



Guidelines for Writing a Manuscript  
For books — but also useful for booklets or brochures

## 1. Style Guide: Writing for NAEYC

Over the years, NAEYC’s editors have developed a set of style rules and preferences we follow during the editing stages of production. Accommodating those preferences now, as you write, will simplify production and minimize the time and effort you may have to invest in reviewing edits and answering queries later.

### Style Guide References

NAEYC’s editorial style is based on *The Chicago Manual of Style, 16th ed.* Note especially in *Chicago*:

- Chapters 6, 7, and 9 on punctuation, capitalization, hyphenation, and numbers
- Chapter 13 on quotations
- Chapters 14 and 15 on the author-date documentation style (its major points are described below)

NAEYC’s reference dictionary is *Merriam Webster’s Collegiate Dictionary*.

### Just a Few Words about Writing Style

NAEYC appreciates a writing style that is clear, direct, and succinct, with language that is accessible to readers at a variety of levels. If that’s not a style that comes to you naturally, look at Strunk and White’s short classic *The Elements of Style* for help in writing clearly and avoiding grammatical pitfalls.

For example, please try to use mostly the *active* voice, which makes clear who’s doing what, rather than the passive:

Passive: “The game was explained to the children.” [Who explained it?]

Active: “The teacher explained the game to the children.”

### References

Be sure you have identified the source of every direct quote in your manuscript, as well as any data or assertions that warrant sourcing.

For broad principles and theories (“Piaget’s concrete operational stage”) or common facts (“the last Census counted more than 250 million Americans”), a general attribution in text, rather than a formal reference citation, is usually sufficient. If the source is your own personal experience or direct observation, say so right in your narrative:

This chapter is based on my 14 years as a center administrator . . .

I gave all the families questionnaires, then followed up by interviewing five of the parents . . .

Formal citation is always needed for research data and results and for direct quotes from other publications. Formal citation also is wise for any declarations of fact, data, and assertions that readers might contest, find surprising, or want to follow up on.

For formal citations, NAEYC uses a version of what *Chicago* calls the “author-date” style. Below are some examples showing what kinds of information should be cited.

#### **In-text citations**

For information you got from a secondary source, cite your source in the text:

The sale of toys of violence, including action figures with weapons, soared more than 600 percent in three years (Carlsson-Paige & Levin 1990).

If the material being cited is a direct quote, also give the page number that the quoted material appeared on in the original source (in the example below, the quote appeared on page 19 in Savino 1997):

As pediatrician T. Berry Brazelton points out, “Parents had better get with it and figure out what they’re going to do about it” (Savino 1997, 19).

For information you got from a primary source, it’s usually simplest to write the attribution into your narrative. For example:

According to the center’s director, Ann Merino, the number of such children more than doubled between 1997 and 1999, from 6 percent to 13 percent.

Sometimes the problem is not the sourcing but the assertion itself. Phrased as a statement of fact, the first example below offers no source to back it up (how could there be?) and would be flagged in editing as a problem; the second makes a similar point, but stands on its own as an observation of the author:

All working mothers feel guilty for abandoning their children, and those feelings affect their relationships with caregivers.

I’ve seen this in my own setting with working parents who say they feel guilty about putting their children in care; those feelings often negatively affect their relationships with caregivers.

#### **References list**

Alphabetize your References list by the author’s last name and then by date. We need full and accurate bibliographical information about each source. Please use the *Chicago Manual of Style, 16<sup>th</sup> ed.*, as a guide for how to format your References list.

## **Document Formatting**

### **Keep things simple**

Please double-space all text. Number all pages.

Don’t spend a lot of time formatting your manuscript with word processing codes. Use enough for clarity (e.g., so we can tell a block quote from body text), but don’t worry about making the document look pretty with multiple margin settings, multiple fonts, and the like. We will do that work in layout. In particular:

- To indent a block of text, don’t use spaces or tabs plus hard returns at the end of each line. Instead, use the Indent key once at the beginning of your text block.

- Indicate text you want emphasized by *italicizing* it. Don't use **bold**, underline, or ALL CAPS.
- Don't use your software's automated Footnote or Endnote function for notes and references. Instead use the methods described above.
- If you are providing graphics with your manuscript, don't incorporate or insert the electronic images themselves into your text file as objects or pictures. Instead, follow the method described below.

