**Nigerian Journal of Technological Research (NJTR)**

**NJTRms01**

**Manuscript development profile script for the Federal University of Technology, Minna.**

This document will try to present positive concept for adoption for manuscript development in the Federal University of Technology, Minna.

Manuscript in academic context will be defined as the following:

Journal article;

Technical Report;

Seminars and conference write-ups;

Lecture notes;

Brief information on research output;

Textbooks in developing areas.

Updated materials for research information;

Laboratory Manuals

Short communications;

Academic newsletters;

Patency information.

There are other relevant areas of manuscript development which can be considered but as a starting point for this university these areas should be considered and adopted.

The processes of development of manuscripts in each of the identified areas are not the same. Hence the need for a streamline documents to guide authors, editorials and printing. Generally, most writers believe they should write and it is left for the publisher to rearrange, edit and all the editorial facets. On the contrary, it must be stated that the common ground for all these areas commences with the author.

**Brief.**

Most authors are very familiar with presentations of journal manuscripts but 85% of authors in this area are very incompetent in writings and makes editorial very cumbersome. This statement is supposed to help members of staff of the University because of the current experience garnered in the assignment currently going on.

One major difficulty on ground is the style of presentation from the multiple discipline within. Even with that, authors must learn to follow instructions as presented in the manuals when released.

Potentiate.

This requires the need for a derived focus of the publishing unit which sets a focus for the authors and provides the drive to an achievable goal.

For The Federal University of Technology, Minna, this should be to present recent vibrant researched technological results in current area that will challenge the national economy and solve the problem with recognition to the institution. In other words, in both journal, textbooks, technical report and others, it must be targeted at a result. For example, in goat reproduction, a research document output on the Savanna Brown goats, should target improving on twinning or improved, increase lactation in this group.

**Documentation**

This will involve a legal frame under which both the writer and publisher must exist. This includes Copyright intents, Intellectual Property rights, Intellectual rights and others. Under this the critical ill of an academic environment plagiarism will have its field to contend with.

**Proposition.**

Manuscript development has different profiles from which an interested body must make a selection or define where the institution must belong. Generally, manuscript development in academics try’s to cater for subheadings such as journal articles, periodicals, technical report, books, colloquium, seminars and even lecture notes.

In doing so the academic publications attempts to ensure the dissemination of immediate required information on identified subjects or topics, provide a continuum on available subject matter in identified areas and ensure optimal dissemination of relevant information particularly teaching materials at the appropriate levels.

The format of packaging the provided information in the required subject areas will help the speed of achieving the goal set for the manuscript so developed.

Consequently, kindly have a look at the various sections which are being developed based on some documents from other publishing units around the globe and let me have an input for the development and submission to management and senate. This will enable the Board commence her activity as it relates to other aspects of academic publishing we are to embark upon.

**This document has tried to adopt a proposal by the Springer publishers for our use with very slight modifications.**

**Manuscript profile and guide.**

1. Structure and Headings

A book seems most cohesive if its structure is balanced. Ideally, all chapter titles are of roughly similar length, and all subheadings are of roughly similar length; all chapters or none have subtitles;

all chapters or none have epigraphs; all chapters or none are divided into sections titled with

subheadings; and so on. We encourage the use of no more than one concise epigraph per chapter. Remember that epigraphs are meant to serve as introductory . If they serve as a more involved introduction or even form part of your argument, they are better incorporated into the chapter proper as quotations.

Also, please remember that as an introductory, an epigraph does not need documentation per se (a note or parenthetical citation); but rather it should have an attribution (the speaker’s name and the title of the work) on the following line.

3. For chapter headings and a- and b-level subheadings, use capital and lowercase letters. For c-level subheadings, use sentence style capitalization. Distinguish between the different level of subheadings by their placement on the page and use of typefaces.

A-level subheadings should be centered

B-level subheadings should be set flush left

C-level subheadings should be in italics and run in to the paragraph that follows;

Example of an A-Level Subheading

Example of a B-Level Subheading

Example of a c-level subheading. After it, the paragraph continues.

Do not use note numbers on chapter epigraphs, chapter headings, or subheadings.

**Illustrations**

For preparation of figures, plates, tables, graphs, and other illustrative material, please see the details on the website.

Electronic Issues

Your manuscript files will be converted to and copy edited in Microsoft Word 2003 or 2007. Please furnish the final electronic files on a flash drive. floppy disk or CD.

