1. The Publishing Process

The following flowchart outlines the typical steps in the publishing process, from initial conversation about a publishing idea, through to the actual publication of the finished product. Naturally, the exact journey of the book will vary slightly depending on the nature of the product being published, but this chart should give you a general idea of what to expect.

Author submits proposal to commissioning editor (CE)

↓

CE gets proposal reviewed and suggests changes

↓

Author makes changes and agrees final proposal with CE

↓   Commissioning Stage

RIBA Publishing Committee signs off proposal

↓

Author agrees schedule and signs publishing contract

↓

↓

Author submits sample material (2 chapters, images and permissions) to assistant editor (AE)

↓

CE creates cover and page design brief, in collaboration with Production department

↓

Sample designs are shared with author and the final design signed off

↓

Author continues to write manuscript (MS), submitting in batches as contracted to AE

↓   Manuscript Development Stage

CE has material reviewed by industry peers, carries out own review, and feeds back to author

↓

Author submits final MS to AE, having taken in all feedback. AE checks image log and all images and permissions. Production check image quality

↓

MS is handed over to production team, and email/schedule is sent to author. Production team check specification of images before MS is sent to copyeditor

↓

MS is copyedited and queries sent to author

↓

Author returns comments and answers all queries

↓

MS is typeset and 1st proofs sent to CE, proof-reader and author for checking

↓

Author, proofreader and CE return comments and Production Controller collates

↓   Production Stage

1st proof corrections taken in and 2nd proofs sent to proofreader

↓

2nd proof corrections taken in and sent for indexing

↓

Final file sent to author

↓

Print-ready files sent to printer

↓

Book is published

2. The Commissioning Stage

Whether an author approaches us about a product or we have approached a potential author, every idea needs approval from RIBA's Publishing Committee (a panel comprising of key members of the business). This is the 'commissioning stage'.

There are a number of steps in the commissioning stage, all aimed at developing an initial idea into a detailed publication plan that is both relevant to the market and financially viable for the company.

Early Discussions

The commissioning editor (CE) may want to meet with you initially to discuss your idea.

They will usually talk about what the product is, who it is for, and why it is needed. They will want to consider whether it will be a stand-alone product (such as a simple book), or whether it can be complimented by additional products – especially content that can be exploited digitally. They will discuss current competing titles and how the new title will differ from these, and they may wish to see examples of your own past work (e.g. previous books, essays/articles, research papers etc.).

These discussions will not necessarily be confined to a single meeting, but may involve further meetings, phone calls and other communications.

Submission of Initial Proposal

If the CE believes there is a good basis for a new publication, they will ask you to submit a formal proposal.

You will be advised on exactly what needs to be included in the proposal, but generally this will be an outline of all the points discussed above, plus a detailed table of contents or 'book plan'.

A book plan will usually consist of a list of chapter titles with a synopsis, word-count, image-count and list of section headings per chapter. You may also be required to go into detail about any particular features that the book will have, and any significant front- or end-matter that you wish to include (for example a glossary, appendices, forward/preface etc.)

Peer Review

At this point the proposal will be sent out to a panel of peer reviewers. These are usually a mix of fellow subject experts and typical end-users. You are welcome to make recommendations although the CE will need to ensure that all reviews are unbiased.

The CE will usually create a questionnaire to accompany the proposal, which will aim to find out:

- whether there is a general consensus on the need for the product
- whether the proposed content adequately addresses this need

- whether any improvements to the content/structure could be made
- whether the reviewer or his/her colleagues/employees would be likely to purchase/use the product if the proposal was effectively executed.

If a reviewer represents a body or organisation that is particularly relevant to the topic of a book, they may also be asked if they would be interested in endorsing (or even sponsoring) the product.

The CE will send you all the reviewer feedback (sometimes anonymously) along with his or her own comments.

Finalising the Proposal

Assuming the feedback is positive overall, you will be required to make any necessary improvements identified during the feedback stage and resubmit if necessary.

The CE will then want to discuss matters such as specification, royalty, costs, schedule and marketing. These will probably have been discussed briefly earlier on, but will need to be finalised before the product is presented to the Publishing Committee.

The CE will discuss the general specification of the product (size, extent, format and colour), work out an estimated sales forecast, and decide on a reasonable retail price. From this they will draw up an estimation of the costs involved in producing the book, to ensure that it is financially viable.

The CE will also want to agree a provisional writing schedule for the product in order to estimate the likely publication date. If the publication needs to be timed to coincide with a specific event or time in the industry calendar you should mention this to the CE.

Please always bear in mind that a realistic schedule may be fundamental to a book's success.

Presentation and Acceptance of Proposal

When the proposal documents have been finalised and the CE is happy with the estimated costs, he or she will formally propose the product at a Publishing Committee meeting.

During the meeting the whole proposal will be discussed and any finer issues or queries ironed out. If the committee is happy to go ahead then the project will be signed off and a publishing agreement will be drawn up.

Finalising the Publishing Agreement

Once the proposal has been accepted, the CE will draw up a publishing agreement based on the content, specification, royalty rate and schedule agreed on for the proposal.