#### Label subheads

Readers appreciate your organizing and dividing your text with subheads. (For this reason, NAEYC editors also may add/change subheads in the manuscript to aid clarity and improve the layout.)

Where you include subheads in your manuscript, it will help the editors for you to indicate their hierarchical level; for example, by typing <1> before each main subhead, <2> before each sub-subhead, and <3> before each sub-sub-subhead. For example:

<1>**Commitment to Children**

It is important to acknowledge at the outset the core values that undergird all of NAEYC's work. As stated...

Try to organize your narrative to require no more than three levels of subheads.

#### Indicate where collateral text goes

*Collateral text* is sidebars, text boxes, checklists, resource lists, text charts, tables, text figures, etc., that are asides and expansions on your main narrative. In a typical book layout, they will be put in ruled or shaded boxes or occupy their own page, separate from the main text.

Create and save collateral text items at the *end* of each chapter or, if a particular item is quite long, in its own file separate from the main text file. Then, at or near the spot in your narrative where each item will need to go in the layout, merely refer to the item, and *cite its title or filename in highlighted brackets*. For example:

As shown in the State Benchmarks table opposite, well-designed math play activities can address multiple NCTM standards at the same time. [Insert Table\_1\_rev here]

If it doesn't seem necessary to refer to the item literally in your narrative but you think the item should appear nearby, add the bracketed information onto the end of a sentence, paragraph, or section. For example:

There are many children's books out there that break gender role stereotypes. [Book List somewhere in this chapter]

#### Indicate where graphics go

During production we generally place graphics where we think they look best in the layout. If your graphics *must* be located in a specific place, indicate that in your text using a method like that described above for collateral text. For example:

His picture filled most of the sheet. When asked about "the small wavy lines over here," Adam said, "Those are words . . . just words." [Insert Adam\_art]

If you are providing graphics with your manuscript, please *don't* incorporate or insert the electronic images themselves into your text file as objects or pictures. Instead, save each graphic separately and separate from your text file, then indicate in your text where the image must go in the layout, as described above.

If you are going to submit graphics files, please first contact NAEYC for guidance on sizing, resolution, and preferred format (TIF, EPS, JPEG, GIF, PDF, etc.).

## **Last Words**

We hope this guidance is helpful; your following it certainly will make editorial work on your project easier for us. But it's your *ideas* that really count.

## 2. Being Accepted

Congratulations on having your proposal accepted for publication! If at any point during this publishing process you have questions or concerns, please contact me:

Bry Pollack  
Editorial Director, Books and Related Resources  
202-232-8777 x8833 or (tollfree) 800-424-2460 x8833  
[bpollack@naeyc.org](mailto:bpollack@naeyc.org)

### We Each Have Responsibilities and Prerogatives

The process from manuscript to book (or booklet or brochure) is a collaborative one between you as author and NAEYC as publisher. In that process we each have tasks to perform, responsibilities to meet, and decisions to make.

#### NAEYC as publisher:

1. Sets the target publication release date; develops and monitors the publication schedule; updates you if NAEYC changes that release date or schedule.
2. Assigns your project an editor to be a consistent, primary point of contact for you throughout production.
3. Gives you prompt and constructive feedback, as well as quick and honest answers to questions.
4. Provides substantive/content editing, copyediting, and proofreading. Provides indexing as needed.
5. Makes the edited version of the manuscript available for your review and approval.
6. Provides design and layout, illustration and photography (as needed), manufacturing, marketing, and dissemination.
7. Helps you obtain permissions for material you want to reprint from other sources, including paying reasonable reprint fees.
8. Provides you with complimentary copies of the finished publication and discounts on any future purchases of it (see your **Author Agreement** for details).
9. *If you transfer your copyright to NAEYC*, defends against copyright infringements and processes reprint permission requests.
10. Makes final decisions about: title of the publication; titles of chapters, parts, and subheads; overall editorial style; schedule; format, layout, design, and manufacturing; marketing, promotion, pricing, and sales; distribution and fulfillment; and finances and costs.

