Guide for Authors
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Welcome to Teachers College Press

We are delighted to be working with you and we look forward to publishing your book. This guide has been written to help you prepare your manuscript and outlines your responsibilities throughout the publishing process. Please read it carefully, follow the instructions presented, and plan ahead for each stage.

ABOUT THE PRESS

For over a century Teachers College Press has been committed to addressing the ideas that matter most to educators. Today our publishing program carries on this tradition and seeks to open and expand the dialogue between theory and practice by:

• Looking at education, learning, and teaching in diverse ways
• Exploring the tension between the academy and the public school
• Challenging assumptions that devalue the quality of the educational experience at all levels of schooling
• Providing substantive resources for all of the participants in the education process (teachers, teacher educators, researchers, academics, administrators, school board members, policymakers, parents, and students)

Through our series editors, editorial advisory boards, and peer reviewers, we strive to ensure that the books we publish deserve our readers’ attention and contribute to deepening the understanding and improvement of the practice of education.
Overview: Step-by-Step

This overview provides a general description of what to expect—and your key responsibilities as an author—at each stage of the publication process.

ACQUISITIONS

Point of Contact

Your first point of contact at the Press is your Acquisitions Editor (AE), who will also coordinate with other departments regarding your book’s publication and promotion.

Contract

This guide assumes you have already been offered (and have accepted) a book contract to publish with the Press. Make note of contractual agreement points, including the draft manuscript (as detailed in the cover letter accompanying the contract), the final manuscript delivery due date, and the manuscript word count limit. Your manuscript submission must be in compliance with these points to be accepted for publication (see “Determining Manuscript Length”). Meeting the manuscript contract length is crucial to our ability to market and sell your book successfully. If your manuscript word count is at variance with the contract length, you should discuss this with your AE immediately.

An Author’s Questionnaire, a critical tool for marketing your book, will be sent to you shortly after you receive your finalized contract. This is due to the Publicist within 1 to 2 weeks of final manuscript submission (see “Marketing and Publicity” for more on the Author’s Questionnaire).

Preparation and Delivery of Draft Manuscript

Draft manuscript delivery is due at least 2 months before the final manuscript delivery date listed in clause 2(a) of your contract. This window allows for manuscript evaluation and development editing by the Press. Both due dates are outlined in the cover letter you received with your contract.

As you complete and revise your draft manuscript, refer back to the suggestions made by peer reviewers and your AE. Requests for permissions, releases, and copyright assignments should be sent out as soon as possible, as any necessary forms should be finalized by the draft delivery date (see “Permissions and Releases” and Appendices A, B, and C).

Submit a Microsoft Word-compatible electronic file(s) for the complete draft manuscript to your AE, along with e-files for all other items listed in this guide. We recommend you include a brief cover letter indicating any questions or comments you may have for your AE as the draft is evaluated.

Draft manuscripts should follow Teachers College Press House Style and Manuscript Formatting requirements as detailed later in this guide. Discuss any exceptions with your AE in advance of delivery. Draft manuscripts must be complete, including all chapters and other parts of the book, in order for manuscript evaluation and/or development to proceed. Partial manuscripts are not accepted. Invited guest forewords or afterwords, however, may be delivered by a later date as needed.

Most drafts require some level of development editing (see below), an important step that helps maintain a high-quality publication program. Do not submit a draft that is “in progress,” or rewrite simultaneous to development editing. After evaluating the draft manuscript, your AE may decide to transmit it directly to production, wherein only minor author revisions will be possible. Copyediting and subsequent typesetting will be performed on the initial draft submitted. Therefore, it’s best to deliver as polished a draft as possible. If you do find small errors in your draft after submission, keep track of them. Hold such corrections until you review development and/or copyediting.
Procedure for Edited Volumes. Volume editors are responsible for working with chapter contributors to ensure that all chapters follow Teachers College Press guidelines and are consistent in quality and length. Volume editors should also check that contributors followed directions per the peer reviews provided at the pre-contractual stage. As described above, “in progress” drafts should not be submitted. Plan time to independently review “early drafts” of chapters and make revisions before the draft due date.

Volume editors should coordinate the collection of Permissions (Appendix A), Releases (Appendix B), and Assignment of Copyright Forms (Appendix C), submitting one comprehensive packet for the volume.

Draft Evaluation

When your AE receives your manuscript submission, they will evaluate its readiness for publication. This may take 2 to 4 weeks or more. Your AE will then determine whether to assign the draft to a Development Editor or to treat it as a final manuscript and transmit it directly to the production department, and will inform you of this decision. The later approach may be in the form of a developed transmittal, wherein the AE adds some light editing and targeted queries to the manuscript, which will then be carried through the first part of the production process. In this case, when reviewing the copyediting, you will see comments/queries from your AE, the copyeditor, and your Production Editor (PE).

Development Edit

The development edit will take as long as 4 to 6 weeks to complete (in addition to the time required for draft evaluation). However, you should be ready to receive it earlier if expedited turnaround is required in order to make a timely publication date.

Your manuscript will either be assigned to a professional Development Editor (DE), or development may be handled in-house by your AE (acting as DE). In either case, your primary point of contact remains your AE. They will share the editing with you and discuss all questions. The DE will pay particular attention to the organization and content of your manuscript, offering substantive and structural revision suggestions. They may include select examples of line editing for you to use as a guide in independently revising persistent issues noted in the editorial cover letter (such as passive voice or overly detailed research explanations). Keep in mind that copyediting (line-by-line editing for spelling, grammar, and style concerns) will occur later, after the final manuscript is passed to production.

Development editing will be performed electronically (using Microsoft Word’s “tracked-changes” and “comments” features). If you are unfamiliar or unable to use these features of Word, please let your AE know in advance of draft delivery. A cover letter will be included, which you should read first—it may include global suggestions or instructions not specifically marked in the draft.

Procedure for Edited Volumes. As mentioned above, volume editors are responsible for conveying development editing to contributing authors. You should review the DE comments and incorporate any additional suggestions you would like to make before returning developed drafts to respective contributors. Allow yourself time to review re-submissions and to make any lingering corrections before the final manuscript is due back to the Press.

Revision

In the cover letter your AE will indicate a due date by which you should complete development revisions. Four to 6 weeks is the typical timeline for authors to complete development revisions, but the timing may vary depending on the extent of revisions and specific publication date goals. If upon reviewing the revisions, you believe more time is required to address them sufficiently, contact your AE.
When revising draft manuscripts, it is the author’s responsibility to input changes into electronic files and return final e-files for final delivery (with no comments or tracked-changes left in the draft). Assuming the development editing is agreeable on the whole, we trust authors to make judgment calls when addressing individual queries. If you disagree significantly with the direction of the draft edit, discuss this with your AE. Otherwise, the editing is designed for authors to work through independently. You should note any key new or additional changes you’ve made in the cover letter that accompanies delivery of your final manuscript.

Keep in mind that when the final manuscript enters production, the process changes and copyediting/proofing edits are reviewed by authors but entered into e-files by staff at the Press (see “Production”).

Final Manuscript Delivery

It is especially important at this stage to correct your draft as requested and to follow our detailed house style and formatting specifications. Submit an electronic copy of the complete draft and all other items to be included for publication. Your Author’s Questionnaire is also due to the Publicist no later than within 1 to 2 weeks of final manuscript delivery.

Your AE will evaluate the final draft and, when it is determined to be acceptable, transmit it to production.

Note: The title of your final manuscript may still be considered a “working title” at the transmittal-to-production stage. Your AE will discuss title ideas with you, and together you will choose a final title to submit for approval to the Marketing Director and Press Director.

Manuscript Transmittal

Your AE will review the final draft, note any additional comments or instructions for the PE, and review any art or other figures. Then they will transmit the final manuscript to the production department/Managing Production Editor. The Managing Production Editor will

- review the project,
- combine all elements for the project into one comprehensive manuscript file (if needed),
- calculate the final book length with a “castoff,”
- set a bound book date, and
- assign the project to one of our Production Editors.

The Production Editor (PE) will then review the manuscript, outline editing guidelines for the copyeditor, and create a detailed production schedule.

PRODUCTION

Point of Contact

Once your manuscript is in production, your main point of contact becomes your PE, who will introduce themselves via email within 2 to 3 weeks of manuscript transmittal, and will outline the production schedule (including projected dates for copyediting review, page proof review, and bound book completion) at that time.

Time Required for Production

Because all books have unique characteristics, production time frames vary. Published bound books generally are completed 4 to 5 months after the AE transmits a final manuscript to production. A long manuscript with many citations, tables, and illustrations may take longer to produce than a shorter manuscript with simple narrative. You will always be given due dates for when materials will be sent to you for review. Failure to meet these deadlines will delay publication and release of the book.
Copyediting

Your PE will send your manuscript to a professional copyeditor who will correct for typos, grammar, spelling, punctuation, capitalization, subject/verb agreement, verb tenses, discontinuity, repetition, awkward language, stylistic inconsistencies, and so forth. Copyediting is done on-screen in Word (using Word’s “track-changes” feature for line editing and its “comments” feature for queries).

Changes of substance or meaning, requests for clarity or further explanation, and other suggested changes will be brought to your attention via queries. Copyeditors will also query apparent errors of fact, logical lapses, inconsistencies, note/reference problems, and additional permissions that may be necessary. However, factual accuracy and permissions clearance ultimately remain the author’s responsibility.

Copyediting Review

When the copyeditor returns the manuscript to your PE, they will review the line editing and queries and then email the manuscript file to you. Your PE will outline the kinds of changes that have been made and will offer you overall suggestions for improvement; they will also specify the date by which the manuscript file must be returned, usually in 2 or 3 weeks. You should review the line editing (indicating only when you disagree with an edit—we will assume you agree with any edit left untouched), and answer all of the queries by adding a comment of your own, either with an “OK” or with a response or clarification. Under no circumstances should you “accept all” changes to, or delete any comments in, the copyedited manuscript file. You should make only text or comment additions to electronic files when reviewing the copyediting.

The directions above are important because the PE requires a “master file” that they can refer back to in order to track all the edits carefully. If sections within your manuscript file require additions, deletions, or rewrites, be sure to include them to the master file while keeping “track-changes” turned on. If substantial insertions or deletions are made, be sure to recheck endnote numbering and entries in the bibliography to see if an adjustment is required.

When reviewing line editing, if you have no objection to an edit, just leave it be and we will assume it is OK. If you disagree with any of the changes, add a tracked edit of your own and/or write out your objections in a separate comment.

This is the last time you will see the manuscript before it goes into typesetting, so this is the time to make any final changes, updates, or deletions. Special care should be given to all tables, credits, spellings of proper names, quotations, and bibliographic citations. Extensive changes cannot be made after this point (see next section).

It is extremely important that all releases and permissions are finalized at this stage; material without proper clearance will be cut from the manuscript.

After your PE has reviewed the manuscript file and checked and cross-checked your additions and changes, they will then move on to the typesetting stage.

Note that the manuscript file you will be reviewing will not look like the one that you supplied, although the content will be the same. As previously mentioned, part of the transmittal involves the Managing Production Editor creating a comprehensive manuscript file. It is “styled” (paragraph styles are attached to all different kinds of text elements, such as A-head or extract) and includes low-resolution “for-placement-only” images in lieu of placeholder lines. Versions of this file are used for the copyediting, author review, and typesetting.