You will be sent copies of the contract to check, sign and return. The Editorial Director will then countersign the contracts and one copy will be returned to you to keep.

At this stage the CE will hand the project over to a project editor (PE), who will be your first point of contact during the next stage of the book's development.

3. The Development Stage

The Writing Process

Throughout the writing process your commissioning editor (CE) will be your main point of contact. They will guide you through the writing process and answer any queries you have regarding formatting, references or submission requirements, and you'll submit your manuscript to them. The Assistant Editor (AE) will send regular reminders of upcoming deadlines. Both the AE and CE will then review submitted manuscript material and provide feedback.

Schedule

Your CE will agree a writing schedule with you at the beginning of the writing process and this will be included in your contract. Usually you will be asked to submit your manuscript in regular batches to your AE (e.g. in a 1 year writing schedule you might be asked for ¼ of the word count every three months, or ½ every six months).

This is so that we can help you in the writing process by providing feedback at various stages, which you can then incorporate as you continue to write new chapters. It is also provides a chance for any issues to be picked up and rectified as soon as possible.

Peer Review

Usually, each batch of chapters will be sent out for a peer review. This is a chance to ensure that the material is well-suited to the intended audience. The CE will ask the reviewers about the style, structure and content, as well as how the text could be improved to aid usability and understanding. You will be able to view the full feedback, but reviewers' identities may remain anonymous.

Reviewers may be other experts in the subject, members of professional bodies who are likely to endorse or recommend the product, or a selection of people who fit the target audience.

If you would like to suggest possible reviewers (e.g. if you are writing an educational book and have a class of willing students, or you have colleagues working in the field), please discuss with your CE.

Incorporating Feedback

The CE will provide feedback for each batch about 1-2 months after submission. You are expected to read this thoroughly and use it to ensure each batch is an improvement on the last.

Once you have submitted your final batch, you will be expected to go back to earlier batches and improve them using the feedback. This is also a chance for you to make other amendments and ensure consistency throughout the whole manuscript, both in terms of style and structure.

Cover Design

You will have been asked to provide 3 or 4 potential cover images when submitting your sample manuscript. The CE will liaise with the production and design team regarding the cover design. The designer will usually produce 3-6 design options. After consultation with all involved, a final design will be chosen.

Submitting Your Manuscript

Whether you are submitting a batch of chapters or your final manuscript, it is important that you submit the material in a way that not only conforms to your contractual agreement, but will also make the production process run as smoothly as possible.

Meeting contractual requirements

It is important that the length of your manuscript and the number of photos, tables and figures conform to what was agreed in your contract. Coming in under-extent can be just as problematic as coming in over-extent, so you are encouraged to keep track of progress at all times.

If at any point you begin to suspect that you will not be able to keep to the agreed length/number of images, please contact your project editor immediately.

Presentation

Your manuscript text should be written in MS Word (not InDesign or any other writing program), and adhere to the following format:

- Each chapter, appendix, or front/end matter piece to be submitted as a separate document
- Regular, black, 11pt, Arial or Times New Roman font
- Double spaced
- Justified
- Paginated
- Single spaces after all punctuation, including full stops
- Set in block paragraphs (i.e. paragraphs separated by one line space, no indentations)
- No more than three levels of heading, each of which should be clearly distinguishable and consistently presented throughout
- Oxford system for references – i.e. endnotes (*see 'references' below*)
- Tables embedded in the text using the 'insert table' feature (not pasted in as text boxes)
- All other images each provided in separate files, with image placeholders (including captions) inserted in the manuscript where the images should appear (*see 'Inserting a Placeholder' below*). Note that the exact same captions should appear in the image log.

An example of the Word document formatting can be seen in Appendix A. We advise that you save this example to your computer and use it as a template for your own manuscript.

Please note that tables will be redrawn and set in the design agreed upon at the sample stage, so please make these as simple and straightforward as possible, without any extra formatting.

Submission

Please submit your manuscript in electronic format via one of the following channels:

- Email
- A file-sharing website such as Dropbox or WeTransfer/Hightail

Sometimes, figures will also need to be supplied as hard copies. Please discuss this with your assistant editor.

When submitting your final manuscript, you should include all of the following, unless otherwise agreed with your CE:

- Each chapter, appendix, or front/end matter piece to be submitted as a separate document
- Regular, black, 11pt, Arial or Times New Roman font
- Double spaced
- Justified
- Paginated
- Single spaces after all punctuation, including full stops
- Set in block paragraphs (i.e. paragraphs separated by one line space, no indentations)
- No more than <u>three</u> levels of heading, each of which should be clearly distinguishable and consistently presented throughout
- Oxford system for references – i.e. endnotes (*see 'references' below*)
- Tables embedded in the text using the 'insert table' feature (<u>not</u> pasted in as text boxes)
- All other images each provided in <u>separate</u> files, with image placeholders (including captions) inserted in the manuscript where the images should appear (*see 'Inserting a Placeholder' below*). Note that the exact same captions should appear in the image log.

An example of this formatting can be seen in Appendix A of the Author Guidelines. We advise that you save this example to your computer and use it as a template for your own manuscript.

