

Proposal Submission

We are pleased that you are interested in writing a book and publishing it with Human Kinetics. Writing a book is a significant accomplishment!

Our Mission

Our mission at Human Kinetics is to publish quality content in physical education, sport sciences, sports medicine, sport techniques, aquatics, dance, health-related fitness, recreation, and leisure studies. Human Kinetics Publishers Inc. is our corporate name and we publish in three divisions: Consumer, Higher Ed and Professional, and Health, Physical Education, Recreation and Dance (HPERD).

People consume our content in many ways, including in print, on computers, on tablets and other mobile devices, and through video players. The delivery methods for our content are constantly evolving. We strive to help our authors create the best products possible, no matter how they'll be delivered, and to make the writing experience enjoyable and rewarding. We also strive to produce attractive, well-designed products and market them extensively.

Changing consumer expectations means that we publish more than print books today. E-books, interactive learning experiences, video, textbook ancillary materials, and other product types make up what we refer to as a product suite. While this document focuses on how to put together a manuscript intended for print and electronic delivery, your acquisition editor will likely discuss with you other ways that your content could be delivered.

Preparing Your Book Proposal

In order to effectively evaluate a potential product we need a carefully prepared proposal from you. The following list outlines specific elements your book proposal needs to have in place in order for consideration.

These elements include:

Manuscript specifications

Preface

Table of contents

Audience description

Evaluation of competitive titles and your qualifications as an author/editor(resume curriculum vitae)

Manuscript Specifications

Estimated number of typed double-spaced manuscript pages based on 300 words per page, excluding illustrations and tables, but including references.

Estimated number of photos

Estimated number of illustrations

Estimated number of tables

Estimated date you would submit the first complete draft of the manuscript, including photographs and illustrations

Preface

Please prepare a double-spaced statement of two to six pages that describes the proposed book. Write your statement to the readers of the book and make it as interesting and informative as possible. We review the preface carefully, not only to determine the proposed content but also to get an indication of your writing skills and overall vision for the book. The preface should address the following:

- A clear statement of purpose (who the book is written for, the need for it, and how your book meets this need)
- The unique contribution of the book to the literature on the subject matter
- The scope of the book (both the breadth and depth of content)
- An explanation of how and why the book is organized as it is
- The benefits of the book to the reader
- Any unique features of the book

Contents

Prepare a comprehensive table of contents for the proposed book, indicating the chapter titles using descriptive language. If it's appropriate, group the chapters into parts, with numbers and titles. For each chapter provide a paragraph or two describing the content or an outline of the major subheads. If you have written any chapters, we encourage you to submit them with your proposal. If you have not written any chapters, please submit a sample that reflects your writing skills for the type of book proposed.

Audience

The publishing of a book is a substantial investment of time on your part and time and money on our part. You want the book to be as widely read as possible, and so do we. Thus, we need your assistance in carefully identifying the various audiences that you think will be interested in reading your book. Please be as specific and realistic as possible (for example, audience groups might include exercise physiologists, fitness instructors, sport managers, elementary physical education teachers, athletic directors, dance teachers, high school

volleyball coaches, etc.), but it would be unrealistic for any one book to appeal to all of these specific audience groups.

If your book will be used in a course, please submit a sample syllabus for the type of course that the text will be used for. If you do not have a syllabus that is readily available, please provide a sample course title and description. You may provide information for multiple courses if applicable.

Competition

Identify the author, title, publisher, date of publication, and price (if you know it) of any book that may compete with your proposed book. After each title, provide a brief description of how your book will differ from this book. A search of Amazon.com can help you get started. Visits to websites of Human Kinetics' key competitors will also be of value.

Author/Editor Qualifications

Please state your qualifications for writing your book. Do not consider this statement as being a boast: the credibility and qualifications of the author are vital in our decision about publishing any proposed book. Also, please attach a curriculum vita or resume for each author.

Completing Your Proposal

You may use e-mail or postal mail to send your proposal.

In Australia or New Zealand

E-mail: WendyS@hkaustralia.com

Mailing address: P.O. Box 80, Mitcham, 57 A Price Ave, Lower Mitcham, South Australia 5062

In Europe and the UK

E-mail: ChrisW@hkeurope.com

Mailing address: 107 Bradford Road, Leeds, LS28 6AT, UK.

All other locations

E-mail: acquisitions@hkusa.com

Mailing address: P.O. Box 5076, Champaign, IL 61825-5076.

The Next Step: Manuscript Selection

We receive hundreds of inquiries, proposals, and manuscripts each year. We carefully evaluate each proposal following these steps:

1. The proposal is first reviewed to determine if the information is complete and within HK's editorial scope.
2. If a proposal fits our editorial mission, it is then reviewed internally by the acquisitions editor and possibly by other members of our staff. It may also be sent to one or two external reviewers. (Throughout this review process we consider your proposal to be copyrighted matter and respect your ownership of the expressed content.)
3. If these reviews are favorable, the acquisitions editor completes a financial analysis and marketing plan for the project. This is an extensive process with a careful study of any competing books on the subject.
4. The acquisitions editor then presents your proposal, the financial analysis, and the marketing plan to our acquisition committee. Based on the review of this committee, we decide whether or not we can successfully publish your proposed book. During this 4- to 8-week review period, the acquisitions editor may also request that you provide additional information or consider making changes to the proposal.

Manuscript Selection

After your initial proposal is received, Human Kinetics staff will take it through a careful evaluation process. Over the next couple of weeks, a committee of HK editorial, marketing, and sales representatives will review your proposal, examine its possibilities, and see how it fits into our plan for providing the best in physical activity resources. If we see potential, the next step is a contract that further defines our expectations for the product suite as well as your role and our role.

Proposal Review

When your proposal arrives at HK, it will be assigned to an acquisitions editor who specializes in the field that corresponds to your proposed project. Upon assignment, this acquisitions editor will set a couple of key steps in motion. He or she will spend some time reviewing and identifying the content—specifically, its breadth, value to the field, audience appeal, fit within our mission, and its position alongside our other products. Once it is determined that your proposal may meet a need within a subject area, a conceptualizing stage begins in which the acquisitions editor sharply narrows the focus to some key areas of project development—length, tone, focus, scope, art and photos, and special features. The acquisitions editor will use this projected information to complete a financial analysis, including a preliminary project budget.

The Acquisitions Meeting

When the acquisitions editor has had a chance to thoroughly review, conceptualize, and estimate a budget for your proposal, he or she calls an acquisitions meeting. This meeting includes the division director, sales director, marketing director, director of product development, international sales manager, and, the acquisitions editor. During the course of this meeting, members review the proposal and provide feedback from their areas of expertise and experience.

There are three possible outcomes of this meeting:

- Your proposal is accepted. If your proposal is accepted, your acquisitions editor will create a formal acceptance letter and contract that outlines the committee's requests, suggestions, and expectations for the completed manuscript.
- Your proposal is accepted with revisions. This means that the acquisitions committee would like to see some changes, additions, deletions, or clarifications to the current proposal before acceptance. Your acquisitions editor will more formally review the

committee's comments with you so you can revise purposefully. When complete, the revised proposal will go in front of the committee for a second time.

- Your proposal is rejected. The committee feels that your proposal is not the right fit for HK at this time.

Your acquisitions editor will promptly let you know of the committee's decision. If your project is accepted, the next stage is negotiating, finalizing, and signing the contract.

The Contract

The purpose of the contract is to set a strong foundation for how you and Human Kinetics will work together over the course of the project's development. Specifically, the acquisitions editor will use the contract and its negotiation stage to

- Communicate acquisitions committee feedback so that you have clear direction during your writing and self-editing phases
- Assign rights
- Specify tone and focus for the audience
- Specify length of both the manuscript and completed book
- Specify organization, scope, and content
- Specify target release, optimal scheduling, and intended formats
- Specify author responsibilities for the book manuscript; art, photo, and video manuscript; and permissions acquisitions
- Clarify with editors of contributed books their responsibilities
- Set royalty percentages and author discounts

Your acquisitions editor will discuss the proposed contract with you in detail. Once the negotiated details are in place and approved by both you and the acquisitions editor, the contract will be prepared and sent to you for your signature.

Completing Your Manuscript

With a signed contract, you can now turn your attention back to your manuscript. Throughout your writing, your acquisitions editor will serve as a guide to ensure that the draft arrives on time, complete, follows our house guidelines, and with the acquisitions committee's recommendations in place. He or she will be checking in periodically to answer questions and check on progress. Do not hesitate to ask questions of and use the acquisitions editor as a sounding board as you write.

House Guidelines

We have many house guidelines to ensure consistency among our books. These guidelines may be unfamiliar to you. In addition to your acquisitions editors' guidance, appendixes A through I of this handbook include helpful tips and explanations of some

of our manuscript preparation requirements and house style preferences. Topics in these appendixes include file formatting guidelines (appendix A), manuscript organization and division guidelines (appendix B), front and back matter definitions and organization guidelines (appendix C), number and equation guidelines (appendix D), artwork and table guidelines (appendix E), photo guidelines (appendix F), permissions guidelines (appendix G), references and reference list guidelines (appendix H), and guidelines about writing for an international audience (appendix I).

The First Draft

When you submit your first draft, the acquisitions editor will review it for completeness. In particular the acquisitions editor will review your manuscript to

- confirm word count matches expectations;
- confirm the number and content of art, photos, and video clips;
- explain next steps and answer any questions you may have; and
- prepare to send the manuscript to external reviewers (if deemed necessary by the acquisitions editor).

If the acquisitions editor's review is positive, then the project is prepared to move into editorial development. If the submitted manuscript does not meet the acquisitions editor's expectations, you will most likely be asked to revise.

The Next Step: Manuscript Assignment

After the acquisitions editor has accepted the manuscript, he or she will introduce you to your developmental editor. Shortly after this introduction, you will receive an Author Marketing Questionnaire (AMQ). This questionnaire is instrumental in our marketing department's learning more about you and the project. They will use the AMQ and marketing meetings to set the marketing and sales plan for your project. The AMQ is also vital to certain aspects of marketing copywriting. The AMQ is due within thirty days of receiving the contract. Please make sure you add it to your priority list (for more on AMQs see the Exterior and Interior Design and Marketing section of this handbook). The acquisitions editor will also prepare the manuscript to move into our editorial department. The manuscript will soon be on its way!

Manuscript Assignment

As mentioned in the previous section, when your manuscript arrives at HK, several things will be set in motion. First, the acquisitions editor will review it for quality and completeness. If the acquisitions editor believes the manuscript needs more work, it may be returned with specific instructions for you to complete and then resubmit. If the manuscript is acceptable, it may be sent to one or more experts in your field (we call them external reviewers), who will comment on its accuracy, professional contribution, and overall publishability. If your acquisitions editor deems that no external review is necessary, your manuscript goes directly to an editorial team.

Your acquisitions editor and developmental editor use the reviewer's feedback as part of their evaluation of your manuscript.

A Little Bit More About External Reviews

The external review is an expert's written evaluation of key features of your manuscript, including answers to these questions:

- Does the manuscript contain original work, and is its scholarship sound?
- Has the author accomplished the purpose of the book, as stated in the preface?
- To what audience will this book appeal?
- What are the major books already written on this subject, and how does this one compare?
- Are any key areas not addressed in the manuscript?
- In what ways can this manuscript be improved?

Assignment to the Editorial Team

When external reviews are complete or if the manuscript will proceed without an external review, an editorial team will be assigned to the project. This team consists of a developmental or managing editor and an assistant editor. Together, they will work throughout the publication process to shape and manage your manuscript. The following is a brief breakdown of the team roles.

