Contents

From the Editorial Director

Welcome to SAGE Publications. We are delighted to be publishing your book and hope that this is the beginning of a relationship that will last many years and which will be rewarding for all involved – we certainly want to do all we can to ensure this. It is our experience that both our authors and SAGE are happier in this relationship if we understand clearly what we can reasonably expect of each other, and these guidelines are intended to do just that.

By now you have signed your agreement with SAGE. This sets our principal responsibilities. If there is anything in your agreement which you are not sure about, please talk to your Commissioning Editor as soon as possible. You are then ready to start the writing process.

These guidelines are designed to help you and attention to them as you write will help us to produce your book efficiently. They describe briefly the process your typescript will go through before it emerges as a finished book and cover the preparation of both text and illustrations, addressing such topics as levels of heading, terminology, our house-style preferences, the layout of tables and form of references.

We recognize that our authors are central to the success of our publishing programme, and we hope that you will find the environment at SAGE to be personal and inviting. We place a high value on the relationship with our authors, and work to form strong publishing partnerships.

We welcome questions and feedback from you at any time, and look forward to our collaboration.

Ziyad Marar
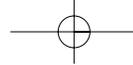
The production process

Editorial production
Once your final typescript has been assessed and accepted by your Commissioning Editor it is handed over to a Production Editor who will manage the copyediting and proofing stages and who will also liaise with you about the indexing and back cover copy. You can expect production to take between 6 and 8 months.

A dedicated Production Editor you will work with you to ensure that your script is published to the highest editorial and design standards possible, and to a schedule that will both accommodate your needs and maximize the sales potential of your book.

In brief, the first stage in the production process is having the final typescript edited by an experienced freelance copyeditor. It is likely a number of queries will arise from this process and you will usually be given the opportunity to approve all editing changes at the same time as dealing with these. The typescript then goes to the typesetter and page proofs will be sent to you, essentially for correction of typesetting errors. This is also the time to compile the index. If you prefer not to do this yourself, we can arrange professional indexing, deducting the cost from future royalties.

The cover
If you have specific suggestions for the book's cover, do discuss them with the Commissioning Editor at an early stage. In the course of production you will be shown the proposed design by a member of our dynamic cover design department as well as a draft of the cover blurb about the book.

Marketing and Sales
At SAGE we have a marketing and sales staff of highly trained, experienced professionals, who are responsible for the marketing and sales of all SAGE imprints. Marketing managers build the marketing plan for your book around the information you provide on the Marketing Questionnaire and also use it to announce your book to the book trade well in advance of publication. It is therefore important that you complete it and send it in 8 weeks before you submit the final manuscript. Your Marketing Manager will be in touch with you with the proposed marketing plan for your book as soon as your book is in production.

Preparing the typescript

The typescript

It will help us if you follow the points given below:

- The typescript should be printed out double-spaced (***including*** displayed quotations, notes and references) and on one side of the paper (preferably A4) only.

- Please number the typescript throughout (begin page 1 at the start of the Introduction, or Chapter 1, and continue right through to the end, not chapter by chapter).

- Do allow sufficient margin space top, bottom, left and right (minimum 3 cm).

- Do not use a type size smaller than 12 point.

- Please send us 1 copy of the typescript (which must match your disk files). Although a great deal of the production process is handled electronically, we do still need you to provide us with a printout from your files as that printout is the one that will be used for copyediting, setting and proofing. If we agreed to do the printout here it might delay the handover to production and the sheer volume of typescripts coming through would make it unmanageable. We cannot make exceptions to this.

- It is important that the length of the work does not exceed the limit set in your contract, unless it is agreed with the commissioning editor.

- If you are the editor of a collection of papers, do ensure that all your editorial changes have been seen and approved by the contributors. Please obtain short biographical notes from them and include an up-to-date address and email list when you send the final typescript.

Layout

Please keep the formatting of the text to a minimum. Your book will be designed in-house at SAGE. Any text that needs to be treated separately (e.g. to appear in a box) should be shown in a different type, italics or in a simple box. Please do not use shading as it makes text illegible once the typescript is scanned.

