

DIO Press Inc

Submission Guidelines

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PRODUCTION PACKAGE

In order to accept the submission of your manuscript, the following items must be submitted in **one complete package** to your acquiring editor. If the items are not all submitted simultaneously or are not submitted in acceptable quality, DIO Press Inc reserves the right to reject the submission, make formatting alterations so the book conforms to our style as outlined below, or require revisions/resubmission.

When all your materials are ready, please submit the entire production package to your acquiring editor. Typical submission process may include utilization of .ZIP files or Dropbox. In any case, you must provide the items below in your submission:

- **Manuscript Text**
 - Prelims
 - Intro/Chapter One
 - Subsequent Chapters
 - Appendix/ces
 - List of Index Terms (if available)
- **Artwork:** Graphs, Charts, Tables, Images (if applicable, in their original file formats)
- **Permissions**
 - Permission Tracker (form provided in appendix)
 - Permission Forms
- **Abstracts & Keywords**
- **Series Editor Approval** (if the book is in a series)
- **DIO Press Inc Info Sheet** (with your Table of Contents and four completed draft chapters; please submit this as soon as possible, preferably 4 months before your final package is submitted)

In all cases, please label the files with the chapter number and file type. For example: “Chap 09–Abstracts & Keywords” or “Chap 02–Permission Form.”

If any part of the book involved another individual not listed on your publishing contract (such as a foreword writer or a translator), please contact your acquiring editor immediately, as additional forms/agreements may be needed as part of your package.

If you cannot meet the deadline for the submission of all elements in the package, you must notify your acquiring editor immediately as a delay in submission of a complete production package may cause delay to the publication of the book.

Please note that the submission deadline of the manuscript must include approval of the manuscript by the series editor, if your book is in a series. You should provide the final manuscript draft to the series editor one month before your submission deadline so that they may review the text and provide approval or revision requirements.

.ZIP

If you will be submitting via email, please adhere to the labeling system outlined above and combine all items in a single folder. The manuscript parts, permissions, and artwork items to be

submitted should each be included as subfolders. Once all items are collected, please zip the folder and email it to your acquiring editor in a message that includes your final checklist (provided in the appendix). Once the files have been provided to the acquiring editor, no additional revisions to the text or other materials will be accepted (unless approved in writing by the acquiring editor). You will be sent the final formatted text to review before printing.

DROPBOX

If you will be submitting via Dropbox or another file sharing platform, please adhere to the labeling system outlined above. The manuscript parts, permissions, and artwork items to be submitted should each be included as subfolders in Dropbox. To upload documents, you will simply need to create a folder, click the Upload icon from the top menu, and use the pop-up to browse your computer for the correct file to upload. Additional guides for using Dropbox are available on the Dropbox website itself. Once all items are uploaded, you must email your acquiring editor your final checklist (provided in the appendix) and share the Dropbox folder so that the items can be downloaded for review and acceptance. Once the Dropbox link has been provided to the acquiring editor, no additional revisions to the text or other materials will be accepted (unless approved in writing by the acquiring editor). You will be sent the final formatted text to review before printing.

Once you have submitted the materials, please email your acquiring editor a message with your final checklist (provided in the appendix). Once the files have been provided to the acquiring editor, no additional revisions to the text or other materials will be accepted (unless approved in writing by the acquiring editor). You will be sent the final formatted text to review before printing.

MANUSCRIPT TEXT

We expect a clean, consistent manuscript submitted with all chapters free of typos and grammatical errors. When reviewing the complete manuscript, you should be editing for style, usage, spelling, punctuation, and general coherence. We want you to keep your individual voice and style as much as possible, so we encourage you to make only those changes necessary to improve the text.

However, using the spelling and grammar check function in Word will not suffice. You need to also be editing the text for meaning and readability. We suggest having 2–3 colleagues read their manuscript prior to submission in order to check for clarity. In your editing of the complete book, please review also for consistency across chapters. You may be required to resubmit the material if it does not adhere to the guidelines or to do rewriting if directed to do so by the acquiring editor.