**You as author(s):**

1. Review NAEYC's Guidelines for Writing a Manuscript, of which **Being Accepted** is one part (the other four are **Style Guide, Sending Your Project Package, Stages in Editing and Proofing, and Obtaining Permissions**).
2. Sign and return NAEYC's **Author Agreement**.
3. Submit a Project Package that is ready for editing and production.
4. Obtain written permission from the owners of any material you want to reprint from other sources OR clearly mark in your manuscript what materials need permission for their use so that NAEYC can assist in requesting it.
5. Collaborate in revisions and copyediting that NAEYC deems necessary.
6. Review the edited version of the manuscript provided.
7. Meet deadlines set for making revisions, answering queries, and reviewing/approving edited material.
8. *If you do not transfer your copyright to NAEYC*, defend against copyright infringements; and process reprint permission requests.
9. Enjoy the satisfaction and reward of wide professional recognition for having made a significant contribution to the study and practice of early childhood education.

*We are looking forward to working with you on this project.*

## 3. Sending Your Project Package

If you submitted only a partial manuscript during the proposal review stage, it is time now to finish writing, incorporating any feedback we provided.

But even if you submitted an entire manuscript for review, the version of your manuscript that we accepted probably could still benefit from some reformatting or minor rewriting now to prepare it for editing and production.

Please review and follow the guidance below and in our **Style Guide** to prepare the *complete Project Package* that NAEYC needs to receive from you before production can begin.

### What Constitutes a “Complete” Project Package?

We cannot put your project into production until we have all its pieces in hand, and we certainly cannot do a good editing job on a partial manuscript. Sending us an incomplete package will only result in delays later while we wait for missing elements to arrive. A *complete* project package consists of:

#### Manuscript:

- Front matter: table of contents, preface (if any), author bios, acknowledgments (if any)
- Main narrative, *all* chapters
- Back matter: appendixes (if any), complete and accurate references list, additional resources (if any)
- All collateral materials: text, graphics (if any)

#### Other required items:

- Permissions information
- **Author Agreement** signed by each author

#### **Collateral materials**

By *collateral text* we mean any sidebars, vignettes, checklists, tips, text charts, tables, text figures, etc., that are asides and expansions on your main narrative. In a typical book, such text appears in boxes or is set apart on a separate page from the main narrative.

By *collateral graphics* we mean any illustrations, diagrams, photographs, or children’s work. NAEYC can and often does provide its own illustrations and/or photographs from our extensive image library. Or you may submit appropriate photographs related to your book (please see the **Photograph Submission Guidelines**) or suggest a good source of appropriate artwork or photographs. As production proceeds, we can discuss options and ideas.

#### **Permissions**

NAEYC welcomes your inclusion of useful text, tables, figures, images, or graphics that you yourself did not create or do not own. So we can sort out permissions issues in your manuscript, make sure to indicate any material you personally did not create—i.e., any text you did not author, tables of data you did not compile, photographs you did not take, illustrations you did not draw.

Obtaining permission from their owners to include such material in your book is your responsibility as author. This includes material whether published (e.g., from books, websites) or unpublished (e.g., from conference or workshop handouts, PowerPoint presentations, children’s activities). NAEYC can help request those permissions, and we will pay reasonable reprint fees.

The *what*, *why*, and *how* of permissions is covered in part four of these Guidelines for Writing a Manuscript, predictably titled **Obtaining Permissions**.

### **Agreement**

Each author must sign and return NAEYC’s **Author Agreement** before we can begin work on the manuscript. The Agreement is a legally binding contract between you as author and NAEYC as publisher. If you have any concerns or questions, please discuss them with us.

### **Author bios and photos**

NAEYC likes to include a short biography of each author and his or her picture. One short paragraph usually is enough to tell readers what background and expertise an author has brought to a project. If you provide a print photograph, we will scan it into the layout. If you submit an electronic image, please use a high resolution image such as a TIF or a GIF, if possible (JPEG is also acceptable), and send the image as a separate file.

## **Preparing Files**

We do the bulk of our editorial work electronically. As such, while a paper printout may be useful, we will require electronic files containing your complete manuscript to begin editing and layout.

### **Preparing your main text**

Save your main text narrative in one file (or a series of small files by chapter, if you prefer). Make sure all pages are numbered. If you are sending a paper copy, make sure you include the filename(s) in the footer.

- If you are providing graphics with your manuscript, please *don’t* incorporate or insert the electronic images themselves into your text file as “objects” or “pictures.” Also, please *don’t* incorporate or insert collateral text items into your main text file as “text boxes.” Doing either makes the main text file unwieldy for us to open, edit, and save, and it can yield low-resolution images that reproduce poorly. Instead, follow the instructions in “Document Formatting” in our **Style Guide**.