Although we prefer Microsoft Word, most word processing programs are acceptable. We cannot, however, handle Open Office or LaTeX files. If you are not using one of the more common word processing programs, please ask your acquisitions editor if the program you are using is acceptable.

There should be separate files for

• the group of front matter elements including the title page, dedication, epigraph, table of

 contents, and list of illustrations

• the acknowledgments section, if your manuscript includes one

• the preface, if your manuscript includes one

• each chapter

• each table your manuscript may include

• each figure your manuscript may include

• the captions, if your manuscript includes illustrations (plates, figures, tables, or any other

type of illustrative material)

• any appendices your manuscript might include

• the notes section, if your manuscript includes notes. Please see more in Notes section

below.

• the bibliography or works cited section

• the author biography. Please see Sample Author Biographies below.

Notes

If you composed your manuscript using an “insert footnote” or “insert endnote” function, it is fine to leave your notes embedded in the electronic files. Whether you submit the final manuscript with embedded endnotes or footnotes, or with a separate notes section at the end of the book, it will still be typeset with an endnotes section at the back of the book.

4. Final Manuscript Packet

Supply a single hardcopy that corresponds exactly to the electronic version of the manuscript. The project editor and copyeditor who work on your book will be using both the hardcopy and the electronic version, so if you have made any changes to the electronic version, indicate the changes on the hardcopy version as well.

However, once you turn in your final manuscript and files, please wait until your review of the copyediting to incorporate any further changes you’d like to make. Do not submit changes to the manuscript after you’ve turned it in. You can incorporate those changes when you review the Copy editing.

The following elements are required for all books:

• captions, if your manuscript contains illustrations

• the title page

• the table of contents

• the list of illustrations, if your manuscript contains illustrations (the list of illustrations is a

pared-down version of the captions; please see The Chicago Manual of Style 12.55).

• author biography. Please see Sample Author Biographies below.

The following elements are not required, but you may want to include them:

• a dedication

• an epigraph

• an acknowledgments section

• a preface

Use plain white paper, printed on one side only.

Double-space the manuscript.

Allow one-inch margins on all sides.

Paginate pages consecutively from beginning to end in the middle.

Do not staple or bind the manuscript.

**Sample Author Biographies**

*Jane Doe is an associate professor of English at XXXX University, where she teaches*

*twentieth-century literature with a focus on multicultural and feminist issues. Her previous*

*publications include Title of Book, on Ernest Hemingway, and Title of Book, on William*

*Faulkner.*

*John Doe is an assistant professor at the University of XXXX, where he serves as the*

*coordinator of composition. His essays have appeared in College English and Composition*

*Studies, and he received the 20XX Braddock Award for his article “Title of Article.”*

*February 2009.*

5. Materials That May Require Permission

The following is a list of materials for which permission may be required if used in a published book. Before requesting permission, make sure that your use of the material does not constitute fair use (see SIUP’s guidelines on fair use in Permissions section). Do not request permission for materials that are considered fair use or are in the Public Domain (materials that are no longer—or were never—under copyright). For information about copyright, see the American Association of University Presses guidelines at http://www.press.uchicago.edu/Misc/Chicago/copy\_and\_perms.pdf.

If you are uncertain about whether permission is needed in particular cases, ask your acquisitions editor.

***Using referenced material for text materials based on this section is being abused in our culture because we have not truly been exposed to this concept but it is a necessary culture for all scientific writings. Indeed it forms the baseline for plagiarism detection.***

Text

• Chapters or sections written by individuals other than the author or volume editor

• Epigraphs (quotations on chapter openings or following subheadings)

• Government reports and documents (Note: federal government materials are public domain but may contain material copyrighted by others; state government documents require permission unless otherwise specifically indicated.)

• Interviews (use of portions of published interviews may be fair use)

• Letters and emails (correspondence created by author does not need permission)

• Poetry

• Prose text (original or revised) from an author's previously published works

• Scholarly apparatus, such as filmographies or discographies, created by someone other than the author (if previously published, use of these materials may be fair use, but credit should be given to creator)

• Song lyrics (fair use does not apply)

• Translations by others of copyrighted material

• Unpublished works (fair use does not apply)

Images

• Advertisements

• Cartoons

• Drawings or line art

• Film stills and video captures (considered fair use if used inside the book)

• Photos taken by people other than the author, including stock photo images, as well as images of fine arts objects, magazine or book covers, author photo, etc.