For edited texts in the education discipline, DIO Press Inc refers to the *Publication Manual of the American Psychological Association*. For non-education texts, DIO Press Inc refers to the *Chicago Manual of Style*. The *Merriam-Webster Collegiate Dictionary* is the reference for all questions of spelling. Unless otherwise pre-approved by your acquiring editor, please adopt the style applicable to the type of book you are submitting, particularly in regards to the references (i.e., endnotes, bibliography). Please ensure that U.S. spelling and punctuation is used throughout the book.

PRELIMS

The first file that should be included in the manuscript submission is a single Word document titled Prelims. This document should have the following items (if applicable) in this order:

1. Half title page
2. Series page
3. Full title page
4. Copyright page
5. Dedication
6. Epigraph
7. Table of Contents
8. List of Illustrations and List of Tables
9. Foreword
10. Preface
11. Acknowledgements
12. List of Abbreviations

GENERAL FORMATTING

Before submitting the electronic files to your acquiring editor, make sure each chapter is free of typographical and factual errors, that it complies with the book's style (as stipulated above), and that the chapters conform to the following:

- MS Word .DOC or .DOCX file format.
- Formatted with the following:
 - Times New Roman font style
 - 12 pt font size
 - Double spaced
 - 0 pt spacing before and after paragraphs
 - 1" margins.
- Please be sure to remove any incorrect or additional line breaks from the text.
- Indented internal paragraphs with ½" tab indentation rather than line spaces between paragraphs (indentation should not be used for the first paragraph in any new section, as demonstrated in the example of proper subhead labeling later in these guidelines).
- Justified right margins of all blocks of text (including block quotations, notes, and references); headings are left-justified only.
- Each text begins with the name of the chapter in title case, centered, and in bold.
- Each chapter is structured in the following order:
 - Chapter title
 - Main text
 - References & Notes (these must be at the end of each chapter, rather than the end of the entire book)
- Book parts (if the book is separated as such) are identified with a half-title page added to the first chapter in that part.

Additionally, please ensure that each chapter conforms to the following guidelines for structure, lists, headings, and other formatting elements.

FOOTNOTES AND ENDNOTES

Endnotes should be used for notes and for citations (if you are choosing to use note citations rather than in-text parenthetical citations). Please ensure that all notes which are included in the book are embedded notes using the References function in Word. If you have inserted footnotes or you find that the notes are being numbered with Roman numerals, you will need to convert and/or renumber your notes:

1. Go to the References tab.
2. Click the Footnote & Endnote Dialog Box Launcher (the arrow in the footnotes menu).
3. Under Location, make sure Endnotes, End of Document has been selected. Click on Convert if you must make footnotes into endnotes.
4. Under Format, use the dropdown to change the format from Roman numerals (i, ii, iii) to Arabic (1, 2, 3).
5. Click the “Apply” button.

BLOCK QUOTATIONS

Any quotation of 40 or more words should be set with additional ½” margins on the left and right and should be separated from the main text by a line space above and below. If the subsequent text is a continuation of the main text containing the block quotation, the continuing paragraph should not be indented.

The in-text citation or endnote for a block quotation should be placed right after the final punctuation mark. No punctuation mark is used following the source.

LISTS

1. If you will be using lists of items in the text, we recommend that you avoid using MS Word’s numbering tool, as the formatting for the tool often does not transfer into our software correctly. Instead, please type out the numbers and indent the list by an additional tab (such as how this list appears). Please do not adjust the margins further or apply any other formatting.
2. Numerals or letters enumerating items in a list within a paragraph (1) should be enclosed in parentheses and (2) should not be followed by a period.
3. If the list cannot be numbered, use MS Word’s bullet list tool, selecting the first basic circular bullet; please do not adjust the margins or standard formatting inserted by Word when using this tool.
4. Periods should be omitted after items in a vertical list unless one or more of the items are full sentences.
5. If the vertical list completes a sentence begun in the preceding paragraph, the final period should be omitted unless commas or semicolons separate the items in the list. When commas or semicolons in a vertical list separate items, each item should begin with a lowercase letter.
6. As with block quotes, a space should be added above and below all lists so that they are set off from the general text.

SUBHEADS

We strongly recommend you do not exceed three levels of subheads. If you find there are more than three, consider editing the text so you have a maximum of three levels in the book as too many levels become very difficult for the reader to discern. *Remember that subheads must be presented in order; you cannot introduce a secondary subhead without a primary subhead preceding it.*

Subheads should be unnumbered, in the same font and size as the text (Times New Roman, 12 pt), and should be in title case (not all caps or small caps). An extra line break should be used when starting a new subsection.