Developmental Editor

The developmental editor, or DE as we at HK call them, will begin working with you upon the manuscript's acceptance and assignment. He or she will be part of a launch

meeting led by your project's acquisitions editor. The purpose of this meeting is for the acquisitions editor to relate to the developmental editor the history and the scope of the project, the interplay of all the components of the product suite, and optimal scheduling for release. He or she will also discuss any feedback from the acquisitions committee that might still need to be addressed as the manuscript moves into the revision stage.

Once the launch meeting has been held, the acquisitions editor will send you an e-mail introducing the developmental editor and outlining any specific instructions or comments regarding the manuscript. From this point forward, your main contact for questions regarding the manuscript, its scheduling, and marketing or sales efforts will now be the developmental editor. Shortly after the launch meeting, your DE will be in contact with you to determine your preferences for contact and discuss scheduling plans. The developmental editor will continue to contact you at least biweekly to update you on project status. He or she will then begin to review your manuscript.

While writing the review and working with you as you make your revisions is certainly a large part of the developmental editor's investment in your manuscript, he or she will also work with other departments within HK throughout the publication process. These areas include graphic design, packaging, and marketing and sales efforts like finalizing the project's title and cover design. The developmental editor will ask for your input at all of these important stages and will act as your representative at various meetings, voicing ideas, concerns, or critiques.

*A Managing Editor may be assigned to a project in which skimming, rather than a full-scale review, is needed. This often happens on manuscripts where content, audience, organization, and tone are solidified and substantial rewriting is unlikely.

Assistant Editor

The assistant editor, or AE, complements many of the developmental editor functions. While the developmental editor reviews the manuscript, the assistant editor will be formatting files, creating graphics lists, and meeting with the developmental editor to plan project schedules. The assistant editor will work to format the manuscript files in preparation for copyediting, the content proof, and the transmittal of the project to production for layout. During the content proof and layout proof stages, the AE will work with you as you both proofread the manuscript, including sending corrections of art and photos. Think of the assistant editor as the quality control person whose fine eye for details will be working to create a quality finished project.

The Review and Revision Stage

The manuscript review is a document that provides feedback for you. Specifically, the review outlines and defines global concerns in your manuscript— tone, organization, audience, purpose, completeness, graphics development, and permissions. The developmental editor will make suggestions and ask clarifying questions as needed within the review and also will direct you on how best to implement these suggestions.

In addition to the review document, your developmental editor prepares a “queried manuscript” (a copy of the manuscript with questions and clarifications indicated by \QQU: This is what a query looks like in the text. XQU). Before sending the queried manuscript, your developmental editor will enable the Track Changes feature in Microsoft Word. This feature highlights changes, additions, and deletions to the manuscript and provides an “at-a-glance” or searchable way for the developmental editor to review your revisions. If you are unfamiliar with this feature, your developmental editor will be glad to walk you through how to use it.

Please remember that your review will be the key to making revisions that will complement your original manuscript and make it the best it can be. It is, therefore, very important that you read and address every query in the manuscript and each task or suggestion outlined in the review itself.

Together, you and your developmental editor will work out a schedule that is both appropriate and realistic for your project and your schedule. As an average we allow four to six weeks for you to make your revisions.

Guidelines for Revising

The following are helpful guidelines for successful revisions.

Plan for revisions. You will need an average of four to six weeks to complete your revisions and send them to your developmental editor.

Communicate openly with your developmental editor. If you feel suggestions from the reviewers or the editor are unclear or will not improve your book, tell your editor. Keep an open mind and be confident that the give-and-take of two experts approaching the project from different perspectives will yield the highest quality product.

Be as complete as possible. Your developmental editor and reviewers will have listed several suggestions and asked many questions. Respond to each point by implementing the change requested or by indicating why you’ve decided not to do so in the file.

Break your revision into workable tasks. The requests from the reviewers and your editor may seem overwhelming when you first see them; however, you can probably classify the suggestions into smaller categories and handle the separate categories easily.

The final tip is simply to remember that there are two really important benefits to revision: First, knowing there is light at the end of the tunnel can help keep you motivated when your enthusiasm wanes. Second, it’s a final opportunity to make sure your book is complete, accurate, and updated, because changes in word choice, order, and art and photos won’t be possible at later stages.

The Next Step: Copyediting

After you submit your revised manuscript, the developmental editor will review your revisions and then pass them on to the assistant editor who will begin to prepare the files

for copyediting. Copyediting is a line-by-line edit by a freelance copyeditor. Upon receipt of your revisions, your developmental editor will send complete information about the copyediting process and also outline your responsibility for a check of the copyeditor's work.

Copyediting and the Content Proof

When revisions are complete and integrated into your manuscript, the assistant editor begins preparation to send your manuscript to a freelance copyeditor. This preparation includes accepting your revision changes, formatting your files for the copyeditor, and finalizing the graphics manuscript for creation or acquisition. The following are some quick facts about the copyediting process.

How long does it take? The amount of time required to copyedit your manuscript is based on its readability and length. For a manuscript of average length (200-400 pages), the process usually takes about four weeks. For each additional 100 pages of manuscript beyond 400, add another five to seven days.

What does the copyeditor do? The copyeditor checks the mechanical details of your writing (such as spelling, punctuation, grammar, consistency, adherence to HK house style, and parallel structure) and corrects or queries problems with word usage or content. The copyeditor also works to enhance the readability and clarity of a manuscript by improving sentence and paragraph structure and word choices as needed.

Also, depending on the readability of a manuscript, the level of copyediting required can range from very light to very heavy. Light copyediting primarily involves ensuring that the manuscript is consistent with HK style. Heavier copyediting is necessary when passages are awkward, unclear, wordy, redundant, or illogical.

Reviewing Your Copyedited Manuscript

When the copyediting is complete, your developmental editor will review the copyeditor's changes and queries. After the DE has approved the copyediting, he or she will send the copyedited manuscript to you to check. However, if your manuscript has undergone a very light copyedit, you will not receive the copyedited manuscript because few editing changes will have been made. Chapters from most edited textbooks and most edited reference books will be sent to the main editor, who will, in turn, send chapters to the contributors for review, if necessary.

You will see typed letters enclosed in the <> symbols in your manuscript. These are called typemarks and are created by your developmental editor before your manuscript is copyedited to ensure that the copyeditor can accurately distinguish levels of chapter headings as well as any special elements such as a sidebar or key term box

Further, typemarks indicate to the book's designer and the graphic artist how each heading and special element should be formatted during the layout process for print delivery and how each element should be styled for electronic delivery. Again, it is simply our way of ensuring that each element receives the proper amount of emphasis. For instance, all chapter titles, marked <ct>, are formatted in the same style and size of type.

The importance of the postcopyediting stage in the publication process cannot be overemphasized. This is the last stage at which you may make any substantive changes in your manuscript. Therefore, if you do not like the way something is worded or a change the copyeditor has made, you must request the change now. You may make minor additions, clarifications, or deletions as long as they do not significantly affect the book's length. After this point in the publication process, only corrections of errors, not arbitrary changes in wording, will be accepted.

There are many things to remember as you read your copyedited manuscript. First, make sure that the Track Changes feature in Microsoft Word is turned on as you begin to review the copyediting. If you are unfamiliar with this feature, please touch base with your developmental editor regarding how to use this tool. He or she will be able to walk you through its functions.

As in the revision stage, respond to every query that appears in your manuscript. These queries are embedded in the text, signaled by \QQAU: at the start of the query and XQQ\ at the end.

Read every page of the copyedited manuscript, taking the copyediting into account, making any needed changes, and checking that the following are correct:

- Spellings of terms and names
- Factual information
- Rewriting of text
- Rewriting of headings
- Rearrangement of sentences, paragraphs, or sections of text
- Placement of tables and figures

Content Proofing

Your book will have a life in at least two forms: print and electronic. To allow us to create all forms efficiently, we use an XML workflow. This workflow makes it easier for us to deliver content in multiple formats and reach more markets. The content proof is a step that allows you to check the text, art, photos, and tables in context and finalize the text before layout begins.

The content proof *does not* reflect the actual interior design of your book or the layout work of the graphic artist. Photos are not cropped. Art appears at the size it was drawn. There is no text wrapping or other design elements that the graphic artist will create. The art and photos may appear in color in the content proof, but all headings and text will appear in black and white.

You will receive a copy of the content proof shortly after you've returned your copyedited manuscript. You will be asked to read the content proof carefully and note any changes directly on that copy. (An assistant editor will also read the content proof, checking for errors in punctuation, grammar, usage, and spelling.) At this stage, we will correct text mistakes and make changes that substantially improve the usefulness of the book. However, we might not make all changes that you request. Changes at this point are expensive and delay the publication process, so only very necessary changes will be made. The goal at the end of this stage is for the text to be final.

The checklist that follows details the things you'll be asked to review in your content proof:

- Read carefully, verifying that nothing was deleted from the edited manuscript.
- Check the accuracy of the title page. Check the accuracy of your bio at the end of the book if it is available at this stage.
- Make sure your dedication and acknowledgments include everyone you wish to acknowledge and that all names are spelled correctly.
- Make sure the photos are correct.
- Check the art in context. At this stage, you need to proof the art very carefully and mark any errors.
- Check figure captions for accuracy.
- Check the accuracy of all cross-references (for example, that an instruction to “see figure 7.2” indeed refers to that figure).
- Check tables for accuracy, correct placement, notes, and text descriptions.
- Proof all titles and headings.
- Proofread equations and other complex data number by number and symbol by symbol against the original manuscript.
- Check the spellings of technical terms and proper names.
- Check the completeness, accuracy, and alphabetical order of all reference list entries.
- Cross-check in-text glossary terms against the glossary; make sure all terms are accounted for and that the definitions are correct.

The Next Step: Exterior and Interior Design and Marketing

While you are checking your copyedited manuscript, your DE and AE will be behind the scenes preparing your project to go to a designer and also meeting with marketing and sales staff to decide the project's optimal marketing and sales efforts. Your DE will share information regarding these stages and will also pass on the finalized design pages (we call them sample pages) for your review. Your marketing manager will also share decisions about how your book will be marketed.

Exterior and Interior Design and Marketing

After the developmental editor receives your revisions, he or she will begin working with you; HK's sales, marketing, and design staff; and your acquisitions editor to finalize your book's title and cover and design ideas for the interior of your print book.

Title and Cover

Your acquisitions editor will have discussed cover and title ideas with you during the acquisition stages of the publication process. He or she will start a dialogue with key members of the marketing, sales, and cover design departments in order to finalize cover and title ideas.

The cover designer conceptualizes and completes a sample cover. When the sample cover is complete, your book's HK team meets together to critique the design. After this group accepts a cover design, a copy of it is sent for your review. After everyone agrees on the cover design, the final cover artwork is prepared and sent to the printer at the appropriate time.

Interior Design

Like the cover process, the interior design process for the print edition of your book begins while your book is in copyediting.

Together the developmental editor and assistant editor gather representative files of your manuscript and then format these files for the designer. The developmental editor then meets with the designer to discuss the book elements, audience, and marketing strategies.

Within a few weeks of this meeting, an HK book designer completes the design and begins routing sample pages that represent the interior design, or what your book will look like when it's in print.

Members of the production and editorial departments, including your developmental editor, review the samples to ensure that the design is attractive and readable and provides proper emphasis to each element of your book. When we have finalized a design, your developmental editor will send the sample pages for your review. (In some cases, such as edited proceedings and books in series, the sample pages are not sent to you because the

design is standard.) Be sure to share with your developmental editor your ideas on the text design early.

Though HK makes the final decision on these items, your input is valuable and helps ensure that the interior design accurately reflect your book's content and audience.

We follow specific standards for the display of content for e-books. These standards ensure that your book is readable in a wide variety of e-book reading devices.