• Reproductions of original works of visual art

Other Materials

• Jacket/cover art

• Maps (no permission needed if created for author’s current book by paid mapmaker)

• Musical notation, as from sheet music (fair use does not apply)

• Tables, charts, and graphs created by someone other than the author (unless only reproducing factual data)

6. Sample Permissions Letter. **Please not that again this is an essential ingredient in both journal article and detailed manuscript documentation and it should be noted critically.**

Dear :

I am writing to request permission to reproduce, in a forthcoming scholarly publication, the

following material that you have published:

Author(s)/Editor(s):

Book or Journal Title:

Article Title:

Volume and issue no. if applicable:

Date of publication:

Pages as they appear in your publication:

Other identifying information, and/or remarks:

If you do not control the rights in this material, please let me know who does.

This material will be reproduced without alteration, unless otherwise indicated below, in the

following work I am writing/editing, to be published by Southern Illinois University Press, described as the Press below:

Working title of book:

Anticipated date of publication:

Please note that this is a work of scholarship with a limited audience. To achieve broad

dissemination of this work to scholars, we intend to use digital media in addition to print and

languages beyond English. With that in mind, I request a non-exclusive license for the Press as follows:

1. Territory: Worldwide.

2. Language(s): English, plus the right to license translations of the book/article/essay with

your material included.

3. Media: Print; media for people with reading-disabilities; and any other medium in which the Press may decide to issue or license others to issue the book/article/essay with your material.

4. Revisions: The forthcoming editions and all revised editions of the book.

5. Assignees: Assignable, but only as part of assignment of the book/journal as a whole.

I will acknowledge the source of your material in accordance with scholarly norms. If you

require any particular form of acknowledgment, please let me know.

In setting a fee for the permission I request, please bear in mind the scholarly nature of this

project and the fact that the Press is a not-for-profit publisher. I would be truly grateful if you would waive the fee altogether.

Thank you for your consideration of this request. A duplicate copy of this letter is enclosed

for your convenience.

Sincerely yours,

Acknowledged and agreed.

Fee: Waived [or] $\_\_\_\_\_\_\_\_\_\_\_\_\_

Remarks:

By: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date:

For the rights holder

**Manuscript Development**

Once you’ve edited your manuscript to the highest level you can attain, it’s ready to be published, right? Wrong. You’ve gone as far as you can on your own, but it would be extremely rare for an author to make it into print without the help of external feedback. Even when your work is accepted by a publisher your manuscript will be put through rigorous editing before it goes to print.

After a writer has worked closely with their words for an extended period of time, it becomes difficult to see which sections are working and which aren’t. That’s why a fresh and objective opinion is often what’s needed to continue improving the work.

**Manuscript Assessment**

Manuscript assessment services will examine your manuscript for weaknesses and strengths, the quality of the writing and publishing potential. For those able to afford it, assessment can be a great way of improving your skills as a writer and obtaining constructive comments on your work. You can even send your assessment report – if favourable – to publishers and agents to pique their interest. See our Resource Sheets on Getting Published and Literary Agents for details about how to approach publishers and agents.

However, the Queensland Writers’ Centre warns that because manuscript assessment is a paid service, not all publishers and agents will perceive such reports as objective. On the other hand, the Australian Society of Authors does recommend assessor’s reports as a useful tool for getting your foot in a publisher or agent’s door. But it is important to use an industry-recommended assessor if you intend to use their report to approach publishers and agents.

A list of recommended manuscript appraisers can be found on the Australian Literary Agents’ Association website and also on the Australian Society of Authors (ASA) website. Make sure you understand exactly what services are being offered before taking on an assessor.

**Costs of Manuscript Assessors**

Assessors’ individual websites should provide details of their rates. There is no standard rate for manuscript assessment, so it’s important to shop around to make sure you are receiving a reasonable price. The Queensland Writers’ Centre advises that an assessment of a manuscript up to 30,000 words may cost $500 (plus GST), rising to $600 (plus GST) for up to 80,000 words and so on. If you want to reduce assessment costs, you might give only a part of your manuscript to an appraiser for comment and then finish the job yourself, making use of their

suggestions.