### **Preparing your collateral text**

Because they will be set apart in the layout, we need you to place the complete text of each sidebar, table, etc., in order of appearance at the end of the chapter in which it should appear. Label each item with a unique name (e.g., “Juan’s Story” or “Table\_1\_rev”) and flag where in the text you would like it to appear (e.g., **[Insert Juan’s Story here]**).

### **Preparing your graphics**

If you are providing graphics, you must send us either the original illustration, photograph, artwork, etc., or an electronic graphics file (TIF, EPS, JPEG, GIF, PDF, etc.) of it. If you are going to submit graphics files, please first contact NAEYC for guidance on sizing, resolution, and preferred format. In general:

- A photocopy or output from a computer printer is not an “original” and will not reproduce well. Instead, send the actual photograph, drawing, painting, or collage; or take a picture of it and send us the digital file (or photograph, if you used a film camera).
- If you provide an original, we will scan it. Securely label each original with a unique name (e.g., “Adam\_art”). Take care that your label doesn’t damage the original—don’t write on the back with ballpoint pen as it will show through, and definitely no attaching with paperclips!
- Scanning a graphic from a printed book usually will not yield a useable image. Instead, as part of the Permissions process, we typically contact the owner/creator and ask to borrow the original or request an electronic version.
- For more about submitting photography, see NAEYC’s **Photograph Submission Guidelines**.

See our **Style Guide** for how to indicate in your main text where these graphics items should be placed in the book’s layout.

### **Preparing for permissions**

So we can sort out permissions issues in your manuscript, make sure to indicate any material you personally did not create—i.e., any text you did not author, tables of data you did not compile, photographs you did not take, illustrations you did not draw. Review and follow the instructions in our guide **Obtaining Permissions**.

### **Saving your manuscript**

Keep one set of all the files for yourself, and save another onto a CD or thumb drive to send to NAEYC. Or you can send us your files as email attachments. Keep your copy handy in case we ask for a clarification during editing.

- Before sending them, please scan all files using up-to-date virus protection software.

## **Submitting Your Project Package**

A complete Project Package includes the following:

- All manuscript files (main text and collateral materials)—on CD/thumb drive or as email attachments
- Optional printouts of the manuscript—each labeled with the filename and its pages numbered
- Complete permissions information (see **Obtaining Permissions**)
- An **Author Agreement** signed by each author

Should you choose to send physical copies rather than emailing the files, please send an advance email or call us to let us know that your materials are on their way. Include your UPS/FedEx tracking number, if you have one.

We suggest sending packages via FedEx or UPS, because they can be tracked. Insure the package if it contains items of value; NAEYC will not be responsible for materials lost in transit.

Should you choose to email your files as attachments, check in with us to make sure we received everything; our computer system is sometimes so busy blocking spam that mail we *want* to receive doesn't make it through!

Send your Project Package to:

Elizabeth Wegner (x8849), Editorial Assistant, [ewegner@naeyc.org](mailto:ewegner@naeyc.org)

## Next Steps

Writing a book is a major undertaking, and it's natural to hope that once your manuscript is accepted, your labor as author is over. Turning that manuscript into an NAEYC publication, however, is a collaboration between us that will require your time and attention through production.

After your Project Package arrives at NAEYC, we will examine it for completeness and ask you to address any gaps. We will read the entire manuscript closely to assess its readiness for editing. As editing progresses we may ask you to undertake some revisions, or NAEYC's editors may undertake the revising themselves in coordination with you. We also will need you to review and approve proofs of various kinds as production proceeds.

- For more about what you can expect during the stages of revision, copyediting, design/layout, proofreading, and printing, see **Stages in Editing & Proofing**.

## 4. Stages in Editing & Proofing

Being a small press, NAEYC can move only so many projects through our publishing process at one time. Some accepted manuscripts we schedule for immediate editing/production, but most will be scheduled 12–18 months in advance. Once scheduled, a simple project might take just a few months to edit and put through production; more complex projects will take longer.

**Each project is different, and once your individual project is scheduled we will give you a timetable for it specifically.**

Below are the stages every manuscript goes through. How long each stage might last in your case will vary depending on the condition, length, and complexity of your manuscript; whether NAEYC’s editors and production staff are juggling other projects at the same time; and how responsive you are to queries, revisions, and proofs sent to you.