Typesetting and Proofreading

Please keep in mind that making extensive changes following typesetting is not only disruptive to the production schedule, it also risks introducing new errors and may affect the accuracy of the index. As soon as typesetting is complete, a PDF file of the page proofs will be emailed to you for proofreading. Simultaneously, a set of proofs
is read closely, word-by-word, by a professional proofreader, and another set is sent to an indexer (unless you, as the author, want to compile your own index, in which case you’ll make specific arrangements with your PE). You will review the proofs in one of two ways:

1. Review the project as a PDF file and indicate your changes using Adobe’s annotations tools (instructions will accompany the page proofs).
2. Print out the entire emailed PDF file and write your changes and corrections on the printed proofs next to the line on which the change is to be made, using a pencil and printing legibly. Your PE can send you a hard copy of the proofs if you don’t have access to a printer. You can either mail the hard copy proofs to your PE, or you scan the pages with corrections and email the resulting PDF file.

Regardless of approach, you are expected to read the proofs promptly and carefully, particularly for errors of fact and misspellings of proper names, which proofreaders cannot be expected to catch.

Do not rewrite or polish the text at this stage—any final tinkering should have been done when the manuscript was returned to you after copyediting. Resetting material may introduce new errors, make the index inaccurate, and cause serious delays in schedules. It cannot be stressed too firmly that only changes that are absolutely necessary should be made on page proofs.

Proofs should be returned to your PE as soon as possible. The PE will specify a return due date, typically in 2 to 3 weeks, but an earlier return will always be helpful.

Indexing

Except for certain classroom materials and purely narrative works, all Press publications require an index. Your PE will arrange for a professional indexer to do the work, and the cost of index preparation will be charged against royalties. Although we prefer to hire a professional indexer, you can choose to compile your own index (or have someone you know do it). If you elect to handle your own indexing, several considerations must be kept in mind. Because indexes cannot be compiled until typeset page proofs are available, authors who create their own indexes must complete indexing and proofreading simultaneously. The time constraints involved make author-made indexes inadvisable. If you plan to make your own index, you must discuss procedure and requirements with your PE. Note that you will be required to conform to TCP index style and that we reserve the right to edit for style and consistency.

Final Revisions and Printing

Your PE will handle all final typesetting corrections and then send the project to the printer.

Your PE is responsible for making sure that corrections and changes marked on the proofs (yours and the proofreader’s) have been entered correctly. Authors do not receive a set of revised proofs. If you feel an exception to this policy is necessary, discuss this with your PE.

Cover Design

When your book title is final, the Creative Director at the Press will work with professional designers to create a cover, which will be reviewed extensively in-house by your AE, PE, and Marketing and Publicity staff. Your AE or PE will present the final cover design to you before it is needed for marketing materials, to check for typos and other errors. Revisions to cover design are accepted only in rare circumstances; the final decision rests with the Press. For guidelines on how to submit cover art for consideration, see “Illustrative Materials Supplied as Non-Manuscript Electronic Files.”
PUBLICATION

Upon publication, the marketing department will send out author copies (as stipulated in the contract) to your address. Please contact the marketing department’s Outreach Coordinator if you’d like to purchase additional copies at the 40% Author’s discount.

MARKETING AND PUBLICITY

Now that your book is about to be available to the public, it is time to promote it. The marketing planning actually begins before your book goes to print, and the stages outlined below will usually occur simultaneously with the production process. Be sure that you submit conference proposals promptly, which helps us coordinate such promotions with your book publication. Review the Publicity Pointers in Appendix D and plan ahead.

Points of Contact

Unlike the acquisitions and production departments, in which an individual editor will be assigned to your project, in marketing you will work with different staff members on different aspects of promoting your book, including the Marketing Manager, the Sales Manager, the Publicist, and the Outreach Coordinator. They will introduce themselves at appropriate times; or, if you have a question earlier, you may ask your AE or PE to forward it.

Marketing Strategy for Your Book

Based on the information provided in the Author’s Questionnaire and additional material supplied by your AE, the marketing department develops its marketing program. As noted above, your Author’s Questionnaire is due no later than within 1 to 2 weeks of your final draft delivery. Answer the questions in as thorough and detailed a manner as possible. Any pertinent information should be repeated in this document (even if you listed it in your book proposal or previously sent it to your AE). Marketing requires a single comprehensive document for planning. The Marketing Manager also references the Questionnaire in developing promotional copy, so please provide a thorough (and selling!) description of your book.

Launch Meeting

Within a few weeks of the manuscript’s transmittal to production, an in-house meeting of all the Press staff working on your project occurs. At this meeting, your PE and AE, the Marketing Director, Marketing Manager, Sales Manager, Publicist, Outreach Coordinator, Production Manager, and the Director of the Press will discuss the details relevant to the production of the work and plan for its promotion. It is also at this point that the book’s title and price is finalized (if it has not already been handled), and the cover design direction is discussed. As noted above, the title is considered “working” until it is finalized per approval of the Press Director. Your AE will share the final title with you around this time. The author is not present for the launch meeting.

Endorsements

Endorsements (often called “blurbs”) are included on the book’s back cover and in other promotional materials. When you submit your completed manuscript to your AE, you should discuss ideas and names for two or three potential endorsers; These should be well-known experts in your field or “celebrities” qualified to comment on the subject of your book. Be sure to list your suggestions on the Author’s Questionnaire as well. During the launch meeting endorsements will also be discussed. If you have a personal or professional relationship with any potential endorsers, it is most effective if you ask directly for an endorsement. The Publicist can provide you with any needed files and deadlines to send to potential endorsers.
Promotional Copy

Promotional copy is developed by the Marketing Manager. This will appear on the back cover of the book and in our direct mail and promotional materials, including our website. The draft copy for this promotional material will be sent to you by the Marketing Manager, usually around the time you are reviewing the manuscript. Or the promotional text may be developed earlier if needed for a direct mail flyer.

Direct Mail

Our publications are routinely promoted in direct mail campaigns. Brochures are sent to individuals in the appropriate markets around the time of the publication of your book. Depending on its sales performance, your book may also be listed in subsequent seasonal mailings to those markets. Direct mail announcements are normally distributed to college faculty and administrators, professional membership organizations, school personnel (both supervisory and classroom), state and federal education agencies, customer lists, selected bookstores, public and university libraries, and professional journal subscriber lists. After the direct mail campaigns are completed, the Marketing Manager will send you the brochures in which your book is featured, along with a list of the groups that received them.

Print and Digital Advertising

Some space advertising may be carried out in conjunction with the direct mail program. Such ads are placed in selected scholarly and professional journals, as well as in newsletters, social media, and websites relevant to your specific work and field. Note that authors do not receive copies of such advertisements.

Review Copies

At the time of publication, review copies are sent to approximately 25 to 35 journals and media outlets. The selected journals are based on your suggestions identified in the AQ, on our core list of journals, and on ad-hoc requests from reviewers. Please note that we only send to outlets that publish book reviews. If you receive any requests for review, please forward these to the Publicist. Also, please keep the Publicist updated regarding any interview or event requests.

Conventions

The Press exhibits at select major national education meetings throughout the year. When it is not possible for the Press to participate directly, we may send books for display exhibit program, or provide the author with flyers.

An extremely important venue for getting the news out about your new book (as well as for generating sales) will be your various talks, presentations, and/or workshops. The Outreach Coordinator will work with you either to have your book available for sale, or to display it at those meetings that we are unable to attend, when possible. We can provide you with a flyer specific to your book. We urge you to notify us as soon as possible about any event where you are presenting, but no less than a month in advance so that we can follow up with the organizers.

Bulk Sales

If you know of any organizations that might be interested in a bulk sale purchase of your book, notify the Publicist as soon as possible. The Publicist can send a press release and review copy for their consideration. Depending on quantity, the Press will be happy to offer multiple copies at a special discount.

We also routinely market titles for co-publication, a special bulk sale that is arranged prior to publication wherein an organization partners with the Press in distributing your book. A co-publication sale is managed by the Rights Manager in coordination with your AE and PE. If you have suggestions about co-publication opportunities, contact your AE.
Author Promotional Activity

Networking is often the easiest and most effective form of marketing. We urge you to share book announcements with personal, local, and professional connections. Be sure to alert your organization’s publicity or communications team about your new book. Please take time to review the “Publicity Pointers” in Appendix D. We encourage you to contact the Publicist to learn about ways to collaborate on the book’s promotion.

Subsequent Printings and Corrections

If you discover any misspellings, erroneous dates, incorrect numbers, or other typos or factual errors in the printed book, be sure to let your PE know. At the Press’s discretion, these will be corrected in subsequent printings. Note that we do not, as a rule, make reprint corrections for changes to an author’s title or school affiliation.

WHAT NEXT?

We look forward to working with you to ensure that your book has a long and healthy life. As we promote your book through marketing channels, we expect you will do the same. Again, be sure to keep us informed of your conference and speaking schedule, and proactively schedule promotional activities like conference presentations, book signings, lecture tours, and professional development workshops wherever and whenever possible.
DETERMINING MANUSCRIPT LENGTH

Your contract stipulates a total length of the manuscript in number of words (which most word processing programs can calculate for you), along with the maximum projected length in book pages. The manuscript word count should include all front and back matter sections (e.g., title page, dedication, table of contents, preface, acknowledgments, appendices, endnotes, references, author bios). The projected page length in the contract does assume the extra pages a typical book needs for front matter created by the Press (such as the copyright or series page), and the index, and the option of a guest foreword of 500 to 750 words. A longer than average foreword, or a guest afterword or other contributed material, must be included in your contract word count, however.

If your book is divided into parts, each part opener will add extra pages. Estimate 1,000 words (2 to 3 book pages) for each part opener, whether the part openers include text or not.

Unless separately accounted for in your contract, any figures, tables, photographs, and so on, must be accounted for within the contract word count. This should be done by adding 400 “words” for each full book page any illustrative material will take up. For example, if you have written a chapter of 5,000 words that contains two full-page charts and one half-page photograph, you should estimate this chapter at 6,000 “words.” The projected book length used in the contract depends on this estimate.

PARTS OF THE MANUSCRIPT

Front Matter

The following components of the manuscript comprise the front matter:

The title page must give the title, subtitle, and your name exactly as you wish it to appear in the book and on all promotional matter. Do not include your address or school affiliation here, but simply your full name. Any foreword or afterword writers will be included here too, and will be added by your PE if necessary.

The copyright page is prepared by your PE, but if there is a long list of reprint permissions, you should prepare this list yourself. If you received a grant to support your research or the publication of your book, or if the work is a collection of conference papers, this, too, may be acknowledged on the copyright page.

If you wish to dedicate your work to someone, you will want to include a dedication page, which should follow the copyright page. This should be no longer than a few lines.

Next is the (short) table of contents. For authored books, it should include part titles (if used), chapter titles (for text and front and back matter), and all main (A-level) headings within each chapter. For edited collections, include part titles, chapter titles, and contributing authors’ names, but not in-chapter headings or author’s affiliations. A reminder: You should also deliver a “long” Table of Contents outline (see “Outlining: Creating a ‘Long’ ToC”) separately, but this will not be reproduced within the published book.