All text should be unjustified. Do not indent the paragraphs but set them out in blocked style (thus a double space indicates a new paragraph).
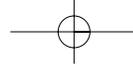
Supplying disks

Please supply a disk(s)/CD with your typescript (making sure the files are the final version and match the printout). Do keep an exact copy of your files. Write your name and the book title on the label. Also, please include the date.

In general typesetters can handle or convert most programs but if you have specific technical questions, please contact us.

It is useful for us to have the following information about the disk(s):

• the word processing software and version used

• the operating system (Windows, Mac, DOS)

• a list of contents of the files and indicate what each file contains, e.g.

  Chapter 1: Introduction (filename: Chap1.doc)

• if you are preparing the script on a word-processor with a character-counting

  facility, do let us know the number of characters in each chapter: this is very

  helpful in assessing the likely length of the finished book

The disks you supply with the typescript will be used as the basis for setting the text. The typesetters use the disks and transfer the copyeditor's amendments from the typescript.

Please resist using facilities such as footnotes that are automatically keyed into the text: all such refinements have to be taken out during conversion and this is a particularly difficult one to eliminate.

The most important rule is one-to-one correspondence: use one key stroke for one purpose. Be especially careful to distinguish between 'l' (the letter) and '1' (the number); similarly between capital O and 0 (zero). Be consistent about keying in hard hyphens (those to be kept wherever they appear in the printed line) and take care not to type extra spaces (especially at the end of a line, where they may go unnoticed).

Type dashes as double hyphens with a space before and after; use the same double hyphen (unspaced) between numbers: 16--18, 168--9, etc. If you have a separate en-rule key, do use that instead.

DO NOT make any final changes to the disk/CD that do not appear on the printout.

Terminology

We aim to sell your book to an international and interdisciplinary readership over a considerable time period. Please therefore avoid parochialisms such as 'in this country', state specific time periods where possible (rather than 'last year', etc.), and explain your terminology clearly for those in related fields.

In addition, please avoid modes of expression that could be construed as sexist or racist. For example, choose neutral terms such as 'human beings' and 'executives' in preference to 'man' and 'businessmen'. Do not use 'he' where you mean 'he or she'. The latter, of course, becomes clumsy when used to excess. Wherever possible, substitute the plural form 'they'. You can often avoid the problem of 'his/her', etc., by omitting the pronoun altogether or replacing it with 'the' or 'a'. Sometimes the solution may be to alternate between male and female (while taking care to avoid reinforcing stereotypes).

Headings

Review the chapter headings to make sure that they give an accurate, appealing and non-repetitive overview of the book's coverage. Please use 1, 2, etc., for chapter numbers; parts that group together several chapters may be called I, II, etc. Even if the book is divided into parts, the chapters should be numbered in a continuous sequence through the book.

Where possible, limit the levels of heading to two, or at most three. All levels of heading should range left, without underlining. Avoid lengthy headings and avoid numbering them, unless a numbering system is essential for cross-reference. The printed style in the finished book will distinguish their weighting adequately, for example:
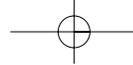
> **HEADING**
>
> ***subheading***
>
> *sub-subheading*

House style

In general we are more concerned with consistency throughout the book than with the application of a specific house style. In this spirit, the recommendations below offer guidance.

Spelling

Where alternative forms exist, choose '-ize' spellings instead of '-ise'.(e.g. 'recognize', 'organizing', 'standardization', etc.) Do, however, look out for exceptions such as 'supervise' and 'incise', where the 's' is not an ending but part of the root.

Use capitals sparingly and double-check the logical application of any distinctions you wish to make between specific and general use.

Italics

Key or underscore words to be set in italic. Please avoid excessive italic for emphasis but use it for book titles, newspapers, journals, plays, film and TV programme titles, and foreign words, unless particular terms occur so frequently that they are better in normal (roman) type. Proper names in a foreign language should always be in roman. We also prefer to set common terms such as 'status quo', 'a priori' and 'et al.' in roman.