<b>Proposal</b>	
Manuscript Development	<p>As part of submitting your proposal, you will have written some significant portion, perhaps all, of the manuscript and sent it for review by NAEYC’s editors and outside experts and peer reviewers. If your experience is typical, your proposal/manuscript may have gone through one or more cycles of review-revision-review before being accepted.</p> <ul style="list-style-type: none"> <li>• This stage ends when NAEYC accepts your proposal. . . . But that doesn’t mean that your manuscript is final. More editorial work is ahead.</li> </ul>
<b>Manuscript Package</b>	
Finishing Your Manuscript	<p>If you submitted a partial manuscript with your proposal, you will finish writing it now, incorporating any feedback we sent you. Review and follow the guidance in our <b>Style Guide</b>.</p> <p>If you submitted a complete manuscript with your proposal, we still would like you to follow the guidance in our <b>Style Guide</b>, so please revisit your manuscript now and do any needed revising and/or reformatting.</p> <ul style="list-style-type: none"> <li>• We prefer Microsoft Word, but can handle other word processing software.</li> </ul>
Send a Complete Project Package	<p>Follow the instructions in <b>Sending Your Project Package</b>. Incomplete packages result in delays until missing elements arrive.</p> <ul style="list-style-type: none"> <li>• We prefer to receive electronic files (additional paper printouts are beneficial but not necessary).</li> <li>• Each author must sign and return an <b>Author Agreement</b>.</li> </ul>

<b>Editorial Work</b>	
Revisions	<p>Once it arrives in NAEYC’s Books Department, your manuscript is read closely to assess its readiness for production. We previously may have discussed with you ideas for enhancing the manuscript’s usefulness and impact, and there will be further discussion now—about what needs to be done and whether you will undertake the needed work or we will, subject to your approval.</p> <ul style="list-style-type: none"> <li>• Revisions might include changes to the manuscript’s content, tone, or presentation; creation of some new text and/or vignettes, tables, charts, etc.; and/or inclusion of material from other sources.</li> <li>• If we make substantial revisions, we will send you our revised version to review and approve. You might receive this version in sections as work progresses, or all at once.</li> <li>• How long your manuscript is in this stage depends to a great degree on you.</li> </ul>
Copyediting	<p>The manuscript is copyedited for format, factual accuracy, and writing style, including correct and consistent grammar and punctuation, clarity, active voice, and the like.</p> <ul style="list-style-type: none"> <li>• NAEYC’s editorial style is based on <i>The Chicago Manual of Style, 16th ed.</i></li> </ul>
<b>Review of Editorial Work</b>	
Author Review	<p>How much and what kind of editorial work your manuscript requires will determine what kinds of edited material we ask you to review.</p> <p>When we send you material to review:</p> <ul style="list-style-type: none"> <li>• We will give you a heads-up before we send you materials so you can make time in your schedule to respond quickly.</li> <li>• We will enclose instructions on how and by when to respond. If you have any questions about what we send you, call and ask.</li> <li>• Don’t just answer queries—<i>read all of the text carefully</i> for errors we may have missed.</li> <li>• Please respect deadlines.</li> </ul>

## A Word on Editing

As an advocacy organization, NAEYC takes positions on issues regarding the care and education of young children. Those positions are expressed explicitly in our public position statements and are expected to inform all of the Association’s work, including the publications it publishes. Readers look to NAEYC for professional materials that reflect the best current knowledge in the early childhood field, and that support the principles and practices that NAEYC advocates—e.g., developmentally appropriate practice.

Further, they expect NAEYC’s materials to be written in a clear and accessible writing style to meet the reading needs of a diverse audience that includes university faculty members, classroom teachers, college students, child care administrators and staff, and families. NAEYC thoroughly edits every manuscript it publishes to meet all these expectations.

Actual publication of an accepted project is always conditional on a final, edited manuscript that NAEYC judges to be complete and acceptable in form and in content.

- **Form:** Edits for correctness, accuracy, consistency, style, and format are our prerogative as publisher. But we're glad to discuss our rationale if you see something in this regard that you find problematic.
- **Content:** Substantive changes to content call for more collaboration with you. But we always edit with a purpose. If you disagree with an editorial change, work with us to find a better one. Together we're sure to come up with a solution we're all satisfied with.