A foreword by a distinguished authority in the field can be an important contribution to your book. If you would like to include a foreword, suggest a selection of names to your AE. After you’ve received his or her approval, it is your responsibility to contact the potential foreword author and extend an invitation. Most people write forewords as a professional courtesy, but if payment is required, you should be prepared to cover this cost, as the Press does not budget for foreword fees. Generally, most foreword writers are satisfied with a complimentary copy of the
published book (sent to them by the Publicist). Forewords should be brief—about 500 to 750 words (1 to 2 book pages). They are due either at the draft or final manuscript delivery stage (though in some cases, they may be delivered early in the production stage, if agreed upon with your AE in advance).

When you have a commitment from an individual to write a foreword, let that person know about the length and delivery due date, notify your AE, and provide the person’s name, email address, mailing address, and phone number. The Press will then send that person the necessary agreement letter to sign. You should send the foreword writer a copy of the manuscript in a timely fashion. You may send a draft version, if needed.

You are responsible for preparing a preface or introduction in which you clearly and concisely state the reasons for writing the work, its scope, its principal features, how it is organized, and to whom it is directed. Remember, many potential buyers and readers look at a preface to determine if a book suits their interests or needs. Prefaces are always part of the front matter, but Introductions may be treated as the first chapter of the book—if you have a preference, please indicate it.

Acknowledgments of those who assisted in the manuscript preparation are usually given at the end of the preface. However, if the list is very long, it may be better to have a separate acknowledgments section, which follows the preface.

Main Text

The main text of the book includes all chapters, which should be numbered (Chapter 1, Chapter 2, and so on), a conclusion and/or an epilogue by the author, and in some cases an afterword written by a guest author. If an afterword is to be included, you should follow the same procedure outlined above for inviting a foreword author. However, as afterwords are not standard, they must be included in your total contract word count (unlike a standard-length foreword).

Back Matter

The following components of the manuscript comprise the back matter:

Appendices: Some books may require one or more appendices containing detailed material that amplifies the subject of the work. Examples are materials used in classrooms, lists of agencies and their addresses, the text of relevant documents, and long tables or charts. Each appendix has its own heading and should be designated by a letter. References to appendix material should be included at appropriate places in the text.

Endnotes, if included, precede the References, which should be placed after the final chapter of the book.

“About the Author” bios should be included for all authors and contributing authors, but not for guest foreword or afterword authors. These should be concise and written in the third person.

OUTLINING: CREATING A “LONG” TOC

Authors should prepare a complete outline of their book as they write. At the Press, we refer to this as the “long” Table of Contents (ToC). The long ToC must be submitted along with the draft and final manuscript. But outlining will be more helpful if it is begun at the outset of your writing, as it provides authors an opportunity to review how their material is organized and what points are covered.

The long ToC should include part titles, chapter titles, and all the headings and subheadings within each chapter, with each entry indented to show its level of importance within the organizational structure of the book. We recommend that you use headings and subheadings throughout your manuscript. They indicate how the material is organized and the relative importance of the different topics discussed. Readers can quickly skim the headings in a chapter to obtain an idea of what is covered. Headings and subheadings also break up solid pages of type and make for easier reading.
Headings are ranked in their relative importance to main ideas, as the following example indicates:

Chapter 5. Establishing Two-Way Communication
The Goals of Two-Way Communication
Creating a Culture That Supports Two-Way Communication
   The District’s Role
   The School’s Role
      Principals
      Teachers
      Parents
Building the Scaffolding
   Creating Informal Opportunities for Communication
      Illustrations
      Suggestions for Making Events Successful
   Creating a Welcoming Atmosphere in School
Clarifying the School’s Hopes and Expectations
   Contracts
   Open House Activities
   Newsletters and Notes Home
Hearing from Parents
   Information Forms
   Needs Assessments
   Developing a School Mission
      Developing Plans for School Improvement
      Providing Parents’ Perspectives on Personnel Decisions
Volunteering in School
Next Steps

You should evaluate your outline as you write. As each chapter is completed, review the outline with the following questions in mind:

- Should any sections be moved elsewhere?
- Does the hierarchy of headings accurately reflect the content? For example, do subordinate headings properly belong under the heading above them? Do headings at the same level properly indicate parallel importance?
- Are there any cases in which there is only one subheading within a section? Although there may occasionally be good reasons for doing this, a single subheading is more typically an indication of organizational weaknesses and should be avoided. Teachers College Press house style requires a minimum of two subheads in any section, in most cases, unless the single heading is a special repeated feature.
• Should any more subheads be inserted?
  Should any subheads be deleted?
• Should any subheads be reworded for length, parallelism, or content?

STYLE RESOURCES

In preparing your manuscript, please follow this Guide and also use “TCP’s Matters of Style and Universal Style Sheet,” discussed in the section on “House Style.” You may also refer to the following resources:

• The APA Manual. Our house style is closely related.
• The latest Chicago Manual of Style is also acceptable, if agreed upon with your AE in advance of transmittal to production.

These two manuals also provide general advice on manuscript preparation and the publication process. Another useful guide for writers is Words Into Type by Marjorie E. Skillen and Robert M. Gay.

If your manuscript will include other exceptions to standard usage (e.g., in spelling or capitalization) that are the norm within your discipline or field, provide a list or set of guidelines for us to follow in copyediting. For style of source citations, bibliographies, and notes, see “Manuscript Formatting” and “House Style.” The Press insists that authors adopt an accepted style for these matters and apply it consistently throughout their manuscripts.

GENERAL REMINDERS

The following pointers should be kept in mind throughout the course of writing and revising your manuscript:

• Identify your audience. You should have a clear idea of the audience for whom you are writing, so that you can gauge the vocabulary, sentence structure, and usage accordingly.

• Use the active voice. In general, direct sentences in the active voice are more effective than passive statements.
• Keep your sentences simple. Avoid convoluted phrasings, circumlocutions, professional jargon, coined expressions, excessive verbiage, and “educationalese.”
• Be precise about dates. Beware of such phrases as “recently,” “last spring,” and “next year” because they will quickly become inaccurate.
• Keep quotes to a minimum. Use them only when they really add something to the manuscript. Quoting other authorities and theories extensively becomes boring and makes readers think that you, the author, have nothing original to add. Remember, too, that long quotations may require permissions.
• Avoid repetition. Say it well once and readers will get your message. Above all, keep your writing clear and to the point.

MANUSCRIPT FORMATTING

General Document Preparation

» When your manuscript is ready, email a Microsoft Word-compatible file to your AE.
» Use 8½ x 11 size paper and black type in your word processing program (this is usually the default setting).
» All elements of the manuscript must be double-spaced throughout, including quotations, lists, notes, and references.
» Use the same typeface throughout. We have no specific preference, so use whatever typeface that you find most readable.
» Start each chapter on a new page.
» Page numbering should be consecutive through the entire manuscript (e.g., do not begin each chapter with a new “page 1”), including references and appendices. Your word processing program will have a page numbering tool.
» Indent special elements (extract, special text, lists, and so forth) one-half inch from the left. References should be hanging indent (first line
flush left, subsequent lines indented one-half inch from the left).
» Use your word processor’s formatting capabilities for setting off indented material; do not use hard returns (i.e., the enter key) and spaces (or tabs) to indent extracts, lists, references, and the like.
» Use **boldface** only for headings; use *italics* only for emphasis in text or when otherwise needed (e.g., book and journal titles); do not use **underlining** to indicate italics. We prefer that you prepare the entire manuscript as one file, but you may supply separate files for each chapter if it’s easier for you.
» Use only one space after periods before the next sentence. However, if you are in the habit of typing two, that’s fine. We change double-spaces to single ones during turn-over, so it’s not worth putting in any extra effort.

**Formatting of Headings**

Usually three levels of headings are sufficient; in any case, *no more than four levels should be used*. All should be brief and to the point.

The Press prefers that all headings, as well as chapter titles and part titles, be typed in upper and lower case—that is, the first word and all major words should begin with a capital letter—rather than all capital letters. Boldface type is preferred for headings, but it should not be used for emphasis in regular text. Main or first-level headings (referred to by Press editors as A-heads) should be centered, and second-level headings (B-heads) should be typed flush left. There should be an extra line of space above and below these headings.

If there are three levels of headings, the third level (C-heads) should be a “run-in paragraph head,” with a line of space above. These subheads should begin with a paragraph indent; they should be typed in boldface and followed by a period and a space, with the text of the paragraph following immediately on the same line.

There are two situations that will require a system of more than three heading levels, and it is important that they be distinguished from each other.

In the first case, the additional headings are part of the overall organization of the book and pertain to regular text, not to special material such as lists, extracts, or poetry. In this case, the third-level head should be indented one-half inch and typed on a line of its own, with a line of space above and below. The fourth-level D-head then is formatted like the run-in paragraph C-head described above.

If, on the other hand, the additional headings are attached to special material, they must be considered as a separate category, in addition to the regular three- or four-level subhead system used in the manuscript. Headings over lists, columns, extracts, poetry, or other special material should be in boldface and centered over those elements, with a line of space above and below.

Do not number or letter any of the headings.

**Art: Tables, Figures, Text Boxes, Photos, Etc.**

Figures and tables should be numbered following the dual-numbering system (e.g., “Figure 2.2” is the second figure to appear in Ch. 2). Figures and tables should be numbered separately.

For all Illustrative Materials, table and figure numbers and captions, as well as source notes, credit lines, or the like (e.g., a translation of children’s writing; really, anything you can create in Word), should be included in the manuscript. Numbers and captions should appear in **boldface**.

All tables and figures should have at least one mention in the text (e.g., “see Figure 1.1”), and should be located in the manuscript as close as possible to your preferred in-text mention (usually the first one).

See “Art Preparation Guidelines” for more information on the two types of art (word-based and image-based) and how to handle them. Word-based elements that should be part of your manuscript are covered in “Illustrative Materials Supplied as Part of the Manuscript,” while “Illustrative Materials Supplied as Non-Manuscript Electronic Files” covers images that need to be supplied separately.
For elements that fall into the latter category, include the following in the manuscript: On a new line, include all word elements and a placeholder line or low-resolution image for the figure itself. For example:

**Figure 4.1. Caption???

Source: ???

OR

Figure 4.1. Caption???

Source: ???

Including images as placeholders is preferred since it saves time during the transmittal stage and makes the manuscript easier to review for your AE. You can insert jpegs of images right into your manuscript using either Word’s Insert/Picture tools or using drop-and-drag. Just be sure your cursor is placed on a blank paragraph return.

If the text is wrapping around the image, select the image and use formatting to turn off the text wrap.

Use low-resolution versions since these are adequate at this stage and a manuscript with a lot of high-resolution images can quickly get very large and cumbersome.

Remember, even if you add images as placeholders in the manuscript, these do not replace the need to provide the images as application files, as outlined throughout this guide.

If you use placeholder lines rather than images, the Managing Production Editor will add low-resolution versions of the images to the manuscript during the turnover stage, and you’ll see that during your review of the copyediting.

Keep in mind that figures, tables, and text boxes cannot appear in exact locations after typesetting. Since we can’t know where the page breaks will be until after pagination, and we want to avoid having to break a figure, table, or text box across pages whenever possible, all illustrative material is presented at the tops or bottoms of typeset pages. This is why numbering is important, and we require the use of “see Figure 1.1,” rather than “as shown in the figure below.” That said, when
an item does need to be split across pages, and it’s an even number of pages, we will usually feature them on a spread(s) (two facing pages), even if that moves the item a bit farther away from the in-text mention.

**HOUSE STYLE**

TCP’s Matters of Style & Universal Style Sheet

While TCP follows styles as outlined below, we have also created a document that lays out many of the common issues that come up in books written for the general education field. You can download this document from the TC Press website. While you are writing, we encourage you to apply the styles shown. This will allow the copyeditor to spend more time focusing on content and clarity, and less on matters of style.

