

# PCCS Books

*Instructions for authors and editors*



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## **The purpose of this booklet**

In order for your book to be published as quickly and painlessly as possible it is essential that you follow the instructions laid out in this booklet. Editors of books with several contributors should ensure that all authors are given copies of this booklet and specific instructions for the volume to which they are contributing.

To set and to correct type is expensive. Once your book is set, it is time consuming and costly to admit any corrections other than typesetter's errors, or essential updating where, for example, new legislation has invalidated your conclusions. All corrections and improvements to style and construction should be made before the typescript is submitted to PCCS Books. Excess correction costs may be charged against your royalty account. Each proof correction costs a minimum of £0.50 and any correction that affects pagination (i.e. adding or deleting text) will cost substantially more.

By producing a well-organised typescript, you will be making a significant contribution to the production of your book.

## Presentation and organisation

We prefer you to supply your typescript in Word on disk, or e-mail attachment, as well as in printed-copy form. You do not have to use a difficult or expensive word-processing package, and we prefer you not to implement a complicated layout design or any formatting: in fact, the simpler the presentation of your text, the better. And since it will be typeset from your own keystrokes, there will be fewer errors in your proofs.

### The typescript

#### *Point size and hyphens*

We prefer you to use 12 point. Please avoid word divisions at the ends of lines: ragged right-hand margins are much better than hyphens. If you are using a computer, use unjustified mode.

#### *Final draft*

If you are supplying us with disks, the typescript you send us must be an exact printout of the disks you send. This is essential—if in doubt you should print it out again, to ensure that the hard copy matches what is on the disk exactly. The typescript and disks you send to us must be the final version of your book. If you wish to make minor corrections or amendments after you have printed out the book, write them legibly in red ink on or above the relevant line of text, not in the margin, but do not make the changes on the disk. If you wish to make more extensive alterations you should make them on the disk and print out the revised typescript. Mark all copies of the typescript and disks with the date they were printed out or revised, so that there is no risk of your sending us an earlier version of the typescript or disk by accident. Never send us the only disks you have—always send us copies.

#### *Numbering pages*

The pages of your typescript must be numbered just before you submit it, when the organisation of the book is finalised and any tables and figures are included. It is perfectly acceptable to number your manuscript chapter by chapter as long as the copy that you keep is numbered identically to the copy which is sent to us. This will ensure that any queries the copy-editor has can be easily identified by you both.

### Preliminary material

This should include title-page, dedication (if any), contents, preface, acknowledgements, list of abbreviations, figures, tables and so on.

The *title-page* should carry the exact final wording of the title (and subtitle, if any) and your name, as author or editor, in the form you wish it to be used.

The *contents* page must agree in wording and capitalisation with the chapter headings in the text.

A *preface* is a piece written by the author explaining how the book came to be written, or as a brief apologia. A longer, detailed analysis of the subjects to be covered in the book should be treated as an introduction.

A *foreword* is written by someone other than the author or editor.

*Acknowledgements* may include thanks to professional bodies, colleagues, and personal friends and helpers. Where photographs are to be used in the book, include credits to the sources on the acknowledgements page. Where permissions have been granted for the use of copyright material from other works, include them here as well.

*Plates, figures and tables* can be listed in the prelim pages if you think this will be useful to the reader, but this is not essential.

### End matter

This can include appendices, notes, bibliography and index (in this order).

*Appendices* usually comprise material which is too detailed to be included in the main text without unbalancing the book, but which is of use to some readers.

The *bibliography* is usually a list of all works cited in the text, but can be merely suggested further reading. All publication details should be included: that is, author's or editor's name, including initials; book or article title; journal title; volume number; place of publication; publisher; and page numbers for journal articles or chapters (see Bibliography p. 8).

*Index* This is not prepared until proof stage (see Indexing, p. 12).

