

Submission checklist

Before you submit, take one last look and ensure you've included:

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1. The **final version** of all chapters, saved under an appropriate name and with any tracked changes accepted. Please remove comments.
 2. The names of all main authors and co-authors with complete postal address, including street name and email address. For edited volumes, please supply (at a minimum) an email address for the corresponding author of each chapter.
 3. Final version of each image file.
 4. A full Table of Contents and any preliminary material (e.g. Dedication, Acknowledgements, Contributors, List of Abbreviations, Foreword, Preface) you'd like to add.
 5. A complete set of permission grants, labeled clearly.

Notes on Styles and Preferences

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1. Please use standard American English.
 2. Documents should be delivered in 12 point Times font, with 2 cm margins all round.
 3. Stylistically, clarity should be given priority over flowery language. The rendering of the original should be done in language that is natural to the target audience rather than rigidly adhering to the syntax of the original or a word-for-word approach to translating.
 4. Double quotation marks, with punctuation at the end of the phrase/sentence *inside* the quotation marks.
 5. Avoid overuse of semicolons in English (a common problem when translating from Chinese). Any time that a comma and conjunction or a sentence break can be used, that is preferable to a semicolon. Colons should be used sparingly as well. As a rule of thumb, if you have an option other than a colon or semicolon, use it.
 6. Mr/Ms/Dr for titles. While “Prime Minister Lee” is fine, avoid titles such as “Manager Lee” – “Mr/Ms Lee” is appropriate in the latter example.

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7. If you are unable to include translation on the graphics for tables and illustrations in your work, please include the translated terms in the body of the text, marking clearly a) which table/illustration it is for, and b) where the text belongs in the graphic.
8. Referencing will be in footnotes or endnotes, and it must be consistent. In English, it will broadly follow MLA style, with the notable exception that it may be done in footnotes rather than End Notes, and page numbers will be included in each footnote, rather than through in-text referencing.
9. Please note that in official titles of policies written as “一带一路” in Chinese, the quotation marks can be taken to indicate the demarcation of the title, which is rendered in English with the words all in caps, but not quotation marks. So, “一带一路” would be Belt and Road Initiative (not “Belt and Road Initiative”).

Samples for Referencing

Books

Tom Furniss and Michael Bath. *Reading Poetry: An Introduction*. London: Prentice Hall, 1996. p. 101.

Journals and Magazines

Chong, Eileen. “Running.” *The Shanghai Literary Review*. Issue 4. November 2018, p. 21.

Websites

“GoLi - The Story: DRAMA BOX LTD.” http://www.dramabox.org/eng/about_goli-story.html. Accessed 30 September 2019.

Online Version of an Article from a Periodical

Bartolotti, James, and Viorica Marian. “Bilinguals’ Existing Languages Benefit Vocabulary Learning in a Third Language.” *Language Learning*, vol. 67, no. 1, 2016, pp. 110-140. Wiley Online Library, doi.org/10.1111/lang.12200.

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How to organize your manuscript

1. There are two main ways of organizing your folders, either by chapter number or type of material (please see chart). Either way is acceptable but please be consistent in your naming of folders and files so that they appear in the correct sequential order.
2. Please do not use a mixture of naming conventions using spaces, full points and underscores in folder/file names, such as “Fig 1.1a.eps”, “Fig 1.1_b.eps” “Figure 1.2.eps”, “Fig. 1.3.eps”, “Fig_1.4.eps” as the folders/files will not appear in sequence, which makes it more difficult to check that files are complete.
3. Please only use the name and number of the component in the folder/file name, e.g. Chapter 1. Please do not include chapter titles or other notes about the content as this can make the folder/file name very long and unstable when transferring files. We may have to ask you to resubmit the folder/files if this is not handled properly.
4. Figure captions should be supplied at the end of each chapter as part of the text.
5. Do not use the Frames function in Microsoft Word documents, as this can result in the loss of text in transmission.
6. Tables can appear at end of chapter if they are small and have simple content. Otherwise please supply separately.

Material	Naming
Abstracts and keywords	Chapter1,Chapter2,...
Text	Chapter1,Chapter2,...
Artwork	Fig1.1.eps,Fig1.2.tiff,...
Tables	Table1.1,Table1.2,...

Artwork Submission Guidelines

The Basics

1. All artwork should be submitted in electronic format
2. Each figure or component of a multi-part figure should be submitted as an individual file
3. Please do not embed artwork in the main text

Figure Numbering and Captions

1. Number the figures sequentially according to their appearance in the text and the chapter number (e.g. Fig 3.4 is the fourth figure in Chapter 3).
2. Check that each figure is cited in the text (e.g. ‘See Figure 3.4’). This will guide the production team in placing the figures.
3. Supply a list of figure captions at the end of each chapter. Captions should include the appropriate credit lines if the figure has been previously published (see Permissions section below). Define any new abbreviations used within the figure in the figure caption.

Artwork Permissions

Authors must obtain permission to reproduce any previously published artwork, and submit a copy of any permission grants with their final manuscript. Permission credit lines should be included in figure captions.

How to Submit Artwork

Group art files into individual chapter folders and label as shown below and provide a list containing the number of figures per chapter. In addition to the high-resolution artwork files, please supply one PDF version of all of the artwork for each individual chapter, containing each figure identified with a visible figure number. This is required for viewing reference only.

