of words.

In the case of poetry and music lyrics, permission is required to reprint more than one line of a short poem still under copyright and any words or music of a popular song.

### **REPRODUCING FROM YOUR OWN WORK**

Quoting from your own work previously published in copyrighted magazines or journals requires permission. However, for works published after January 1, 1978, you need permission only if you have signed a written agreement with the publisher. If your publication agreement does not clearly state that your material can be reused without permission so long as proper credit is given, you may request a transfer of copyright or a grant of publication rights from the publisher of your work. If any of the chapters have been published elsewhere, or if a contract with another publisher supersedes the contract you have with us, you (or the contributors, in an edited volume) will need to secure permission from the originating publisher.

After acceptance of your manuscript for publication, you may wish to make arrangements for publication of a chapter (or some other section of your UPF book that is longer than the fair use limit) in another book or a scholarly journal. We have no objection to this, within reasonable limits, provided that you clear the plan with us beforehand in writing.

## How to Find and Contact Rights Holders

Copyright of published material is usually controlled by the publisher, while common law copyright of unpublished material is controlled by the author or the author's heirs. In most cases, the copyright holder for previously published text materials can be found on the copyright page of the book. If you are having trouble ascertaining the copyright holder, please talk to your acquisitions editor.

Once you have discovered the rights holder for a particular work, you will need to contact them in writing to request permission. We have provided a sample permission letter that you may copy and use, though many publishers, especially the large publishing houses, have specific permissions forms (generally posted at their respective websites).

In requesting permission, you should include the following information:

- Tentative title of the book
- Prospective publisher
- Approximate date of publication
- Specification of exact pages being quoted from the original work
- Approximate number of words or lines
- First and last words of each passage in the publication from which you wish to quote
- A photocopy or typed excerpt

You may use the following sample letter to request permission from rights holders:

Re: [author, title of work requesting permission for]

To Whom It May Concern:

I request your permission to reprint the following material, with nonexclusive world distribution rights including all formats and promotional material:  
[description of passage to reprint (including page numbers) and where and when rights holder printed it].

I would like to reprint this material in a forthcoming edition of a book presently titled [title of book] by [author name]. The book will be published by the University Press of Florida. It is tentatively scheduled to be published in [publication year and season], with an initial print run of [print run amount] cloth copies. The list price will depend upon incurred production costs.

If you would be willing to waive the permission fee for my use of this material due to the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

Thank you for your help. I look forward to your response.

Sincerely,  
[signature]

Conditions of permission:  
Credit line:  
Signature of rights holder:  
Printed name of rights holder:  
Date:

### How to Acknowledge Text Permissions

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## **Tables**

Tables are considered text files. Table files should be submitted with your manuscript files.

Use your word-processing program or Excel to create tables.

Each table's footnotes (if any) are separate from all others. Never include table footnotes in the numbering sequence of the text endnotes. Use letters rather than numbers for the notes, and begin with note "a" in each table. In tables, you may attach a note to the table title.

Put the source of the table before the notes. Begin flush left with the word *Source*, followed by a colon, word space, then the citation.

Tables should always be numbered. In books with many tables and in multiauthor volumes, double-number them to include the chapter number (tables in chapter 1 should be numbered as Table 1.1, Table 1.2, Table 1.3, etc.; tables in chapter 2 should be numbered as Table 2.1, Table 2.2, etc.).

Save each table as a separate file, named by its number (table 1.1, etc.).

As with illustrations, make sure you include a call out in brackets for each table {table 1.1 near here}.

Prepare a list of tables for the manuscript's front matter.