## The text

Please keep your text layout simple. The most important point of style is to be consistent throughout your text: i.e. use the same spacing between words, headings, paragraphs, etc. throughout. If you wish to retain space between paragraphs to indicate a section break, indicate this clearly on the typescript.

### Subheadings

Subheadings should be used sparingly. If you use sub-subheadings, please indicate clearly their degree of importance. We often use bold for subheadings level 1, bold and italic for subheadings level 2 and italics for subheadings level 3. As we are asking you not to use italics in your typescript, but to indicate italics by underscoring the relevant words, the subheadings would appear thus:

**Bold for subheadings level 1**

***Bold and underscore for subheadings level 2***

Underscore for subheadings level 3

Avoid using more than three degrees of subheadings, as this leads to difficulties in setting and is confusing for the reader. Avoid numbering subheadings unless extensive cross-referencing is essential to the book.

Do not centre headings; use line spaces above and below headings, and the minimum of stylistic features to indicate different levels of headings.

### Justification of text and new paragraphs

If producing text on disk, avoid justifying text for both left *and* right margins—there is a risk that hyphenation at the end of justified lines of text on your disk will eventually appear in proofs. Justify your text on the left margin, but leave the right margin ragged (i.e. so that hyphens appear only where you have inserted them). Do *not* insert hard returns at the end of every line, but do insert two hard returns at the end of paragraphs if they are not indented.

*Chapters* should begin on a new page.

*Paragraphs* Always use 'tab' for indenting the first line of a paragraph.

*Indented extracts* Quoted material of over forty words in length will be set out from the text by being indented a consistent number of spaces from the left margin. In order that we clearly see these quotations, we would ask you to indicate them to us clearly as shown below:

Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text.

### QUOTE

Quoted material of over forty words in length will be set out from the text by being indented a consistent distance from the left margin, with a line space below. Quoted material of over forty words in length will be set out from the text by being indented a consistent number of spaces from the left margin, with a line space below. Quoted material of over forty words in length will be set out from the text. (Source)

### END QUOTE

Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text.

The exact spelling and punctuation of the original must be faithfully copied. Indented quotations should not have quotation marks, unless they report conversation. They should be typed or printed out double-spaced like the rest of the typescript. Your own interpolations into quoted matter should be clearly enclosed in square brackets, *not* round ones. Display source lines within round brackets.

### Punctuation

Use a single (not a double) space after a full point, and after commas, colons, semicolons, etc. Do not put a space in front of a question mark, or in front of any other closing quotation mark.

### ***En rules***

An en rule is longer than a hyphen and should be used to replace ‘to’ in number spans, e.g. ‘24–8’. It should also be used to link two items of equal weight, as in ‘Labour–Liberal alliance’. If you have a standard keypad you can insert an en rule by holding down the ‘Alt’ key and typing 0150 on the number pad to the right of the keyboard (not the numbers above the letters). However, some laptops don’t have this number pad in which case type a double hyphen to indicate that an en rule is required, e.g. 24--8, Labour--Liberal alliance. The typesetter can then change all double hyphens to en rules by making one global command.

### ***Em rules***

‘Em rules’ are used as parenthetical dashes. An example would be ‘Unless the parenthetical phrase is at the end of a sentence, check that there is a pair of dashes—not one or three—and that the second one is correctly placed.’ Using the number pad an em rule can be added by holding down the ‘Alt’ key and typing 0151. If that isn’t possible, type a triple hyphen enabling the typesetter to make a global change.

### ***Quotation marks***

If following British style always use single quotation marks for dialogue and quoted material in the text. Reserve the use of double quotation marks for quotes within quotes, e.g. ‘Edward found the trappings of “royalty” hung heavily.’ If you are an American author, you should follow American style and use double quotation marks for quoted material in the text, with single quotation marks for quotes within quotes, e.g. “Edward found the trappings of ‘royalty’ hung heavily.” Please note that if you are using American punctuation, commas and full stops fall inside the quotation marks, whether or not they are a part of the quotation, e.g. He called it “my house,” even though it belonged to Clara. In British style the full stop only falls inside the quotation mark if the material quoted is a complete sentence.