**Manuscript Development and Mentorships**

Many writers’ organisations also provide opportunities for manuscript development through programs such as mentorships, in which an experienced author works with you to improve your manuscript. Some of these programs, such as the Varuna manuscript development program and the Australian Society of Authors (ASA) mentorship program, are selective. Selective programs have the advantage of being less expensive and more prestigious for participating writers. The NSW Writers’ Centre free weekly electronic newsletter, Newsbite, publishes information about upcoming mentorship and manuscript development opportunities for writers.

Non-selective mentorships are available to everyone for a fee. The NSW Writers’ Centre runs an extensive, non-selective mentorship program. Our mentors specialise in a range of areas including fiction, non-fiction, memoir, poetry, scriptwriting, speculative fiction and writing for children.

Some manuscript assessors also offer mentoring as one of their services. As always, when choosing a mentor service make sure you investigate several options and be certain of what you will receive for your money.

Writers’ Groups.

Many writers find it useful to join or form a writers group. A writers’ group is a regular gathering of writers with similar interests and level of experience to share and critique each other’s works in progress. You may be surprised by the insight other writers can provide. An objective perspective is the one thing you as the writer will always lack. Members of your writers’ group can spot flaws and suggest techniques for improvement that you yourself may have missed.

Critiquing other writers’ works in progress will also help you improve your own skills as a writer. Thinking critically about other writers’ work, spotting problems and thinking about how to solve them will help you do the same for your own writing. These groups are also very fun and rewarding. The NSW Writers’ Centre offers free meeting space for member writing groups.

Courses.

There are also a number of courses available, both at the NSW Writers’ Centre and through other writers centres and organisations, to help you improve your skills a writer and self-editor, and some specifically designed to guide you through the novel writing process.

Further Resources

Australian Literary Agent’s Association <www.austlitagentsassoc.com.au>

Australian Society of Authors <www.asauthors.org>

Queensland Writers’ Centre <www.qwc.asn.au>

Varuna, the Writers’ House [www.varuna.com.au](http://www.varuna.com.au)

**It is hoped that the Academic Publishing unit will commence some of these developmental efforts asoon as senate gives its consent to this document**

**AUTHOR GUIDELINES FOR MANUSCRIPT PREPARATION**

Please contact your Springer Editor with questions or concerns while preparing your manuscript.

Manuscript Submission Guidelines:

• Note that The Academic Publishing Unit is adopting significantly Springer’s publishing methods. Hence, preference is that manuscripts be prepared using the Publication Manual of the American Psychological Association, 5th or 6th Edition. If another reference style is more common to your academic discipline or is preferred, please discuss with the editorial in advance.

• Submit your manuscript electronically via email; flash drive or a CD. However all manuscript will still follow the processing method prescribed on the webpage.

• Create a separate folder for each chapter. Label this folder with the chapter number and brief chapter title, e.g.: “Chapter 1 Perspectives on Aging.”

• All files (except figures) should be in Microsoft Word, double-spaced. Do not justify or apply hyphenations, outlining, or any other formatting. Include a section entitled Notes to the Publisher, which should include your travel schedule, any special information or instructions, etc.; be sure to include a list of any missing items to come, including open permissions.

• Place the following items in the chapter folder:

• Text manuscript: Add page numbers, starting each chapter with number 1. Be sure the manuscript includes all of the following elements required for the chapter: references or bibliography, chapter appendices, footnotes, tables, exhibits/boxes/cases, figure captions. Place these at the end of the text portion of the chapter (no need to break these out separately).

• For multicontributed works: Include the following for each chapter author on the first page of the manuscript: chapter author name, degrees, full affiliation(s) including city and state, preferred mailing address, email, phone, and fax. Include as well the signed contributor agreement – one for each author of the chapter.

• Figures: Identify each figure with a double number (chapter number and figure number, e.g., Figure 1.1) and figure title; an example: “Figure 3.2 Nursing Procedures.” Complete the figure list provided. Place all figures and the figure list related to the chapter in the chapter folder. See below for more information regarding figure preparation and citation in text.

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• Permissions information: Include all permission correspondence in the chapter folder (i.e., all permission request letters, all responses, etc.). If you have open permissions, etc., be sure to include this information in the Notes to the Publisher page of your manuscript. See below for more information regarding permissions.

• Supply one printed copy of the manuscript along with the electronic version. The electronic and printed versions must be the same; if there are discrepancies, Springer will work from the electronic version only. Provide hard copies of all figures, even those supplied electronically.

**Front Matter**

Along with the chapter files, supply the following material saved in a folder named “front matter.” Note that not all of the following are required.