<b>Production</b>	
Design Page Layout	<p>While you and NAEYC's editors are working on the text, NAEYC's production staff are working on cover and interior design. Once editorial work is complete, the manuscript goes to page layout, to be formatted in the design NAEYC has developed. At this stage, any artwork, figures, tables, or other visual elements are incorporated into the layout.</p> <ul style="list-style-type: none"> <li>• Material you wanted to reprint from elsewhere will have to be omitted if written permission to reprint it isn't in hand by this stage.</li> <li>• In planning the design, we may ask for your input and feedback.</li> </ul>
Page Proofs	<p>Page proofs are generated, and we check them carefully for problems or errors. We may also send you a set of page proofs to scrutinize. Typically, this is the last stage that might require your time and attention.</p> <ul style="list-style-type: none"> <li>• Page proofs we send you may be accompanied by any remaining queries that we need you to answer. No rewriting can occur at this stage, only correction of errors.</li> </ul>
Page Corrections	We incorporate all corrections into the final layout.
<b>Manufacturing</b>	
Printing	The completed project is sent to the printer. About midway, we receive and check a final printer's proof.
Delivery	When the publication is delivered from the printer, we send you your complimentary copies and begin shipping to waiting readers.

## 5. Obtaining Permissions

The great majority of the typical book manuscript is original material created by the author(s) for that particular project. But very often authors also find it useful to incorporate “pre-existing” material—that is, text, tables/charts, figures/diagrams, photographs, or artwork that has already appeared elsewhere. Sometimes the material has already been *published* (e.g., in a book, on a website, etc.) and sometimes it has already been disseminated in an *unpublished* medium (e.g., in a conference session handout, as a PowerPoint presentation in a workshop, etc.).

We welcome your inclusion of pre-existing material in your manuscript, as long as the use is legal, ethical, and conforms to NAEYC’s permissions policies as described below.

- This guide primarily addresses including pre-existing *written* material (i.e., narrative text, text tables, text figures, poetry, song lyrics, etc.) and pre-existing *artwork*.
- For more about *photography* permissions, see our **Photograph Submission Guidelines**.

### Your Permissions Obligations as Author

As do most publishers, NAEYC’s **Author Agreement** asks you to assure us (“warrant”) that your entire manuscript is legal and ethical for NAEYC to publish.<sup>1</sup> In signing the Agreement you are asserting that the content of your manuscript is your own creation and you are its owner except for material owned by others that you possess the legal and ethical right to include. Per the Agreement:

The Author represents and warrants that ... the Work **does not infringe any copyright or violate any other right of any third parties**, the Work has not been published elsewhere in a manner that would affect NAEYC’s rights in the Work. . . . The Author hereby indemnifies and holds NAEYC harmless against any or all claims, losses, or damage incurred as a result of breach of the Author’s representations or warranties.

Further, you are accepting as your responsibility the task of obtaining any needed permission (although as described later in this guide, NAEYC is prepared to do a lot of that work for you, including paying reasonable fees). Per the Agreement:

To the extent that any pre-existing works are contained in the Work submitted under this agreement, **the Author shall be solely responsible for obtaining, if necessary, appropriate and documented permissions.**

### When Permissions Are Necessary

The permissions issue always arises when you want to include another person’s material *verbatim* (i.e., exactly the same as the original) or in a form so similar to the original that readers won’t likely notice that it’s different (e.g., verbatim except for a few words or phrases).

Permission is also an issue if you want to include *a lot* of another person’s material—and the definition of “a lot” varies. For example, permission is always required if you want to include any portion of a poem regardless of length, or a part of someone’s artwork; it might be required if you want to include a couple of paragraphs from a journal article.

Moreover, while it definitely is always appropriate to *credit* the other person as the source of the included material in whatever form, credit is not necessarily sufficient to make the inclusion ethical or legal.

More on all this below in “Understanding Creation, Ownership, and Permissions.”

## When Permissions Are Not Necessary

Permission is not required when you merely describe or discuss *in your own words* someone else’s ideas, concepts, or findings. For example, you might want to cite the person’s work in your text, but you do not need *permission* from Howard Gardner to write about “multiple intelligences” or from Vivian Gussin Paley to describe how to use “story acting” in the classroom.