### ***Spelling***

Be consistent. We prefer spellings to conform to the new edition of the *Concise Oxford English Dictionary*, but will accept alternatives provided they are consistent. American spelling and punctuation should be used by American authors. If you are using a word processor and have a spell-check facility on your program, please use it.

### ***Capitalisation***

Keep capitalisation to a minimum. Use lower case for government, church, state, university, psychologist, volume, and so on.

### ***Italicisation***

Indicate *italic* type by underlining in the typescript. Use the underline function rather than italic if preparing on disk—the reason for this is that if it turns out that we can’t use your disk, or the italic codes get lost in conversion, it is much easier for the typesetter to pick out underlining than italic face in the typescript. Use underlining for titles of books, plays, films, long poems, newspapers, journals (but not articles in journals). The extensive use of italic for emphasis should be avoided. Do not use bold except in headings.

### ***Abbreviations***

Use *full stops* after abbreviations (p., ch.) but not after contractions or in acronyms: Dr, St, BBC, UNESCO, USA. Note especially ed. -eds, vol. -vols, no. -nos, ch. -chs, etc.

### ***Numerals***

Spell out numbers under 20. Use numerals for measurements, e.g. 12 km, and ages, e.g. 10 years old. Do not use the percentage sign (%) except in tables and figures, but use a numeral for the number, e.g. 24 per cent. Insert a comma for both thousands and tens of thousands, e.g. 1,000 and 10,000. Use minimum numbers for page spans, e.g., 25–8; 136–42, 150–1, but 12–16. Be careful, especially if you are preparing on disk to use the numeral keys on your keyboard for 1 (one) and 0 (zero), and not a lowercase ‘l’ or an upper case ‘O’.

### ***Dates***

Set dates out as follows: 8 July 1980, on 8 July, on the 8th; 1980s (not spelt out, no apostrophe); nineteenth century (not 19th century); 1985–6, 1914–18.

## Notes and references

### Footnotes

Place all footnotes at the end of each chapter, after the bibliography. Begin numbering from 1 for every chapter. Indicate notes in the text by superscript figures outside the punctuation, thus.<sup>4</sup>

If you are preparing your text on disk do not use the *footnote* function; but if your word processor is able to create endnotes, use this facility. Please use superscript note numbers. When typeset, footnotes will usually be relocated to the bottom of the relevant page.

Restrict notes to explanatory statements that develop an idea or expand a quotation, where to do so in the text would disturb the balance. When giving references, we prefer you to use our variation of the Harvard (author/date) system.

### The Harvard Reference System

This is a simple referencing system which is easy to use for author and reader, and we strongly recommend it. If you use this system, you cite the author's surname, the year of publication, and the page reference immediately after the quoted material, e.g. 'When some form of organization, other than authoritarian, flourishes and succeeds, it challenges a way of being that is deeply rooted in our society' (Rogers, 1983: 245). With this system it is essential that the bibliography lists every work cited by you in the text. Where there are two or more works by one author in the same year, distinguish them as 1988a, 1988b, etc.

## Bibliography

If you are using the preferred Harvard system of referencing, type bibliography entries in the following order:

Rogers, CR (1983) Freedom to learn for the '80s. Columbus, OH: Charles E Merrill.

Type or print out the bibliography double-spaced in strict alphabetical order. Treat M', Mc, and Mac all as Mac. Check dates carefully for consistency with text references, to avoid time-consuming queries at copy-editing stage.

Arrange books and articles by a single author in date order. Next list books by this author written with one other person, arranged alphabetically by second author. Finally list titles by this author with two or more others in order of date, as these will all be cited as e.g. Argyle et al. (1988) in the text. Check whether you need to distinguish any of them by using 1988a, 1988b, etc. Two authors with the same surname usually need their initials in the text for clarity.