• Title Page (required): This should include the names, degrees, and affiliations of the book authors or editors exactly as you would like them to appear on the cover and in all promotional material. (See below if yours is a multicontributed work.)

• Table of Contents (required): This should include full chapter titles (with corresponding author/contributor names if applicable) in final sequence, and all levels of headings appearing in each chapter. Be sure that the table of contents matches the titles and headings given in the chapters themselves.

• Preface (required): The preface should not only describe but also sell your book. Address such questions as: For whom is the book written? Why is it important? What does your book provide that is different or unique in the marketplace?

• Foreword (optional): The foreword is authored by a prominent individual in your field and not an author or a contributor to the book. In advance of completing your manuscript, solicit the interest of a foreword writer. Send your manuscript for his/her use in authoring the foreword. If you are expecting a foreword but it has not yet arrived, indicate FOREWORD TO COME (with a due date) within the front matter manuscript.

• Dedication (optional)

• Acknowledgments (optional)

• About the Author (required): A brief (2-3 paragraph) biography of each author/editor.

• Contributors List (required for multicontributed works): A list containing each contributor’s full name, degrees, and affiliations (title, department, institution, city and state).

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**SPECIAL TEXT FORMATTING INSTRUCTIONS**

**Headings**

Type your chapter headings in a consistent style to ensure correct interpretation by the copyeditor and typesetter. All headings should be on a separate line and not run into the text.

TYPE NUMBER 1 HEADS IN BOLD/ALL CAPS

Type Number 2 Heads in Bold, Italics/Title Case

Type number 3 heads in bold, italics/sentence style

Type number 4 heads in italics/sentence style

**Italics and Boldface**

New or special terms are often highlighted by italics, boldface, or boldface italics. Whichever you choose, please be consistent throughout your manuscript.

**Units and Abbreviations**

Always leave a space between a number and a unit, e.g., 5 mm. Use abbreviations that are accepted nomenclature and use them consistently. Define all abbreviations and acronyms at the first point of use, e.g., cyclic adenosine monophosphate (cAMP).

**Quotations**

• A direct quotation of not more than 4 or 5 lines should be enclosed in quotation marks and run into the text.

• Longer quotations, called extracts, should be indented at least 5 spaces from the rest of the text from the left margin, double spaced, and without quotation marks.

• Use ellipses (. . .) to indicate any point in a quote in which you have omitted any material. If the omission occurs at the end of a sentence, use 4 dots, the last being the period.

• If you add italics for emphasis to material within the quote, indicate it with a footnote: “Italics mine.”

• If you add material to a quotation, place your own words within brackets, not parentheses. Parentheses should appear only as used by the original author.

• Check each quotation to ensure that it is verbatim.

• Include the complete source of original publication in an endnote at the end of the chapter.

**Cross-References**

• Do not use page cross-references. Instead, refer to the chapter and the heading under which the material appears, e.g., “(see Chapter 5, Health Behavior).”

• If you refer to information found elsewhere in your chapter, parenthetically refer to the heading under which the material appears and note “above” or “below” as appropriate, e.g., “(see Clinical Implications below).”

**Tables**

• Use tables when content can be more effectively presented in this format, especially when comparisons are intended.

• Presentation of tables should be as simple as possible. A table that is long but has few columns is preferred to a wider table with many columns.

• Feel free to use horizontal and vertical rules to clarify alignment for our copyeditors and type-setters. (These rules will not necessarily appear in the printed book.)

• A summary of the findings in a table should be discussed in the text. Always cite tables formally in text using the double-number system (chapter and table number; e.g., see Table 2/18/2010

312.1) and not “see table below.” Double-number tables consecutively within each chapter (e.g., the fourth table in chapter two would be numbered “Table 2.4”).

• Always double-check your tables for accuracy, recalculate any totals, and proofread them carefully.

• Group all tables together at the end of the chapter manuscript.

**Exhibits/Boxes/Cases/etc.**

• Supplementary content can be text that you wish to highlight, additional information, or materials separate from the running text of the chapter.

• Like tables, these should be numbered consecutively within each chapter using the dou-ble-number format (chapter number/exhibit number). For example, the fourth exhibit in chapter two would be numbered “Exhibit 2.4”.

• Cite the exhibit in text (as with figures and tables) either parenthetically or in text.

• Group all such supplementary materials together at the end of the chapter manuscript.