Hyphenation

Please pay attention to consistency in the hyphenation of words: do not alternate, for example, between 'macro-economic' and 'macroeconomic', 'decision making' and 'decision-making'. (A distinction is, however, often made between noun and attributive adjective: 'the middle class' but 'middle-class ethics'.)

Abbreviations

Include a final stop in abbreviations (words shortened by omitting the end), such as p., vol. and ed., but not in contractions (words shortened by omitting the middle), such as Mr, Dr, edn, eds, and so on. No stops are needed between capitals: USA, UK, NATO, EU.

Short forms likely to be unfamiliar to some readers should be spelt out in full the first time they occur. Please avoid 'i.e.' and 'e.g.' in the text but use them in notes if you wish.

Dates

Give specific dates in the form 22 November 1990. Decades may be referred to either as 'the nineties' or 'the 1990s', date spans 1990-9, 1939-45. Spell out 'the twentieth century', etc.

Numbers

Shorten numbers as far as possible: 66-8, 198-8, etc. For the 'teens' in each hundred, however, you should retain the last two digits: 11-18, 116-18, etc.

Write numbers in figures (rather than words) for exact measurements and series of quantities, including percentages and age groups. In more general description, numbers below 10 are best spelt out in words. In text use 'per cent', in tables the symbol '%'.

Write 0.8 rather than .8, except for levels of probability. Use lower-case italic for p (probability) and n (number).

Cross-references

The style for cross-references to parts, chapters, figures and tables should be 'in Chapter 2', 'as Figure 2.1 shows', etc. As far as possible, avoid cross-references to pages within your book. Cross-references should be in the form: (Smith, in this volume).

Quotations

Please check the precise wording of quotations before you send in the final type-script. Follow the original (rather than our house style) for spellings, etc. Enclose any interpolations of your own in square brackets and, if you have added italic for emphasis, note 'my italics' at the end of the quotation. The source must always be given, preferably including the page number. Longer quotations (more than 50 words) should be displayed separately from the main body of text: type them indented, with extra space above and below, without quotation marks, e.g.

> Longer quotations (of more than around 50 words) should be broken off from the text. Please type them indented, double-spaced, with extra space above and below, without quotation marks. (source details)

Quotation marks

Use single quotation marks in general, reserving double quotation marks for quoted words within a quotation. No quotation marks are required round longer passages broken off from the text. It is helpful if you can use different keys for the opening quotation mark and closing quotation mark.
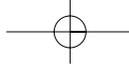
Lists

We prefer 1, 2, etc. or bullet points (•) for major points; (a), (b), etc., for minor points. Each type of list should be consistent in punctuation. Whole paragraphs are usually best unnumbered; where necessary, 'first', 'secondly', etc., are preferable to numbers.

Notes

Notes should be typed, double-spaced, at the end of each chapter, not at the foot of the page. Unless otherwise agreed with the commissioning editor, they will normally also appear at the end of each chapter in the finished book.
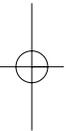
Tables

Please present each table on a separate sheet of paper and number them consecutively within each chapter, incorporating the chapter number, so that, for example, the tables in Chapter 2 are called Table 2.1, Table 2.2, etc. Include a mention of each table in the text itself (for example 'as shown in Table 2.3'), as well as indicating in the margin where the table should appear ('Table 2.3 near here').