Marketing and the Marketing Planning Meeting

Concurrent to copyediting and design, our sales and marketing departments meet with the acquisitions editor and developmental editor to answer three basic questions: Who are the potential buyers of your book? What are the primary benefits for your book's potential buyers? How can we best reach this group of people? To answer these questions, those departments rely heavily on three things: the acquisitions editor's familiarity with the marketplace, the channels available to reach the target audiences (such as postal or e-mail lists, tradeshow, etc.), and your Author/Editor Marketing Questionnaire (mentioned in the Manuscript Selection section).

After the meeting has been held, your DE will discuss the outcome of the meeting with you. Some of the marketing and sales details decided at this meeting follow.

Identifying Your Audience

You and your acquisitions editor have no doubt discussed several audiences for your book—it is the sales and marketing departments' mission to identify even more. At the marketing planning meeting your book is first introduced. They then custom-design a marketing program for your book; the purpose of this program is to locate more potential buyers and get the word out to them about your book.

Direct Marketing

Our direct marketing program uses a variety of mailing lists constructed from past buyers of similar books, journal subscribers, sport science researchers, specific-interest groups, and many other sources. The marketing staff identifies the most appropriate lists and uses them to send out e-mail campaigns, brochures, and fliers promoting your book. By tracing the responses to promotional pieces sent using these lists, the marketing staff can explore and discover larger audiences for your book.

Bookstores, Foreign Distributors, Conference Displays, and More

Direct marketing is just one of the methods for promoting your book. We use a number of other approaches depending on the type of book and its audience: textbook, reference, or consumer (general public).

Generally, we work with sales representatives throughout the U.S. who regularly call on bookstores, promoting HK books with trade potential. Our own sales staff calls on major bookstore chains. HK also exhibits at over 50 events during the year, including those for the following groups:

- American Alliance of Health, Physical Education, Recreation and Dance
- American Baseball Coaches Association
- American Booksellers Association
- American College of Sports Medicine
- American Physical Therapy Association
- National Athletic Trainers Association
- National Recreation and Park Association
- National Strength and Conditioning Association

Our sales staff also targets sport camps, mail-order catalogs, sporting goods stores, fitness clubs, magazines, and others who will buy, advertise, or review your book.

HK Subsidiaries

HK has subsidiaries in Canada, Europe, Australia, and New Zealand. In other parts of the world, we work with independent distributors.

If your book is directed to the general public, be sure to let us know of any travel plans to major cities so we can arrange for interviews and book signings.

Whether it's through direct mail, press releases, published reviews, or even radio and television interviews for books with broad appeal, HK works with you to get the word out and sell your books!

Copy Package

After the marketing meeting is held, the marketing department will create a copy package. The copy package consists of a product description that highlights book features and benefits (often referred to as long copy), and About the Author(s)/Editor(s) copy that briefly describes your background and accomplishments. Condensed copy blocks are then derived from those sections for other purposes, such as back cover copy for the book and a brief synopsis for e-mail campaigns. Your developmental editor and your acquisitions editor will proof the copy package before marketing sends it on to you for your review. Once we have your approval, an internal copyeditor will make a final review and the copy package will be ready for all of our marketing efforts, including the website, brochures, catalogs, fliers, and e-mail campaigns.

The Next Step: Page Proofs

Now that revision, copyedit, content proofing, design, and marketing are complete, it's time to turn our attention to the production process. The assistant editor will begin formatting the manuscript files to match the design and will then hand off the project to an in-house graphic artist who will create and lay out the text into what we call pages. Pages are a close version of how the project will look in print, and one last time the pages will be sent to you to review.

Layout Proofs

After your content proof has been returned, the assistant editor will prepare the manuscript files for a graphic artist according to the approved design; we call this preparation and handoff the transmittal to production. Here are some brief facts about this stage.

When will I receive the layout proofs for my book? The layout time for your book depends on its length and complexity: equations, tables, and other special elements require much more time than straight text does. But, careful preparation of the manuscript shaves days off the layout stage. Taking these factors into account, an average project will spend roughly 35 days in layout.

How will my proofs be created? For most manuscripts, a graphic artist will transfer the electronic files containing the copyedited material and the art and photos into Adobe InDesign files. He or she then formats the copy according to the type and design specifications you saw in the sample pages. When the formatting is complete, a layout proof is generated for you and your HK editor.

How will I receive my page proofs? We will send a PDF file of your layout proof through e-mail or a file sharing application.

The Review Process

The layout proofs of your manuscript are reviewed by you as a content expert and by our assistant editors as publishing experts.

The following list explains our layout review expectations. Please note, the focus at this stage is on reviewing the overall appearance of the book. At this point changes involving word preferences are not allowed. Only actual errors will be changed.

- Flip through the pages as though you were a reader flipping through the book. It may help to look at spreads rather than individual pages. On a spread, the left-hand page is always an even number, and the right-hand page is always an odd number.
- Review the placement of sidebars, art, photos, and tables.
- Evaluate how the text, art, photos, tables, sidebars, and other design elements work together.

Returning Your Reviewed Pages

It is important to return your pages on or before the deadline you and your developmental editor set in order to keep the book on schedule. An assistant editor will spend a short time finalizing the master copy of the pages and will return the pages to the production department. This is the last time you will see the manuscript as pages. The next time will be in complete, printed form.

The Next Step: Printing

After the layout proofs have been reviewed by you and HK staff, your book passes through brief correction stages, during which all errors are corrected and art is checked one last time for proper placement.

Work on an index may also be part of the last stages of preparing your book for printing. If it is specified in your contract, you are responsible for the cost of providing an index for your book. In most cases, HK hires a professional freelance indexer to compile the index and the cost is deducted from your royalties. In general, Human Kinetics requires only a subject index for most books, but in some cases it is appropriate to index authors as well. The length and detail of the index depend on the complexity of the subject matter, the amount of text, and the degree of familiarity with the subject expected from the reader. Less technical and shorter books require less extensive indexes. Author and subject indexes are generally combined, but may be kept separate for heavily referenced books.

When pages, art, and index are final, the book is then ready to go to the printer.

Printing and E-Book Creation

In almost every case, an HK book will be distributed in both print and e-book forms.

Print

Printing and binding a book are the only book production processes that Human Kinetics must send out of house. We use several printers, depending on the type of project and how many copies are being produced.

The printing process typically requires four to eight weeks from the time the print files arrive at the printing plant. When the printer receives the files, a set of printer proofs is produced. The printer proofs are sent to your developmental editor for a final check to make sure everything in the book is in its proper place. Making a correction at this stage is expensive and may delay the book's release date, and a change is made only if a major error is found. The printer proofs are checked the same day they arrive at HK and are shipped back to the printer the following business day; then the book is printed and bound.

When the printed books arrive at Human Kinetics, one of our production managers inspects them closely for printing and binding quality. If they pass inspection, we notify you that the books have arrived and send you the number of copies specified in your contract.

E-Book Creation

When the printer proofs have been returned to the printer and we're confident that all content is final, we create two different e-book file formats: PDF and ePUB. We load the e-book files onto several different e-book reading devices and do a quality control check to ensure the display meets our standards.

When we are satisfied with the quality of the e-book files, we upload them to several different e-book sales partners and also make the e-book files available for sale on HK's website.

The Next Steps: Filling Orders and Author Post-Publication Evaluation

The next steps involve filling the resulting orders for your book. The Human Kinetics fulfillment department processes telephone, fax, e-mail, and regular mail orders. Our

invoice and warehouse staffs pride themselves on shipping telephone orders for individual customers within 24 hours and orders received by mail within 48 hours. Discounts are available to authors for HK books; consult your contract for discount details.

Now that your book is complete and on its way, we'll ask you to return the Author Post-Publication Evaluation, which is a brief survey that lets us know how we did and what we can do to improve. This feedback is very helpful, so please take the time to share your thoughts and feelings.

Appendix A

File Preparation

Our preference is to receive manuscripts in Microsoft Word (version 97 or higher) format. If you will be using a program other than Microsoft Word, we can also accept .rtf (rich text files). If you have a question regarding formatting, please check with your acquisitions editor to ensure that HK will be able to read your files.

Please use the following guidelines for word processing:

Typeface. Use 12-point type, preferably Times New Roman or a similar typeface.

Alignment. Use a ragged right edge; that is, leave the line endings uneven in the right margin.

Spacing. Double-space, including quotations, footnotes, formulas, references, tables, and figure captions.

Margins. Leave uniform margins of 1 inch (2.5 cm) on the top, bottom, right, and left of every page.

Bolding, italics, highlighting, special characters, and toggle fields. Use sparingly special formatting effects, especially in headings and typeset figures such as forms and tables. Do not include special formatting like text boxes, shading, color, or embedded icons. If you have a question about what type of formatting is OK versus not OK, don't hesitate to ask your acquisitions editor.

Heading levels. Identify heading levels using these characters: <a> = main heading; = first subheading; <c> = second subheading; <d> = third subheading.

Auto-endnote/footnotes. Avoid using this feature, as it ultimately does not work with our layout software. If you must use numbered endnotes or footnotes, key them in as regular text at the end of the chapter. (As a reminder, HK's citation preference follows *The Chicago Manual of Style*, which uses an author/date citation style.)

Comments feature. Avoid using Word's comment feature, as it is time consuming to remove these notes. Instead, simply key any comments directly into the Word file, setting the comment in bold.

Equations. Simple equations (such as, $1 + 2 = 3$) can be keyed directly into the chapter file; complex equations need to be created following HK's equation procedures, which are described in appendix D.

Artwork. Place figures in separate files, labeled by chapter. Indicate in the manuscript where each figure should appear by including a note like the following: \Place figure 1.7 here.\ Figure captions and any source information should be keyed into the chapter directly following this callout note.

Tables. Be sure to use the Table feature in Microsoft Word rather than tabs.

Please send your files to your acquisition editor as e-mail attachments or through a secure file-sharing application.

Appendix B

Manuscript Organization and Division Guidelines

You probably know that you will need to divide your manuscript into front and back matter, sections, parts, and separate chapters. This document offers HK guidelines regarding creating a manuscript that is clear and logical in both organization and content.

Organization

The following list is the preferred organization of elements in our books:

Front Matter

*Title page

*Copyright page

Dedication

*Contents

List of illustrations

List of tables

List of drills (game finder)

List of organizers, sponsors, or speakers

Foreword

*Preface

Acknowledgments

Credits page

Introduction

Prologue

Back Matter

Appendix(es)

Notes

Abbreviations

Glossary

References/Bibliography/Suggested readings

Index

*Author information

Advertisements

Please note, not all books will have all of the elements listed. Items indicated with an asterisk are those items that Human Kinetics requires. See appendix C for clear definitions and organization of front and back matter elements.

Sections, Parts, Chapters, and Headings

Sections, parts, chapters, and headings are guideposts that help readers to further organize their thoughts and to prepare for changes in topics. Part division is based on a unifying idea that encompasses all the chapters in that group. If the group within a part is so large that there are logical divisions within it, you may want to have larger sections as well as parts.

Here is an example:

Section 1 Motor Behavior

Part I Control of Motor Behavior

Chapter 1 . . .

Chapter 2 . . .

Part II Assessment of Motor Behavior

Chapter 3 . . .

Chapter 4 . . .

Part III Memory of Motor Behavior

Chapter 5 . . .

Chapter 6 . . .

Section 2 Sport Psychology

Part IV Behavioral Assessment and Change

Chapter 7 . . .

Chapter 8 . . .