**Figures and Illustrations.**

• Keep your illustrations as simple as possible. Avoid large black areas and/or very dense patterns; they will not reproduce well.

• Make sure all figures and illustrations serve an academic or pedagogical purpose. Illustrations that are purely decorative or unnecessary should not be used.

• All figures and illustrations will be converted to and printed in black and white. If color illustrations are required, discuss this in advance with your editor.

• Like Tables and Exhibits, Figures should be numbered consecutively (in order of appear-ance) within each chapter using the double-number format (chapter number/figure num-ber). For example, the fourth figure in chapter two would be numbered “Figure 2.4.” All figures must be cited, either parenthetically or in the text.

• Limit use of gray tones in charts or graphs. An acceptable selection of gray tones is 20%, 50%, 80%.

**Figures Submitted Electronically**

• Line art should be submitted or scanned at 600 to 1200 dots per inch (dpi).

• Halftones (photos) should be submitted at 300 dpi and must be saved as TIF files.

Note: An easy way to check resolution of line and halftone figures is to use Microsoft Office Picture Manager. (Open the file in MS Picture Manager; right click on the image itself, select PROPERTIES, then MORE under Picture Properties. The dpi will display.)

Figures Submitted as Hard Copy

• If you cannot supply electronic versions of your figures, supply good-quality hard copies (printed at 1200 dpi on laser paper).

• Below each figure, outside the area of the figure itself, write the figure number, your name, the title of the book, and any notations (indicate the top of the figure if there could be doubt about its correct orientation).

• If you wish to have figures returned to you, please alert your editor.

**References**

• Again, Springer uses the Publication Manual of the American Psychological Association, 5th or 6th Edition as our default. If another reference style is more common to your academic discipline or is preferred, please discuss with your Springer editor in advance.

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• A reference is a source that is actually cited in the text. If the source is not cited in the text, it should be placed in a section of Additional Readings or a Bibliography. Sources in these sections should be unnumbered and typed in alphabetical order by author.

**NOTE:**

Do not use the automatic reference feature in Word or reference tools like EndNotes®; these are not compatible with our typesetting systems.

**Permissions**

• It is the author’s responsibility to obtain any permission required for copyrighted material reused in the book prior to delivery of the manuscript. This includes quotations of 50 words or more, illustrations, and tables that don’t fit into the categories of fair use or public domain. Song lyrics and poetry always require permission unless they are in the public domain. These can be costly and/or difficult to obtain; we suggest avoiding such material whenever possible.

• Where there is any doubt, such as using a modified version of an illustration, it is wise and courteous to ask for permission and to give credit for the material (e.g., Modified from …, Adapted from…).

• If you are preparing a revision, you must reapply for permission unless the permission granted for the previous edition included “this and all subsequent editions.”

• Be sure to include the appropriate source line as a table footnote or as part of the figure caption. Follow any specific wording requirements itemized by the original publisher.

• Attached is Springer’s permission request form. Note that many publishers require that a photo-copy of the figure or table to be reprinted accompanies the permission request (this helps them locate it).

• The permissions process can take upwards of 6 weeks, so be sure to address this requirement early in your authoring process.

**Note:**

• Include signed permission forms with the final version of your manuscript. Your book will not go forward into production until these documents are secured and forwarded to your editor.

• The book editor(s) or author(s) are responsible for payment of all permissions fees. If a contract stipulates an advance against royalties, this should help author pay permissions fees.

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**AUTHOR CHECKLIST**

Do a final check of the manuscript before submission to the publisher for completeness and ac-curacy.

\_\_\_\_One printed copy of the complete original manuscript (including all text, references, tables, figure captions with source lines, figures, etc.), double spaced.

\_\_\_\_An electronic version (Ms Word) of the manuscript – all text, references, tables, figure captions with source lines, figures, etc. – organized by individual chapter folders clearly labeled with chapter number and title.

\_\_\_\_Front matter for the book, including the (1) Title page: title of book (with subtitle if any), author/editor names, credentials and affiliations, (2) complete Table of Contents (listing chapter titles, chapter authors, and all headings). Be sure to indicate one author who will receive and review page proofs (the “corresponding author”).

\_\_\_\_Complete data for each author, editor, and chapter contributor: full name, credentials, title, and affiliation; full mailing address including street address, city, state, zip code; email address; and phone and fax numbers.

\_\_\_\_ Springer’s Contributor Release Form for each contributed chapter, signed by the Chapter Contributor (if not already sent to Springer).