However, you do want to be careful not to seem to appropriate another person’s unique and original ideas as being your own. Portraying someone else’s material as your own is not a permissions issue per se. It is *plagiarism*, which ethically and legally is much more serious. The safest route to avoiding plagiarism is to acknowledge the origin of the ideas, either by attribution informally in your text (e.g., “As conceptualized by Howard Gardner ...”) or formally with an in-text citation (e.g., “see Paley 1993”) and an entry in your references list.

## Understanding Creation, Ownership, and Permissions

You as an author can legally and ethically include pre-existing material in your NAEYC manuscript under three conditions: (1) You are the copyright owner of the material. (2) Your inclusion of the material is covered under the Fair Use doctrine. (3) The copyright owner of the material has granted you explicit permission to include it. Each of these is discussed below.

### 1 – Allowed by Copyright Ownership

If you are the legal owner of the pre-existing material, you can include it in your NAEYC manuscript without worrying about permissions.

From the moment a writer or artist fixes text or an image in a unique, permanent form (by writing it down, drawing it, photographing it, etc.), that person becomes the *creator* of that material, be it text, tables, figures/diagrams, artwork, photographs, etc. The creator typically also becomes the *owner* of the material at this moment of “fixing.”

But the creator of the material is not always also the copyright owner of the material.... Even if you are the creator you are not the owner (a) if you signed over your rights to your material to another party, such as a publisher, or (b) if creating the material was a part of performing your job as an employee. If either (a) or (b) is true, your publisher or employer, respectively, is the legal owner of the material that you created. In either case, even if you were the creator, you will need to obtain permission from the copyright owner (your publisher or employer) to include that material in your NAEYC manuscript.

The exception to this rule is if inclusion of the material is covered by the Fair Use doctrine.

### 2 – Allowed by Fair Use

Even if you are not the copyright owner of the pre-existing material, you still can legally include it in your manuscript without worrying about permissions if inclusion meets the requirements of the “Fair Use” doctrine.

The Fair Use doctrine of U.S. copyright law permits you to include—with proper attribution to the source, of course—limited portions of material owned by someone else without first having to obtain the copyright

owner's permission, under certain conditions. The law<sup>2,3</sup> sets out four factors to be considered in determining whether or not a particular inclusion is Fair Use:

- **“Purpose and character of the use”**

Inclusion of the pre-existing material for the purpose of commentary, criticism, teaching, scholarship, or research is more likely to be considered Fair Use.

- **“Nature of the copyrighted work”**

Was the original material a poem or song lyrics ... PowerPoint slides ... drawing or photograph ... research report ... scholarly article ... email message? It is easier for factual, informational, published works to be considered for Fair Use than creative, fictional, or unpublished ones.

- **“Amount and substantiality of the portion used in relation to the copyrighted work as a whole”**

Using an amount that is relatively small and that is less central to the work as a whole is more likely to qualify as Fair Use. Using an amount that is relatively large or that is the *heart* of the work is less likely to qualify as Fair Use. This factor relates closely to the nature of the work (above).

- **“Effect of the use on the potential market for or value of the copyrighted work”**

A use that will make the original less valuable in the marketplace is less likely to be considered Fair Use.

From this you can see that the answer to whether including pre-existing material in your manuscript is allowed under the Fair Use doctrine is, it depends. Ultimately, serious disagreements over Fair Use can be resolved only in the courts. To avoid that unpleasant prospect, publishers, colleges and universities, and other information distributors typically develop their own in-house policies. And NAEYC is among them, as described below in the section “NAEYC’s Permissions Policy.”

### **3– Allowed by Permission of the Owner**

If you are *not* the copyright owner of the pre-existing material, and if inclusion is *not* covered under the Fair Use doctrine, then you must get explicit permission from the copyright owner of the pre-existing material before NAEYC will publish that material in your manuscript.

How to obtain that explicit permission is described in the last section.

## **NAEYC’s Permissions Policy**

NAEYC has its own policy about where Fair Use ends and the need to obtain explicit permission from a copyright owner begins.