The A-level subhead, or primary subhead, should be boldface and centered on the page. The B-level subhead, or secondary subhead, should also be boldface but flush left on the page. The C-level subhead, or tertiary subhead, should be in all italics and run in at the beginning of a paragraph. All subheads should be in title case, as demonstrated below. Examples of each subheading are provided below; please be sure this formatting is applied throughout the book:

A-Level Subhead

We strongly recommend that you do not exceed three levels of subheads within your book. If you find that you have more than three, you should consider editing the text so that you have a maximum of three levels as too many levels become very difficult for the reader to discern. *Remember that subheads must be presented in order; you cannot introduce a secondary subhead without a primary subhead preceding it.*

Subsequent paragraphs in a given section should have proper indentation, as demonstrated by this example. When you begin a new section or subsection, the first paragraph only should remain flush with the left-hand margin, as is shown below under the B-Level Subhead.

B-Level Subhead

Subheads should be unnumbered, in the same font and size as the text (Times New Roman, 12 pt), and should be in title case (not all caps or small caps). An extra line break should be used when starting a new subsection.

C-Level Subhead. The A-level subhead, or primary subhead, should be boldface and centered. The B-level subhead, or secondary subhead, should also be boldface but flush left. The C-level subhead, or tertiary subhead, should be in all italics and run in at the beginning of a paragraph.

ITALICIZING VS. UNDERLINING VS. BOLDFACE

Unless instructed by your acquiring editor, underlining should not be used anywhere in the text. Instead, italics should be used for foreign words, book titles, and to show emphasis. *Underlining should not be used for this purpose* as underlining interferes with descending characters, such as g, p, q, and y, causing a dark area on the printed page. Italics should be used as opposed to **boldface** for emphasis. Boldface and underlining will not be accepted and will be changed to italics if used in the text. Please note: often by default, Word formats websites in blue type with underlining— please remove the underlining and change all text to black. (The hyperlink itself should remain.)

QUOTATION MARKS

Double quotation marks should be used to enclose quotations in text. Single quotation marks should be used within double quotation marks to set off material that in the original source was enclosed in double quotation marks, such as: Miele (1993) found that “the ‘placebo effect,’ which had been verified in previous studies, disappeared when behaviors were studied in this manner.”

In U.S. style, the period ending a sentence enclosed in quotation marks is placed inside the closing quotation mark: “There is no reason to inform the president.” The question mark and exclamation point should be placed inside the quotation marks only when they are part of the quoted matter. The semicolon and colon should be placed outside quotation marks.

HYPHENS VS. EM-DASHES VS. EN-DASHES

You may be in the habit of writing dashes as a series of hyphens--like this. DIO Press Inc’s style does not accommodate this—we use a long single line as shown here. The lengthened hyphen (an em- dash) should be used to indicate a break in thought, interrupted speech, explanatory phrases, etc.

In a range of numbers, please use an en-dash, which is shorter than an em-dash but longer than a hyphen, for example, 1988–1989. This character, as well as the em-dash, can be found in the Insert Symbols menu in MS Word. Do not place a character space on either side of the dashes: the dashes must be flush with the adjacent characters.

Standard hyphens should be used with compound words and to split words at the end of a line.

A Summary of the Correct Use of Hyphens and Dashes

- hyphen Cross-reference
 - en-dash 1988–1989 or pages 15–16 or May–June
 - em-dash to denote an interruption in thought—like this
-

ELLIPSES

An ellipsis should be used to indicate an omission in quoted material or a pause. The ellipsis symbol (...) can be found in the special character or symbol menu. The ellipsis character should be set flush with adjacent text—no space should appear before or after this character. Sometimes a fourth mark of punctuation, such as a period, may be needed. In this case, the period appears before the ellipsis and is set flush with text. For example, story....

We discourage the use of three consecutive periods rather than the symbol as periods can oddly modify the spacing of the words; the periods may also become divided at the end of the line.