Please submit your manuscript in electronic format via either email or a file-sharing website such as Dropbox or WeTransfer/Hightail. Sometimes, figures will also need to be supplied as hard copies. Please discuss this with your project editor.

When submitting your final manuscript, you should include all of the following, unless otherwise agreed with your commissioning editor:

- Chapter files, together in one folder
- Figures and photo files, together in one folder
- Image log, with all fields complete including captions that match those in the manuscript
- Signed permission forms or email permissions for each image submitted, together in one folder. The file name for each permission should be the same as the file name of the image it relates to
- Text permissions log

- A dedication (if required)
- Biographical information/statement
- Preface
- Foreword (written by someone other than yourself – discuss with commissioning editor first)
- Table of contents (exactly matching the parts, chapters and A headings in the MS)
- Bibliography
- Appendices (if any)

Please note that we cannot accept externally supplied InDesign files or PDFs.

Style guide

- Please use the Collins Dictionary for British English spelling - www.collinsdictionary.com.
- English rather than US spelling and punctuation: no serial commas (i.e. a comma is not placed before the final 'and' in a list) and a full stop is only contained inside quotation marks if it is a full sentence.
- -ise not -ize.
- Numbers: one to nine spelled out and 10 upwards in figures.
- Capitalisation: Be sparing in the use of capitals. Points of the compass should be lower case as should rooms e.g. the dining room. Where a building or house, for instance, is referred to in text without its full title make sure it is lower case, e.g. the Hauer–King House but 'the house is glazed'. Capitalise the following:
    - In general all styles and movements, with the exception of 'the classical' should be upper case: this applies to nouns and adjectives.
    - 'Post-Modernism' as an architectural style is upper case, but as a cultural movement is lower case i.e. postmodern. Capitalization must be consistent throughout the text.
    - Recognised geographical and political divisions, e.g. the Eastern Bloc, Northern Ireland, the West Coast.
- Use single quotation marks throughout (with double quotes inside).
- Bullet points: Avoid making bullet points so long that they look like paragraphs. If all bullets are sentences, start with a capital letter and end each one with a full stop. If bullets are phrases or fragments, use lower case and no end punctuation. For example:

Reasons why London is a brilliant sightseeing destination:
    - The city is steeped in history and has many beautiful buildings and monuments.
    - There are many restaurants, theatres and pubs to choose from.
    - Public transport is easy to use and cheap.

A list of bullet points:
    - visually emphasises key information
    - can be used to summarise a section of text
    - facilitates reading comprehension.

- Page references: should appear as pp 4–6 and p 7. There is a space after pp and en dashes rather than hyphens.
- For decades use figures: 1920s, 1930s, 1940s etc and no apostrophe.
- Use en dashes (not hyphens) to contract numbers and dates (e.g. 30–1, 1964–5). Do not contract numbers in the teens (e.g. 10–11 and 16–18, not 10–1 and 16–8).
- Software: always give the trademark symbol (check online for suitable form) at first mention and state the name of the developer.
- Use full names on first mention with the acronym in brackets, and then the acronym alone on subsequent mentions.
- Gender: Language used should be gender neutral unless referring to a specific person i.e. 'he or she' rather than 'he'
- The following should be italicised:
    - Titles of periodicals and published books (Roman in quotes is used for unpublished theses)
    - Titles of plays and films (Roman text in quotes is used for TV programmes)
    - Titles of paintings and sculptures
    - Names of ships
    - Foreign phrases, not yet naturalised, in an English sentence. Check against Collins Dictionary for phrases that are in common use but may or may not be italicised eg *piece de resistance, coup de grace*, but coup d'etat
    - Words on which a special emphasis is placed by the author

References and Notes

When writing your manuscript, you may wish to reference other pieces of work, or add in explanatory notes to expand on something you've mentioned in the main text body.

If so, you should use the **Oxford style** referencing system – an online guide for this style can be found here. This involves inserting number cues into the text which direct the reader to notes printed at the end of the chapter or book (endnotes).

To do this, please use the 'Insert Endnote' feature on Word. Please do not manually insert superscript numbers into the text.

Please also adhere to the following guidelines:

- Insert the cue at the *end* of the sentence, *after* any punctuation (unless the note refers exclusively to text within parenthesis, in which case the cue should sit inside the bracket).
- Use Arabic numerals for the number cues (i.e. 1,2,3,4 etc.).
- Use a consistent form of citation throughout, following the examples given in Appendix B.
- When referencing another work, include page numbers.
- If repeating the same reference as cited immediately above, you may use '*ibid.*' followed by the relevant page number (ensuring the term '*ibid.*' is in italics and followed by a full stop).
- If repeating a reference cited earlier in the same chapter, simply enter the author's surname and a shortened title of the work. For example, if the first citation was "Smith, J., *Publishing*

Rules in the UK, Small Publisher (London, 1990), p 62", a later reference of the same work might be "Smith, *Publishing Rules*, p 2", or even "Smith, p 2" (where no other works by Smith are listed in that chapter).