Part V Personality and Psychodynamics

Headings

In addition to dividing your text into sections, parts, and chapters, you will want to create major and minor headings (referred to as heads) to subdivide chapters. Headings serve a dual purpose of outlining chapters for the reader and visually breaking up pages of type so that they are easier to read and comprehend. As many as four levels of headings might be used in a single chapter. Major headings are called A-heads, and the three descending sublevels of minor headings are called B, C, and D. When developing headings, follow these general rules:

- Avoid having one head directly follow another with no text between. These are called stacked heads, and they are unattractive when they are typeset.
- Word headings as concisely as possible. It is not necessary to type heads in all capitals or bold them.
- When you create subheads, make at least two (two or more B-heads beneath an A-head, two or more C-heads below a B-head, and so on). If you cannot develop two, reconsider the need to divide the material.
- Designate the level of each of your headings. Type greater-than and less-than symbols (<>) around the lowercase letter indicating the level of heading. Place this immediately before the heading—there should be no space between the indicator and the heading.

Here is an example:

```
<outline>Chapter 1  
<a>Structure and Function of Skeletal Muscle  
<b>Muscle Fiber  
<c>Sarcolemma  
<c>Sarcoplasm  
<d>Transverse Tubules  
<d>Sarcoplasmic Reticulum  
<b>Myofibril  
<c>Striations  
<d>Myosin Filaments  
<d>Actin Filaments  
<c>Sarcomere  
<a>Muscle Function
```

Appendix C

Front and Back Matter Definitions and Organization Guidelines

Manuscript elements that fall before or after the main text are called front and back matter. Following is a brief description of the more typical items found in front or back matter. Those appearing in bold are required in each Human Kinetics book; the italic, nonbold items are optional and may be included at your discretion.

Front Matter

Title page. The title page includes the book's title; the author's or editor's name(s), degree(s), and affiliation(s); and the publisher's name and logo.

Copyright page. Human Kinetics creates this page, which includes Cataloging-in-Publication data, the ISBN, copyright notice, staff credits, publisher addresses, and other publication information.

Dedication. The book dedication is usually placed on a separate page in the front matter. When space is limited, it may be at the top of the copyright page or elsewhere in the front matter. It is set without the word "Dedication" as a title.

Contents. The table of contents (titled Contents) includes any element that appears after it in the book. The Contents includes section, part, and chapter titles, A heads (A heads may not be included in some consumer or edited books), and back matter elements. For some consumer titles, short descriptive phrases describing chapter content appear after each chapter title.

Foreword. A foreword is typically a statement about the book and the author; it is written by someone whose reputation lends credibility to the book. Human Kinetics often uses forewords in consumer books; forewords appear infrequently in academic or professional titles. Your acquisitions or developmental editor will tell you if a foreword is planned for your book.

Contributor list. A contributor list may be included in the front or back matter of some edited books. Contributor names and affiliations are listed alphabetically.

Preface. The preface, usually written by the author, describes the book's purpose, background, audience, and scope. It should not include information needed to understand

the text; that goes in an introduction or elsewhere in the text. A signature is not needed unless there might be some doubt about who wrote the preface.

Acknowledgments. You may use this page to thank those who assisted or supported you during the preparation of the manuscript.

Introduction. Whether an independent introduction is needed depends on the nature and structure of a book. An introduction that is not part of the text's subject matter should be set with the front matter, but one written simply to set the scene should be set and paginated with the text (a How to Use section would fall into this category). It should not include information about the writing of the book, which belongs in the preface.

Back Matter

Appendix. An appendix presents material considered important to the book but not essential to the text. A book can have several appendixes, in which case they are labeled with letters and given titles.

Notes and abbreviations. Though we discourage the use of footnotes or endnotes, our preference between the two is endnotes, which would appear at this point in the back matter. A list of abbreviations commonly used in the text may appear here. It is also possible to include this information in the front matter, just before Arabic page 1.

Glossary. A glossary is useful in books directed to an audience unfamiliar with the book's terminology. Readers of sport-specific books, undergraduate textbooks, and how-to books often welcome a glossary.

References, bibliography, suggested readings. The title References should be reserved for a list of sources that have all been cited in text. A bibliography lists sources you used to write the book but carries no expectation of item-for-item correlation with text citations; sources may or may not have been referred to in the text. Suggested readings are sources of possible interest to the reader. If more than one of these items is included in the book, place them in separate sections in the order presented here.

Index. The typical index in our books is a subject index, an alphabetical list of key terms compiled for the reader to use as a road map to the book. Certain books, typically scholarly ones, will also include an index that indicates the mentions of people (usually researchers) in the book. The two indexes may be combined if either would be too short to stand alone. Your contract will indicate whether an index is to be included in your book, and your developmental editor will discuss with you how and when the index is created. In most cases, HK hires a professional freelance indexer to complete the index and the cost is deducted from your royalties.

Author information and photo. An About the Author section is often used for authored books and less often for edited books. The author information is prepared by Human Kinetics based on material you provide in the Author/Editor Marketing Questionnaire we send to you. You will have an opportunity to check and approve this section when you receive the copy package for the book.

Back page ad. HK usually includes a back page ad with contact and ordering information for readers. If space becomes an issue, this ad may be dropped during the production process.

Appendix D

Number and Equation Guidelines

Consistency and accuracy in presenting numbers and mathematical material are important to the reader's understanding of your text—and to our ability to see that your manuscript is properly represented in print and electronic forms.

Numbers

The general HK rule for numbers in consumer and most academic books is to use words for numbers zero through nine and numerals for numbers 10 and higher. However, in scientific style, numerals should be used in all instances representing time, dates, ages, sample or population size, scores, points on a scale, and exact sums of money. When a number begins a sentence, it should always be spelled out.

Mathematical Text

Mathematical text is the most difficult to prepare for publication. Every detail of the composition is very important. As the author, you are responsible for ensuring that the form of specific symbols, the position of symbols in relation to one another, the spacing between elements, and the identification of all elements are as clear as possible to facilitate the highest degree of accuracy.

The following general guidelines will get you started.

- Type displayed equations and formulas on new lines.
- Leave a blank line above and below any equation.
- If there are several displayed equations and you will be referring to them in the text, identify them with consecutive numbers in parentheses at the right margin.
- Indicate whether the text following a displayed equation begins a new paragraph.

Typing Mathematical Copy

Our preference is that you prepare complex equations and math copy using the equation editor included with Word 2010 or later, or MathType. However, please use equation editor software *only when necessary*—for example, do not use it to type simple variables and operators, superscripts or subscripts, or Greek letters. Use Word’s formatting features and the Insert—Symbol menu for these. If a display equation or in-line set of characters has one part that requires equation software to appear correctly, it is fine to create the entire equation using the software.

If you do not have a keyboard or software with special mathematical characters or Greek letters, type the name of the character in backslashes (e.g. \lower-case alpha\). Use the italic font for any symbol that should be displayed in italic. Use the bold feature on your computer for a vector. If there are special conventions for bold, italic, or other formatting used for math copy in your manuscript, please provide notes on those to your editor.

Aligning Mathematical Copy

Align all of your symbols and signs very carefully. For complex fractional expressions, please use equation editor software if possible; if not, please make sure the alignment of the bar line is clear.

0,O,1,l

In mathematical copy, graphic artists sometimes have difficulty distinguishing between the letter l and the numeral 1 and between the letter O and the numeral 0. Be sure to designate whether a zero or a capital O is required and whether l is a lowercase L or the numeral 1.

Super- and subscript letters

It can be difficult to determine whether some letters, such as s and o, are upper- or lowercase when presented in super- or subscript. When letters are used in this way, please indicate whether they are to be upper- or lowercase.

In summary, use these guidelines when preparing mathematical text:

- Type the exact structure of the equation.
- Show accurate spacing of symbols, letters, and words.
- Use an italic font to indicate whether letters should appear in italic. Use a bold font to denote bold typeface.

- Insert notes into your manuscript for your developmental editor and graphic artist that clarify any confusing symbols or number treatments.

Appendix E

Artwork and Table Guidelines

Author-Prepared Artwork

The terms *artwork* and *figure* are used to describe any type of illustration or photograph. Professionally prepared illustrations and photos can significantly enhance your book. The following are guidelines for creating artwork for your book:

- Identify the types of illustrations you would like to include as you write your manuscript. The conceptualization of artwork should start as you write the manuscript to ensure that final illustrations or photos are well planned and work effectively together with the text. Early planning also ensures art and photos are available when your manuscript enters the production process.
- Create a list of all the figures you would like to include, then note tentative figure locations in the manuscript. Keep in mind the illustration and photo counts noted on your contract as you create this list. Submit your art manuscript when you submit your text manuscript to your acquisition editor.

Author-Prepared Artwork

The terms of your contract may stipulate that you are responsible for submitting publication-ready illustrations with your manuscript. To ensure that the artist you are using produces art that meets our standards for quality and reproducibility, we require that you send samples of your artwork to your HK editor early in the conceptualization process of your book. Our art director will critique samples of the artwork for your book before you hire someone to produce final illustrations or take photographs. Your book's art director may also ask to talk with your freelance illustrator to discuss HK standards for art preparation for our printers at this point in the process. Wait to have all your illustrations drawn or all photographs taken until Human Kinetics approves these samples. *Important note:* All publication-ready illustrations must be created with the latest version of Adobe Illustrator, or Adobe Photoshop. Illustrations created in any other program are unacceptable.

What Is a Publication-Ready Illustration?

Publication-ready means that the artwork must be ready to be reproduced without any further work, touch-up, or processing (see figures E.1 through E.5 later in this document for examples). Publication-ready illustrations must meet the following criteria.

- The artwork must be in its final form. Any corrections will be sent back to you to be corrected.
- The artwork submitted must be original rather than a copy.
- The art must be drawn by a professional artist or a draftsperson using drafting instruments or a graphics program. Drawing freehand is acceptable for line drawings only; however the drawings must be scanned at 300 dpi and submitted to us electronically as .jpeg or .tif files.
- All lettering must be done in the computer program that the art is drawn in. Handwritten lettering is unacceptable.
- Only the first word and any proper nouns are to be capitalized in a figure label (e.g., Achilles tendon),
- All lines should be unbroken and thick enough to tolerate possible reduction of up to 65 percent.

HK-Provided Artwork

If your book contains many technical or anatomical illustrations, Human Kinetics will likely prepare your artwork for you. HK's art office can expertly use many art programs and has available a large stable of freelance medical and technical illustrators. The decision about HK's involvement in the art creation for your book is made at the time your contract is negotiated.

Preparing Material for an Artist to Draw From

If Human Kinetics is preparing the art for you, we require that you provide our artist with a detailed art manuscript that follows these guidelines:

- For line drawings, the best method is to give the artist photos of a model performing each movement you want portrayed. This will result in better quality and more accurate drawings.
- If a photo is not available, provide the most accurate, complete drawing that you can, preferably from a magazine, journal, or book.
- When you can't find photo examples, you need to provide rough drawings and detailed written descriptions to give the artist some guidance. Keep in mind that these drawings and descriptions alone are often not enough to accurately communicate what you expect

in your illustrations, particularly if your illustrations are of a technical nature (see the section called Special Notes Regarding Medical Art that follows).

- Write down all details the artist needs to know. Assume that the artist knows nothing about what you want to illustrate. Note such things as correct stance, hand position, court dimensions, proper clothing or sports equipment, and any other details essential to accurate portrayal.
- Movements generally should be shown as performed by a right-handed person. Show the left-handed version only when necessary to convey proper technique.
- If the example you provide the artist contains extraneous detail, indicate what should not be drawn (e.g., foreground or background clutter, additional people, numbers and names on uniforms).
- Specify the age range to be illustrated.
- Be consistent in the abbreviations and symbols you use in the illustrations. Check spelling, punctuation, and capitalization.
- Provide a key for abbreviations and symbols. If symbols repeat throughout the illustrations, provide one key to appear before the first illustration. If each figure includes unique symbols, provide a key for each figure.
- For graphs and charts, indicate accurate line or bar positions and clearly label the axes.
- Follow a standard format for court diagrams, drills, and games. For example, set up a template of the play area, make copies, and draw in by hand or computer the location of participants, running or ball paths, and other symbols. Using the template allows you to show the artist the exact location of each item in the diagram. If Human Kinetics is preparing the art, ask us to provide you with the template before you start work on your diagrams.