If you object to a particular style, you can indicate that and the reason why to your AE or PE.

**Consistency**

Our most important editorial consideration for a manuscript is consistency. We will almost always defer to an author’s usage preferences if they are standard within the field and are used consistently. Discrepancies are bothersome to the careful reader and may require the copyeditor to make decisions that really belong in the author’s province. Spelling, reference style, subordination of headings and other features of internal organization, as well as placement and handing of endnotes, tables, and references, are all areas in which consistency is crucial.

**Language**

We urge writers to be conscious of language bias in their work. It should go without saying that all ethnic, racial, and sexist language of a derogatory nature is to be avoided. More precisely, we ask authors to consider nonsexist and gender-neutral alternatives in their examples. We find that the best way to avoid sexist language is by using plurals (e.g., teachers, students, they) instead of generic masculine and feminine pronouns. In addition, we encourage authors to write in a way that fairly represents our diverse world. Careful selection of names and settings can help achieve this balance. For your reference, the *APA Manual* has a section on “Removing Bias in Language” that focuses on how to be attentive to disabilities, race & ethnicity, gender identity, and sexuality in your writing. Our in-house manual also addresses gender bias in writing.

**Source Citations and References**

The Press follows the APA author-date system of in-text citations, using authors’ names and dates of publication, usually in parentheses, and keyed to a comprehensive “References” list.

An author-date reference in the text may take any of the following forms:

As seen from a Piagetian perspective (Kamii, 2000),…
As Kamii (2000) pointed out…
In 2000, Kamii wrote…

All three of these would refer the reader to the same entry in an alphabetical list of references at the end of the book. Like the rest of the manuscript, the references should be typed double-spaced. The first line of an entry should begin at the left margin, and subsequent lines of that reference should be indented one-half inch; this style is known as the “hanging indent”:


The cited references should be placed at the end of the manuscript (or, in the case of contributed volumes, at the end of individual chapters).

For further examples, see the *APA Manual* or the *Chicago Manual of Style*. These two systems are similar, but not identical. The Press bases much
of its house style on the APA Manual, making that the preferred choice. Whichever author-date system you use, it must be followed consistently throughout the reference list. Failure to follow the author-date system, or inconsistent use of it, may mean you will be required to retype large portions of your manuscript.

**Endnotes**

Endnotes in the form of explanatory commentary are acceptable, but should be kept to a minimum. All notes should be typed double-spaced. Endnotes should be numbered consecutively within each chapter, and the notes should be collected together in a “Notes” section at the end of the manuscript, preceding the references. For example:

**Notes to Chapter 2**

1. *Mexicano/Latino* is used to refer specifically to individuals of Mexican origin who have comprised the majority of the students in my research studies, but *Latino* is included as a way to acknowledge other Spanish-speaking participants from other Latin American countries.

**Notes to Chapter 3**

1. The term *Chicana/Chicano* is used here to refer to the majority of Mexican Americans born in the United States as well as those who self-identify as Chicana/Chicano. This political term is also used as a way of denoting pride in their language and culture; it became popular during the Civil Rights Movement and appears in social science literature referencing that era.
   
   2. Etc. Etc.

Use your word processing program’s “footnote” or “endnote” tool (this makes it easier for your PE to adjust note numbering if it changes during the production process). If there are only one or two notes per chapter, your AE or PE may move them so they appear at the bottom of the text page on which they occur.

Except for contributed volumes, all books published by the Press with more than a few notes will have a notes section at the end of the book rather than individual notes sections at the end of each chapter. In either case, this decision will be made by your PE during the production stage, and you should format your draft submission with notes at the end of the manuscript.

As mentioned above, in most cases the Press does not use on-page footnotes. They are time-consuming to typeset and distracting to read in profusion. If you believe the market or format for your manuscript presents a special exception, please discuss this early in the process with your AE.

**Serial Commas**

Always use serial commas to separate items in a series of three or more elements. That is, a comma should precede the conjunction that closes the series (e.g., “clarification of self-concept, improvement of self-esteem, and fostering of empathy”).

**Numerals and Numbers**

**Inclusive Numbers.** Continuous spans of page numbers or years should be written with all digits: 325–328, 1298–1305, 1960–1965. Use Word’s “en-dash” (ctrl + number pad dash) rather than a hyphen.

**Numbers Expressed as Numerals or Words.** Spell out as a word all numbers through nine; above nine, use numerals. The exception is when a number begins a sentence, in which case it should always be spelled out. Thus a combination of numbers expressed in words or numerals in sequence is common and accepted style, as long as the rule is used consistently. For example:

There were nine students in the class. There were 100 students in the school. Three students per week rotated between the high school and a community-college program.
However, mathematical calculations and statistical or scientific measurements normally require the use of numerals for all numbers:

We expected a 5% attrition, so the 60% rate was alarming.

Teachers College Press house style also uses numerals for any measure of time, age, or grade level (e.g., 5 minutes, 3 years old, 2nd-graders), even if the number is between 1 and 10.

**Numbering Chapters and Parts.** Use Arabic numerals for chapters, but Roman numerals for parts (e.g., Part II; Chapter 2).

**Numbering Figures, and Tables.** Figures and tables should be numbered chapter by chapter (e.g., Figure 2.4 for the fourth figure in Chapter 2; Figure 1.2 and Table 1.2 for the second figure and second table in Chapter 1).

**References to Figures and Tables.** In the text, always refer to the figure or table by its number. The nature of typesetting and laying out a book into pages makes it very difficult to predict exactly where figures and tables will fall. Therefore, do not refer in the text to this kind of material by words such as “as shown below.”

For a more complete explanation see TCP’s Matters of Style & Universal Style Sheet or the APA Manual. If you feel the nature of your manuscript precludes abiding by these rules, please provide us with a list or explanation of your use of numbers.

**Quotations**

Type all quotations double-spaced. The source for each quote should be clear and should include the author, date, and page number of the quote. If they are short (up to four manuscript lines), run them into the text with quotation marks at the beginning and end. “For example, this sentence.” A quotation longer than four lines should be set off as an extract (block quotation). In this case, indent the entire quotation half an inch from the left and do not use quotation marks:

Growing up bilingual in America should be cause for celebration; instead the presence of any non-English language in students’ homes is viewed as a detriment to learning; their native culture is considered an obstacle to assimilation. This has been the case since Mexican American and Puerto Rican students first enrolled in U.S. schools. (Carter, 1970, p. 45)

If the quotation is longer than one paragraph, indent the first line of subsequent paragraphs. Omissions within a quotation are indicated by ellipses; if the omission includes the end of a sentence, use four periods, with no space before the first one: “Growing up bilingual . . . should be cause for celebration. . . . This has been the case since Mexican American and Puerto Rican students first enrolled in U.S. schools.” It is not necessary to use ellipses at the beginning or end of quoted material, or to use brackets to indicate that a change in first-word capitalization has happened.

Citations for run-in quotations are placed after the closing quotation marks but before the final sentence punctuation: “. . . end of quotation” (Smith, 2005, p. 3). When citations follow a block quotation, which do not require quotation marks, they are placed after the final punctuation:

. . . end of quotation. (Smith, 2005, p. 3)
**Lists**

There are three different formats that can be used for lists: unnumbered, numbered, and bulleted. When deciding which one to use, consider what would be most helpful for the reader. Numbering is most useful when the order of the entries is relevant, the number of entries is important, or the entries may be referred to elsewhere in the text.

Outline-style numbered or bulleted lists, or combinations (e.g., a numbered list with bulleted subentries) should be kept to a minimum. Since lists are intended to present information into easily understandable chunks, it’s best to keep them as simple as possible.

**EMAILING THE MANUSCRIPT**

We will use the electronic files that you email to your AE to typeset your work. If you make any changes to the files after you have submitted the final manuscript file, hold on to them until your review of the copyedited manuscript.
Art Preparation Guidelines

Illustrative materials fall into two categories, based on whether they should be part of your manuscript or supplied as separate electronic files. Any element that was wholly created using your word processing program (e.g., tables, word figures, text boxes), falls into the first category and should appear in the manuscript proper (see “Illustrative Materials Supplied as Part of the Manuscript”); anything else (e.g., photographs, line art figures, charts, etc.) falls into the second category and should be supplied as application files (see “Illustrative Materials Supplied as Non-Manuscript Electronic Files”).

ILLUSTRATIVE MATERIALS SUPPLIED AS PART OF THE MANUSCRIPT

Tables

Tables made entirely of words or numbers (i.e., that can be wholly created in a word processing program) should be created using the tabling capabilities of the program. They should be included in the manuscript proper (you may supply these as separate Word files, but they also must appear within the manuscript).

Tables may be made up of numbers, words, or a combination. These include anything that is created in a Word program that appears in cells of rows and columns. They may or may not include row & column heads and sub-heads, and different levels/hierarchies of columns and rows.

Anything that does not have rows and columns cannot be considered a “table” and should be recast as a “figure.” Alternately, there are times when it may be preferable to call a table a “figure” (e.g., there are only a few tables and it would be easier for the reader if all illustrative materials fell within the same numbering system). So a table can be called a figure, but a figure can’t be called a table.

Pay attention to the basic layout of tables, especially where data falls within rows, columns, and cells. Consider whether further divisions of cells would be a benefit, or alternately, if some cells can be combined. Do not spend much time on the appearance of tables (e.g., bold type vs. regular, lines around cells); TCP has standard designs for the elements of tables, as we do for all text elements.

Consider the page size when doing your layout and deciding what to include. The type page of a standard 6 x 9 book is only 4.5” wide (and 7.25” tall). A table with a lot of rows or long sections of text within the cells may need to appear “broadside” in the printed book (i.e., rotated 90 degrees counter-clockwise, so that the type page becomes 7.25” wide x 4.5” tall). Sometimes something as simple as switching rows and columns can make a table work upright rather than broadside.

Whether upright or broadside, long tables may need to appear across page breaks after typesetting. This is OK, but always consider if there are ways to simplify your tables.

Tables should be used sparingly; if the gist of a table can be described in prose, do so. A simple list or set of bullet points may work as well as a table, and is less cumbersome for readers and for production. “Table 2.3” shows an example of a well set up table.

Word Figures

Word figures should be included within the manuscript proper, following the same instructions as for tables shown above.

However, Word’s tabular tools are not used to create them (i.e., there are no rows, columns, or cells). They can be simple multicolumn lists of words, lesson plans, or the like.

Like tables, they should be dual-numbered, but as “Figures.”

Include numbers and captions, text body, source notes, and the like in your manuscript.

Add enough formatting to indicate your intent (e.g., subordinate heads, indents), but do not spend too much time on the appearance; as with tables,
Text Boxes

Text boxes are a special feature to be used to present a separate piece of text that doesn’t fit easily into the text proper or for which it might benefit the reader to make stand out. These might include a list of definitions, or a special repeating list presented at the ends of chapters of what was learned, or anything that the reader may need to refer back to.

There are many possibilities for text boxes, and they can be a valuable tool, but they can also be distracting when used too often, so please be judicious with them.

Text boxes are handled in a similar manner to word figures above, with the exception that they are not usually numbered, although most do have titles/captions.

After the book is typeset, they will appear within boxes that will have a lightly shaded background, with lines bounding the boxes, and the text will appear in the book’s display font rather than its text font.