Bibliography/Further Reading

If you include a **bibliography** with your manuscript (a list of all works and material of potential interest to the reader, including all those cited in the manuscript) or a ***Further Reading*** list (just a list of all works and material of potential interest to the reader), please use the same citation format as used in your endnotes, and then order the entries alphabetically by surname.

Images

Images must be supplied as separate files but also embedded as thumbnail files within the manuscript.

An 'image' means any photo, illustration or figure, including graphs, charts, screenshots, maps, cartoons, line drawings, diagrams or other form of artwork. Tables or boxed text are not counted as images.

For every image that is to appear in your book you will need to do the following:

1. Clearly number and name the image
2. Insert a 'placeholder' into the manuscript
3. Include a call-out in the text body
4. Save the image as a separate image file
5. Record the image in the image log

Additionally, you must ensure that the number/name of each figure is consistent across the manuscript, filename, and image log.

Numbering and Naming Images

For ease of reference, most images (whether they are photos, illustrations or figures) will be referred to as 'figures'. These will be numbered sequentially, per chapter. For example:

Figure 1.01;   Figure 1.02;   Figure 1.03;   Figure 2.01;   Figure 2.02;   Figure 2.03

...where the first number [figure 2.03] represents the *chapter* number, and the second number [figure 2.03] represents the *figure* number.

The exceptions to this rule are images (usually photos) that appear as part of chapter or part openers, or in the front-matter of a book (for example in the preface). These will need to rely on a description rather than a number. For example:

Preface-1
Ch1 opener -1
Ch1 opener -2 (where there are multiple opening images)
Part4 opener

If you feel that a different numbering/naming system is necessary for your book, please discuss this with your PE <u>before</u> you start writing, so that an appropriate logging system can be agreed on.

Captions

Captions should be no more than three sentences long, each caption should describe the image first as a label (e.g. architect, building, location, date) and then provide one or two sentences of comment. For example:

Edward Cullinan Architects, Downland Gridshell, Singleton, West Sussex, 2002. The architects worked in close collaboration with the engineers Buro Happold and the Green Oak Carpentry Company to create this bespoke building for the Weald & Downland Open Air Museum.

Inserting a Placeholder

Even though images will be embedded within the manuscript you will also need to insert placeholders so that the typesetter knows roughly where in the manuscript to place them:

Figure 2.3: A house on the top of a hill

Please bear in mind the following:

- The marker should be highlighted as shown.
- The marker should use the correct numbering/naming system as described above.
- The marker should appear <u>after</u> the paragraph in which you mention the figure. Do not place the marker mid-sentence or break up paragraphs with it.
- The marker should include the caption, which should exactly match the caption given in the image log.

Inserting a Call Out

Remember that the image placeholder is intended as an *indication* of position only; due to the design and layout of the text it will not always be possible to include the image exactly where you have placed the placeholder.

For this reason it is important to include a figure call-out in the main body of the text. A call-out is a brief reference to a figure, which gives the image context and lets the reader know it is related to that section of text.

There are various ways that this could be done, from a simple 'aside' reference in brackets, to including a full explanation of the meaning of the figure into the sentence. For example:

"The number of people commuting into London has grown substantially over the past 10 years (*see* Figure 3.05), causing trains to become overcrowded."

"As Figure 3.05 shows, the number of people commuting into London has grown substantially over the past 10 years, causing trains to become overcrowded."

"Figure 3.05 shows how the number of people commuting into London has grown between 2000 and 2010. This growth has resulted in trains becoming overcrowded."

Please bear in mind the following:

- The call-out should come <u>before</u> the placeholder is inserted.
- The call-out number should match that used in the placeholder.
- All call-outs should appear sequentially. I.e. you should not refer to Figure 3.06 before you have mentioned Figure 3.05.
- The word 'Figure' should be spelled in full, with a capital 'F' (e.g. not 'Fig 3.05', 'fig 3.05' or figure 3.05').
- Please highlight these call-outs, so that they can be easily spotted by the editor.
- If the figure doesn't require a call-out because you have not mentioned it directly in the text (for example this may apply to some photographs), then you should reconsider whether you really need that figure at all. If you do, then the figure's caption should give enough information for the reader to understand why it is there.

Supplying the Image

Images should be supplied electronically where possible. In order for the designer to drop the image into the typeset pages without any problems, please follow these general rules:

- Supply each image in a <u>separate, individual file.</u>
- If a figure is made up of more than one image (for example three line-drawings side-by-side, or a collage of photos), these should be supplied as a **set of files** together within a single folder and labelled, e.g. 01.01a, 01.01b.
- File names for each figure should be concise, and match the number/name used in the marker and call-out.
- Scans of original hard-copy prints or drawings should be clean, have good definition and contrast, and not show unwanted marks from the original source, signs of book centrefolds or shadows. They should also be free from any unwanted text such as captions, figure numbers or credit lines.

The Production team will check all final images supplied for the correct specification before the manuscript can be sent to a copyeditor, so please be aware that you may be asked to substitute or omit some images if they are not supplied as requested.

Please also follow these guidelines relating to specific types of images:

Photos, maps, cartoons, illustrations etc.

- TIFF, Vector AI or JPEG format (highest quality/lowest compression).
- Minimum 300dpi resolution at final size or larger.