Special Notes Regarding Medical Art

If Human Kinetics is preparing medical art for you, the art manuscript should have clear representations of the pieces to be drawn and clear instructions for the artist on issues like style of illustration, anatomical features to be included, and so on.

For each piece of medical art you wish to have drawn, you will need to do the following:

- Photocopy art or photos from other sources, or draw reasonably detailed and accurate sketches. Photocopies must be clear.
- Include figure captions and a copy of the text that the figure is intended to illustrate.
- Provide two lists:
 1. The structures that should be drawn.
 2. The structures/points that should be labeled. It is not uncommon for authors to want structures included that are not labeled, so although the list of structures to be drawn will always include everything to be labeled, the reverse is not always true. Also, if

it's especially important that the new piece be an exact duplication of an original, indicate that.

- For each piece, provide as a package the text being illustrated, the figure caption, the samples, the list of features to draw, the list of features to label, and the instructions of what to incorporate from what sample. You should have a separate packet consisting of these items for each piece.

Other things to keep in mind:

The more detailed or specific you are with your instructions, the better.

Be consistent in any abbreviations and symbols you use in the illustrations.

Check that all spelling, punctuation, and capitalization are correct.

Accuracy of Artwork

Artists charge extra to make corrections that are not the result of their own errors, so it's essential that you provide complete instructions and then check artwork carefully the first time you see it to be sure that all errors are discovered. Ideally, artwork should be in final condition after one round of corrections.

We rely on your expertise to ensure accuracy. We will determine whether art is of adequate quality, but often we cannot judge whether the content of the art is correct.

Evaluating the Artist's Work

When you receive illustrations from the artist, review them carefully for accuracy. If you discover an error, take these steps:

- Clearly mark the error and your comments.
- Provide a correct version by roughly redrawing the exact angle or placement and/or providing supplemental illustrations or photos that clearly depict the correct form, technique, or shape.
- Review the text and caption descriptions to be sure they are compatible with the changes you make to the illustration.

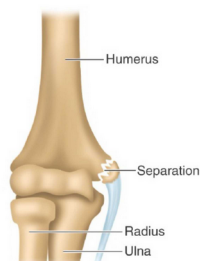
Figure Numbers, Captions, and Location in Text

All figures, whether provided by the author or by HK, should be numbered consecutively by chapter as they appear in the text (e.g., figures 1.1 and 1.2, figures 2.1 and 2.2). Each figure needs a concise caption

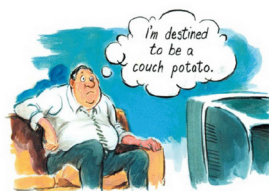
Use a callout to indicate approximately where each figure is to appear in the text (e.g., \Insert figure 1.1 about here\) at the end of the paragraph where you first refer to it. Create the caption for the figure and place the caption directly following this callout.

\Insert figures E.1 through E.5 here.\

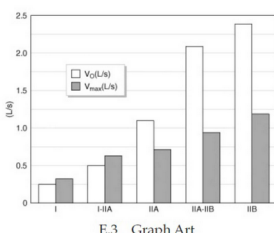
Figure E.1 Types of art.



E.1 Medical Art



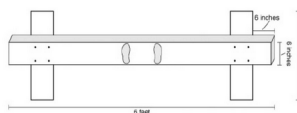
E.2 Cartoon Art



E.3 Graph Art



E.4 Line Art



E.5 Diagram Art

Using Art From Other Sources

You must get permission to reproduce or adapt illustrations and photos from a copyrighted source. Even if you are redrawing an illustration, permission is needed if the final piece closely resembles the original. See the permissions guidelines included with your perm pack for more detailed information related to what needs permission and what does not.

Any reproduced figure must be accompanied by a source note or credit line at the end of its caption. The following formats should be used for credit lines.

Material reprinted or adapted from a journal:

Reprinted [or Adapted], by permission, from A.N. Author and C. O. Author, 20XX, "Title of article," *Title of journal*, 60 (1): 45.

Material reprinted or adapted from a book:

Reprinted [or Adapted], by permission, from A.N. Author, C.O. Author, and P.D. Author, 20XX, *Title of book*, 3d ed. (Place of Publication: Publisher), 22.

Material reprinted or adapted from a chapter in an edited book:

Reprinted [or Adapted], by permission, from A.N. Contributor, 20xx, Title of chapter. In *Title of book*, edited by A.C. Editor (Place of Publication: Publisher), 35.

Tables

How do you decide whether to present material in tabular form? Use tables to present data that would be difficult or cumbersome for the reader to follow in text. Numerical data is often better presented in tabular form. The number of adults who smoke, broken down by sex and age or changes in the number of female sport participants over the last three decades would be better understood when presented in a table rather than in text.

Table Design

After deciding what information to include in your tables, consider the following factors and design your tables accordingly:

- Rounded-off values may display patterns and exceptions more clearly than precise values.
- Readers can compare numbers down a column more easily than across a row.
- Column and row averages provide a visual focus that allows readers to inspect the data easily.
- Remember that an informative table supplements, rather than duplicates, information discussed in the text.
- Use the text to describe and explain relationships shown in the table; do not merely refer readers to the table and leave them guessing about the significance of the information.

You can use the Table feature in Microsoft Word to type your tables. The Table feature has vertical and horizontal rules to separate each field of text. These fields adjust automatically to accommodate the text and keep it aligned appropriately. Type each table, with all information double-spaced, and insert them into the location in the chapter where you'd like them to appear in the book.

Table Elements

Each table should contain the following elements: a number, a title, column heads, a body, and, if appropriate, footnotes and source information (see the table following this section for an example). Text references to tables use a lowercase t.

Table number. Number all tables with arabic numerals by chapter in the order they appear in the text (e.g., Table 2.1, 2.2). If the manuscript includes appendixes with tables, identify those tables with capital letters and arabic numerals (e.g., Table A.1, A.2).

Table title. Give every table a brief but clear explanatory title, such as

Maximal Oxygen Consumption and Type of Sport,
Average Adult Sport Participation in the United States in 1995,
Representation of Females in Sport Publications, or
Reaction-Time Data Over Six Trials

Table column heads. Table column heads establish the logic of your organization of data. Like the table titles, these headings should be brief and self-explanatory. Standard symbols and abbreviations for nontechnical terms (e.g., % for percent) may be used in table column headings without explanation. Abbreviations of technical terms should be defined in a note under the table.

Table notes. Four types of notes can be placed below the table and should be ordered in this sequence: general notes, specific notes, probability notes, and source notes. Refer to table E.1 for an example.

A **general note** qualifies, explains, or provides information relating to the table as a whole, including explanations of abbreviations and symbols. General notes are designated by the italicized word *Note* followed by a colon.

Specific notes correspond to particular columns or individual entries and are indicated by lowercase superscript letters (e.g., a, b, c). Within the heading and table body, order the superscripts horizontally from left to right across the table by rows, starting at the top left.

Probability notes use asterisks to indicate the results of tests of significance. When more than one level appears in a table, use one asterisk for the lowest level, two asterisks for the next level, and so forth.

A source note is a credit line. If the table is reproduced without change from another source, proper credit should be given in an unnumbered source note.

Noting Table Location

Ensure that all tables are referred to in the text. Indicate in the text the approximate spot for each table; for example,

\Insert table 1.1 about here\

Always refer to tables by number rather than with statements such as “See the table on the following page.” Whether the table will be on the following page or above or below the text in the published book cannot be determined until the book has been typeset and is in page proof form. References to pages have no meaning in an e-book.

Reproducing and Adapting Tables

You are responsible for obtaining permission to reproduce or adapt all or part of a table from a copyrighted source. Any copyrighted table that is reproduced must be accompanied by a note at the bottom of the reprinted table giving credit to the original author and to the copyright holder. The following HK and *The Chicago Manual of Style* formats should be used as credit lines unless the copyright holder specifies another format.

For material reprinted or adapted from a journal:

Reprinted [or Adapted], by permission, from A.N. Author and C.O. Author, 20XX, “Title of article,” *Title of Journal* 50 (1): 22.

For material reprinted or adapted from a book:

Reprinted [or Adapted], by permission, from A.N. Author, C.O. Author, and P.D. Author, 20XX, *Title of book*, 3rd ed. (Place of Publication: Publisher), 22.

For material reprinted or adapted from a chapter in an edited book:

Reprinted [or Adapted], by permission, from A.N. Contributor, 20XX, Title of chapter. In *Title of book*, edited by A.C. Editor (Place of Publication: Publisher), 22.

Appendix F

Photo Guidelines

Depending on your contract, either you or HK will be responsible for providing photos your book. The following information outlines standard guidelines for author-provided photos. If there will be an HK photo shoot or photo search for your project, your developmental editor will work with you to prepare, plan, and select appropriate photos for the shoot or search.

Submitting Photos

If you plan to hire a photographer to prepare photos for your book, your developmental editor will facilitate a discussion with you and our photographer. Our photographer will talk to your photographer and request sample photos for approval before instructing the photographer to complete the photo shoot.

All author-provided images will be evaluated for quality by HK's photography staff. If a photo is deemed unusable, a substitute photo must be submitted or the image will be deleted. The rest of this document provides you with guidelines that, if followed, will give you the best possible chance that the images you provide are of high enough quality to be used in your book. Please use the Photo Submission Checklist below to help you to ensure your photos will meet our standards.

Photo Submission Checklist

Use this checklist to ensure that your photos are properly prepared for use in your book:

- Are the photos numbered properly?
- Are the following parts of the photo accurate?
 - Clothing
 - Equipment
 - Technique (body position, use of equipment, etc.)
 - Proportions and size
 - Ratio of females to males
 - Age of subject(s)
 - Racial mix
 - Physical disabilities represented

- Labels, numbers, other typeset information
- Sequence of series of illustrations in proper order
- Symbols used properly
- Legend or symbol key complete and accurate
- Does the photo match the text and caption descriptions? Please read the text and check body position, clothing, equipment, and placement of words, numbers, and other content.
- Are any photos that are to appear in a sequence consistent with each other (the same model, clothing, equipment, etc.)?
- Do images have sharp definition, high contrast, and an uncluttered background?
- Do all photos have an appropriate credit for the photographer or photo's owner? Has permission been requested from the person or organization that holds the reproduction rights to the photo (even from nonprofessional photographers)?

Submitting Images From a Digital Camera

Resolution is the factor that will determine if an image from a digital camera will be acceptable. *The minimum requirement is that your image is 300 dpi at the size it will appear in the book or publication.*

It is advisable to send a sample image taken with the camera you plan to use. Sending a sample image first will save you from possibly having to redo the entire photo shoot because the images did not meet the minimum size requirement. Digital images can be submitted through e-mail as a message attachment or through a file-sharing application.

Submitting Images in Nondigital Formats

It's rare to have photos that are available only in a nondigital format, but when that is the case, these guidelines are important.

Submitting Prints

Photos should have good contrast and true colors. The ideal image has detail in both the shadow and bright areas of a photograph. Because printing is a subjective art form we prefer that you send the negatives for the prints if you have them. We will make scans from the negatives. Submit negatives in full-size 8-1/2 x 11 sheet protectors. Do not write directly on the sleeve with negatives in place. Write the figure number and additional information on a file folder label and then adhere it to the plastic sheet. If negatives are not available, prints should be at least 5x7 inches printed on a glossy paper. Avoid textured and matte finishes if possible.