\_\_\_\_Figures (electronic or paper) clearly labeled with author's name, chapter title, figure number, and with “top” clearly indicated.

\_\_\_\_Figure list for each chapter using format provided.

\_\_\_\_Copies or scans of permission forms granting permission to reproduce all copyrighted material. (The author is to retain the original signed permission letters.)

Be sure to keep a complete back-up copy of your manuscript and art in hard and electronic for-mats!

Academic Publishing Unit,

Vice Chancellors Office,

Federal University of Technology,

PMB 65,

Minna.

Tel:

Email: njtrfutminna@gmail.com. njtr@futminna.edu.ng.

Please Note: All Authors should fill out the REQUEST section of this document and the approving Publisher should complete the APPROVAL section at the bottom.

REQUEST FOR PERMISSION TO REPRINT Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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City: \_\_\_\_\_\_\_\_\_\_\_\_ State: \_\_\_\_\_\_\_\_\_\_Zip: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I am requesting nonexclusive world rights in all languages and in all editions and formats to reproduce the following material from your publication. Please note that I intend to use this material in an upper-level scholarly publication for use in an academic market.

Full Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Author\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(Please give the precise details of the material desired, specifying page numbers, paragraphs, approximate number of words, and other identifying information.)

This material is to appear in the following volume:

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Date of approval: Approved by: 2/18/2010 7

**Public Reason - Manuscript Preparation**

**Guidelines**

For PR we adopted the Chicago Manual of Style’s author-date documentation system supplemented with footnotes. You can find the on-line Chicago-Style Citation Quick Guide here: http://www.chicagomanualofstyle.org/tools\_citationguide.html

When you verify/update your article, we kindly ask you to keep in mind a few rules we use in the editorial process (most of them adapted from CMS):

1. Headline style: the first and last words of title and subtitle and all other major words are capitalized.

2. Because abstracts are often published separately, they should not contain specific reference citations.

3. The manuscript should be double-spaced throughout.

4. Do not use the automatic hyphenation feature.

5. Use the same font throughout the entire manuscript.

6. Please do not use, after Abstract and Key words, the section name ―I. Introduction‖ or ―Introduction.‖

7. Format block quotations with your word processor’s feature for indenting paragraphs. Do not ―line up‖ text using the space bar.

8. Do not capitalize key words, unless they are proper names.

9. Use just one space after each sentence.

10. Where the author’s name appears in the sentence, it need not be repeated in the parenthetical citation. There might be justified exceptions, for example if the sentence contains more than one name and the citation, consequently, tends to be unclear (CMS 16.112).

11. If you want to refer to the paper use ―Brandom 1986‖ (without brackets). ―Brandom (1986)‖ refers to the philosopher - it means ―Brandom (in his 1986 paper)‖.

12. When the same page or pages in the same source are cited more than once in one paragraph, the parenthetical citation can be placed after the last reference. If the page numbers change, the citation should occur at the first reference (CMS 16.114). (Except for book reviews, where the citations for the book under review need not contain more than the page number.)

13. Please do not use ―ibid.‖ or ―f.‖; ―ff.‖ is ok. ―Only when referring to a section for which no final number can usefully be given should ff. (―and the following pages, paragraphs, etc.‖) be resorted to. Instead of the singular f., the subsequent number should be used (e.g., ―140–41,‖ not ―140f.‖). Similarly, passim (―here and there‖) is to be discouraged unless there are more than three or four precise references.‖ (CSM, 17.131)

14. Where footnotes or endnotes are used to supplement the author-date system, source citations within notes are treated in the same way as in text (CMS 16.120).

15. A note number should be placed at the end of a sentence or at the end of a clause. The number follows any punctuation mark except for the dash, which it precedes. Do not leave a space between the punctuation mark and the note number. The note number follows a closing parenthesis. For a parenthetical phrase within a sentence, it may occasionally be appropriate to place the note number before the closing parenthesis (CMS 16.30). Leave just one space after the note number. Using more than one note reference at a single location should be rigorously avoided. A single note can contain more than one citation or comment (CMS 16.34).

16. Authors should keep in mind the distinction between see and cf., using cf. only to mean ―compare‖ or ―see, by way of comparison.‖ (CMS 16.58)

17. Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose quotations within quotations; double marks, quotations within these; and so on (CMS 11.33).