NAEYC *always* requires written permission before we will include any of the following pre-existing material owned by someone else:

- Text excerpt of more than 150 words
- Any table, figure, or chart
- Any photograph<sup>4</sup>—Model releases are required

- Any work by children<sup>5</sup>—Written permission from the child’s parent or guardian is required
- Any poetry or song lyrics *not* in the public domain—e.g., permission is required to reprint the lyrics of a song written by Raffi, but not for “Twinkle, Twinkle, Little Star”

The permission process detailed below is fairly straightforward. First, a request detailing your intended use of the pre-existing material as a part of your manuscript is sent to the copyright owner. A response can take a few weeks to several months, depending on the owner. The owner will either deny or grant permission, sometimes with stipulations and/or a permissions fee. Once the terms have been met, the written permission document becomes part of the manuscript’s permanent, legal documentation.

## How to Obtain Permissions

1. Determine what pre-existing material in your manuscript requires permission. Do this as you write, or after the manuscript is complete. During editing, we will be thinking about this, too. Make a photocopy of each of the original source material.<sup>6</sup>

2. Identify who owns the copyright for the material. For *published* material, a good place to begin looking for the identity of the owner is on a credits or copyright page in the original book or other publication that was your source for the material.

3. Prepare a letter requesting permission to use the material in your manuscript. Attached is a sample NAEYC permissions letter for you to follow. We will provide you with the information about your project, such as estimated page count and price.

- Draft your own letter, following the language in the sample. You would fill in the specifics of your request in the shaded areas.
- At the bottom of the letter, provide a model credit line for the copyright owner to review. You may modify one of the following:

For material from a publication:

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For original artwork or photography:

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4. Attach a photocopy of the material you want to use to your letter. If you are reprinting text verbatim, photocopy those pages from the original. If you are adapting it, enclose the pertinent pages from your manuscript to show how you intend to re-purpose the original text.

5. Send permission requests as early as possible once your manuscript has been accepted by NAEYC. Permissions can take many weeks, especially from large publishers. Ask permission for *any* material you think you *might* end up using. It is more difficult to obtain permission late in the editorial process; so even

if later we decide not to include the material in your book, it is always better to be prepared and ask for permission up front.

**6.** When the signed permission letter or other contract comes from the copyright owner, forward the original to NAEYC. (Make sure to keep a photocopy for your files.) NAEYC will process the agreement and will pay reasonable reprint fees on your behalf.

**7.** When you send your manuscript package to NAEYC, make sure to keep a copy of everything for yourself—i.e., photocopies of any originals, contact information on the copyright owners, and copies of any releases and permissions you may have already obtained.

**8. *Help!*** ... Contact NAEYC if you need help with permissions—to track down a copyright owner, for example. Other areas where we can be useful are helping you with photography model releases and with parental permission forms for children’s artwork.

## Notes

1. This guide is offered for general reference only. It is not intended to substitute for legal advice from a qualified attorney who is expert in the field of publishing and copyright law, should you have questions or concerns about your specific project.
2. Section 107, as quoted in U.S. Copyright Office Circular 92, “Copyright Law of the United States of America and Related Laws Contained in Title 17 of the United States Code,” online at <http://www.copyright.gov/title17/92chap1.html#107>.
3. Other criteria are established by the U.S. Copyright Office. For more on the Fair Use doctrine, visit [www.copyright.gov](http://www.copyright.gov). Other good resources are *The Chicago Manual of Style* and *The Copyright Book: A Practical Guide*, by William S. Strong.
4. NAEYC usually supplies the photographs and often the illustrations or other artwork used in NAEYC’s publications. Authors are not responsible for obtaining permissions for such material that NAEYC provides. However, if you have photos or illustrations you want to submit for publication, review NAEYC’s **Photograph Submission Guidelines**.
5. Written permission from each child’s parent or guardian is required whenever you want to reprint any work by children or any photographs of children individually or as part of a group shot. These permissions from parents or guardians must be obtained by you; NAEYC cannot be responsible for making these personal contacts.
6. Whether pre-existing material you want to include in your book requires permissions, is covered under Fair Use, or belongs to you but has already been published elsewhere—whenever your manuscript includes reprinted material, we like to get a photocopy of the original. As part of standard editorial work on every manuscript during production, NAEYC editors will fact-check the accuracy of each reprinted selection (exact quote, adaptation of text, etc.) against this original.

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202-232-8777 or (tollfree) 800-424-2460  
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**[insert date]**

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Our anticipated publication date is **[provide est. date]**, with an estimated print run of **[provide est. print run]** copies of a **[provide est. page count]**-page book. The probable price is \$**[provide est. price]**.

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