Long text boxes are permitted but not ideal. Consider the type page size issues mentioned above in the “tables” section, and whether your text box might need to be split across two or more pages.

As with tables and figures, include enough formatting to indicate your intent (e.g., subordinate heads, indents, bulleted lists), but do not spend too much time on the appearance; TCP has standard designs for the elements of text boxes.

ILLUSTRATIVE MATERIALS SUPPLIED AS NON-MANUSCRIPT ELECTRONIC FILES

All photographs, charts, graphs, maps, line drawings, children’s art, flow charts, and the like must be supplied electronically. Files for all non-photo illustrative matter should be supplied in the program in which they were originally created (e.g., Word, Powerpoint, Illustrator, Excel, and so on). Whatever the final format of the artwork—tif, jpg, gif—each item must be supplied in a separate file, and not only embedded within word-processor document files. Authors are responsible for providing workable and reproducible digital files.

Please follow the directions discussed below for the particular kinds of artwork that appear in your book.

TCP has standard designs for the elements of word figures.

Table 2.3. Distribution of ECEC-Related Educational Attainment for Contact Staff Who Work in Child Care Services in Australia

<table>
<thead>
<tr>
<th>Staff Categories That Serve Children in ECEC</th>
<th>DISTRIBUTION OF EDUCATIONAL ATTAINMENT (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Below Certificate III</td>
</tr>
<tr>
<td>Long Day Care</td>
<td>1.2</td>
</tr>
<tr>
<td>Family Day Care</td>
<td>1.5</td>
</tr>
<tr>
<td>In-Home Care</td>
<td>3.4</td>
</tr>
<tr>
<td>Occasional Care</td>
<td>2</td>
</tr>
<tr>
<td>Preschool</td>
<td>1.6</td>
</tr>
</tbody>
</table>

Source: DET, 2014
Figures That Include Graphics

Figures that involve graphics that are not photographs (e.g., flow charts, bar graphs, pie charts, and so on) should be supplied as application files (i.e., in the program in which they were originally created), so we can edit them for content, size, format, etc. This is true whether or not the figures include words and/or numbers in addition to the graphics.

While some of these figures might be created in Microsoft Word or a similar program, if the figure has elements other than just text (e.g., arrows, boxes, shapes), treat them as non-text figures and supply a separate Word file.

Photos and Static Images

Photos and static figures (e.g., maps, line drawings) should be supplied in jpeg or tiff format, at the highest resolution possible. The minimum acceptable resolution is 300 dpi at reproduction size. For a typical 6” x 9” book, this is 4.5” or 1350 pixels wide. A program such as Photoshop allows you to check the resolution after formatting to these specifications. Greater resolution than this minimum will allow the option of zooming and cropping.

Keep in mind that photos taken using a cell/smart phone’s default camera settings are usually low-resolution. When taking digital photos, set your phone or camera to the highest possible resolution, or enlist the aid of an experienced photographer.

You can also supply true photo prints (but not photocopies or print-outs of scans). We can scan them in-house and return them. We can also do this with color transparencies/slides.

Scanned Artwork

Original artwork (e.g., children’s drawings and writing) should be scanned and supplied as jpeg or tiff files at the highest resolution possible. If you do not have access to a good scanner, many stores with copier services can create these for you; or you can supply the originals to TCP and we will scan them here and return the originals.

While scans are the best approach, these can be supplied as photos, in which case follow the instructions for photos above. Take care that the photos are taken from directly in front of the image and not off to the side, which will make the image look lopsided, and that there are no lights reflecting off the images that will create bright spots on the photos.

A Note About Stock Photos and Clip Art

Good sources for high-resolution photos and clip art that do not require permissions are stock photo websites. We recommend iStock and Shutterstock. Both sites are searchable, and files are reasonably priced. When you are sure of an image you want, you can purchase and download it. The same image may have various options for download, depending on resolution. Pick the version that fulfills the image size requirements as laid out previously; this will often be a middle option, neither the least nor most expensive.

If you’re not sure, you can download a free FPO (For Placement Only) of the image. Be sure to note the image number. Once it’s confirmed we will be using that image, you can go back, download it, and email it to us.

Do not use clip art from Microsoft Word or similar sources as they require permissions that are notoriously difficult to obtain, and, if even possible, might be exorbitantly expensive.
General Dos and Don’ts

» **Files names** for graphic figures, photos, and original artwork should match their numbering in the text (e.g., “Figure 1.1.jpg”).

» **PDFs**, while common these days, are not editable and are almost always low-resolution, so they should be avoided.

» **Images taken directly from the web** should be avoided. While they may look sharp on your computer screen, all web images are low-resolution and will not reproduce well in a printed book. However, some art and history sites have high-resolution images available for download, which will probably work well provided you can obtain permission to use them.

» Always **retain color** in all photos if the original has color. Your PE will convert photos to black-and-white as needed for the print edition of the book, but the ebook edition can include color, so supplying color photos gives us the most options.

» If you are supplying color art that will be reproduced in grayscale, consider whether the art has colors of similar value. If so, the contrast may be lost even if the actual colors appear very different from each other. To get an idea of how your supplied art will appear in the book, make a photocopy of it and assess the contrast between lights and darks.
Permissions and Releases

PDF files for all permissions, releases, and assignment of copyright forms, as well as Excel files for the Permissions and Release Logs, are available on the TC Press website: click on “Resources” and then select “For Authors” and scroll down to the “For Current Authors” section. See “Working with TCP Forms” for more information.

Sample filled-in forms appear in Appendix A (permissions), Appendix B (releases), and Appendix C (assignment of copyright).

AGREEMENTS FOR CONTRIBUTING AUTHORS

Edited Volumes

If your book is a compilation of unpublished works by other writers, each contributor must sign an Assignment of Copyright Form (see Appendix C for a sample filled-in form). The purpose of the Assignment of Copyright is to enable the Press to publish the chapter contribution and to ensure that the contributor(s) will receive copies of the book when it is published. Without such signed consent, it is not possible for the Press to include any and all chapters. It is the responsibility of the volume editor to dispatch and collect these forms and, when a complete set is available, to return the signed forms to the Press. Blank assignment of copyright forms are available on the TC Press website. See “Working with TCP Forms” for more information. [Note: Do not use permissions forms for this purpose.]

Previously published contributions (for example, a chapter that will be reprinted from another book) require a signed permissions form from the original publisher (see “Guidelines for Obtaining Permissions” below).

Agreement for Supplemental Work

If you arrange for a guest author to provide a foreword and/or an afterword, or if someone other than yourself provides the index or cover design art work, this is considered a work-for-hire. The author of such material will need to sign a work-for-hire agreement. Notify your AE and they will send out these agreements.

GUIDELINES FOR OBTAINING PERMISSIONS

It is your responsibility, by contract, to obtain appropriate permissions to reproduce material created by others (“third-party material”) in your forthcoming TCP book. You may also need to obtain permission to reprint your own previously published work.

If you are confident that no permissions are required for your manuscript, you must state this in your email with the draft and final manuscript submissions. Your AE, however, may indicate that some material does, in fact, require permission.

Take care to identify any element that might require permission. It’s always better to be overly cautious in this area, and consult your AE if you’re not sure. Once the book is in production, your PE or the copyeditor may notice something that needs permission that was missed previously. By that point it may be too late to obtain permission and the relevant material will need to be removed from the manuscript, so it’s important to handle permissions as early as possible.

Here are some guidelines to help you understand the complexities of copyright, as well as public domain and fair use, when it comes to the permissions process.
What Is Copyright?

Copyright is a form of legal protection for creators of original works of authorship, such as literary, artistic, dramatic, and musical works. Copyright allows the copyright holder (usually the creator of the content) of the work to publish, reprint, reproduce, perform, display, or exercise other rights that are part of copyright. It is important to understand that copyright protection applies to both published and unpublished works; even if a work is unpublished, it is still under copyright.

Unless the third-party material is in the public domain, or if TC Press has determined your use of a copyrighted work can be deemed “fair use,” you must obtain permission from the rightsholder of the third-party material in order to reprint or adapt it in your forthcoming work. Third-party material for which you may need permission includes, but is not limited to, the following:

- Books
- Journals
- Essays
- Dissertations
- Poetry/Prose
- Images/Photographs/Figures/Tables
- Fine Art
- Music
- Song Lyrics
- Artwork
- Letters/Correspondence

In many cases, the copyright holder of a work is the author. However, it’s possible that the copyright holder may have transferred rights to another party, which means that the rightsholder and the copyright holder may be two different entities (see “Identifying the Rightsholders for Third-Party Material” below for additional information).

Any complete entity (e.g., a journal article or book chapter, a poem, a chart, a table, a map or other illustration, an outline) is considered substantial and you should get permission to use it. (However, if you are using only facts, not the format, of such entities as a table or chart, you need to give the source, but permission is not necessary.)

Photographs are copyrighted by their photographer, or rights are controlled by the publisher of the image (i.e., photos are owned by whomever took the picture, not by the person or people depicted in it). Note that to publish photographs you will need to obtain permission from the photographer and releases (see “Guidelines for Obtaining Releases”) for all identifiable individuals pictured.

If you wish to use children’s artwork, poetry, or prose, you should obtain written releases from the parents. In most cases we treat writings by study participants, like teachers, as field data covered by a release or IRB—see “Guidelines for Obtaining Releases” for more information.

Reproducing works of art usually requires two, sometimes three permissions: one from the artist/rightsholder/copyright holder of the work; one from the party who provides the image of the work; and, sometimes, one from the photographer of the provided image of the work. If you are planning to include any works of art in your manuscript, please let your AE know as soon as possible so they can point you to the correct forms on our website.

What Is Fair Use?

The case of fair use is used to argue why your use of copyrighted material without permission should not be considered copyright infringement. There are four factors of fair use that are taken into account when determining such cases, though these factors are heavily subjective. Because of the complexity in determining fair use, Teachers College Press will assess if your use of copyrighted material could be deemed “fair use.” However, the legal and financial liability of such a decision ultimately falls to the author.

There are some cases in which fair use can more easily be asserted: For prose material, our general rule of thumb is to secure permission for 250+ words from a journal article or 500+ words from a book. This guideline applies either to a
single long quotation or to several shorter quotations from a single source. But you should also consider the specific quotation. If the author is well known or the book is slim, permission for shorter quotations might be advisable. Even a very short prose selection may not be presented for its own sake, as in a collection of readings, without permission.

**It is important to note that content found online is also under copyright protection.** You should not automatically assume that any third-party material found online is “fair use,” even if it has been reproduced online numerous times and seemingly without permission and/or with a credit line.

If you think your use of a copyrighted work falls under fair use, please query your AE as soon as possible.

**What Is Public Domain?**

Public domain works are no longer under copyright protection and may be used freely. For the most part, it is safe to assume that works created before 1923 are in the public domain, which means that permission is not required to reprint or adapt them in any way.

For material created after 1923, copyright rules apply. These rules are complex and varied, and it’s best to assume that you’ll need to obtain permission for works created after 1923 unless your AE advises you otherwise.

Most works subsidized or published by U.S. government agencies are in the public domain—they are not copyrightable (United Nations publications and publications of state and local government agencies are copyrighted, however).