18. For in-text source citation, if the citation is placed at the end of the sentence after a punctuation mark enclosed in double quotation marks, then there’s no need for a final period after the citation.

[…] confirm or refute it.‖ (1990, 272-73) But this […]

But if there’s no punctuation before the double quotation marks, then a final period is necessary after the citation.

[…] confirm or refute it‖ (1990, 272-73).

19. Some changes generally permissible in order to make the quoted passage fit into the syntax and typography of the surrounding text: single quotation marks may be changed to double, and double to single; the initial letter may be changed to a capital or a lowercase letter, and the final period may be omitted or changed to a comma as required, and punctuation may be omitted where ellipsis points are used (CMS 11.8).

20. For the omission of a word, phrase, line, paragraph, or more from a quoted passage use […]. The first word after ellipsis points is capitalized if it begins a grammatically complete sentence, even if it was lowercased in the original. ―The three-dot method is appropriate for most general works and many scholarly ones. No more than three points are used, whether the omission occurs in the middle of a sentence or between sentences. Where necessary for fidelity to the original and ease of reading, these three may be preceded or followed—depending on where the omission occurs—by a comma, a colon, a semicolon, a question mark, or an exclamation point.‖ (CMS 11.55.)

21. ―Foreign words and phrases familiar to most readers and listed in Webster are not italicized if used in an English context; they should be spelled as in Webster. German nouns, if in Webster, are lowercased. If confusion might arise, however, foreign terms are best italicized and spelled as in the original language. For example:

pasha

weltanschauung

in vitro

a priori

recherché

the kaiser

de novo

eros and agape

*but*

He never missed a chance to *épater les bourgeois*.‖ (CMS 7.54)

22. Do not underline text.

23. Inclusive numbers are abbreviated according to the principles illustrated below (CSM, 9):

|  |  |  |
| --- | --- | --- |
| FIRST NUMBER  | SECOND NUMBER  | EXAMPLES  |
| 1–99  | Use all digits  | 3–10, 71–72, 96–117  |
| 100 or multiples of 100  | Use all digits  | 100–104, 1100–1113  |
| 101 through 109, 201 through 209, etc.  | Use changed part only  | 101–8, 1103–4  |
| 110 through 199, 210 through 299, etc.  | Use two or more digits  | 321–28, 498–532, 1087–89, 11564–615, 12991–13001  |
| But if three digits change in a four-digit number, use all four  | 1496–1504, 2787–2816  |

**Procedure for assessment.**

All correspondences will be forwarded to:

The Secretary, Academic Publishing Unit,

Vice-Chancellors Office,

Federal University of Technology,

PMB, 65,

Minna, Niger State Nigeria.

However, all manuscripts will be forwarded online at through the routes provided for on the publishing unit webpage. The entire processing for desk review will commence from then on.

Manuscript will be forwarded thereon to subject desk officers for compliance with procedure. At this point manuscripts risk being rejected once a flaw is detected.

Desk editorial services will be as thorough as the review processes for all manuscript categories.

Manuscript review process is centralised through the manuscript management agency. At the end of processing manuscripts return to the desk editorial for subject area further scrutiny.

This scrutiny will be by identified groups of not more than two at anytime and anywhere in the world.

**Administrative decisions.**

Two step administrative decisions on successful manuscripts as was started with will be used. The Manuscript management committee.

The Editorial Board.

**Manuscript Management Committee**

Chairman: Deputy Editor-in-Chief

Members, One person not below the rank of an Associate Professor from each School.

Dean of Postgraduate School

Chairman, University Board of Research,

University Librarian;

And directors of each academic research units.

Because of the sensitivity of the exercise, it is mandatory for all members to be present and no representation.

**Editorial Board**

As Constituted by The Vice-Chancellor and approved by senate

.

Editor-in-Chief, shall at all times be responsible for all directions of the academic publishing unit.

At this point, it should be noted clearly that the academic publishing unit is a responsibility of senate and all policies must emanate from senate. Consequently, members at any point will have to be alive to their responsibility to senate and hence the level of persons in each of the sectoral boards.

**Remunerations;**

This is usually and important aspect of an assignment of this nature. However, a philosophy must drive the activity. That is Service to Knowledge contribution. This is the greatest remuneration that can be obtained. However, The Editorial Board will put in place from time to time such policies that will recognize the current situations around and advice the university management accordingly. This position must not be static but dynamic.

This document is signed.