Lay out parallel tables in similar ways using similar wording. Ensure that the units of measurement are stated and check any totals or averages. Please arrange table headings, column headings, notes and sources as shown in the example below. (Only more complex tables will require two levels of column heading as here.)
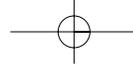
Table 2.4 Regional variation in the cost of owner-occupied housing in the United Kingdom

Region	Weekly outgoings[2]		
	Average first-time purchase[1] (£)	3-bedroom terraced house (£ per week)	3-bedroom semi-detached (£ per week)
Greater London	36,829	84	109
South East	29,855	61	77.5
Scotland and Wales	20,050	45	60
Northern Ireland	9,600	23.5	38
Average	24,084	53	71

1 Figures for 1985.
2 Repayment on a 68 per cent mortgage, rates, do it-yourself repairs.
Sources: Dubey, 1985; Jones and Smith, 1986a

Photographs

These should be supplied as sharp black-and-white prints, showing strong contrasts of light and shade. Note we cannot work successfully with photographs which already have been screened (i.e. from an image that has been printed before).

Or electronically: Save at 300dpi greyscale as a .tiff. On average illustrations are produced to maximum measures of, for portrait: width 135mm x depth 170 mm, and landscape: width 190mm x depth 125mm.

Screenshots

• Supply as monochrome photos or as pictures in a MS Word file (this is the ONLY time a Word file is acceptable as image quality is not compromised).

• Supply all images at the same size and select greyscale or B&W mode. Colour screenshots will not reproduce well in grey tones.

• Screenshots might be in copyright if they are from a commercial program. You may need to obtain permission to reproduce screenshots in your book.

Maps

• Line maps should be saved as .eps files.
• Shaded maps should be saved as .tiff files, 300 dpi.
• Alternatively, we can have maps re-drawn – please supply a clear rough containing accurate information.

Powerpoint

Typesetters can use artwork prepared in Powerpoint.

If you require SAGE to prepare any artwork please do make sure your Commissioning Editor is aware so that the costs can be discussed with you and the Production Editor.

Permissions for illustrations

You will need to obtain permissions for all illustrations in copyright, e.g. photographs, and previously published figures and maps. See the section on Copyright and Permissions (pp.17–20).
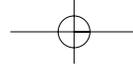
References

Reference lists should be confined to only those works cited in the text. For certain types of book an additional Bibliography or Further Reading sections may be appropriate. Please discuss with your Commissioning Editor if in doubt.

In general we are happy to accept the reference style of your choosing, provided it is consistent throughout the book and follows a recognized system. Our preference, however, particularly in edited collections or other multi-author works, is for the author-date system, as described below.

The short reference in the text may take any of the following forms:

> As has been suggested (Davis and Blake, 1990) …

> Davis and Blake (1990) referred to this as 'the key concept'.

> This has been called 'the most important question in social science' (Davis and Blake, 1990: 37).

Do not use 'ibid.' for a further reference to the same work; usually repetition of the date with the new page number is sufficient identification.

For the source of a set out quotation, we prefer the reference to appear at the end of the quotation, rather than in the introductory sentence, and to be punctuated as shown below.

> As Davis and Blake found:

> The case for cutting the numbers in prison is overwhelming as. . . the end. (1990: 37)

Where two or more works were written by the same author(s) in the same year, distinguish them as 1990a, 1990b, etc. If a work is by three or more authors, use 'Davis et al., 1990' in the text reference, but give all the co-authors' names in the reference list.

A string of references should be in either alphabetical or chronological order and punctuated thus:

> Several studies (Jones, 1980a; Jones and King, 1972; King et al., 1985) have found. . .

Authors cited with the same surname will need their initial(s) so that it is clear to whom you are referring.

Each entry in the Reference list needs to contain full publication details. Do not use op. cit. or short titles referring to other entries in the list.

Our preferred style for the main types of entry (book, journal article, chapter in book, thesis, paper) in the reference list, which may appear at the end of the book or at the end of each chapter, is shown below:

Blau, Peter M. (1975) *Approaches to the Study of Social Structure***. New York:
      Free Press.**

Blau, Peter M. (1977) Problems of Social Structure. Vol.1, *Society and Sociology***.
      2nd edn. Beverly Hills, CA: Sage. (1st edn, 1968.)**

Homans, George C. and Stein, Paul P. (1974) *Social Behavior: The Elements of
      Form***. Tr. S. Samuels. New York: Harcourt Brace Jovanovich.**

