Series Guidelines
Philosophy for Everyone
Fritz Allhoff (ed.)

Stage 1: Calls for Abstracts

To release a call for abstracts, you must first obtain preliminary interest in your title. The thinking here is that we should ascertain whether the series editor and publisher would be interested in the project before you put work into developing a full proposal. After initial interest from the series editor, the idea will be proposed to the editorial board. If there is interest at that stage, you will be invited to submit a full proposal. To do that, you must collect approximately 18 abstracts of 250 words. Advertise broadly for these abstracts as you want as many options as possible to put together the proposal. Use listservs (Philosophy Updates, philos-l, aphil-l, etc.), contact friends, and contact those who have written on your topics (look at JSTOR, Philosophers' Index, Google Scholar, etc.). Many of these titles are getting 50+ abstracts, so keep in mind that you are hoping for a similarly strong response.

Remember that a stated goal for the series is to be broadly inclusive: you want not just philosophers, but also other academics and non-academics. The guidelines in this regard are 50% philosophers, 25% other academics, and 25% non-academics. These are approximate, but take the model seriously as all those elements are important. Keep it in mind as you think about how to garner abstracts and who to contact.

Using the model CfAs as a guide, develop one for your title that looks *exactly* like them. Format, font, margins, capitalization scheme: *everything should match exactly*. If it does not, the CfA will be returned to you for further work. See model CfAs: *Climbing*, *College Sex*, and *Hunting*.

Stage 2: Developing a Proposal

Now that you have the abstracts, the goal is to choose ones that you can put together to make a compelling project. The target length for these books is 85,000-95,000 words. The preface, editor's introduction, biosketches, and index will run about 10,000 words. This will leave you about 18 essays in the 4,000-4,500 word range. Do not propose more than 20 essays, even if dropping the length to 4,000 words/essay. Some people will hear about your project as it moves forward and some will drop out; assume that these effects will roughly cancel. Overloading the book would preclude you from adding valuable contributors later, so it is advisable to stay pretty close to this 18 essay at 4,000-4,500 word model.[1]

Choose not just your best abstracts, but also the ones that will lend themselves to a useful structure in the book: you want 4-5 units of 4-5 abstracts each. Do not select or submit abstracts that have technical jargon in them, reference obscure things, are overly political/agenda-based, or would otherwise be off-putting the casual reader. If an abstract violates any of these ideals, it will be rejected. If you have an abstract that could make a promising essay but is belied by a daunting abstract, have the abstract rewritten; if the author cannot write a clear abstract s/he cannot write a clear essay.

Using the model proposals as a guide, develop one for your title that looks *exactly* like them. Format, font, margins, capitalization scheme: *everything should match exactly*. If it does not, the

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[1] Note that, if your project is approved, the contracted length will be 75,000-100,000 words. The discrepancy between the target length and the contracted length represents a distinction between what we want and what we can tolerate (i.e., without rejecting the manuscript). Your aim should be for 85,000-95,000 words, with the understanding that reasonable accommodation can be made if you are slightly outside of this range.

proposal will be returned to you for further work. The series editor will share comments over the proposal and, once it is approved, it will be submitted to the editorial board. Allow up to two months for a final decision on your project. See model proposals: *Climbing*, *College Sex*, and *Hunting*.

Stage 3: Approved!