Use extreme care when handling photos. The glossy surface scratches easily, and once marred it is almost impossible to repair. Write the figure number and additional information on a file folder label and then adhere it to the back of the print (avoid using paper clips,

tape, or sticky notes as they may damage the photo). Make sure ink is dry if stacking a group of photos together.

Submitting Slides

Submit slides in full-size 8-1/2 x 11 sheet protectors. Write the figure number and additional information on a file folder label and then adhere it to the plastic sheet.

The slides should have good color balance and average contrast. Really light highlights or deep shadows are only intensified in the printing process. Also, an original slide is much desired over a duplicate slide. HK's photo manager can generally tell if the submission is a duplicate or an original.

Photo Copyright Issues

The most important issue to settle before submitting photographs with your manuscript or for your project is having permission from the photographer or their agency to use the images in your publication.

A photographer, regardless of whether he or she is a professional, owns the rights to every image he or she has created. A quick method to determine ownership is to find out who has the original digital files, negatives, or original slides for the photograph in question. More than likely that person is the copyright holder and lawful owner of that image. He or she may transfer those rights or lease certain rights, such as reproduction rights, to whomever he or she wishes to do business with. The rights of ownership are retained by the photographer throughout the remainder of their lifetime and then become property of their estate for a period 75+ years after their death unless the copyright is renewed with the U.S. Copyright Office.

When a photograph is obtained from a photographer, the buyer has received a copy of the original image and a private viewing lease for that picture. Viewing rights are the only photographic rights that can be transferred without a written agreement. This lease allows the purchaser or recipient of the photo to privately display the image in their home or show family and friends the image at their leisure. The photographer still retains display, reproduction, and all other ownership rights.

Unless the image was created in a work-for-hire agreement, the photographer owns all reproduction rights to that photo. Normally, work-for-hire exists when there is a written agreement entered between the photographer and the client. The courts have determined that in the absence of a written agreement between the client and the creator of the work, a work-for-hire relationship does not exist and the rights of ownership belong to the creator of the work.

To protect you and Human Kinetics from violating U.S. and international copyright laws, all photos submitted for use must be accompanied with permission from the photographer, copyright holder, or their agent. If you don't have permission in writing, then we cannot

use the photo in the book. The perm pack that you receive from HK will include a template for a photo permissions request form that you can send to the photographer. Have the photographer sign it and then include the signed letter with the photos you would like to use in your book.

The good news is that a great majority of photographers (professional or otherwise!) will be flattered by your request and happy to let you use their photo in your publication. In most cases, photographers will allow you use of or license to their image at no charge.

Other photographers will ask that you pay a nominal fee for your use of their image. If a photographer or photo agency has indicated that they will charge you for the use of the photo, you should immediately notify your acquisitions editor or your developmental editor at HK. They will turn the matter over to HK's photo manager, who will then try to negotiate the lowest possible fee or find a suitable replacement that will work within the budget of the book. The photo manager can also help you to ensure that whatever fee you do end up paying is appropriate given the kind of rights that you are given to use the image (for more information about rights, see the permissions guidelines included in your perm pack).

Photo Credit Lines

Getting written permission isn't the last step! A credit line stating the name of the photographer or photo's owner must accompany each photo taken for the book. Place the credit line at the end of the photo's caption. If no captions are used, give each photo an identifying number and create a list of all photo credit lines.

Example:

Photo courtesy of [photographer's name or photo's owner]. Reprinted by permission.

Model Releases

Photos taken at public events do not normally require signed releases from the people shown in them. However, if you (or the photographer you hire) ask models to pose for your photographs, the models must sign releases (a template model release form is included in the perm pack you received from HK). Your editor will ask that you confirm that you have obtained the necessary releases.

If you plan to use photos of high school or college athletes, you will need to use a special version of the model release for student-athletes.

A copy of a template for this form is also included in your perm pack. When subjects are under age 18, permission from a parent or guardian is also needed.

Appendix G

Permission Guidelines

As an author, you are responsible for properly crediting materials used from other sources. If you are working with one of our academic divisions (HPERD or Higher Education and Professional), you are also responsible for securing permission to use such materials in your book when permission is required. Authors working with our Consumer division are required to provide a detailed log of source materials indicating which require permission which will then be secured by someone from HK. Taking the time to understand permissions issues and your level of responsibility regarding your publication correctly ensures your credibility as an author and protects you from legal disputes.

Your Responsibilities

As the author of your manuscript, you have some or all of the following responsibilities (consult your contract to determine your specific responsibilities):

- Clearly referencing any items quoted from another source (even if permission is not needed)
- Determining which items require permission
- Requesting written (not verbal) permission and seeing that copies of the signed forms are returned to HK
- Paying any fees related to the use of material from other sources

How to Decide What Needs Permission

A basic understanding of copyright and what it does and does not protect provides a solid foundation. Copyright, as defined in the United States Code, is “a form of protection provided by the laws of the United States (title 17, U.S.Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following:

- Reproduce the work in copies or phonorecords
- Prepare derivative works based upon the work
- Distribute copies or phonorecords of the work to the public by sale or other

- Transfer of ownership, or by rental, lease, or lending
- Perform the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works
- Display the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work
- Perform the work publicly (in the case of sound recordings*) by means of a digital audio transmission

Copyright protects “original works of authorship” that are fixed in a tangible form of expression. Copyrightable works include the following categories:

1. Literary works
2. Musical works, including any accompanying words
3. Dramatic works, including any accompanying music
4. Pantomimes and choreographic works
5. Pictorial, graphic, and sculptural works
6. Motion pictures and other audiovisual works
7. Sound recordings
8. Architectural works

Understanding what types of works are not protected by copyright will also make the process easier. Several categories of material are generally not eligible for federal copyright protection. These include, among others, the following (from United States Copyright Office, Circular 1 “Copyright Basics.” Washington DC: U.S. Government Printing Office):

- Works that have not been fixed in a tangible form of expression (for example, choreographic works that have not been notated or recorded, or improvisational speeches or performances that have not been written or recorded)
- Titles, names, short phrases, and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents
- Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration
- Works consisting entirely of information that is common property and containing no original authorship (for example: standard calendars, height and weight charts, tape measures and rulers, and lists or tables taken from public documents or other common sources).

There are two instances to be aware of when dealing with material that either is, or has been, protected by copyright: fair use (also known as “fair dealing”) and public domain.

Fair use refers to guidelines provided by the U.S. legislature regarding when material protected by copyright can be reproduced by someone other than the copyright holder without seeking permission. These guidelines should be considered together when determining whether you have a fair use argument.

- The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
- The nature of the copyrighted work
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole
- The effect of the use upon the potential market for, or value of, the copyrighted work

For more information on the concept of fair use see *The Chicago Manual of Style, 14th ed.*, chapter 4.

Public domain materials are those that have seen their copyright registration expire or were created to be in the public domain originally. Copyright has an expiration date; however, the formula to determine the length of time in which a copyright is active and how often and for how long it can be renewed continues to change.

- Material published prior to 1923 is considered to be public domain.
- Most material published by the U.S. government is considered public domain regardless of the date of publication. Government publications are not copyrighted, but they may contain copyrighted material from other sources—check the original document for copyright notices or check with the government department that is credited as the source. Also, state and local government publications may be copyrighted; state statutes are not.

It is equally important to know what materials are not in the public domain. Material that is publicly accessible (online, for instance) are still protected by copyright. Also, material entered into the public record (such as evidence in a court proceeding) is still protected by copyright.

Remember to credit your source even if material is in the public domain.

HK has adopted the following rules of thumb for common instances of fair use. Use these basic guidelines to help you determine what types and amounts of materials may require permission:

- **Books.** Any single quote of more than 250 words or several quotes from the same source that cumulatively contain more than 250 words.
- **Short works, such as journal or newspaper articles.** Anything over 5 percent of the total piece.
- **Your own published work.** Quoting or paraphrasing your own published work can still require permission from the publisher of that work. It is important to know who owns the copyright to your previously published work, and in instances where you have transferred the copyright another party, what right you have retained for yourself.

Permission is needed regardless of the amount of quoted material used from the following categories if the sources used are not public domain:

- **Exercises, drills, games, and test questions.**
- **Music, song lyrics, and poetry.**
- **Illustrations and artwork, whether reprinted or adapted.**
- **Photographs.**

- **Speeches, if taken from a printed or recorded source.**
- **Tables, graphs, and charts** that contain original work
- **Personal communications.** Permission should be requested as a courtesy in cases of verbal communication; it is required if the material was put in written form, including e-mail. The exception would be interviews conducted specifically for your publication when the interviewee was previously made aware of the purpose of the interview and its intended use.
- **Materials from other sources** that you want your readers to be able to photocopy (e.g., for class handouts or for forms that clients can use). Some publishers may not grant permission for their materials to be used this way, so you'll need to ask permission for even small amounts in such cases. (Make it clear on the permission request form how you wish the material to be used—you'll need to amend the permission request form to include this information.)
- **Copyrighted material** used in another copyrighted piece if the amount used exceeds these guidelines. Always request permission from the publisher of *the original source*.

What Does Not Need Permission

The following guidelines will help you understand what may not need permission (but remember to cite your sources even if permission is not required):

- **Tables.** Tables compiled from numerous sources generally do not need permission. Include your sources in the reference list, then write the names of the author(s) and year(s) as a general footnote for a table or as an addition to the caption for a figure. For example, "Data from Mitchell and Schneider 2005; Rasmussen and Hall 2009; and Thapa 2013." If your book doesn't have a reference list, use a table footnote or note at the end of the figure caption based on credit line style that is described later in this appendix; but don't say that the material was used with permission.
- **Figures.** If you instruct an artist to use three or more sources for reference while drawing a figure for your manuscript, we will not need to seek permission as long as the resulting figure does not resemble one or another of the samples originally submitted to the artist. That is, give the artist three or more sources and then ensure that the art does not simply look like only one of the samples—if it does, we need permission from that original source to adapt the original figure.
- **Significantly adapted tables or figures.** These may not need permission. The significance of the adaptation must take into account the guidelines for fair usage, and consist of more than the rearranging of the existing content. Even if fair use is established, follow the credit line guidelines previously given for compiled tables and figures (but say "Adapted from" instead of "Data from").
- **Material originally published in existing HK titles.** Please make note in your perm log of any content you would like to repurpose from existing HK titles. We will manage the acquisition of the necessary permissions internally after a permissions manager is assigned.

Other adapted images may or may not need permission, depending on how the artist came up with the image:

- If the artist based the adapted figure on a figure from another source, then permission to adapt the figure is needed. If the artist created the new image based on a verbal description or a photograph you've taken for the artist's reference, then permission is not needed. (It is not permissible to give an artist a photograph someone else holds the copyright to with the intent that the artist will render it as a drawing without permission.)
- We still should acknowledge the source, unless the subject is something commonly known or available (a sit-up, a piece of equipment, etc.).
- If our artist is to draw something that is commonly known or can only be drawn in one or a very few ways, the situation is a bit different. If our artist draws someone doing a sit-up and uses an illustration from another publisher's book to create the drawing, permission won't be needed as long as our artist made some stylistic variations and changed clothing, age, gender, or other key details of the piece.

When deciding about getting permission to adapt images, err on the side of getting permission. The more unique the original source, the more likely permission is needed to adapt.

Permissions at Human Kinetics

Your manuscript will be assigned an internal permissions manager. She will review the permissions you acquire or possibly acquiring them in your stead depending on your contract. However, before your manuscript is assigned a permissions manager you will be contact by the director of the permissions office, a resource you can feel free to draw on when questions or problems arise.