**King, J.C., Stephens, P.W. and Wilkowitz, J. (forthcoming) 'Clues to the
      understanding of the human animal',** *Psychological Journal***, 30(2): 211-19.**

Moore, W.E. (1968a) 'Protection of the inept', *American Sociological Review***,
      32(2): 168-90.**

**Moore, W.E. (1968b) 'Modern old age'. PhD dissertation, University of California,
      Berkeley.**

Nutzbaum, Jane (1969) 'Social networks in Iowa', in J. Clyde Mitchell (ed.), *Social
      Networks in Urban Situations***. Manchester: Manchester University Press.
      pp.178-204.**

**Nutzbaum, Jane and Claude, Adam (1967) 'Anthropology and the Hopi', paper
      presented at the American Anthropological Association Annual Conference, Utah.**

Sanford, N. and Williams, P.W. (eds) (1982) *Social Work Matters***. London:
      Weidenfeld & Nicolson.**

Capitalization of significant words in book and journal titles (as shown here) applies mainly to works in English. For works in Romance languages (French, Spanish, etc.), type journal titles in this way but book titles in lower case (apart from the first word and proper names). For all works in German, capitalize the first word and each noun.

URL addresses
Include URL addresses where needed. These should appear without an underline.

*Reference problems regularly constitute the bulk of copy-editing queries.
To minimize them, please recheck your final typescript to make sure
that all the references given in the text have duly been listed, without
discrepancies of spelling or date*.
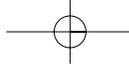
Proofs

Page proofs will be sent to you for reading as soon as they are available. Your Production Editor will have kept you informed of when this stage is likely to happen and explained that we generally allow 3 weeks for proof correction. A further set of proofs will be sent to a professional proofreader who will read their set against the copyedited typescript.

Corrections are expensive and the only changes we expect other than those of the typesetter (usually very few) at this stage, are those that are absolutely essential, e.g. actual errors of fact.

Remember, changes can have a cumulative affect on the pagination and so jeopardize the accuracy of the index.

For standard proof correction symbols, see Appendix 2 (p.25).
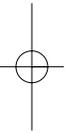
Copyright and Permissions

It is the responsibility of the author or editor to clear individual permissions on copyright material before the final typescript is submitted. Any exceptions to this rule should be negotiated in advance with the commissioning editor.

Permission should be sought for the non-exclusive world English language rights in all media for use in a limited circulation academic/scholarly publication (see sample letter, Appendix , p.24). All copies of permissions granted should be submitted to Sage with the final version of the manuscript.

Duration of copyright

There are complex rules for different works recorded under different Copyright Acts, but in general, following on from the 1995 Regulations and the 1988 Copyright, Designs and Patents Act, the duration of copyright is:

For literary, dramatic and artistic works
- For UK and EU: author's life + 70 years.

- For US, for works published after 1978, author's life +70 years.

For US, for works published before 1978
- Between 1964-31.12.1977: 95 years from first publication.

- Before 1964: 28 years + if renewed, up to 95 years from first publication.

For photographs
- For UK: published post-1989: now extended to creator's life + 70 years.

- For UK: published 1 June 1957–31 July 1989: 50 years from end of year photograph was first published.

- For UK: If photograph taken 1June 1957–31 July 1989 and unpublished, copyright now extended to 2039.

- For UK: If 1 June 1957–31 July 1989 and published, under 1995 Regulations, extended to author's life +70 years, and if this term expired, copyright extended to 2039.

- For UK: If taken before 1 June 1957: 50 years from end of year in which photograph taken. With 1995 Regulations, extended to life of author + 70 years. However, if period of copyright protection originally granted (i.e. 50 years) has expired, the new author's life + 70 years only applies if the work qualifies for revival of copyright (i.e. qualifies only if it is still in copyright elsewhere in the European Economic Area as of 1 July 1995). *Please check whether photographs taken before 1957 are still in copyright and clear permission if they are*.
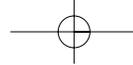
Moral rights

For the first time under UK law, the 1988 Act includes provisions relating to the moral rights of the author. Moral rights are concerned with protecting the intellectual creativity, personality and reputation of the authors. Moral rights remain with the author even if the copyright is assigned to the publisher. An author has the right to be identified (this right must be asserted by the author) as well as the right to object to derogatory treatment of the work (e.g. selective use of text to distort the meaning; cropping of pictures without permission, colours changed). For artistic works, derogatory use might extend to reproduction to a lower standard than the original.

