

Guidelines for Conversations Volumes

Literary Conversations, Conversations with Filmmakers, Conversations with Comics Artists

The volume editor must prepare the entire manuscript electronically. Type all material not provided in electronic form—do not simply scan and save as a PDF.

All volumes must have:

- Chronology
- Additional resources page with full bibliographic documentation (key interviews not included in the volume, important essays, books, and other resources)
- A list of all books by the interviewee (*Literary Conversations and Comics Artists only*)
- Filmography (*Filmmakers only*)
- 10–15 illustrations of the artist's work (*Comics Artists only*—refer to Guidelines for Illustrations)
- Completed Permissions Grid
- Completed Editor Checklist for Conversations Volumes

Please adhere carefully to the manuscript length allowed by your contract, inclusive of the introduction, chronology, and other front matter (except for the index).

The introduction should place the interviews in the context of the subject's career and bring a degree of coherence to them. It should serve as an introduction to the volume and not to the interviewee's works as a whole.

The interviews need to be arranged chronologically in the order *in which they were conducted*, not the order in which they were published. Be sure to include the exact date of the interview in the credit line.

The titles of the interviews, names of interviewers, dates, and credit lines with necessary copyright information need to be included at the heading of each interview, as follows:

Title of Article

Name of Interviewer(s) / Year of Interview

From [source, with bibliographic details and any copyright notice as required]. Reprinted by permission.

When titles of books, films, comic strips, or comic books are in quotation marks (as they often are in newspapers), please delete the quotes and italicize.

It is the editor's responsibility to carefully proofread every interview. Typos, grammatical errors, and errors of fact need to be corrected silently. Other than these small changes, previously published interviews should not be edited without explicit permission from the rights holder.

To conform to series style, the Press will make certain design decisions regarding such elements as fonts, line spaces, speaker tags, and credit placement.

All series books must include an index, prepared by the editor or a freelance indexer paid by the editor, to be prepared at page proof stage.

Please secure a good photograph (preferably a head shot) of the interviewee as soon as possible for use in the seasonal catalog and on the book's cover. Digital photographs should be 300 dpi (dots per inch) to 600 dpi (preferred) and submitted as JPEG or TIFF files. The Press can work with the editor on this if necessary.

Permissions

It is the responsibility of the volume editor to secure permission to use every interview included in a conversations volume for both print and electronic editions. This process is time-consuming and sometimes complicated. Please start requesting permissions immediately and adhere to these guidelines as you do so.

Use the permissions grid provided on the Press website to track the status of requests. Send the grid to us, along with all permissions agreements, when you submit the manuscript. Keep copies of all correspondence for your files.

Locate the contact information for the permissions department at the publisher of the interview. Many publishers' websites provide contacts and directions for seeking permissions, and if they accept requests through e-mail, you may proceed that way.

If the interviewer or another individual holds the copyright, the publisher will let you know and can usually supply an address. Three weeks after your initial request, send a follow-up letter or e-mail to those publishers who have not responded. Stress the need for a prompt response. Two weeks later, call those who have still not responded.

E-mailed and faxed permissions are acceptable in many cases but original signatures are preferred.

As the responses come in, read them carefully for restrictions, fees, books requested, due dates, requests for more information or further action from you, etc. Record all of this information on the permissions grid.

Some publishers will send forms or contracts that need to be filled out and returned before they actually grant permission. It is the responsibility of the volume editor to do this. The forms must be filled out accurately. If the publisher asks for more information than you know or for payment in advance, contact the Press for help. Any required permission agreements must be fully executed before we go into production with a volume.

Many copyright holders will request that you use a specific credit line. Be sure that this line is used verbatim in the final manuscript when you submit it to the Press.

Some copyright holders will request a fee and/or ask for complimentary copies of the book. Where necessary, negotiate with the rights holder in order to remain within the permissions budget stipulated in the volume editor's contract. If copies of the book (up to three) will be accepted for no fee or a reduced fee, make the offer. Any requests for payment or books should be added at the bottom of the permission letter unless the copyright holder supplies his/her own standard form letter. Complimentary copies will only be sent when specified in the agreements.

The Press will not process any permission payments until we have the final and complete manuscript. All payments will be processed one year prior to publication. If a copyright holder requests payment before publication, please draw this to the attention of the Press.

In rare instances, a copyright holder cannot be found—some periodicals cease publication; some publishers go out of business; some interviewers have died. In these cases, it may be possible to move forward with the piece, but this must be confirmed with your editor before proceeding. Keep thorough records of your attempts to locate copyright holders and discuss with your Press editor as to whether or not such pieces may be included.

<<DATE>>

<<NAME & ADDRESS>>

Dear _____:

I am writing to request permission to reprint the interview **[title of interview]** in **[name of publication]** by **[name]**, published in **[vol. no. date, pages]**. I am requesting nonexclusive world rights to use this material as part of my book in all languages and for all editions, including electronic book editions.

I am editing a collection of interviews, **[title of collection]**, which will be published in **[season/year]** by University Press of Mississippi. We have not yet made final decisions about which interviews to include, but we are seeking permissions now for all those under serious consideration. The Press has tentatively planned for a volume of approximately 250 printed pages, selling for about \$XX.00 (cloth) and \$XX.00 (paper), with a total print run of approximately XXXX copies, plus an electronic edition of the book, priced at \$XX.00. The University Press of Mississippi is a nonprofit publisher serving chiefly a scholarly market.

In the event that your copyright agreement with the interviewer requires that I contact **[name of interviewer]** as well, I would very much appreciate having the most recent address you have on file.

I am sending you two copies of this permission letter, so that you may sign below and return one copy to me.

Thank you for your consideration of this request. I shall be happy to furnish any further information you require.

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