The permissions department director will send you a letter soon after you've signed your contract. This letter will be accompanied by information on some common permissions pitfalls to avoid, a permissions log sheet to maintain and update with source information as you prepare your manuscript, and (if you're working on a new edition of an existing title), a report on permissions from previous editions and what materials carry over to the new edition.

If you are responsible for acquiring your own permissions, roughly six weeks later you will receive a "perm pack" that contains the materials you'll need to complete the permissions process.

The perm pack includes

- an instruction sheet explaining the contents of the perm pack and under what circumstances to use each type of permissions request form;
- one or more versions, as appropriate for your book, of partially-filled-out permissions request forms for you to complete; either photocopy or print out; and then send to the publisher for each item needing permission;

- a letter template you can send to a publisher should you decide not to use a figure or table once you already received permission for it (e.g., the fee is too high and you decide not to use the material); and
- a checklist for sending completed permissions forms back to HK.

Please note:

- **If ancillaries will accompany your book** (*such as an instructor guide, test package, presentation package, image bank, or web-based student resources*) your perm pack will include special versions of the permissions request form to use in these cases.
- **If you are providing any photographs** to be used in your book your perm pack will include the appropriate permission request forms (*if you are not the photographer*) to use in these circumstances as well as release forms to be signed by your model(s)

Getting Started

As you write the first draft of your manuscript, update and maintain your permissions log with complete source information and whether permission is required. It is much easier to note this information while working on the manuscript than trying to complete it later in the process.

Get started early: there will be publishers who don't respond to you, publishers who ask that you contact someone else for permission, and publishers who respond to you but who don't grant you the rights you need. Prepare for these bumps in the road by getting started early and staying on top of the status of each request. Once you're ready to begin, follow these tips:

- Send out two copies of the appropriate permission form for each item requiring permission, and ask that both forms be signed and that one be returned to you. Sometimes publishers prefer that you use their forms and will return a copy to you with your original request; using their form is fine as long as you obtain the appropriate level of rights (more on rights later in this appendix).
- Consolidate all requests for material from the same publisher and send those permission request forms at the same time. Your requests can then be handled and returned as a unit rather than trickling back to you one at a time.
- If you have adapted material, **be sure to attach a copy of your adaptation** to each permission form.
- Keep an extra copy for yourself of anything you send to a publisher. This way you have something to refer to if the publisher has questions, or if you're having a hard time getting a response and need to follow up.
- If you have difficulty getting any permissions, please get in touch with Human Kinetics' permission department manager, who is eager to assist you with advice, assessment of permissions materials, or other services.

Determining Whom to Contact to Request Permission

For a printed work, **contact to the publisher** (even if the publisher is not the copyright holder). Many publishers have permissions information or a link to request permission on their website. The publisher may refer you to the author or editor, but the publisher often retains the right to control permissions and is where you must begin. If a source is unpublished (e.g., an unpublished thesis, a photograph, or a piece of art) or has no visible copyright, you are obligated to approach the originator of the material. Why? Because when something is put in written form, its creator holds an implied copyright, which is legally binding.

Carefully read the letters that you receive back from publishers— sometimes permission comes with special stipulations, such as those that follow.

- *The payment of a permissions fee.* You are responsible for paying all permission fees unless your contract with HK specifies otherwise. Fees almost always are paid after a book is published, but check the wording of each permission agreement to be sure. Some publishers require the fee to be paid within 30 or 60 days of your receiving the agreement in order for permission to be granted and binding (we've seen this a lot in cases where we're reprinting an entire article or chapter for use in an anthology, so if you're working on an anthology, beware). If the permission agreement stipulates that the fee needs to be paid within a certain timeframe, you should pay the fee up front and send HK a copy of your check along with the signed permission agreement. If you don't pay fees that are required to be paid up front, permission to use the material will technically be expired by the time the book is in print, and you'll be liable for copyright infringement just as if you had never requested permission in the first place.

On the other hand, if the publisher does not stipulate that the perm fee needs to be paid early, we encourage you not to pay the fee until you and your developmental editor can confirm together that all the items that required permission will appear in the final publication—we don't want to see you paying perm fees for items that we ask you to omit or significantly change. If it happens that we ask for substantial changes to figures for which you've already paid a fee, discuss the issue with your developmental editor and permissions manager, and we will try to negotiate a refund for you on the item in question.

- *The submission of a complimentary copy of the book upon publication.* Human Kinetics will fulfill, at no charge to you, any requests for complimentary copies of your book that are part of permission agreements.
- *A requirement to contact the author(s) of the material.* Contacting authors in these cases is your responsibility. Simply send two copies of the permission request form, just as you did to the publisher. You may want to include a cover letter with such requests, indicating that the publisher has already granted permission.

- *A stipulation related to the number of editions or printings in which we may use the material.* HK's standard permission letters always request rights to use the material in all future printings and editions. Sometimes publishers will amend the permission contract by limiting us to using the material only in the current edition of our book. Other times, publishers will stipulate that the permission is valid only for the current printing of our book. Though it's OK for us to get permission for just the current edition (that just means we'll need to request permission again if we publish a revised edition), it's not acceptable if a publisher specifies that we only have permission for the current printing. This situation would require us to get new permission (and possibly pay an additional fee) every time HK does a new printing of your book's current edition. If you receive any letters stipulating a limit to the number of printings, you need to negotiate with the publisher to get permission for all printings of the current edition. If they won't budge, you won't be able to use the material in your book. Your options at that point would be to find a similar image in another book and use that one instead (obtaining permission from the publisher of that item) or to create your own image that's not based on another source.
- *A limit on the rights that have been granted.* There are essentially three components to the types of rights you may be granted. Be sure you obtain the appropriate level of rights for your book:
 1. **Format.** Do you have permission to use the material electronically? It's essential to acquire the rights to use the material in e-book and other online forms. If a publisher won't allow permission for electronic use, you'll have no choice but to drop the material from your book.
 2. **Language rights.** Do you have permission to use the material in all languages or just in English? We prefer that you obtain all-language rights, but as long as you obtain English-language rights, you don't need to do any negotiating or further follow-up. In these cases, it's important that you note in your perm log that you've been granted only English-language rights for the item. If HK negotiates a translation of your book with another publisher, we'll work with that publisher to ensure it obtains the appropriate language rights for their translation.
 3. **World rights.** Do you have permission to use the material in books that are sold throughout the world? Some publishers like to grant only North American rights rather than world rights. Because HK will distribute your book all around the world, it is imperative that you obtain world rights for all items that will appear in your book. If you do not receive world rights, you'll need to negotiate with the publisher to obtain them (sometimes at a slightly higher permissions fee) or, if the publisher won't budge, you'll have no choice but to drop the item from your book. Most publishers are open to negotiation on this point; it's often just a matter of getting them to agree to the increased level of rights **in writing**.

As you receive signed permission letters and read them over, note any stipulations regarding rights, fees, complimentary copies, or author permission on the perm log. Also make notes on the perm log about items that originally appeared in HK publications—remember, HK's permission manager will take care of processing those requests for you.

Sending Your Completed Permissions to HK

Keep your developmental editor aware of how your permissions work is progressing. We want to be sure we have the proper permissions in place before the manuscript is sent to the copyeditor, so when you've finished the permissions for your book, send your developmental editor at Human Kinetics all the signed original permission letters as well as a copy of your perm log, copies of any upfront permissions fees you've already paid, copies of your figures, and any other permission-related correspondence.

- **For authored books, if you are not finished with the permissions by the time you are ready to submit the first draft of your manuscript**, send the developmental editor everything you have. At this time, according to the terms of your contract, HK's permissions manager may assist you by taking over the permissions search for the remaining items that need permission. Please note that your royalties will be advanced for the time the permission manager spends to finish up the permissions (not counting the time spent writing credit lines) at a rate of \$20 per hour; on average, it will take HK two hours per permission to track things down and get everything resolved. Some flexibility is available here. Please stay in close contact with your acquisitions editor regarding your permission progress so he or she can get you assistance from a permission manager if needed.
- **For contributed books, if you are not finished with the permissions by the deadline set by your book editor** (usually this deadline will coincide with the date your first draft is due, or with the date your revisions are due), it is at the book editor's discretion how to proceed. The book editor may decide to cut the material in question, or, in rare cases, may decide to hold up the publication of the book until permission is granted and received by HK. However, delaying the book due to permissions could cause the book to miss important marketing and sales opportunities, cutting the potential market significantly, so it's likely that your book editor will choose to cut the material in question if you have not yet received permission to use it.
- **Permission Credit Lines.** When HK receives the signed permissions letters from you for all the items that require permission, our permissions manager will write permission credit lines. Eventually credit lines will be placed below tables as general footnotes and below captions for figures.

The following HK format will be used unless other wording is specified by the permission grantor. (It's OK if most credit lines follow HK style and then there are credit lines here and there that follow a publisher's specific style.)

Material reprinted or adapted from a journal:

Reprinted [or Adapted], by permission, from A.N. Author and C.O. Author, 20XX, "Title of article," *Title of Journal* 60 (1):45.

Material reprinted or adapted from a book (first edition):

Reprinted [or Adapted], by permission, from A.N. Author, C.O. Author, and P.D. Author, 20XX, *Title of book* (Place of Publication: Publisher), 22.

Material reprinted or adapted from a book (subsequent edition):

Reprinted [or Adapted], by permission, from A.N. Author, C.O. Author, and P.D. Author, 20XX, *Title of book*, 3rd ed. (Place of Publication: Publisher), 22.

Material reprinted or adapted from a chapter in an edited book:

Reprinted [or Adapted], by permission, from A.N. Contributor, 20XX, Title of chapter. In *Title of book*, edited by A.C. Editor (Place of Publication: Publisher), 35.

Appendix H

Reference and Reference List Guidelines

Note: The following information assumes you will be following The Chicago Manual of Style (CMS) style for reference citations and the reference list in your book. If you and your HK editor have agreed that a different style will be used, disregard this section and refer to the appropriate style guide for preparing references.

Any sources you cite in your manuscript must be referenced using the CMS author-date system. The following are examples of the more common forms of reference documentation. For more details on how to cite your references in text, please refer to the Documentation chapters in *The Chicago Manual of Style*.

In-Text Citations

The following rules apply to citations included in the running text.

1. If the name of the author appears as part of the narrative, cite only the year of publication in parentheses:

Walker (2013) compared teaching styles . . .

2. Otherwise, place both the name and date, without punctuation, in parentheses:

A study of fitness leaders (Crist 2011) compared . . .

3. Within a paragraph, the year of publication need not be repeated in subsequent references to a study as long as it cannot be confused with other studies you have cited:

In an innovative study of the effect of imaging on skill performance, Davenport (2012) found that. . . Ohnemus also determined . . .

4. When both the author and year are given in the narrative, parentheses are not needed:

In 2010 Cartwright compared the teaching styles of . . .

5. If a work has two or three authors, cite all names every time the reference occurs in the text:

Tocco and Rhodes (2010) used the following . . .

6. If a work has more than three authors, include only the surname of the first author followed by et al. (not underlined and with no period after “et”) or “and others” and the year of publication:

Gilly et al. (2011) found that . . .

**Exceptions to rule 6: Sometimes two references with the same publication year shorten to the same form. For example, Wright, Gilly, and Mustain (2010) and Wright, Gilly, and Walker (2010) both shorten to Wright et al. (2010). In these cases cite either all names or the first name plus et al. and a short identifying title to avoid confusion. Also include the surnames of all authors every time the citation occurs in footnotes, tables, and figures.*

(Wright, Gilly, and Mustain 2010) or

(Wright et al., *Writing for HK*, 2010)

7. Another method is to cite the surnames for as many of the authors as are needed to distinguish between the two.
8. Join the names of two authors by using the word “and” in a nonparenthetical text citation or in parenthetical material, tables, and the reference list:

Certain styles of writing were found to be more conducive to reader retention (Campbell and Sanner 2010) . . .