SPECIAL CHARACTERS

Symbols, special characters, and other elements (such as mathematical formulas) can be accommodated in our texts (although the usage may incur a surcharge; if you have concerns, please contact DIO Press Inc before submitting your final package). We do ask that you inform your acquiring editor of any non-Romance symbols used in the text as these will require special attention. Letters with accents do not qualify as special characters, only symbols not common to Romance/Germanic alphabets, such as Chinese symbols or Old English.

- 伊 – This is a Special Character to note to your acquiring editor.
- É – This is NOT a Special Character. There is no need to make note of such symbols.

OTHER

In addition, please note the following points of style which should be followed throughout the manuscript:

- Numbers one through nine should be spelled out (unless they are percentages, dates, or are or part of a book title, such as 5th edition); for numbers 10 or greater, digits should be used
- Email should be written without a hyphen (as opposed to e-mail)
- U.S. should be used with the periods (as opposed to US) when the word is used as a modifier; United States should be used when the words are used as a noun (e.g., “U.S. currency” and “the United States has acted...”)
- Lowercase should be used when discussing academic subjects (e.g., literature as opposed to Literature)

For all other questions on points of style, please consult the most recent edition of the *Publication Manual of the American Psychological Association* or the *Chicago Manual of Style*.

ARTWORK

It is recommended that you include a minimal amount of artwork in the book—including illustrations, line drawings, charts, graphs, maps, and reproductions of photos. The emphasis of the book should be on your original written research; artwork should be chosen selectively and only if its inclusion will demonstrate information or aid comprehension in ways which cannot be captured in writing. Photos which are simply depictions of the text but not demonstrating any new information should be avoided (such as portraits of individuals discussed). Tables are useful for comparing related information but should not be used as decorative lists or visual features. Please note that the inclusion of any and all artwork is subject to approval by DIO Press Inc’s staff as well as to verification that all necessary permissions have been acquired.

We can accommodate up to 10 individual items in the entire book; anything beyond this which you would like to discuss can only be included at a surcharge. Please note that standard printing accommodates black and white/grayscale artwork only. Please keep this in mind when submitting any figures that make use of color to display data (i.e., graphs) as this distinguishing factor will be lost when the figure is converted to grayscale. If you have questions about color printing, please contact DIO Press Inc right away.

The artwork to be included should be submitted in its originally created format. For tables, figures, charts, etc. created in Word or Excel, please supply the original Word or Excel file. We need the original file so that the format, font, etc. can be adjusted to print correctly within the book. For each image to be included in your book, *you must supply a high resolution file in .TIF or .JPG format (minimum 300 DPI, 1000x1000 pixels)*.

The files submitted should be labeled according to standard practice (“Chap 01- Figure 1.2”).

PLACEHOLDERS

Artwork included should be numbered sequentially (i.e., the second figure in Chapter Three would be Figure 3.2, the third figure would be Figure 3.3, etc.), have a title, and be identified with placeholder text. The artwork itself should not be embedded in the text. The identifying text for the illustrations should be (1) placed as close as possible to the first text reference, or (2) grouped separately in one or more sections containing only illustrations (such as at the end of the chapter before the notes). If the illustrations are interspersed throughout the text, the text should run either

above or below the placeholder text, whichever is applicable. The title of the illustration should be below the placeholder text and should be in boldface and centered.

CREDIT LINES

For every illustration, a credit statement must be included as a caption (or at the end of any caption included with the illustration). If the artwork is from a third party source, please be sure that the credit statement satisfies any terms required by the permission obtained from the rights holder. If the artwork is your own creation, please still include a credit caption such as: “Source: Author.”

Please note that for any illustration reproduced without change from another source that is not public domain (including online sources, scans from books, or your own previously published works), proper credit must be given and permission must be applied for (for example: Reprinted by permission of the publisher, from...). For tables in particular, if data for the table are not the author's but are taken from another source, that source also must be acknowledged although permission may not be needed if only a small sample of data is reproduced.

An example of proper labelling of illustrations is provided below.

[INSERT FIGURE 1.4 HERE]

Figure 1.4: Results of One-Way Design

Source: Adapted from “When Does Feedback Facilitate Learning of Words?” by

H. Pashler, N.J. Cepeda, J.T. Wixted, and D. Roherer, 2005, *Journal of*

Experimental Psychology: Learning, Memory, and Cognition, 31, p. 5. Copyright

2005 by the American Psychological Association.