The bibliography example below shows how to deal with sources such as unpublished theses and papers given to conferences. Book and journal titles will be printed in italics, with main words in the title having capitals. The subtitle will follow the title, preceded by a colon and only the first initial will be capitalised. If you are using a word processor, use the underline function, not the italic function, and do not use bold.

If you are using law reports, parliamentary papers, etc. please be especially careful with consistency. For government reports use the name of the government department if there is no obvious author; do not use HMSO. If you think it will be helpful to the reader, list manuscript sources separately from published works.

### Example of bibliography

Barrett-Lennard, GT (1979) The client-centered system unfolding. In FJ Turner (ed), Social Work Treatment: Interlocking theoretical approaches (2nd edn) (pp. 177–241). New York: Free Press.

Barrett-Lennard, GT (1994) Toward a person-centered theory of community. Journal of Humanistic Psychology, 34(3), 62–86.

Brodley, B (1996) Carl Rogers' note on congruence. Presentation at 11th Annual Conference of the Association for the Development of the Person-Centered Approach. May, Kutztown, PA, USA.

Covner, BJ (1944a) Studies in phonographic recording of verbal material: III. The completeness and accuracy of counseling interview reports. Journal of General Psychology, 30, 181–203.

Covner, BJ (1944b) Studies in phonographic recording of verbal material: IV. Written reports of interviews. Journal of Applied Psychology, 28, 89–98.

Greenberg, L, Elliot, R and Lietaer, G (1994) Research on experiential psychotherapies. In A E Bergin and SL Garfield (eds) Handbook of Psychotherapy and Behavior Change (pp. 509–39). New York: John Wiley & Sons.

Hock, CL (1950) The nature of the group process in non-directive group psychotherapy. Unpublished doctoral thesis, Columbia University Teachers College.

Kilmann, PR and Howell, RJ (1974) Effects of structure of marathon group therapy and locus of control on therapeutic outcome. Journal of Consulting and Clinical Psychology, 42, 912.

Kilmann, PR, Albert, HM and Sotile, WM (1975) The relationship between locus of control, structure of therapy, and outcome. Journal of Consulting and Clinical Psychology, 43, 588.

Kirschenbaum, H (1979) On Becoming Carl Rogers. New York: Delacorte.

## Permissions

You need to acquire permission to reproduce two kinds of material: quotations from works in copyright, and illustrations such as photographs, line drawings, maps, graphs, etc. You may not realise that this includes your own works, for which you hold the copyright. If your publisher hold the *rights* to your work it is necessary for you to gain permission to quote from yourself. All permissions must be cleared by the time the book is ready for delivery.

It is your responsibility to obtain permission by writing to the publisher of the book in which the quoted material appears, who is usually empowered to grant permission on behalf of the copyright-holder. Under a convention known as ‘fair dealing’, permission is usually given free of charge for short extracts of not more than 400 words in one extract or a total of 800 words in a series of extracts (none to exceed 250 words), but it is wise to apply for permission even in such cases, since there are authors and books to which this may not apply. You must also make sure that such extracts are properly acknowledged.

Permission is required for one or more lines of poetry.

Works in which the author owns the copyright, whether published or unpublished, are now protected for fifty years after the author’s death. Works published before the 1988 Copyright Act were protected for fifty years after the author’s death, or after publication, whichever was the later. US protection is now for fifty years too, but works published before 1978 were protected for seventy-five years, providing the author renewed the copyright after twenty-eight years.

Although paintings and works of art are often in themselves out of copyright, museums and art galleries usually copyright all photographs/slides taken of them. You must obtain permission for all illustrations, whether supplied by museums, agencies, or private individuals, or taken from existing publications. You may be asked for two fees: one for permission, and one for supplying a print. You should pay the cost of the print immediately. Permission fees are usually not paid until publication—if your contract allows for this, or you have a separate written agreement with your editor, the fees can be charged against your royalty account.