Please do not use a mixture of naming conventions using spaces, full points and underscores in folder/file names, such as ‘Fig 1.1a.eps’, ‘Fig 1.1_b.eps’, ‘Fig 1.2.eps’, ‘Fig. 1.3.eps’, ‘Fig_1.4.eps’ as the folders/files will not appear in sequence, which makes it more difficult to check for completeness.

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Please only use the name and number of the component in the folder/file name, e.g. Chapter 1. Please do not include chapter titles or other notes about the content as this can make the folder/file name very long and unstable when transferring files – we may have to ask you to resubmit the folder/files if there is a problem.

Technical Specifications

1. There are two types of artwork: photographs (halftones) and line drawings. Please refer to the grids below for guidelines on the appropriate file format for each. Include all line breaks and blanks for formatting and, if needed, color.
2. Supply a PDF file of your artwork for reference. These will be used for viewing purposes only.
3. Do not embed photographs in Word, PowerPoint, or PDF files.

Photograph Requirements

Program used to create/edit photo image	Electronic format to supply it in	Required Resolution
Digital camera (electronic photograph)	jpeg file or tif file	Minimum 300 dpi
Photoshop scans	tif , eps	Minimum 300 dpi for photographs
Combination photograph and line	tif, eps	Minimum 600 dpi

Line Art Requirements

Program used to create/edit photo image	Electronic format to supply it in	Required Resolution
Illustrator	eps, ai	600 dpi
Word	doc, docx	n/a
Excel	xls, xlsx	n/a
Powerpoint	ppt	n/a
Photoshop scan	tif or eps fil	minimum 600 dpi
ChemDraw	export as a cdx file	minimum 600 dpi
Corel Draw	eps, cdr, ai, cdr	minimum 600 dpi

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Color Artwork and Mode Usage Reminders

1. All color art should be delivered as original source files, not embedded into Word or PowerPoint.
2. Photograph (black and white/greyscale)
3. Line art (black and white/greyscale)
4. Color art for print (CMYK mode).
5. Online color files (RGB mode).
6. If your files are set up using Red, Green, Blue (RGB) they will be converted to CMYK or greyscale.

Permissions Guidelines

Author's Responsibility

Unless agreed otherwise, you, as the author, are contractually responsible for obtaining permission to use any copyright material your book and supplementary Web resources contain. This requirement applies to any content that you did not personally create but instead reproduced or adapted from other sources. This could include any of the following items:

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- Maps
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- Quotations
- Screenshots Frame grabs fromTV/film
- Video clips
- Audio files
- Fonts (when supplying camera ready copy)

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 - o year of publication
 - o chapter/article title
 - o book or journal title/number
 - o edition number (if second edition or later)
 - o publisher
 - o original page numbers/figure numbers to be used
 - For photographs and other artwork, source information must include:
 - o name of work
 - o name of photographer/artist/director (if frame grab or video clip)
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Allow Time for Clearance

Allow plenty of time for clearing permission; it can take anything from a few minutes to several months to obtain the permission required depending on the amount of material and the responsiveness of the sources. You may need to negotiate with the copyright holders to remove limitations on rights initially granted and/or to reduce fees where these are excessive. Where acceptable terms can't be agreed, permission is refused, or is not obtainable for any reason, alternative material will need to be found and cleared.

Don't Use Material Without Permission

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The third-party material you wish to reuse will fall into one of three different categories each governed by separate clearance rules:

- content from public domain (out-of-copyright or never-copyrighted) sources
- copyrighted content from open access sources
- copyrighted content from other sources

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Content from Freely Available Sources: Always check the terms of the reuse license for any freely available material (e.g. clip art or Wikimedia images) or open access publications as this may exclude or restrict commercial use.

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- Photographs

o Don't assume that photographs obtained from websites, blogs, Google image searches, YouTube, Wikimedia, etc. are in the public domain because there is no credit or copyright holder indicated. Large amounts of image or text material on the Web may not be the intellectual property of the site hosting it – either because the image or text has inadvertently lost its original source/copyright information or because it has been actively pirated. If it's not their material, the hosting site will not be in a position to grant you the necessary rights.

o For works of art (paintings, sculpture, installations) permission should be cleared with the source (e.g., museum, gallery, individual), not the publisher of any book or journal the image is reproduced in. There will usually be two permissions to clear:

Artist's copyright (clear with the artist or their agent, or DACS or ARS on behalf of artists' estates) ;

Photographer's copyright (clear this with the source of the image, e.g., museum). This will apply even if the copyright protection for the original artwork has expired.

Film and TV Images, Audio, and Video

- o Obtain permission for the use of all film stills.
- o There is no requirement to clear pre-1976 film and TV publicity photos and posters that are not marked with a copyright notice.
- o Frame grabs do not require clearance if use is limited and for purposes of criticism or review. Ensure you provide a source in all instances including title, date of release, director, and (where feasible) producer/production company.
- o For third-party video or audio material, clear all use with the copyright holders. An alternative to embedding material in your book and clearing permission is to link to externally hosted audio or video content (e.g. YouTube) using a URL.
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Screenshots: These may be used in the interior of a work without clearance as long as they (i) have been created by the author and (ii) are being used to demonstrate the operation of the website or software from which they are taken or to illustrate a concept described by the author in the text.

Cartoons: Clearance is always required. Be sure to also request a high-resolution version of the image when you apply for permission.

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Maps: Clear all use unless the material required is a simple reproduction of public domain material (e.g., a contemporary map of Europe).