**PROCEDURES FOR REQUESTING PERMISSION**

Plan ahead to request permissions well before your draft manuscript is due to the Press, as it routinely takes weeks to months from the initial request to the receipt of final permissions forms. Six to eight weeks is standard, and most publishers or other rightsholders will include timeline estimates on their websites. However, often the first contact may need to redirect you to another office or individual, given the complicated nature of copyright clearance and management.

Remember to keep records of all sourced documents as you research and write your book, so that you have the publisher and author information for a work readily at hand. Please use the **Permissions Log**—a Microsoft Excel document available on the TC Press website (see “Tracking Permissions on the Permission Log”)—to record each of these items and keep track of their status. Include the complete log when you submit the final permissions documents to your AE.

**Identifying the Rightsholders for Third-Party Material**

First, be sure that you properly identify the rightsholder of the work. For published books, journals, or online sites, for example, the reprint rights are most commonly controlled by the publisher of these materials; for song lyrics, by the record company. However, in other cases the rights may be managed by the author, a literary agent, or a deceased author’s heirs. If there is any doubt, consult the U.S. Copyright Office website (www.copyright.gov) and use the title or author search to identify the copyright holder’s name and publisher of record. Most publishing and media companies also post permissions information on their websites.

**Requesting Permission for Third-Party Material**

Once you have identified the proper rightsholder of the work you wish to reprint, you must request permission to use the work in your forthcoming TCP book. We have provided two blank **Permission Request Forms** on the TC Press website:

- Text Permission Request
- Photo/Image Permission Request
These forms indicate what rights need to be cleared in order for the third-party material to appear in your TCP book: non-exclusive, world-wide rights for print and electronic editions, in all languages, formats, and media, in this edition, same-edition reprints, and all future editions and revisions.

Please fill out the Permission Request Forms with the information specific to your forthcoming book BEFORE sending the forms to rightsholders:

» The date of your permission request
» The working title of your forthcoming TCP book
» The author(s) of your forthcoming TCP book
» The estimated publication date of your TCP book (your AE can provide this information)
» The estimated price and initial print run of your TCP book (your AE can provide this information)
» The third-party material for which you are requesting permission:
  • Be sure to completely identify the requested material using the full title, author, publication year, and page number on which the material appears in the original publication. If a journal, also include the volume number.
» Your name and email address at the bottom (so the completed and signed form can be returned to you)

Do not fill in the blank section regarding credit lines, which are intended for the rightsholder. See Appendix A for samples of filled-in forms, and “Working with TCP Forms” for more information.

Processing Signed Permission Forms

When receiving a completed permissions form, please note if any fees for payment of the permission are required. **Payment of permissions fees is the responsibility of the author.** Permissions fees are time-sensitive, and typically the publisher will revoke the permission if the fee is not paid within the time period stipulated on the form.

**Standard TCP Forms:** In most cases (and our preference), the rightsholder will sign and return the standard TCP permission request form. In these cases, confirm that the bottom section of the permission form is completed by the rightsholder (including printed name, company, and title/position), dated, and includes a legally binding signature. See “Working with TCP Forms” for more information.

If the rightsholder has requested a specific credit line, add it to the manuscript file in the appropriate place (usually where the figure will appear in your manuscript). If the project is already in production, your PE, who receives and reviews all permissions forms, will act as a back-up and confirm or add specific credit lines as needed.

**Rightsholder-Supplied Forms:** In some cases a publisher or agency will issue its own license. **If this happens, please immediately send the third-party license to your AE for review,** and also review it carefully yourself. Check for special credit lines and that it fulfills the requirements noted above regarding legal signatures, and look for any differences as compared to the TCP form. The rightsholder may try to limit the license, so it is important that you review the document once it is obtained to make sure there are no changes to:

» **Scope of rights:** The publisher may seek to limit the countries in which permissions are licensed (e.g., U.S. rights only, as opposed to world rights). Or the publisher may try to limit electronic rights. You should follow-up and petition for these rights; in most cases such negotiation will be required when rights are controlled by major trade publishers or literary agents.

» **Number of copies/length of license:** Some publishers will limit the license for permissions to a set number of published book copies, and/or a period of time (i.e., 5 years). If the rightsholder places such restrictions on the license, petition the publisher for a less restrictive license. In all negotiations with rightsholders, emphasize that Teachers College Press is a scholarly, not-for-profit institution, and that your publication is academic/educational in nature.
Contact your AE immediately if there is any question about the scope of rights in a license. If, after you have negotiated the original license, some limitations are still necessary, these must be indicated on the Permissions Log.

Finally, when all permissions are in and the Permissions Log is complete, email all files to your AE.

**Tracking Permissions on the Permission Log**

You are responsible for tracking all permissions on the “Permissions Log,” an Excel document you can download from the TC Press website. This is where you will record the rightsholders for all third-party material going into your TCP book, as well as details about when the permissions were granted, what rights were granted or excluded, if there are any permission fees or special credit lines, etc. Two sample entries have been filled in for you (highlighted in gray) to give you an idea of how to complete the log for each permission.

You may use the Permissions Log to record both text and image permission information. (However, releases should be tracked using the separate Release Log—more on that below).

When you send a request for a permission, create a new entry for it in the Permissions Log. Once permission has been granted, update that entry on the log. Be sure to complete a separate entry for each permission requested and collected. The completed Permissions Log should be submitted to your AE along with the collected permissions when you turn in the final manuscript. A final manuscript cannot be transmitted to the production department without a completed Permissions Log. It is the only document that summarizes the full listing of items requiring permission. Please work on the log in Excel (do not print it out and hand-write).

If you begin the permissions process for a particular item and later find out that permission is not required, leave the entry for that item on the log, along with language in the “Additional Notes” section explaining that permission is not needed and why.

The Press recognizes that the process of requesting, reviewing, and managing permissions can be a complicated task, so please be sure to contact your AE immediately if any questions arise.

**GUIDELINES FOR OBTAINING RELEASES**

Authors are responsible for ensuring that the material they publish does not infringe on the privacy rights of any individuals. The kinds of manuscripts requiring releases from individuals, teachers, children, schools, principals, school districts, and so on, are quite varied. However, you can be almost certain that if your work falls into one or more of the following categories, some release forms will be necessary: case study, ethnography, teacher research, and oral/life history. Even if you do not categorize your work in one of the above areas, if you use vignettes, portraits, or real-life examples, you may need to obtain releases.

The purpose of this section is twofold:

1. To identify the types of writing, research, or artwork that require releases from subjects or school sites, so that when we request completed release forms it will not be completely unexpected.
2. To assist you in beginning the process of obtaining the necessary releases prior to submission of the draft manuscript. This will save time at the later stages of development and production, drastically reduce the numbers of subjects and school sites for whom you might not able to obtain releases, and, in turn, alleviate the necessity for re-writing sections of your manuscript in order to “write out” or sufficiently disguise such subjects and school sites.

**Authors Who Already Have Release Forms (“Human Subjects” or IRB Release Forms)**

You may already have “human subjects” release forms. In this case, tell your AE and send them an example to review and approve in lieu of TC Press
release forms. As a rule of thumb, whenever educational researchers conduct their studies, the standard forms should include a line stating that this material may be used at some future date for publication. This usually covers you for any publication of the material, provided you adhere to any other stipulations of the release form. We fully understand and respect that the anonymity of the subject is of ultimate importance. However, it is imperative that we know which individuals, cases, and so forth in the text are covered by such forms. If you are not at liberty to send the actual releases due to protection of subjects’ anonymity, an example along with a written statement specifying that it was signed by all individuals is sufficient.

You will also need to send a detailed list of where each case/vignette appears in the text, the real and/or disguised names (pseudonyms), and the fact that you do have the forms. Use the Release Log, available as an Excel file on the TC Press website, to create this list (see “Tracking Releases on the Release Log”).

Other Release Forms

If you have other types of release forms, for individuals or for schools, school districts, and so on, submit a sample and discuss with your AE to see if they will be sufficient. Again, the most important issue at this point is that the form does not preclude publication. If it does, then your editor will assist you in deciding in which instances you will need to obtain a new release form.

Main Instances in Which Releases Will Be Necessary

There are many different instances within scholarly research books that require signed releases. We will point out the most common. There may be others in your manuscript that we have not accounted for here, and your AE will bring them to your attention when reviewing the draft.

Case Studies, Individual Portraits/Profiles. This refers to case studies and the like that are the main thesis of your manuscript or that constitute a large percentage of the content of the work. In other words, your thesis would not be viable without the inclusion of this one case study(ies). In this case, you must have a signed release form from the individual whose life, work, and so on has been profiled. Even if you have changed the person’s name and have tried to disguise their identity, you must have a release form. We usually recommend that you use pseudonyms and that the descriptive details be fictionalized. Of course, if the person is adamant in wanting his or her real name be given, or for another reason you believe this is the most appropriate course, that will be acceptable.

Descriptions of Individuals. There may be many instances in which you utilize various people’s experiences/situations to provide relevant examples for your readers, but the individual cases do not make up a major portion of your text. These may or may not require releases; it depends on the length, content, and context of the descriptions. If you are using a person’s real name, the best and safest recourse is to have them sign an agreement. Ask your AE if you are unsure.

Public Figures. A public figure is not just a famous person or politician. Someone who is an employee of the school system can be considered a public figure within the parameters of performing his or her job (e.g., principal, superintendent, teacher, school board member). Whether a release is necessary for someone who might be considered a public figure should be decided in conjunction with your AE. Take into consideration whether the description of the person would be construed as favorable. If a public figure is described in a favorable light, there should be no reason not to request and obtain a release, and we will expect you to do so, unless you discuss it with us. Obviously, we are most at risk if the description can be construed as derogatory. In these cases, if you have reason to believe that the person may withhold the release and/or cause other problems, it is best not to make the request and instead to alter the description so that they will not be recognizable. As long as we
have every reason to believe that they will not be recognizable to themselves or others, we have the right to use the material. Keep in mind that if you make a request and it is denied, you are then in greater jeopardy of reprisal. Therefore, if you are uncertain, it is best to discuss the situation with your AE before proceeding.

**Parents, Children, Students, Others.** For use of material about someone who cannot be considered a public figure, a release will usually be necessary. However, there is consideration given for the length of the description, the total times within the manuscript the particular person is referred to or quoted, and the nature of the portrayal. For instance, if you make a statement such as: “A student in the class had a learning disability and one of the ways the teacher dealt with it was . . .” there is no way of identifying the individual and even if there was, this is one fleeting, innocuous reference. We would not require a release for this sort of reference. However, if you stated that “A student from Wiley neighborhood, with green eyes, who was on the soccer team, and had a learning disability, and one of the ways the teacher dealt with it was . . .” there would be reason to look into it and we would ask you to try to get a release if at all possible. We do make considerations for the total number of such instances within the manuscript and your ability to actually contact the persons involved (see ‘‘Good Faith Effort’ and Disclaimer Letter’').

**Descriptions of Classrooms, Organizations, Programs, Schools, Other.** Again, the safest course of action is to obtain signed releases. If the school/program is described in a negative light, and you know you will have trouble obtaining the release, we will need to decide if it would be recognizable from the context of the book even if we attempted to disguise it (perhaps the study itself is commonly known). This is potentially a tricky area and should be discussed with your AE as early as possible.

**Conversations, Dialogue, Interviews, Transcripts (Including Those Derived from Audio or Video).** If real names and situations are used, releases will be necessary. If it is not possible to obtain the releases, it will be your responsibility to disguise the subject thoroughly (including rewriting and paraphrasing).