Fair dealing

Under the Copyright, Design and Patents Act of 1988 fair dealing is defined as being used for the purposes of 'private study, criticism and review or news reporting'. Therefore, fair dealing for one of these purposes does not infringe any copyright in the work, provided this type of use is always accompanied by a sufficient acknowledgement to the copyright holder.

The fair dealing provisions ('fair use' in the USA) are a useful defence against possible infringement where copyright permission has not been sought. However, the 1988 Act does not specify precise word counts or exact percentages of the original work that may be legitimately used without permission clearance, whether literary (text) or artistic works.

Useful guidelines on fair dealing

The Society of Authors and the Publishers Association (UK) have both produced guidelines which publishers tend to adhere to in an attempt to quantify what may be considered fair dealing and so used without formal permission, subject to full acknowledgement of rights holder(s), author, title and source:

Prose: Single extract (prose): up to 400 words

Prose: Series of extracts from the same work (prose): up to a total of 800 words, of which no one extract shall exceed 300 words

Poetry: a single extract of 40 lines or a series of extracts totaling 40 lines, provided these do not constitute more than 25 % of the total poem or a 'substantial' part of the work.

Poetry/lyrics: In the case of poetry and song lyrics just a few lines or words may be deemed to be a 'substantial part' of the whole or the 'essence' (the poet's/artist's most famous words) of the work and therefore it is strongly advisable to apply for permission for all verse under copyright.

This is especially the case when the poetry/lyrics are used for illustrative purposes, for instance as an epigraph at the start of a chapter or book – purely illustrative/

decorative use must be cleared. Even if only one or two lines and not used for the purposes of criticism or review, it's advisable that you clear permission.

Prose: For prose quotations, it is not necessary to clear permission for use of a very few words unless it is a key expression! If it is considered a substantial part, a permissions fee will probably be charged. (Remember 'substantial' can be defined in quantitative as well as qualitative terms.)

When in doubt, clear permission or leave it out.

Figures/tables/measures
Not included in the provisions for fair dealing. It is advised that permission is cleared for all third party figures/tables/measures/graphs/line drawings that you wish to reproduce/copy or adapt for use in your work.

Artwork/photographs/cartoons
Not included in the provisions for fair dealing. It is advised that permission is cleared for all artwork or photographs in copyright from the copyright holder of the work.

For artwork or photographs no longer in copyright, you must determine whether the source of your image (i.e. film or slides from a gallery or picture agency/library) holds copyright in the films/slides, and if so, you must obtain a copyright licence to reproduce the image.

Advertising
Advertising is not included in the provisions for fair dealing. It is advised that permission is cleared for all advertisements required to be reproduced.
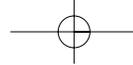
Film stills
Film stills being used specifically for purpose of criticism or review may be used only with full acknowledgement to the copyright holder(s). Please ensure that only a limited/reasonable number of film stills are used from any one film for criticism or review only and that stills from the same film do not constitute a significant amount of that film. If for any other use, such as illustrative or decorative use, please clear permission.

Internet images
- No images found on the Internet may be used without permission unless they are explicitly labelled as being:

1   out of copyright or in the public domain and/or
2   free to be reproduced without permission from the rights holder.

- If the web site or the images do not provide any source information, please check:

1   whether they are still in copyright and
2   who the copyright or rights holder is.

• And if the images are still in copyright, you must ensure that you clear
permission for all use. There will usually be a permission fee for all reproduction
of images.

Fees for images will depend on: nature of the usage, size of reproduction, colour *v*
black&white image, the status of the work/artist, territory required, and period of use
required.