Once your project is approved, tell your contributors to start writing; this should happen immediately. Depending on how your project timelines was affected by the review process, refine it and communicate new dates with the contributors. You will be asked to submit addresses of all the contributors for their contracts. Contributors' terms are two copies of the book plus a $100 honorarium. Royalty schedule is 5% on first 3000 copies sold, 10% on next 6000 copies sold, and 12% thereafter, ten copies of the book, and a $1000 advance on manuscript submission; 80% of these returns go to the volume editor and 20% to the series editor.
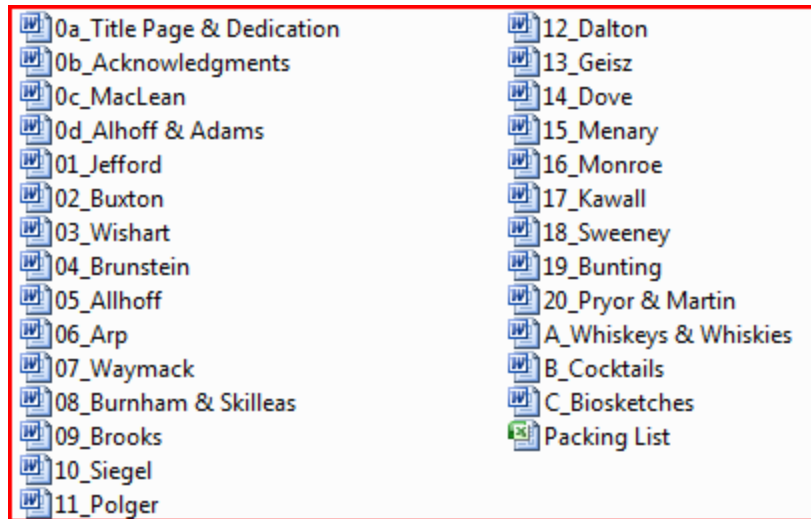
You want to get a well-known contributor to write a foreword, or maybe even an essay. We cannot pay rates that some writers want, such as $2/word. Each title, though, will have an allocation of $500 to be given to a non-academic writer who will make an impact on the book. Generally, this would be used for the foreword and should be saved until pretty late in the project; keep it in mind, though, as you talk to people you might want to involve. A foreword is a requirement for the project and should be approximately 1,000-1,500 words in length.

We cannot use color pictures in essays as they are price prohibitive. We can use black and white if and only if the editor or contributor secures rights to those images and they are made available in high-resolution (at least 300 DPI). One or the other of these requirements usually turns out to be onerous and therefore artwork does not play a large part in these titles. That said, there is no obstacle to using artwork so long as the requirements are met.

Stage 4: Submission and Publication

As the essays come in, edit them vociferously, both for content and style. Some essays will require multiple drafts, and some might ultimately be rejected. The most important requirement for all essays is that they are accessible and fun to read; anything failing that needs to be reworked. Do not worry too much about formatting, *so long as everything is formatted consistently*. For citations, use *Chicago Manual of Style*, and endnotes rather than footnotes. For other decisions, just be consistent: use numbered sections or do not, use contractions or do not, capitalize according to some standard, adopt conventions on single/double quotes, and so on. For consistency and readability, use Calibri 11 pt. font, double spacing, and justified margins. Be *very, very* precise with all of this as it will otherwise hold up your manuscript later and/or lead to errors and inconsistencies in press. Collect a list of notes to pass on to the typesetters regarding the conventions that you have adopted.

Pay attention to your word count so that you are within proper range. Get biosketches for each contributor. Wiley-Blackwell will be in touch with you about cover art, so start to develop ideas. (Note that we do not plan on doing indices, though can reconsider in compelling cases; indexing costs come out of volume editor royalties, however.) For all elements of your manuscript, look at previously-published titles as examples. Your submitted files should look something like the following. The key is that the files should all save in proper manuscript order, as well as an order that indicates the chapter numbering. This is why, for example, some files start with 0 since 11 comes before 2 but after 1, so it would generate the wrong order: 1, 11, 2. 01, 02, 11 comes out right. 00 is for front matter, which should be letter-indexed to get that order right (title page/dedication, acknowledgments, foreword, editor's introduction). Appendices (if any) come last, alpha-ordered. Also include a "packing list" in this exact format. File directory should look like this:

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0a_Title Page & Dedication          12_Dalton
0b_Acknowledgments                  13_Geisz
0c_MacLean                          14_Dove
0d_Alhoff & Adams                   15_Menary
01_Jefford                          16_Monroe
02_Buxton                           17_Kawall
03_Wishart                          18_Sweeney
04_Brunstein                        19_Bunting
05_Allhoff                          20_Pryor & Martin
06_Arp                              A_Whiskeys & Whiskies
07_Waymack                          B_Cocktails
08_Burnham & Skilleas               C_Biosketches
09_Brooks                           Packing List
10_Siegel
11_Polger
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       Once the manuscript is submitted, publication will take 9-12 months, depending on relevant cycles (i.e., most books will be released in late fall for holiday shopping). As publication nears, contact blogs, magazines, etc. to try to promote your book. Set up book signings with local bookstores or universities. Add links from your Facebook pages. Email the series editor so he can update links from the *Philosophy for Everyone* website. Wiley-Blackwell does a great job with these titles, but some work on the editor's part always helps. Ultimately, we are hoping for 5,000 copies/title, which is a lot (though reasonable). Everything helps.

       And then stay in touch: let us know if your book picks up reviews somewhere, let us know if you have further ideas in development, and so on. If you have made it this far, you have done a fantastic job!

Note: encourage your contributors (and even submissions) to join the *Philosophy for Everyone* Facebook Group to stay up to date on happenings with the series. If contracted, please join the group.

[Addendum follows.]

Addendum: I wanted to make available sample essays that you could share with your contributors. One of the hardest parts of being a volume editor is ensuring that the essays in your volume are of the appropriate level, are non-technical, and have adequate philosophical content. Many academic philosophers will (dramatically) over-estimate their audiences which, for these books, are largely non-academic. And your non-philosophers will often need encouragement to fortify the philosophical dimensions of their essays. As a volume editor, you should work closely with your contributors to make sure that this all comes out right. It might be useful to circulate some samples essays that have been culled from books already published; these I take to basically get everything right. (I've picked one essay from each book to offer variety on content.) Feel free to share them with your contributors, as well as to encourage them to look at some of the already-published books more generally.

- Michael W. Austin, "Chasing Happiness Together: Running and Aristotle's Philosophy of Friendship", *Running & Philosophy* (Austin, ed.)
- Robert Arp, "Whisky, Whiskey, Wild Living, and the Hedonistic Paradox", *Whiskey & Philosophy* (Allhoff and Adams, eds.)
- Matthew Brown, "Picky Eating as a Moral Failing", *Food & Philosophy* (Allhoff and Monroe, eds.)
- Steven D. Hales, "*Mill v. Miller*, or Higher and Lower Pleasures" *Beer & Philosophy* (Hales, ed.)
- Justin Weinberg, "Taste How Expensive This Is: A Problem of Wine and Rationality", *Wine & Philosophy* (Allhoff, ed.)

Next, you'll write a **volume introduction**. A good way to do this is to spend half the introduction motivating the entire book and the other half outlining the units and contents. Here are two examples:

- Fritz Allhoff, "Planting the Vines: An Introduction to *Wine & Philosophy*", *Wine & Philosophy* (Allhoff, ed.)
- Fritz Allhoff and Dave Monroe, "Setting the Table: An Introduction to *Food & Philosophy*", *Food & Philosophy* (Allhoff and Monroe, eds.)

Also, you'll collect **biosketches** from each contributor, and you can use the following as a model (note that you should include one for your foreword writer as well, even though this one doesn't):

- "Notes on Contributors", *Wine & Philosophy* (Allhoff)

You can also write **acknowledgments**:
- Acknowledgments, *Wine & Philosophy* (Allhoff, ed.)
- Acknowledgments, *Food & Philosophy* (Allhoff and Monroe, eds.)

And you'll want a **foreword** of roughly 1,000-1,500 words:
- Paul Draper, "Foreword", *Wine & Philosophy* (Allhoff, ed.)
- Odessa Piper, "Foreword", *Food & Philosophy* (Allhoff and Monroe, eds.)

Again, feel free to share these materials as you find useful. Good luck with the preparation of your manuscript!