As in the case of the descriptions of individuals above, consideration is made for the length of discussions and so forth. If the piece you choose to use is very short (i.e., one or two lines) and innocuous, and/or the person is not recognizable, a release should not be necessary. However, if there are many of these, it will be best to make a “good faith effort” to get as many releases as possible and then discuss it with your AE (see below for a more in-depth discussion of “Good Faith Effort”). Again, the nature of the quotes and descriptions are a factor. If, for instance, you state: “A student said that he did not like the curriculum,” it should not be a problem. Again, specificity in description and quotes is the crux of the matter. The more detailed you are in describing an individual, the more likely they can be identified, so it is best to either omit or alter these details in your writing.

**Matters of Public Record.** It is generally allowed to use information and real names that are a matter of public record. This includes information in transcripts of court cases.

**Children’s Writing or Artwork.** In most cases, when reproducing writing or artwork from a child, a release signed by the parent or guardian will be necessary. As always, it is best if researchers obtain “blanket” releases whenever they are conducting studies, even if they have no current plans to write a book or article. Again, we recommend the use of pseudonyms and fictionalized descriptive details. Most of our books that contain this type of material have many instances of it throughout the manuscript. Therefore, we do not always require that you have a release for each one. This decision, however, must be made in conjunction with your AE and will be based on several factors, such as:
the percentage of the total number of such instances for which you are able to provide releases; the quality, length, and duration of the material; the importance the particular materials hold for your major thesis; whether the subject is to be portrayed in a negative or positive light; and the likelihood that the individual or parent might be dissatisfied with its inclusion in the book. If it is not possible to obtain a release, it may be safest to retain the person’s real name (first name only). This may seem contradictory; however, we have been advised by our legal team that this would be the best course of action.

**Recognizable Photographic Likenesses.** If your book contains photographs taken by you or commissioned by you, and if recognizable persons appear in the photographs, each subject must sign a release form. A parent or guardian must sign for a child under 18. If it is not possible to locate the subjects, you must be able to document your attempt to do so. (*Note: this is a separate issue from the Photograph Permission Request form discussed in the previous section, which involves the photographer, not the subjects in the photo.*)

**Requesting Releases and Processing Completed Release Forms**

Three blank **Release Request Forms** are available as PDF files for download on the TC Press website. Sample filled-in forms for each of the three types appear in **Appendix B.** These are comprehensive enough to cover most material typical for a book’s publication:

- The **General Release Form** is a general version that may be used with most individuals.
- The **Student Release Form** is appropriate for parents of minors, or for youth of legal age.
- The **School/Classroom Release Form** is appropriate for classroom teachers or school principals and administrators.

Please fill in the Release Forms electronically with the information specific to your forthcoming book **BEFORE** sending the forms to individuals, including:

- The date of your release request
- The title of your forthcoming TCP book
- The author(s) of your forthcoming TCP book
- The estimated publication date of your TCP book (your AE can provide this information)

See “Working with TCP Forms” for more information. Give a due date of 2 to 4 weeks for return of the signed forms to you.

Once a release has been signed and returned to you, review it carefully to confirm that the “agreed to by” section is completely filled in and that it includes legally binding signatures for both the signee and the witness. Then update the entry for that item on the Release Log (see below).

**Tracking Releases on the Release Log**

You are responsible for tracking all permissions on the “Release Log,” an Excel document you can download from the TC Press website. This is the place to record all the releases going into your TCP book. A sample entry has been filled in for you (in grey/red) to give you an idea of how to complete the log for each release.

As you prepare your manuscript, list material requiring release in the log. Please fill it in electronically (do not handwrite). Send an electronic version of the Release Log to your AE along with your draft manuscript (or prior to this time, if it has been discussed with your AE), along with the releases obtained. Your AE may also add to the list at this time.

If any releases are outstanding at the time your draft delivery is due, please indicate when we can expect them on the Release Log. Let your AE know as soon as possible if you are unable to obtain any of the releases. Then you can decide together if some can be forfeited and/or if revisions to the text will be necessary.
Scholarly, Not-for-Profit Status

Teachers College Press is a not-for-profit university press. The books we publish are considered to be educational, not commercial. As a result, our books do not receive the same level of scrutiny that most large commercial or trade publishers receive, and our mission to inform and educate affords us a measure of flexibility in offering a wider range of materials and subjects than non-scholarly publishers. This makes it highly unlikely that anyone would ever initiate a lawsuit due to material published in one of our books. Moreover, if someone did initiate such a suit, it is even more unlikely that they would win. Therefore, you should not be inordinately worried about any legal recourse or action that your research may cause you or the Press. That said, the Press takes seriously the responsibility that our authors have to their subjects, and we strongly encourage you to make every effort to comply with the guidelines set forth above and to keep in mind the ethical nature of our undertaking.

“Good Faith Effort” and Disclaimer Letter

When obtaining releases, you must make a “good faith effort.” If you have many more instances that may require releases than you can deal with and/or if the study was conducted many years earlier (with no releases supplied at that time) and you have no way of contacting those subjects, your AE will be happy to discuss this issue with you. We may decide that we can, in fact, publish your material without releases. However, putting forth “good faith effort” means that you actually make an attempt and do not simply state that you can’t get the releases. Such an attempt must be documented. Therefore, you must supply in writing to your AE the circumstances surrounding your effort to search out these people and your inability to actually track them down.

If your editor agrees that you have made a sufficient “good faith effort,” write a formal letter to the Press in which you detail any efforts made to contact the individuals quoted, note that you have sought to protect the privacy of the individuals by omitting their names, and state that the material is being used for educational purposes. You should also note that you release TCP from any further obligation. Such a disclaimer usually reads as follows:

“I indemnify and hold harmless Teachers College Press against all claims, demands, suits, costs, damages, and legal or other expenses that the Publisher may sustain or incur by reason of any violation in the book of any copyright, proprietary, or privacy right.”

With this letter in place, we are usually able to come to an agreement about what material is appropriate to publish.

WORKING WITH TCP FORMS

We have provided the following forms on the TC Press website:

- Text Permission Request Form
- Photograph/Image Permission Request Form
- General Release Form
- Student Release Form
- School/Classroom Release Form
- Assignment of Copyright Agreement for One Contributor
- Assignment of Copyright Agreement for Two or Three Contributors

As fillable PDFs, they are designed so be handled completely electronically by both you and the recipient/signee.

For each permission, release, or assignment of copyright required, start with the blank form and fill in the fields for which you, as author, are responsible for (as covered previously and shown in Appendices A, B, and C). Then rename the file as appropriate, and repeat the procedure as needed.
You will need to use Adobe Acrobat to fill in the PDF forms. As a very common program for handling PDF files, most authors and recipients/ signees will already be familiar with this program, and the forms should work as expected.

Doing this work electronically is more efficient and thus preferred by TCP. However, if for some reason you are unable to work with the forms electronically, you may print out as many blank copies of a form as you need and work using ink and hardcopy. In this case you will need to scan or photograph the filled-in form in order to email it to your recipient (or use a trackable snail mail, but this is severely discouraged and should be used only if there are no other options).

Similarly, if you email a PDF file to a recipient and they respond that they cannot work with the form electronically, they may print it out and complete the form as hardcopy, in which case they will need to scan or photograph the completed form in order to email it back to you.

Signatures must be either an “authorized” electronic signature (using Adobe’s suite of tools), or a scan or photo of an ink signature (as long as the signature is legible).

When completed, email the forms to your AE. We do not require signed originals in hardcopy.
APPENDICES

Note: All forms in Appendices A, B and C are samples meant to model those fields to be filled in by you as author. The blank versions that you should work with are available on the TC Press website as fillable PDF files. For more information, see “Working with TCP Forms.”

Appendix A: Sample Permissions Request Forms

Sample Text Permission Request Form
Sample Photograph/Image Permission Request Form

Appendix B: Sample Release Request Forms

Sample General Release Form
Sample Student Release Form
Sample School/Classroom Release Form

Appendix C: Assignment of Copyright Agreements

Assignment of Copyright FAQs
Sample Assignment of Copyright Agreement for One Contributor
Sample Assignment of Copyright Agreement for Two or Three Contributors

Appendix D: Publicity Pointers
Appendix A: Sample Permissions Request Forms

Sample Text Permission Request Form

Date: 5/1/2019

Teachers College Press, a not-for-profit publisher, is preparing the following work for publication:

TCP Title (Tentative): Permissions in Scholarly Publishing: A User's Guide
TCP Author: CJ Wright
TCP Formats: Print and ebook
Estimated pub date: December 2019
Estimated price: $29.95
Estimated initial print run: 2000 copies

We would like to include the following material in the forthcoming TCP publication:

TITLE in which requested material appears: Poem "Teachers are Great" from THE BIG BOOK OF TEACHER POETRY
AUTHOR of Title: L.B. Poet
Pub Year of Title: 2005
PAGE # on which requested material appears: 25
FIGURE/IMAGE # of requested material: IMAGE 5.8

TCP is requesting non-exclusive, worldwide rights to the aforementioned material for print and electronic editions, in all languages, formats, and media, in this edition, same-edition reprints, and all future editions and revisions. The requested material will be used in the interior of the TCP book exactly as it appears in the source, or, if adapted, as shown on the attached sheets with adaptations clearly indicated.

A standard credit line will be used to acknowledge the source of the reprinted material in the forthcoming book. However, please note if there is any special credit line required:

If you do not have any objections to this request, please sign below and return this document to:
TCP Author name: CJ Wright
TCP Author email address: xxxxx@xxxx.com

Permission is hereby granted to Teachers College Press as requested above. By signing this document, the rightsholder warrants that he/she is the sole rightsholder of the requested material and therefore has full authority to grant rights to the requested material and is not in violation of copyright on any other third party.

Authorized Signature
Printed Name
Date

Company
Title/Position

1234 AMSTERDAM AVENUE • NEW YORK, NY 10027 • PHONE: (212) 678-3929 • FAX: (212) 678-4149

TCP Revised 7/12/19 DS
Sample Photograph/Image Permission Request Form

TEACHERS COLLEGE PRESS
TEACHERS COLLEGE | COLUMBIA UNIVERSITY

PHOTOGRAPH/IMAGE PERMISSION REQUEST

Date: 5/1/2019

Teachers College Press, a not-for-profit publisher, is preparing the following work for publication:

TCP Title (Tentative): Permissions in Scholarly Publishing: A User's Guide
TCP Author: CJ Wright
TCP Formats: Print and ebook
Estimated price: $ 29.95
Estimated pub date: December 2019
Estimated initial print run: 2000

We would like to include the following material in the forthcoming TCP publication:

TITLE in which requested material appears: photo of Children Playing in a Sandbox, from CHILDREN AT PLAY
AUTHOR of Title: Joe Smith
Pub Year of Title: 
PAGE # on which requested material appears: 124
FIGURE/IMAGE # of requested material: Image 5.8

TCP is requesting non-exclusive, worldwide rights to the aforementioned material for print and electronic editions, in all languages, formats, and media, in this edition, same-edition reprints, and all future editions and revisions, as well as in advertising and promotions associated with the TCP book, including reproducing the photograph(s) on the book's cover. The requested material will be used in the interior of the TCP book exactly as it appears in the source, or, if adapted, as shown on the attached sheets with adaptations clearly indicated.