Fair dealing checklist
*If you answer 'yes' to these questions, the use does not fall within fair dealing, so
please clear permission*:

• Am I redrawing/retabulating information in order to avoid seeking permission
and/or paying a fee?

• Have I used a significant amount of a work? Would the original author feel it
is plagiarism?

• Am I using the material for purely illustrative or decorative purposes and not
criticising or reviewing it?

• Would the portion of work I've used be considered the 'essence' or a 'substantial
part' of the work?

• Is it a table, measure, figure, graph or appendix which is the synthesis of the
author's work?

• Is it a fair part of a poem/lyric (i.e. more than 25% of the poem/lyric and/or a
'substantial part' of the poem/lyric?

Please note
Even if you have sought permission but not received a reply this does not imply
tacit permission. Please make every reasonable effort to clear permission for all
content not original to you prior to delivery of your manuscript – please follow up
your permission requests in writing until you've received permission.

Permission fees
Permission fees can vary enormously. Remember to state when applying for
permission that you are writing a scholarly work with a limited print run (see
sample letter, Appendix 1, p.24). If the initial charge seems excessive, you can
always request a fee waiver or fee reduction as the permission you require is for
scholarly use.

*You should consult the Commissioning Editor as early as possible if you
encounter any problems with permission seeking or need further guidance.*

Libel

This following list outlines certain circumstances that could be viewed as potentially libellous under UK law

Libellous when:

1   Making a false statement or expressing a derogatory opinion or comment which would cause injury to an individual's or a company's reputation.

2   Making a statement damaging to an individual not explicitly named but can be identified as described or a group of people (members of which group are identifiable as individuals).

Non-libellous but problematic when:

1   Making a true or false statement of fact offensive to an individual.

2   Making a true statement of fact which would cause injury to an individual's reputation.

3   Expressing a derogatory opinion or comment about an individual detrimental to his or her reputation, supported by references to statements of fact. (There might be a defence of 'fair comment'.)

Book reviews

A review could be considered potentially libellous should a reviewer criticize the author rather than his/her work with false and possibly damaging (to the author's reputation) statement.
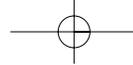
Indexing

The index for your book will need to be prepared at the same time as the page proofs are being read. However, it is certainly a good idea to think carefully about the structure of the index well in advance. *Book Indexing* by M.D. Anderson is a good short guide to methods.

One integrated index is generally preferable to separate ones for authors and subjects. Restrict yourself, as far as possible, to main entries and sub-entries (avoiding sub-sub -entries).

The heading to a main entry should normally be a noun (with or without an adjective preceding it), not an adjective on its own, nor a verb. Use a concrete, specific term in preference to a vague, general one. Where there are two or more possible synonyms, use the one the reader is more likely to look up and put all the relevant page numbers under that entry; do not put half the page numbers under one synonym and half under the other. If the two words are closely related but are not synonyms, put the relevant entries under each, adding a cross-reference to the other.

Do not index passing mentions which give no information about the topic or person. There is no need to index the Foreword or Preface unless it gives pertinent information not found elsewhere in the book. Notes should be indexed only if they give additional information about a topic or person not mentioned in the text itself. References in notes, or author/date references in parentheses in the text should not generally be indexed: names appearing in the index are best restricted to people whose work is discussed in detail. Bibliographies and Reference lists need never be indexed.

The index should be typed double-spaced in a single column on A4 paper and sent together with a disk. Or you can send the electronic version via email to the Production Editor.

Please use one of the following layouts for the main entries and sub-entries:

> constitutional reform, 2, 4, 10, 112-18, 166-8, 200
>   in Britain, 12, 14, 62-8, 85-93, 156-63, 210
>   in France, 70-80
>   *see also* Reform Acts

or
> constitutional reform, 2, 4, 10, 102, 112-18, 166-8, 200; in Britain, 12, 14, 62-8, 85-93 156-63, 210; in France, 70-80; *see also* Reform Acts

The choice between these two different layouts will depend upon the length of your main entries and the number of pages available for the index. The second method saves a good deal of space; in very complicated indexes, the first layout may be clearer.

