

# GUIDELINES FOR CONVERSATIONS VOLUMES

*Literary Conversations, Conversations with Comic Artists,  
Conversations with Filmmakers, Television Conversations*

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

All volumes must have the following:

- Chronology
- Completed Permissions Grid
- Completed Editor Checklist for Conversations (*Literary Conversations* and *Comic Artists*) or Editor Checklist for Interviews (*Filmmakers* and *Television Conversations*)
- A list of all books or works by the interviewee (*Literary Conversations* and *Comic Artists* only)
- Filmography (*Filmmakers* and *Television Conversations* only)
- 10–15 illustrations of the artist's work (*Comic Artists* only—refer to Guidelines for Illustrations)

Volumes can also have a section at the end:

- Additional resources page with full bibliographic documentation (key interviews not included in the volume, important essays, books, and other resources)

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 interview titles, interviewer names, dates, and credit lines with necessary copyright information should be included before each interview, as follows:

Title of Article

Name of Interviewer(s) / Year of Interview

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Titles of books, films, or comic strips should be italicized.

It is the editor's responsibility to 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.**

The Press has an agreement with Alamy Images regarding cover photos. Please do not make arrangements for cover photographs without checking with your editor or editorial assistant first.

## 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

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sometimes complicated. 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, 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 email, 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 email to those publishers who have not responded. Stress the need for a prompt response. Two weeks later, call those who have still not responded.

Emailed 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 for further action from you, etc. Record all of this information on the permissions grid.

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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 your contract. If copies of the book (up to three) will be accepted for no fee or a reduced fee, make the offer. Complimentary copies will be sent only 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 **before executing the agreement.** In such situations, we recommend finalizing the agreements just before you deliver the manuscript.

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.

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## Sample Permission Letter

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<<NAME & ADDRESS>>

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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 and electronic), with a total print run of approximately **XXXX** copies. 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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