A standard credit line will be used to acknowledge the source of the reprinted material in the forthcoming book. However, please note if there is any special credit line required:

If you do not have any objections to this request, please sign below and return this document to:

TCP Author name: CJ Wright
TCP Author email address: xxxxxx@xxxxx.com

Permission is hereby granted to Teachers College Press as requested above. By signing this document, the rightsholder warrants that he/she is the sole rightsholder of the requested material and therefore has full authority to grant rights to the requested material and is not in violation of copyright on any other third party.

Authorized Signature
Printed Name
Date

Company
Title/Position

1234 AMSTERDAM AVENUE • NEW YORK, NY 10027 • PHONE: (212) 678-3929 • FAX: (212) 678-4149

TCP Revised 7/12/19 DS

Teachers College Press Guide for Authors
Appendix B: Sample Release Request Forms

Sample General Release Form

GENERAL RELEASE FORM

Date: 05/01/2019

I, John Smith, hereby consent to have my name, image, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a not-for-profit publisher, in whole or in part, in the forthcoming Teachers College Press work:

Permissions in Scholarly Publishing: A User’s Guide

TCP Title (tentative): ________________________________________________

TCP Author: CJ Wright

Estimated publication date: December 2019

in all media, formats, and editions, including but not limited to print, electronic, and translated editions throughout the world, as well as in advertising and promotions associated with the TCP book, including reproduction on the book’s cover.

Agreed to by:

SIGNATURE: ___________________________________ DATE: ____________

NAME: ____________________________________________

ADDRESS: ____________________________________________

WITNESS NAME: __________________ WITNESS SIGNATURE: __________________

(print name)

If the person whose statements are to be used is under 18 or has a legal guardian, the parent or guardian must sign below:

SIGNATURE: ___________________________________ DATE: ____________

NAME: ____________________________________________

RELATIONSHIP TO MINOR: ____________________________________________

PARENT/GUARDIAN ADDRESS: ____________________________________________

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PHONE: (212) 678-3929 • FAX: (212) 678-4149

TCP Revised 7/12/19 DS
Sample Student Release Form

STUDENT RELEASE FORM

Date: 05/01/2019

I, _______________, hereby consent to have descriptions of classroom activities and performance, and my name, image, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a not-for-profit publisher, in whole or in part, in the forthcoming Teachers College Press work:

Permissions in Scholarly Publishing: A User’s Guide

TCP Title (tentative):

CJ Wright

TCP Author: ___________________________

Estimated publication date: December 2019

in all media, formats, and editions, including but not limited to print, electronic, and translated editions throughout the world, as well as in advertising and promotions associated with the TCP book, including reproduction on the book’s cover.

Agreed to by:

SIGNATURE: ___________________________ DATE: ___________________________

NAME: ___________________________

ADDRESS: ___________________________

WITNESS NAME: ___________________________ WITNESS SIGNATURE: ___________________________

(print name)

If the person whose statements are to be used is under 18 or has a legal guardian, the parent or guardian must sign below:

SIGNATURE: ___________________________ DATE: ___________________________

NAME: Monica Klein

RELATIONSHIP TO MINOR: Guardian of Zoe Klein

PARENT/GUARDIAN ADDRESS: ___________________________

1234 AMSTERDAM AVENUE • NEW YORK, NY 10027
PHONE: (212) 678-3929 • FAX: (212) 678-4149

TCP Revised 7/12/19 DS
Sample School/Classroom Release Form

SCHOOL/CLASSROOM RELEASE FORM

Date: 05/01/2019

I, ____________________________, hereby consent to have my classroom, program, and students, as well as my name, image, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a not-for-profit publisher, in whole or in part, in the forthcoming Teachers College Press work:

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Appendix C: Assignment of Copyright Agreements

To obtain copyright for contributed chapters in an edited collection, Teachers College Press requires each contributor sign an Assignment of Copyright agreement form. As a volume editor(s) of a collection, you are responsible for distributing these forms to and collecting them from contributors. They are due with your draft delivery (3 months preceding your contractual due date).

Blank forms are available in the TC Press website. Use the single contributor form for chapters with only one author; use the multiple contributor form for chapters with two or three contributors. If a chapter has more than three contributors, check with your AE.

Address the form to the contributor and fill in all relevant details for the volume and chapter. Leave the signature field blank. Include a brief, personal cover letter with the form, setting a due date for its return.

Do not send blank forms to contributors; this leads to confusion and mistakes in the form. Take the necessary time to complete each form in full before submitting to your contributors. See “Working with TCP Forms” for more information.

Once you have collected all of the signed forms, send them to your AE. Include a list of all contributors’ names, home and office addresses, and telephone numbers. If sending hardcopy, keep a copy of all documents in case any items are lost in the mail.

Contributors should not send forms directly to Teachers College Press; This leads to lost forms and incomplete transmittals. Remind authors to send forms to you directly.

Each contributor will receive one copy of your book, approximately 2 to 4 weeks after its publication date. These copies will be sent directly by the Press (and are not subtracted from your author copies due by contract).

Assignment of Copyright FAQs

Q: Are original signatures required?
A: No. Although you may supply hardcopy forms with ink signatures if you wish, electronic versions such as PDFs with “authorized” electronic signatures, or scans/photos of completed forms (as long as all type and signatures are legible) are sufficient.

Q: Do contributors need to provide their social security number?
A: Usually no. Contributors need only provide their social security information if they will be receiving an honorarium or royalties for their work from Teachers College Press. This information is required to process their check. For most edited volumes, royalties are typically paid only to the volume editor(s).

Q: As volume editor, I also contributed a chapter. Should I sign this form?
A: No. Volume editors, and/or any other authors who are signatory to the book contract, do not need to submit an Assignment of Copyright agreement form.

Q: Should I send an Assignment of Copyright agreement form to the foreword/afterword authors?
A: No. A different contractual letter is sent directly by the Press to such guest authors. Therefore, you should not obtain an Assignment of Copyright agreement form from foreword/afterword authors. Instead, submit their contact information to your AE. Please see the Guide for Authors for further information regarding foreword/afterword invitations.
Sample Assignment of Copyright Agreement for One Contributor

ASSIGNMENT OF COPYRIGHT AGREEMENT

Date: 05/01/2019

Dear ____________________________,

This letter will represent our agreement with respect to the literary Material written by you:

"The Importance of Permissions"

Chapter Title or Selection Name (tentative)

hereinafter called the "Material".

Teachers College Press will publish the Material in a book consisting of contributions by independent authors, tentatively entitled:


You hereby expressly grant, see, assign, and transfer copyright and all of the rights comprised therein and any and all renewals and extensions thereof in all languages, forms, and media, whether now known or hereafter invented, throughout the world.

You warrant that the Material is original, that you are the sole author thereof, that the Material has not been previously published elsewhere, and that it does not infringe upon any statutory or common law copyright or any other right of any person or party. Your signature below will constitute this, our agreement.

Please supply us with your address, telephone number, and email address. A complimentary copy of the book will be sent to you upon publication.

ACCEPTED AND AGREED TO BY:

SIGNATURE: ___________________________________________ DATE: __________________________

NAME: Adam Baker

ADDRESS: ____________________________________________

PHONE: _____________________________________________

EMAIL: _____________________________________________

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Sample Assignment of Copyright Agreement for Two or Three Contributors

ASSIGNMENT OF COPYRIGHT AGREEMENT

Date: ______________

Dear Alexander Harris, Todd Kline, and Mary Slater,

This letter will represent our agreement with respect to the literary Material written by you:

"The Importance of Releases" Chapter Title or Selection Name (tentative)

hereinafter called the "Material".

Teachers College Press will publish the Material in a book consisting of contributions by independent authors, tentatively entitled:

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You warrant that the Material is original, that you are the sole author thereof, that the Material has not been previously published elsewhere, and that it does not infringe upon any statutory or common law copyright or any other right of any person or party. Your signature below will constitute this, our agreement.

Please supply us with your address, telephone number, and email address. A complimentary copy of the book will be sent to you upon publication.

ACCEPTED AND AGREED TO BY:

SIGNATURE: ______________________ DATE: _______________
NAME: Alexander Harris
ADDRESS: ______________________
PHONE: _______________ EMAIL: ______________________

SIGNATURE: ______________________ DATE: _______________
NAME: Todd Kline
ADDRESS: ______________________
PHONE: _______________ EMAIL: ______________________

SIGNATURE: ______________________ DATE: _______________
NAME: Mary Slater
ADDRESS: ______________________
PHONE: _______________ EMAIL: ______________________

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Appendix D: Publicity Pointers—Before and After Your Work Is Published

The easiest marketing strategies, and often the most effective, involve utilizing your professional connections in your field. Your own promotional efforts, in combination with the TC Press Marketing department, will help to increase visibility and ensure a healthy and long life for your work.

Pre-Publication:

» When you submit your final manuscript, turn your attention to your Author’s Questionnaire (AQ). Filling out the AQ as thoroughly as possible provides Marketing with the best information needed to promote your book.

» Early in the production process your Production Editor will let you know the approximate publication date for your book. At this time you should get in touch with your university’s public relations department and let them know about the book and ask for their help in publicizing it. If they ask for press materials or a cover, get in touch with the Publicist to have these materials sent and answer any other questions they may have.

» Approximately 2 months before publication, notify all of the professional associations to which you belong about the book. Ask that the book be included in any appropriate roundup and news email announcements to members, as most organizations send regular (often monthly) email newsletters to their members.

» Speak with your Acquisitions Editor and the Publicist together about any journals or websites that might be interested in having a pre-publication excerpt of your upcoming work. Together we can strategize and pursue the best opportunities.

» If you are keynoting or presenting at a conference or otherwise high-profile event in advance of your book’s availability, let us know so that we can send you a pre-publication flyer (which will include as much current information as possible at the time it is created). Also ask that you be introduced as an author/forthcoming author. Keep in mind that further into the publication schedule, after items such as the cover and copy are finalized, you can request an updated flyer.

Post-Publication:

» It is important to let us know about any personal contacts you have in education media. Please inform the Publicist of any of your relevant contacts so that we can let them know about your new work and pursue a review, an editorial, or other coverage.

» Send an announcement of the book (include a link to your book’s page on the TC Press website) to the Listserv to which you belong. Please note that Listservs do not accept book announcements from publishers.

» Communicate with the Publicist about your availability for editorial pieces, guest blog posts, and other author-generated content. These are great ways to get the word out about your work and increase your online visibility.

» When you receive positive feedback from friends and colleagues who have read the book, please encourage them to post positive reviews on Amazon.com.

» Arrange a panel or session at the appropriate conferences and professional meetings in your field and make sure that the panel highlights the work you have done for the book. Once your participation is confirmed, get in touch with the Outreach Coordinator to arrange having books for sale or display at the event, as well as flyers for you to distribute.

» If you utilize social networking sites such as Facebook and Twitter, you can announce your book, and more importantly, link to any reviews, blog posts, or other coverage available online.

» Let the Publicist know of any alumni organizations in which you are an active member, as well as relevant contact information. If there is an alumni publication we can send them a review copy. You can also send an announcement of the publication of your book to the institutions to which you are an alum so they can include an announcement in their alumni news section.

» Please continue to keep us updated about your speaking engagements so that the Outreach Coordinator can arrange book sales, display copies, or flyers whenever possible. This is important to the ongoing visibility of the book. Try to give as much notice as possible so that the Outreach Coordinator has the maximum time to try to arrange the aforementioned items. Keep in mind that you should always have your book’s flyer on-hand for such events, even if sales/display are not possible.