The following very rough guide on length may be helpful. One column of a double-column will on average have 50 lines of about 30 characters each in print. So a printed page might accommodate around 75 entries (main entries and sub-entries). The number of pages available cannot be known until proofs are ready, but a 250-page book might be expected to have an index of 6 to 8 pages. Do contact the Production Editor when your proofs arrive if you need advice on the space available.

The wording and punctuation of entries in your index should be consistent and minimal. Make sure that you use the same spelling, hyphenation, etc., as in the text. Type the first letter of each entry in lower case, unless the word is a proper name.

Sub-entries are usually best listed in alphabetical order, ignoring such words as 'and', 'at', 'in', 'of'', etc. So:

> recreational activities
>> for disabled, 15, 27
>> in parks, 110-15
>> and rated, 226-35

Recheck the alphabetical order of both main entries and of sub-entries on your index cards or slips before you start typing the index. Mc, M' and Mac are best ordered as though they were all spelt Mac. Leave an extra space between the As and the Bs, and between the Bs and the Cs, etc.

Avoid using 'ff'. It is much better to give the last page number of the discussion as well as the first. Never use a chapter number instead of page numbers.
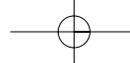
Distinguish between, e.g., 65, 66 for separate short references and 65-6 for a continuous discussion. Elide most numbers fully to 135-7 etc., but for the teens retain two figures thus: 11-16, 115-19.

Resources
Anderson, M.D., *Book Indexing*, Cambridge University Press, 1971
Butcher, Judith, *Typescripts, Proofs and Indexes*, Cambridge University Press, 1980
The Society of Indexers: http://www.indexers.org.uk

Appendix 1: Copyright permission letter

When applying for permission to use copyright material we suggest you base your letter on the sample given below:

The Permissions Manager
<Address>

Dear Madam/Sir,

<your name and the title of your book>

I am writing to request permission to reprint the material cited below in my
 forthcoming work <title>, to be published by Sage Publications Limited. I
require non-exclusive world English language rights, in all media, to reproduce:

[Nietzsche, *Untimely Meditations*, Cambridge University Press (1983), pp. 2-5.]

Use will be in a limited circulation scholarly publication. The publisher expects to print
<number> copies in hardback and <number> copies in paperback; <title>
will be published in <month of publication>.

Would you therefore:
(a) grant permission for the use as described above: granted/not granted
(b) list any conditions attaching to publication in addition to those described above
(c) provide the address of the copyright owner if you do not hold these rights:

(d) give the full text and preferred location of any acknowledgement required:

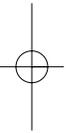
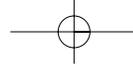Thank you for your prompt attention to this request.

I look forward to hearing from you soon.

Yours faithfully,
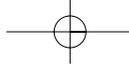
Appendix 2: Standard proof correction symbols

SAGE **Guidelines for Authors and Editors**

Author's checklist

The typescript script is the final version ☐

Electronic files are the final version and match the printout ☐

Have a back-up of electronic files ☐

The typescript is double-spaced and the pages numbered consecutively ☐

List of all figures, artwork and tables supplied and clearly identified ☐

Figures, tables, boxes, etc. numbered consecutively by chapter and
clearly identified ☐

Captions and table headings complete ☐

Acknowledgements and sources provided where necessary for text,
artwork, figures and tables. ☐

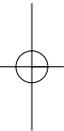Contents list consistent with chapter titles and headings in text ☐

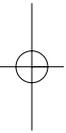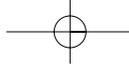List of contributors supplied and names consistent with Contents list and text ☐

References cited in the text are given in the Reference List ☐

The Reference List contains full details for all citations ☐

Notes numbered sequentially within each chapter ☐

Numbered/bullet lists have consistent punctuation style ☐