In most cases you will need to request permission for world English language rights. If you exceed the fair dealing limits, you will probably be charged a fee, which will be based on the number of words you wish to quote, so make sure this is always included in your application. You should also say whether your book will be hardback or paperback, and give its expected price and the number of copies to be printed. Check these details with your editor, who will also advise you on how to deal with any fees that seem too high, or any other difficulties.

When you deliver the final typescript, you should include with it all permissions correspondence (keeping a copy for yourself, with details of any items that it has not been possible to clear. Your typescript should include an acknowledgements page, in which you follow any specific wording requested by the publisher/copyright-holder.

### Specimen permissions letter

Dear Permissions Manager,

I am preparing an academic book entitled [*book title*] which will be published by PCCS Books in 200X . It will be published in [*hardback/ paperback*] and is expected to cost £XX . The print run will be XXXX copies.

I would like permission to include the following material from one of your publications:

Title:

Year of publication:

Author/editor:

Page numbers and total number of words:

I am seeking non-exclusive English language anthology and quotation rights for distribution throughout the world. If you don’t control these rights, please let me know to whom I should apply. If you require a special credit line, please specify it in your reply, along with any other conditions.

Yours faithfully,

## **Editors' checklist**

If you are editing a contributed book, we expect you to take on responsibility for briefing and liaising with your contributors throughout the writing and production of the book. If you are co-editing a volume, you and your co-editor(s) must establish at the outset who is the key contact and inform PCCS Books and all contributors.

### **Style**

We have published a number of edited books with contributors from both sides of the Atlantic. The standard publishing instruction would be to have a consistent book, i.e., one which uses only British or American spellings. However, we have found that it is important to allow our contributors to 'speak in their own language' and we therefore attempt to retain the spelling of the author. We do however insist that the references are consistent. We will send each contributor a copy of this booklet with their contract letter, but it would be best if you confirmed the styles with each contributor.

### **Delivery of final typescript**

Before delivering the final typescript to us, please check the following:

1. Are all contributions the final versions?
2. Are all contributions complete (no missing footnotes or references)?
3. Have all permissions been cleared by contributors?
4. Are all punctuation and spellings consistent?
5. Are all reference systems identical?
6. Have all editorial cuts and amendments been cleared with contributors?
7. Have you supplied a list of biographical 'notes on contributors'?

### **Copy-editing queries and proofs**

Once the copy editor has finished work on the typescript, he or she will send any queries to you. If you need to consult the contributors, we will expect you to liaise with them separately. Do not ask contributors to contact us direct; everything should be channelled through you.

Similarly we will send proofs to you and will expect you to send them on to contributors. Ask contributors to return proofs to you so that you can check their corrections before returning the full collated set to us. Do not ask contributors to return proofs to us direct. If contributors fail to return their proofs to you within the specified time, we expect you to read proofs on their behalf and inform them of this.

## **Authors' checklist**

### **Manuscript**

1. Is your manuscript simply produced, without formatting?
2. Are there any missing pages or chapters?
3. Are your pages numbered? Consecutively?
4. Do all quotations and tables have sources?
5. Are all cited references listed in the bibliography?
6. Are the subheading levels typed in consistent styles?
7. Have you kept an identical copy in order to answer queries from the copy editor and have something to check the proofs against?
8. Does your typescript include the following items (if relevant)?
  - title-page
  - dedication
  - contents page
  - list of tables
  - foreword
  - preface
  - acknowledgements
  - introduction
  - appendices
  - glossary
  - notes
  - references
  - bibliography

### **Permissions**

1. Have you obtained permission to quote from copyright material?
2. Have you enclosed correspondence with copyright-holders?
3. Is the required form of acknowledgement given in the text?
4. Are any permissions still outstanding?