Line drawings/diagrams

- Should ideally be produced in Adobe Illustrator and saved in an EPS or AI format – these are "vector images" which can be scalable to different sizes without loss of quality.

- Scans of hand-drawn diagrams should be supplied in TIFF or JPEG format (colour or greyscale, not bmp), to the highest resolution possible.
- Minimum 1200dpi resolution at final size or larger.
- Minimum 0.5pt rule widths.
- Minimum 1200dpi resolution if providing scans of hand-drawn diagrams.
- Do <u>not</u> supply GIF, PNG or autoCAD files, as these will not render well enough for print quality.
- Labels must be on a separate layer and supplied as native Photoshop or Illustrator files (.psd, .tiff or .ai).
- If labels need to be added by the designer, please supply separate, annotated versions of the files with appropriate file names (e.g. 'Fig 1.1 – annotated'). These needn't be high-resolution.

Sketches

- If it has been agreed that RIBA Publishing will have your images re-drawn, you may supply sketches in simple PDF format.
- The resolution should be clear enough for the artist to copy the image.
- Sketches should include labels (no separately labelled files required).

If, for any reason, you are unable to supply electronic copies of your images, <u>please contact your project editor as soon as possible.</u>

Recording the Image

Every image should also be recorded in an image log, a template of which can be found in appendix C. When filling out this log please ensure the following:

- Each image number/name matches that used in the call-out, marker and file name.
- Captions are included in the relevant column which match <u>exactly</u> the caption in the manuscript.
- Copyright clearance details are completed for every image. Where you own the copyright yourself, please insert your own name into the 'copyright owner' column, and 'n/a' into the other columns. *(See 'Permissions Clearance' section for further info on copyright.)* They need only appear in the image log (there is a specific column to record this information); please do not insert them into the manuscript.
- Please indicate size of image within the image log in Column C (e.g. full page, ½ page, 1/8 page). These are suggestions only, but this guidance will help the Designer.

Permissions Clearance

As part of all publishing contracts we ask that the author provides a warranty that all work submitted is original to the author and that if the work contains material obtained from third party sources, the author will supply documentary evidence to show that permission has been granted to reproduce it. The contract also stipulates that the author shall indemnify RIBA Publishing against any costs incurred by way of legal action resulting from unauthorised use of such material.

It is therefore essential that you take all necessary steps to ensure you have permission to use any material for which you do not own copyright. Furthermore, RIBA Publishing requires **documentary evidence** that such permissions have been cleared, or they will not publish the work.

Please read the following guidelines carefully before starting to write your manuscript. If you are unsure about anything to do with the permissions clearance process, please contact your PE.

What is copyright?

Copyright is an intellectual property right. It encompasses the right to copy a written work, to make an adaptation of it, to issue copies of it to the public, or to perform, show, play, broadcast or otherwise publish it.

Copyright exists immediately upon a work's creation, and belongs automatically to the creator of the work. The creator can assign or bequeath copyright to someone else, but it will only last for the life of the creator plus 70 years.

Copyright exists even if material is freely available on the internet or in print publications – do not assume that because you found it on the internet you do not need to clear permission.

If copyrighted material is used without permission, the copyright owner is within their rights to sue.

What Needs Clearing?

Copyright applies to all third-party material that you use in your work, no matter where you found it, and whether copied directly, adapted, or summarised in a table or figure. This includes:

- **Photos**
- **Illustrations** (incl. paintings, drawings, cartoons, diagrams, line-drawings, maps etc.)
- **Infographics** (charts, graphs, tables, etc. made up from statistical data) –*n.b. the permission here might be for the graphic image itself, or the statistical data it contains.*
- **Text** extracts from any written source (incl. books, journals, regulations, court judgements, leaflets, news articles, websites, poems, quotes, etc.) – *N.B. this applies to publications of your own work too!*
- **Lyrics**

The use of photos, illustrations, infographics and lyrics should always be cleared. If you don't have permission, do not use them.

With text, principles of 'fair dealing' apply which means that not all extracts will need to be cleared. These relate to the significance of the text or how far it has been adapted, not to its length (so even a one-line quote may need clearing). Importantly, there are no fixed 'rules' that can be applied, and so the decision not to clear is always a judgement call.

You should always assume that you should clear everything you use. Where you have doubts regarding short text extracts, please consult your commissioning editor in the first instance.

Is There Anything that Definitely DOESN'T Need Clearing?

1. Content for which the copyright has expired (i.e. it is more than 70 years since the creator died). <u>BUT</u>, this only applies to the content itself – you must check whether the *publication* you wish to copy from is still in copyright.

2. Content that has been paraphrased (i.e. no original sentences remain).

3. Content that has been *referred to* but not directly quoted.

<u>In ALL of these instances you MUST still include a reference to the original source in an endnote or credit line.</u>

Who Do I Need to Ask?

As copyright can be assigned, bequeathed or licensed, it is not always immediately obvious who holds the copyright, or who you need to ask permission from. It could be the creator, the employer of the creator, the owner, or the publisher of the work. There may be two creators of the work and therefore joint permission will be required. Additionally, the copyright holder doesn't *necessarily* always have the right to grant permission to reproduce – for example they may have given a publisher (or anyone) an exclusive **licence** to allow others to reproduce the work.