Schrag and Feld (2010) found that . . .

9. For three or more names use a comma after each, including before the word *and* but not before the date:

(Marx, Clark, Laskowski, and Rogers 2010)

10. When listing several works by different authors within parentheses, list the citations alphabetically by the first author’s surname, separating each work by semicolons:

Several studies (Mustain, Gunn, and Bernard 2011; Rhoda and Enderle 2013; Stahl 2010) . . .

The Reference List

Create a reference list for each chapter and place it at the end of the chapter. Authors are responsible for ensuring that the sources appearing in the text citations and the reference list have matching spellings and dates and that reference list citations contain all necessary information required by CMS or the style guide used.

If you are the editor of a book, you are responsible for seeing that your contributors provide complete, accurate, and consistent references both in text and in their reference lists.

Each entry in the reference list should contain the following elements: (a) author, (b) year of publication, (c) title, (d) publishing data, and (e) all necessary information for unique identification and library search. Arrange reference list entries, by chapter, in alphabetical order by the surname of the first author. A single-author entry precedes a multiauthor entry beginning with the same name. References by the same author (or authors in the same order) are arranged chronologically, starting with the earliest entry. References with

identical authorship and publication date are alphabetized by title and lowercase letters (a, b, etc.) and are placed immediately after the year.

Walker, J. 2013a. Author handbook.

Walker. 2013b. From manuscript to book.

Periodicals

The elements of a reference to a journal, magazine, or newspaper article should be arranged in the following order:

Author(s). The first author name listed is in reverse order, that is, last name followed by a comma, then initials. (You may use whole first names or initials as long as you are consistent. However, HK prefers that you use initials.) For more than one author, names are separated by commas. Second and subsequent author names appear with initials first, followed by surname. Any time an author's name has more than one initial, close up the space between initials. The word *and*, not an ampersand, precedes the final name. Finish the element with a period.

Date of publication. Give the year the work was copyrighted (for an unpublished work, state the year it was produced). If the article is from a popular magazine, give the month (and day, if used) of publication. If it is from a newspaper, always provide both the month and day of publication. Finish the element with a period.

Alexander, L., and A. Ewing. 2010.

Title of article. Do not underline or place quotation marks around the title of the cited article in the reference list. (However, titles of periodical articles are enclosed by quotation marks in credit lines.) Capitalize only the first word, proper nouns, and the first word following a colon or a dash in the title. Finish the element with a period.

Periodical name and publication information. State the periodical name in full, in upper- and lowercase letters, and italicize it. However, CMS does allow abbreviation of periodical titles in the sciences. Also state the volume number. Use neither "Vol." before the volume number nor boldface type. No punctuation is needed between the periodical title and the volume number. Provide the issue number in parentheses for periodicals not continuously paginated. Use a colon to separate volume and page numbers, leaving a space after the colon. Give beginning and ending page numbers for the material cited following the guidelines for inclusive numbers. Finish every element with a period.

Auerbach, C. 1949. Chemical mutagenesis. *Biological Review* 24: 355-91.

Klausen, K. 1982. Central circulatory adaptations to one-leg training. *Journal of Applied Physiology* 52 (January): 8-17.

Books

The elements of a reference to an entire book should be arranged in the following order:

Author(s) or editor(s). For an edited book, follow the name or names with ed. or eds.

Date of publication. Follow the date with a period.

Title. Italicize the title of a book and capitalize only the first word, proper nouns, and the first word following a colon or a dash. Finish the element with a period.

City and state (or country). Use the two-letter postal abbreviation for the state, if the city is not widely known, following it with a colon.

Name of publisher. Omit superfluous words, such as Co. or Inc. or Publisher. Finish the element with a period.

Sample Reference Citations to Journals and Books

Book, One Author

Solomon. 2002. *An insider's guide to managing sporting events*. Champaign, IL: Human Kinetics

Journal, Two Authors

Anderson, T., and J. Kearney. 1982. Effects of three resistance training programs on muscular strength and absolute and relative endurance. *Research Quarterly for Exercise Science and Sport* 53: 1-7.

Journal Supplement

Boileau, R., B. McKeown, and W. Riner. 1981. The influence of cardiovascular and metabolic parameters on arm and leg VO₂max. *Medicine and Science in Sports and Exercise* 13 (Suppl.): 27.

Edited Book

Welk, G.J., ed. 2002. *Physical activity assessment for health-related research*. Champaign, IL: Human Kinetics.

Article in an Edited Book

Ranney, D. 1988. Biomechanics of dance. In *Science of dance training*, edited by P.M. Clarkson and M. Skrinar. Champaign, IL: Human Kinetics.

Book in Press

Graham, G. In press. *Teaching children physical education*. Champaign, IL: Human Kinetics.

Unpublished Doctoral Dissertation

Patterson, J.A. 1981. The acquisitional process of selected spatial and temporal aspects of a waltz sequence. PhD diss., University of Illinois, Urbana-Champaign.

Reports

U.S. Department of Health and Human Services. 2000. *Healthy people: The Surgeon General's report on health promotion and disease prevention* (GPO 1983-0-399-261). Washington, DC: GPO.

For additional examples of formatting citations in reference lists, consult the Documentation section of *The Chicago Manual of Style*.

Citing Electronic Media

Many sources are available online. Following are some guidelines and examples of various types of media.

Book

Format:

Author/editor. Year. *Title*. Edition. url.

Example

Pritzker, T.J. 1989. *An early fragment from central Nepal*. www.ingress.com/~astanart/pritzker/pritzker.html.

Chapter in Edited Books

Format

Author/editor. Year. Title. In source. edition. Producer (optional). url.

Example

Daniel, R.T. 1998. The history of western music. In *Britannica online: Macropaedia*. www.eb.com:180/cgi-bin/g:DocF=macro/5004/45/0.html.

Journal Article

Format

Author. Year. Title. *Journal Title*. volume (issue):page numbers or indicator of length. url.

Example

Carriveau, K.L. 1997. Environmental hazards: Marine pollution. *Electronic Green Journal*. 2 (1):3 paragraphs. gopher://gopher.uidaho.edu/11/UI_gopher/library/ egj03/carriv01.html.

Magazine Article

Format

Author. Month, Year. Title. *Magazine Title*, volume (if given). url.

Example

Viviano, F. May/June 1995. The new mafia order. *Mother Jones*. www.mojones.com/mother_jones/mj95.viviano.html.

Newspaper Article

Format

Author. Month, Day, Year. Title. *Newspaper Title*, volume (if given). url.

Example

Gomes, Lee. May 3, 1992. Xerox online neighborhood: A great place to visit. *Mercury News*. telnet//lamba.parc.xerox.com.

Discussion List Message

Format

Author. Year. Subject of message. Discussion List. Month and day. listserv@e-mail address.

Example

RRECOME. 1998. Top ten rules of film criticism. Discussion on All Forms of Cinema. cinema-l@american.edu.

Personal Electronic Communication

E-mail and newsgroup communications from individuals should be cited in the manner that CMS prescribes for personal communications. As with personal communications, they do not need to be included in the reference list.

Citing Electronic References

As with printed materials, house style is to use citations as prescribed by chapter 16 in CMS. For direct quotes taken from the Internet material, use paragraph numbers instead of page numbers in the text citation. Here are examples in which the reader is guided to a specific paragraph in the electronic document.

Johnson (1995, paragraph 10) noted, “We’ve seen an increase in obesity in lower-SES areas in the past decade.”

“We see advantages in this line of defense” (Viviano 1995, paragraph 3).

Appendix I

Writing for an International Audience

Human Kinetics is reaching an increasingly international audience, and it's important to be appropriately inclusive in the way information is presented. Your acquisitions editor will decide the appropriate level of internationalization for your book based on its potential sales worldwide and will share that information with you. Check with your acquisitions editor to find out which of the following levels you should use as you put your book together.

Level 1: No internationalization necessary.

The product will be sold in the United States only or in the United States and Canada. Use U.S. measures only, not metric.

Level 2: Minimal internationalization required.

Add metric equivalents and avoid terms that have inappropriate or offensive connotations in other English-speaking countries (see the table at the end of the appendix). Products at level 2 and higher always include metric units of measure, either as the sole form of measurement or with accompanying English units. No other obvious steps are to be taken to internationalize the product.

Level 3: Be internationally sensitive, within reason.

Metric is a must. At level 3, we will be internationally sensitive with text, art, photos, marketing, and cover presentation, but we will not take extreme measures to make the product internationally appealing. As you write, please point out when statistics are from U.S. samples (e.g., "Physical activity has declined from 33% to 30%" becomes "In the United States, physical activity has declined from 33% to 30%."). We may request some revisions to accommodate international readers, we will select photos with an eye for balancing North American images with those from other countries, and we will try to use words and images on the cover that are internationally sensitive.

Level 4: Extreme internationalization desired, but product will still be sold in the United States.

Metric is a must. As in Level 3, you should point out when statistics are from U.S. samples (e.g., “Physical activity has declined from 33% to 30%” becomes “In the United States, physical activity has declined from 33% to 30%.”). At Level 4, you should add a comparable number of statistics and examples from other countries, so as to broaden international appeal. Your developmental editor will review your book with international audience needs in mind. The copyeditor will follow an international style sheet.

When you reach the point in the process where you identify photo possibilities, your photo manager and developmental editor will work with you to balance the use of photos with obvious North American-only connotations (brand names, stores, or even situations and backgrounds) with photos from other countries.

Level 5: The product is to be developed for a non-U.S. audience (no U.S. readers).

A level 5 product is one that will not be sold in the United States. Instead, it will take on all of the characteristics needed to sell it in the country or region stipulated. This will apply not only to the language used in the product but also to design, photos, and marketing.

Words to Avoid in Levels 2 Through 5 Because of Their Inappropriate Nature

Word to avoid	Reason for avoiding
bang for the buck	Relates to prostitution in Australia. “More for your money” is a possible substitute. (This one may change. It is used without offense on many Australian Web sites.)
fanny	<i>Fanny</i> refers to female genitalia in the United Kingdom and Australia. Replace with <i>bottom</i> , <i>buttocks</i> , <i>seat</i> , and perhaps <i>travel pack</i> (instead of <i>fanny pack</i>). Australians say <i>bum bag</i> instead of <i>fanny pack</i> .
pants	Although in some regions <i>pants</i> means the same thing as it does in the United States (what men wear over their legs), to others, particularly in the southern parts of the United Kingdom, <i>pants</i> means <i>underwear</i> (for either sex). Replace with <i>trousers</i> or <i>slacks</i> .

period	In the United Kingdom and Australia, <i>period</i> is used exclusively as an occurrence of menstruation. (The U.S. meaning of <i>period</i> as the dot at the end of a sentence is called <i>full stop</i> in the United Kingdom.)
root	In Australian slang, <i>root</i> is a synonym for the “f” word. Replace with <i>cheer</i> or <i>support</i> in sport contexts (fans cheering on a team). Or replace with <i>based on</i> , <i>originated from</i> , or <i>stems from</i> in senses in which U.S. writers would say that one thing is rooted in something else.
shag or shagging	In the United Kingdom and Australia, <i>shag</i> is sometimes used as slang for <i>to have sex with</i> . In the United States this is a baseball term meaning to retrieve balls hit by batters during batting practice. All countries recognize the meanings of <i>shag</i> as a type of rug or carpet or as a type of dance.