ABSTRACTS AND KEYWORDS

An important aspect of promoting and selling each chapter in the book is the assigning of abstracts and keywords. Please provide a 150–200 word abstract and eight to twelve (8–12) keywords for each chapter (including the introduction and conclusion). These abstracts and keywords should be compiled as one separate Word document in the complete production package submitted to your acquiring editor. The abstracts should not be provided in the actual text of the book.

PERMISSIONS

It is your sole responsibility to ensure all permissions have been obtained and to make sure the permission credit lines requested by the rights holders appear in the text. You must obtain and provide the permissions for all necessary items prior to providing your final submission to the acquiring editor. Please note that third party material in your manuscript will only be included with the prior consent of DIO Press Inc's staff; this includes epigraphs.

Only once all necessary permissions have been acquired, please submit a completed permission-tracking list of all permissions in the book (provided in the appendix). You must also submit scanned copies of all permissions to the acquiring editor when you submit your complete production package. The permissions for each chapter should be combined into one single PDF.

Please be sure that all artwork is listed on the permission tracker, even if permission is not required. Simply list the element and provide the reason why no permission is required (e.g., figure created by author, public domain, etc.).

If no permissions are necessary for an entire chapter or the entire book, please just mark NO and

write YOUR NAME on the tracker. A tracker must be submitted to your acquiring editor or your production package will be considered incomplete.

If you have any questions about a particular permission or third party content, please contact your acquiring editor as soon as possible prior to final submission of the production package.

FREQUENTLY ASKED PERMISSIONS QUESTIONS

How Are Permissions Requested? All requests for permission to reprint should be sent to the copyright holder in writing. In granting permission, the copyright holder will either sign and return to the author one copy of the request or will send their own standard form. You should use the form provided to apply for any permission to reprint as it includes all the information that should be in the request. Some copyright holders will insist on using their own form; this is fine as long as all the rights we require are granted. You are welcome to confirm with your acquiring editor that a third party form is satisfactory prior to an author obtaining permission or to paying a licensing fee.

Who Is Responsible for Acquiring Permission? It is your responsibility to ensure that all permissions are secured. This means that you are ultimately responsible for all associated fees, making sure the use is properly acknowledged, and providing them with a complimentary copy of the book should the rights holder request this as part of their license agreement.

What Rights Should Be Requested? The request should be made for non-exclusive worldwide rights in all languages, media, and formats including for use in advertising, publicity, and promotional use in relation to the book, with no restriction on individual article sales, for this and all derivative works, in this and all future editions, for the lifetime of the product. **At a minimum, you must seek: Worldwide, English-Language, Print and Electronic, Multiple-Edition rights.** You should be clear about these details when requests are made, and follow up if necessary. For instance, if a U.S. publisher grants North American rights only, that publisher can most likely direct you to the one who can give you permission for the rest of the world. You must follow up with the second half of this permission process if it is required.

How Long Does the Process Take? You may not receive a response for many weeks or months, so it is crucial that you **BEGIN THE APPLICATION PROCESS AS SOON AS POSSIBLE.** We will not release a chapter to be included in the book until you confirm all permissions for the chapter have been granted and all credit statements have been set.

WARNING! Please note that if you *begin* the permission process, even for a permissions that would have been considered fair usage, you must follow through and obtain the permission in writing.

What Requires Permission? For the use of poetry, diary/journal entries, correspondence, song lyrics/music, charts, graphs, photos, unpublished prose, or artwork, full permission for world rights must be secured in writing. Unpublished materials are not in the public domain. **Verbal permission is insufficient.** The above may not be considered in the public domain at any time, unless there is written proof of this. You must be specific in your intended use when requesting the permission to reprint. **If you are unsure if material requires permission, please confirm the permissions requirement with your acquiring editor as soon as possible prior to submitting your final production package.**

- When direct quotations are unavoidable, it might be beneficial if you quote only as much from a particular source as falls under what is called “fair use.” The *Handbook for*