Don't forget! There is copyright in the work itself but also in the published image of the work. Therefore, you may need to clear two sets of permission. For example, if you wish to use a photo of a piece of art you would need to clear permission with both the copyright owner of the artwork AND the copyright owner of the photograph/person who published the photograph.

<u>With this in mind it is essential that you get permission from the right person:</u> either directly from the copyright holder(s), OR, if the copyright holder has licensed out the exclusive rights to use and grant permission for use then you will need to ask that person for the permission instead/as well.

1. The first thing to do is find out who the copyright holder is. If you don't know this for sure, then the best thing to do is contact the publisher from whom you borrowed the work (i.e. the book/journal publisher, newspaper, website controller, image library etc.). If they are not the copyright holder or do not hold a license to give permission then they will usually point you in the direction of who is.

2. Secondly you must check that that there are no other interested parties (e.g. creators of the work in a photo, parties who have been assigned certain rights, parties who hold moral rights). The copyright holder should be fully aware of who owns these rights and should tell you if they do not have the right to assign you certain rights. However, it is important to remember that the responsibility to clear permission ultimately lies with you, and you should be able to show that you have done everything possible to seek out all rights holders.

When Do I Clear the Permission?

You should clear permission <u>as soon as you know</u> that you want to use a particular work, as it often takes many months for permission to be granted. RIBA Publishing will not be able to put your work

into production until all permissions are cleared, and any that have not been cleared by the contracted delivery date may have to be removed.

How Do I Clear the Permission?

Any form of **written** evidence will be sufficient: emails, faxes and letters are all acceptable as long as appropriate wording is used, although we would encourage copyright owners to sign our standard form where possible. Many publishers or professional libraries will require you to sign their own particular licence form which is fine.

When you contact 3rd parties you should ensure the following:

- You make it very clear what material you want to use.
- The title of your book is clearly specified.
- That you specify all the rights that RIBA Publishing require (see Appendix D, template permission letter, for a list of these rights).
- That the 3rd party gives a warranty that they have the legal right to grant permission for use.

We suggest you use the following process:

1. Identify the correct rights holder (see '*Who Do I Need to Ask?'*, above).

2. Write to, or email, the rights holder using the template letter/form in appendix D. Edit all of the text in green to match the title of your book, and <u>include a thumbnail of the image, or the extract of text, that you wish to use, as the bottom of the letter.</u> Where it says 'insert reference', ensure you use a form of wording that makes it very clear which specific image/text you are referring to. Whatever reference you give it in the permissions form, this should also be used in column I of the Image Log, so that the two can be correlated.

3. If the rights holder comes back to you with questions or a request for a fee, you should reply to them promptly with your answer. Delays may cause bad feelings, or give the other party the impression that time is not of the essence.

4. The copyright owner should sign the permission letter and either post it or scan and email it back to you. Please note that it should be the copyright owner him/herself who signs/emails the permission request (or if a company holds the copyright, the company's chosen representative).

5. If you do not receive a reply within 2-3 weeks, send a reminder to the rights holder. This step can be repeated, but if time is running out then you should make a decision to remove or replace the work. Also, bear in mind that some large publishing companies do not take kindly to being chased, and will actually put your request to the back of the pile!

6. Once you have the signed form or email, save it using the same 'reference' as appears on the form and in the image log.

What if I Can't Clear Permission?

The main reasons for being unable to clear permissions are:

- Can't identify the copyright holder
- Can't locate/find contact details for the copyright holder
- Copyright holder does not respond
- Fees to use material are too high
- Copyright holder refuses permission

If you cannot clear permission for any reason, <u>you must not use the material</u>.

What Do I Have to Show RIBA Publishing?

You will need to note <u>ALL</u> uses of third party material (including those that are out of copyright or have been deemed 'fair dealing') in a permission log, along with contact details for the copyright holder, what rights were cleared, and any special credit line they have requested.

- Use appendix E to log text and lyric permissions (this includes tables)
- Use appendix C (the image log) to log photo/illustration/infographics permissions

We ask that you fill these logs in *as you write* in order to prevent items being missed. You should submit them both with every chapter batch so that the PE can keep track of the clearance progress.

When you submit your final manuscript you will be expected to include the following:

- Fully completed permissions logs (text and image)
- Documentary evidence of all permissions cleared (PDF scans of signed permissions forms and copies of all emails). Ideally, you will have been passing these to your Development Editors as you go along, so that they can get started working on them.

Any copyrighted content that does not have documentary proof of permission on handover will be removed at the copyedit stage.

Additional considerations

Brands

Permission to use logos for famous brands, or photos showing the logos of famous brands, can be notoriously difficult (and expensive) to clear and should be avoided where possible.

If you mention a registered name, brand or trade mark in your text you should make sure you include the correct symbol next to the name on the first use (for example ®, ™ or ℠ beside them), but you do not need to use this on subsequent references.

Children and people in photos

If there are children under 16 in any of the photos you use, then you must ensure the photographer had their guardian sign a model release form. Without this, the photo <u>must not be used.</u>

The rules regarding adults in photos are less defined, but if you are in any doubt as to whether you should use a photo, please ask your project editor. The same applies to car number plates, door numbers etc. – anything which could identify individuals or their property.

A template model release form can be requested from your PE if you plan to take or commission photos yourself.

4. The Production Stage

Once the development of your manuscript is complete, it will be handed over to our **Production and Design team,** (along with the corresponding images, captions and permissions supplied in the image log). A member of the production team will oversee the process of taking your Word document and images and turning them into a published book.

When they receive your manuscript, the production controller will devise a production schedule. This will be shared with you to indicate when you will need to be available to check proofs and answer queries. The standard production time for books is seven to eight months from acceptance of the final manuscript, although this may vary depending on the nature and complexity of the title.

The main stages of production are design, copy-edit, typesetting (laying to page), proofreading, indexing and printing.

Design

As mentioned in the Development Stage, the in house teams will lead on both the page and cover design process, which will take place while your manuscript is being developed. They will be in touch with you to share the samples the designer has produced and that have been approved by RIBA Publishing.

Copy-editing

The complete manuscript will be sent to a professional copy-editor who will spend 2-3 weeks identifying errors in grammar, spelling, consistency and fact checking. They will also 'tag' the manuscript so that the graphic designer knows how to arrange the material on the page.

The copy editor will also write up a list of queries. The production controller will solve as many of these queries as possible, but it is very likely that you will need to answer most of them yourself. Although most editorial queries are dealt with through the production controller, the copy-editor may contact you directly to discuss detailed points of content. You will usually have 1 week to return your comments. <u>After the copy-edit is finalised, the manuscript is now considered final. There is now no opportunity to rewrite or reorder sections, or cut or add images.</u>

Typesetting

Following copy-editing, the edited manuscript will be sent to a graphic designer. They take the manuscript and images and lay the book to page following the agreed design. The book is made up into 'proofs' i.e. PDF documents laid out as they are intended to appear in the printed book.

Although this is sent to you digitally it is also a good idea to print out, at actual size, a hard copy to check overall layout.

Depending on the nature and complexity of the book, first stage typesetting will usually take 2-4 weeks.

Proof-reading

The first set of proofs will be sent to a professional proof-reader to check thoroughly for errors. This process will usually take around 1-2 weeks. The proof-reader will note any changes using standard mark-up, which will allow the typesetter to see what needs amending.

At the same time, a copy of the first proofs will also be sent to you to check, usually in electronic format. This is the final opportunity to re-read your text to ensure that there are no mistakes which may have been accidentally overlooked. It is important to note that this should not be regarded as an opportunity for re-writing or supplying new images.

If the proofreader identifies further queries, these will also be sent to you to resolve with a 1-2 week turnaround.

The proofs will then go back to the graphic designer, who will make the necessary changes and produce a second set of proofs.

Further corrections will then be taken in and the final proofs will be sent to you for information. The CE will check and sign off these 'contract proofs', which will then be converted into print-ready (press) files and sent to the printer.

Indexing

If an index is required for your book, this will be compiled after the proof-read stage by a specialist indexer, which usually takes two weeks. A copy of the index will be sent to you for your information.

Image credits

Based on the information you have supplied in your image log – which needs to be completed at the time of manuscript submission –an image credit list will be compiled so that all permissions holders are correctly credited.

Printing

A conventional paperback book will require three weeks for printing, binding and delivery. A hardback book may take longer. Printer's proofs will be checked in-house by the production and design team.

Finally, you will be sent complimentary copies of your book to keep (the number of which will be stipulated in your author contract).

5. Marketing

RIBA Publishing has dedicated sales and marketing teams who are responsible for promoting and distributing your book to the right audience in the most effective way possible. To this end your book will benefit from a tailored marketing campaign and you will be consulted at regular intervals throughout the publishing process, so that you can input into this campaign.

Pre-proposal

The first chance you get to input into marketing is when you complete your proposal. There is a whole section dedicated to potential marketing leads, and it is really important that you think about the potential for marketing your book at this stage, as it can have various knock-on effects:

1. The marketing manager will be part of the panel deciding whether your proposal is accepted or rejected. If the marketing team do not think that there is a strong enough avenue to market your book, they may be less inclined to support it.
2. If there is a particular event or university term that you want to publish in time for, you need to let us know before we commission your book because it will usually mean publishing 2 or 3 months ahead of the event (for example tutors set their reading lists a few months before the start of term and like to review the books first). In turn, this means we may need you to work to a specific deadline.
3. The information you provide in your proposal will be used to pick up on relevant industry events. Often we need to liaise with these people well ahead of publication to ensure that we can attend or promote the book through them. If we don't know about them, we won't catch them.

During Development

There are two activities that take place during the writing period:

Trade Marketing and Sales

This involves sending information to book retailers and wholesalers via our sales reps and our electronic systems (we have a UK sales team, and an international sales team working on our behalf). The output here is fairly generic and includes things like finalised bibliographic details and a finalised cover. The latest these elements can be 'fed to trade' is eight months before the publically announced publication date. Missing this date, or changing crucial information after this date, can reduce sales and result in confusing variations on third-party websites over which we have no control. It is therefore <u>vital</u> that we get the information ready in time.