Academic Authors (5th ed.) by Beth Luey gives explicit guidelines when it is necessary for an author to seek permission to reprint. DIO Press Inc considers “fair use” to quote up to 1,000 words from a scholarly monograph or a textbook. For citations from a 1,000-word article, Luey considers 50 words fair use. Poetry is another matter; “fair use” permits the citing of up to two lines from a poem, according to Luey. Lyrics are similar to poetry in that “fair use” is relative to the size of the work. According to Luey, eight measures of a song are fair use. Please look at the sheet music to determine the number of lyrics you can use from those eight measures of musical notation. **N.B. The length restrictions for fair-use of epigraphs are stricter than in the body of the writing. Please contact your acquiring editor if you plan to use epigraphs to see if they can legally be included.**

- To quote from works that would require permission to reprint, we strongly recommend that you keep direct quotations to a minimum. Often it is sufficient to provide the concept of a writer’s argument in one’s own words with the proper documentation.
- In the United States, those works are considered in the public domain that were originally published at least 95 years ago provided the author is a corporate author (e.g., the Disney Company). In other words, it will not be necessary to request permission to reprint for works exceeding the “fair use” limits that were published prior to today’s date in 1921 in the United States if this scenario applies. Of course, the necessary documentation still needs to be provided. However, if the author is a person, the copyright in the United States and in Europe extends to January 1 of the year after that author’s day of death plus 70 years. Thus, if a book was published in 1910, and the author lived until 1947, permission to reprint will need to be obtained from the copyright holder prior to 2014.
- Sometimes **translations** of sources are necessary. If a work is in the public domain, and the author performs his or her own translation, no permissions are necessary. However, if a translation is used that was completed within the timeframe that requires permission, permission to reprint will be necessary—if the quoted material does not fall under the fair-use guidelines. If an author wants to use a foreign-language source that is not in the public domain, they need to use the authorized translation. It is not permissible to make their own translations of works that are not in the public domain—it would be necessary to cite the authorized translation and ask for permission to use it if it does not fall under fair use.
- If the book contains portions of **previously published articles or essays** an author has written, permission must be requested to reprint them and the material must be properly cited in the text.
- If you are including any **tables, graphs, or illustrations** that are not self-created, they will need to obtain permission to re-use the material. If you are unsure whether such material is public domain or if using a small portion falls under fair-use, please confirm with your acquiring editor prior to obtaining permission.
- If you are including an **image or photograph**, they must provide permission from the rights holder (usually the photographer) as well as from anyone whose face is distinguishable. If copyrighted property is visible, such as of a statue or piece of architecture, permission must be obtained additionally from the property rights holder.
- If you have performed any **surveys, interviews**, etc. in the course of your research for this

work, and particularly if you are including any quotes or responses from these endeavors, you must provide permission from the individual participants. Please contact your acquiring editor if you have questions about this permission, especially in any case where you feel you cannot now obtain a permission from the subject.

- The copyright laws are complex, and laws that are applicable to the United States do not necessarily correspond to the laws in other parts of the world. Again, as you prepare your work for publication, look at the number of direct quotations, decide which ones are absolutely necessary to make the point, and keep direct quotes to a minimum. Obtaining permissions to reprint can be both time-consuming and costly. Consult the most recent edition of the *Chicago Manual of Style*, the *Publication Manual of the American Psychological Association*, and Beth Luey's *Handbook for Academic Authors*, 5th ed. for a more detailed explanation, or contact your acquiring editor if you have further questions about the permissions process.

What Should Be Done When Permissions Are Received? Provide **scanned copies** of all permissions when you submit your full production package. It is very important that you retain and archive all original permissions documentation in case usage is ever challenged by a rights holder. The permissions must be accommodated with proper acknowledgement in the notes of each chapter or as part of a figure's caption if your submission contains illustrations. **N.B. You must set the credit lines in the text, using the specific wording of the license received.** If the copyright holder does not specify a credit line, you should use the format noted on our permission request sheet: Grateful acknowledgment is made to the following for permission to reproduce copyrighted material: Author, Title, City: Publisher, copyright, year. Reprinted by permission of the publisher. All rights reserved.

What If the Rights Holder(s) Refuse to Reply to Requests? Or What If We Cannot Determine Who Holds the Rights? If you find yourself waiting too long for a rights holder to respond to your request, you must assume that permission is not granted in the manner that you have requested. In this case, please consult your acquiring editor to discuss whether the material should be entirely removed or if a suitable replacement with readily available permission can be used. If it cannot be determined who holds the rights or whether a work is protected under copyright or other intellectual rights laws, we will not be able to include the material as it must be assumed that the work is protected.