Roughly 10 months before your book is due to publish your Editor will contact you to:

- request a brief, up-to-date, author profile
- confirm the blurb copy
- share cover design options

It is important that you respond quickly on these matters, otherwise you may lose your chance to be involved in their contents.

Author Profile Building

Your marketer won't usually contact you until late in the writing process in order to give you space to concentrate on actually writing the product. Additionally, marketing a product too early can sometimes be as counter-productive to its success as marketing it too late; since the period between commissioning and publishing a book can be as much as two or three years, there is often little point in finalising a marketing strategy too early on.

Nonetheless, if you do feel there is anything important that you need to make us aware of early on with regard to the marketing of your book (for example you are aware of certain events, conferences, courses etc. that it would be useful to promote your book around), then please let your commissioning editor know and we will help you make the most of these outlets.

Additionally, it is a good idea to start building up your social media profile. You should start doing this well ahead of publication so that when the time comes you already have lots of contacts/followers waiting for it to arrive. This does not necessarily mean talking directly about your book; it's more about discussing the subject/getting people interested and interacting with you. Then when the book is ready, you'll already have loyal followers who are more likely to buy the book and spread the word.

If you would like advice on how to start building up your social media profile, let us know so that we can help.

During Production

Whilst your book is being produced (i.e. after you have delivered your manuscript and a few months prior to publication), our marketing team will start to prepare an individual marketing campaign tailored to your specific book.

Author questionnaire

Although our marketers and commissioning editors have lots of industry contacts and will have a good idea how they intend to market your book, the reality is that the person who knows their book and their market the most, is the author. It is therefore vital that you give us as much information as possible before we begin our in-house marketing strategy.

You will therefore be sent an Author Marketing Questionnaire to complete once you have submitted your manuscript. It is important to give this proper thought as it will be used as the basis of your book's campaign. If necessary this may then be followed up with a meeting to discuss your questionnaire and any other possible leads.

Typical marketing campaign

Using the information you gave us at proposal stage, the author questionnaire, and any other information from the Commissioning Editor, a marketing strategy will then be created by the marketing team. The exact activities included in this will depend on the nature of your particular book, its audience, and the time of year that we publish – some may be more relevant than others, and what may be crucial for one book may be a waste of resources on another.

However, typically we would consider the following:

Online – RIBA related

- List and advertise on RIBA Bookshops website
- Advertise in RIBA Bookshops fortnightly email (done automatically when the book is added to the website)
- Dedicated RIBA Bookshops email featuring your book
- Advertise in RIBA e-newsletter to members
- Advertise on architecture.com (the main RIBA website)
- Advertise on PEDR website

Online – other

- List on Amazon
- List on Google Shopping

Social media

- Advertise on Twitter, Facebook, Google+, LinkedIn and related blogs
- Link to author's own social media outlets (by re-tweeting, links to blogs etc.)

Online advertising

- Search Engine Optimisation to ensure the book is discoverable
- Pay-per-click campaign if appropriate

Offline

- Promotional flyer (will be disseminated by ourselves at events, in public areas etc., and also authors receive copies for their own dissemination)
- Inclusion in RIBA Publishing catalogues
- Inclusion in CPD Reading lists

Sales promotions

- Pre-publication/ time limited offers
- Multi-buy discount
- Bundle offers
- Launch discount (if applicable)

In-store promotions

- Promotions in-store at RIBA Bookshop (66 Portland Place)
- Point of sale material

Press and PR Campaign

- Arrange pre-publication reviews by sending press files to selected reviewers
- Agree reader offers, post-publication reviews and comment pieces with relevant journals and magazines (online and paper)

Trade/retailers

- Present to UK and international trade sales teams who present the book in person to buyers at all relevant trade outlets (e.g. Waterstones, Foyles, specialist bookshops etc.)
- Featured in trade catalogues (both UK and international) that outlets choose their books from
- Taylor & Francis – one of the world's biggest international distributors – will market and distribute the book around the world

Conferences and Events

- Investigate current industry events including RIBA/RIBAE CPD events and:
  - o Provide flyers/promotional material to be handed out
  - o Offer authors as speakers at events in return for marketing our books
  - o Arrange deals to discount books to event organisers for distribution to their delegates
  - o Offer recommended reading lists with delegate discounts to accompany events
- Sell the book via a stand at relevant conferences and events
- Provide PowerPoint slide (advertising the book) for inclusion in author presentations

Universities

- Send review copies to architecture schools and course leaders where appropriate (to get included on reading lists)

Launch

- Whilst we are rarely able to pay for or host launches ourselves, we will do everything we can to collaborate with authors or author contacts who are willing to host a launch. This will include:
  - o attending the event
  - o arranging for stock to be available to sell
  - o setting up and managing a stand, including author signings
  - o promoting the event to our extensive range of industry contacts and through social media channels
  - o recording and tweeting about the event both as it is happening and after the event.