CHECKING THE FINAL SUBMISSION

Please remember that the final files that you submit to your acquiring editor may be the exact versions the printer will use to produce the final book. While the text will be reviewed by the acquiring editor, we encourage you to use the list below as a checklist, making sure all the items have been addressed before submitting the final text:

- ❑ Proofread the entire book carefully before you submit. All content is your responsibility. Only light copyediting may be done on the final text you submit.
- ❑ Review the book to be sure it consistently conforms to the correct style being used.
- ❑ Check that all subheadings and artwork labeling adhere to the guidelines provided here.
- ❑ Confirm that all chapter titles and artwork labels match the Table of Contents and List of Tables/List of Figures.
- ❑ Verify that all artwork is in the correct file format and that images meet the minimum

- DPI/pixel requirements.
- ❑ Confirm that all necessary permissions have been obtained and check that all required acknowledgments are included in the text.
 - ❑ Check that all items in the production package are complete and that all files are labeled correctly.
 - ❑ Confirm that the final word count is within 5% more or less than the contracted length. If this is not the case, please consult your acquiring editor immediately.
 - ❑ Check that the title throughout the book matches that of the contracted title. Any title changes must be approved by the acquiring editor prior to submission of the final package.
 - ❑ Verify that the spelling of your name is 100% correct. In the case of multiple authors, please also confirm the order of your names is set in the correct way they should appear.

Only once all items have been finalized and all required permissions obtained, submit all the files in one package to the acquiring editor by email or by Dropbox; in either case, an email message should be sent to the acquiring editor with the final checklist. **DO NOT SUBMIT ITEMS PIECEMEAL.** Once items have been submitted, no revisions will be accepted unless approved in writing by the acquiring editor. Your submitted package should be the final version of all materials.

POST-SUBMISSION

ENDORSEMENTS

While endorsements are not required, our authors are welcome to send along quotes to use on the back cover of the book. Endorsements must be submitted within six weeks of the acceptance of your production package. We recommend that, if you intend to submit endorsements, you begin to contact individuals as early as possible and even before you submit your final production package.

Endorsers should be knowledgeable peers from institutions other than your own. A good endorsement will praise something that makes the book unique: an innovative approach, identification of a new area of study, influence of the author's personal experience, credentials on the argument, etc.

In general we are looking for 2–3 endorsements of about 75 words each. In addition, the endorser should provide the affiliation they wish to use alongside their name. Depending on the length and number of the submitted endorsements, DIO Press Inc will edit the quotes for the back of the book so that the endorsements have the strongest impact.

INDEXING

We encourage you to discuss indexing with your acquiring editor as soon as possible. DIO Press Inc encourages the use of our own indexing services, which are provided at a per page rate. However, you can choose to create the index on your own with DIO Press Inc's approval of the list of terms

If you will be creating the index yourself, we recommend you compile and submit the list of terms with your main production package. If you cannot supply the index terms at that time, you must have the list of terms prepared by the time page proofs are provided for your review. Page numbers should only be added to your index during the proofs stage, when pagination has been finalized.

When you are creating the index for the book, please consider your readers' needs and adjust the complexity and language level accordingly. Information should be listed under the term that most readers will probably look at first. Use cross-references to list variations or written-out versions and abbreviations/acronyms. An understanding of the readers' needs will help you determine what to put in and what to leave out. Bear in mind that an index is a tool for the reader and not a summary of a book's content; you should always consider what is likely to be looked up. Items that are only mentioned incidentally in the text should not be included.

Where there are two or more possible synonyms, use the one the reader is most likely to look up, and put all the relevant items in that entry. "See" references should be used to assist the reader in finding a subject or name that may appear in the text in more than one form. "See also" references are used to direct the reader to topics linked to the topic.

Entries should be alphabetized letter by letter (not word by word). If two headings differ only in that one has an initial capital—as grey and Grey—put the capitalized form second. Sort people's names by the family name or the prefix if one is present. Treat accented and unaccented letters as equivalent—collate ê with e, ü with u, and so on.

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