## Copy-editing

Copy-editing takes place before your manuscript is typeset. The main aims are to remove any obstacles between the reader and what the author wants to convey, and also to save time and money by finding and solving any problems so that production can go ahead without needless delay.

The copy-editor reads for sense, looking for clarity. The copy-editor puts himself into the position of the intended reader, in order to see the book as it will appear to someone other than the author, who has both an intimate knowledge of the subject and a long and familiar relationship with the manuscript itself.

Consistency and accuracy are watchwords, and therefore spelling, punctuation, abbreviations, labelling of diagrams, and the references are all checked. The copy-editor will liaise with you to agree any changes and sort out the inevitable queries which arise.

## Proof correction

Unless your book is complicated in layout, with many integrated illustrations, we will proceed directly to page proofs. When proofs are available, they will be sent to you for reading; you should read them against your own copy of the typescript. At the same time another set of proofs will be read against the copy-edited typescript by a professional proofreader.

Heavily corrected proofs are expensive and may result in charges to your royalty account and/or a delay in the schedule for the book. We can only make alterations which are absolutely necessary; please do not attempt to revise the work of the copy editor.

Please keep to the simple code of red for typesetter's errors and blue for author's/editor's mistakes. This helps us to allocate costs. (When the corrections on your set of proofs are collated, with those of the proofreader, it will become obvious if the colour coding is wrong. Please avoid extra work for the desk editor by ensuring that the coding is correct.)

Make corrections in the margin in *legible handwriting*, and indicate where they are to be made in the body of the text. Align the correction in the margin with the line of text to be corrected, especially if there are several corrections close together. Where there are two or more corrections in the same line, make the marginal marks in the order of the corrections to be made, or in the margin nearer to the correction. If there is a complicated correction, include the complete, corrected sentence somewhere on that page and encircle it. Mark corrections on the outside margins of the pages unless there are many on one line.

## Indexing

Our experience has shown us that authors are not the best indexers, as they seem to have moved past seeing the content from the reader's point of view. We are very happy to liaise with you and with your agreement, we will create the index after the final corrections to the typesetting have been done. We will include all names and reference material. It could be a distinct advantage to the completeness of the index if you were to supply an alphabetical list of the index entries you require.

# Person-Centered and Experiential Psychotherapies Journal

## Instructions to Authors

Contributions of different lengths are invited, including both standard article-length pieces of 3000–5000 words (including references) and shorter reports and reviews of 2000–3000 words including Review Essays and summaries of important current developments in particular country/language groups. Articles should be submitted as email attachments to one of the four co-editors: Robert Elliott <Robert.Elliott@utoledo.edu>, Dave Mearns <dave@davemearns.com>, Peter F. Schmid <pfs@pfs-online.at> or Bill Stiles <pcep@muohio.edu>.

Submitted papers should conform to the following guidelines:

- Printed double-spaced, in 12-point font.
- Include authors' names, postal addresses, email addresses and 50–60 word biographic statements on a separate cover page.
- The first page following the cover page should repeat the title of the paper.
- Include an abstract of no more than 150 words.
- Include 2 to 5 'keywords' for database referencing at the end of the abstract.
- Report the word length (including references).
- All pages should be numbered.
- References should follow the conventions outlined below.
- Footnotes should be used sparingly, if at all.
- Each table or figure should be numbered and presented on a separate page.
- In a covering letter the senior author should confirm that the paper has not been offered either substantially or partially to another publication.
- Authors are responsible for obtaining permission from copyright holders for any illustration, table, or quote of more than 100 words published elsewhere.

When the paper is finally accepted for publication, camera-ready versions of any graphs, figures and diagrams need to be provided by the author(s). About one month before publication, authors will receive page proofs for checking. It is essential that proofs are checked and returned within 48 hours.

On publication, PCCS will supply the submitting author with: a PDF file of the article; a clean laser printout; and a copy of the issue.

The journal is produced with a specific house style. The spellings are American, e.g. -ize endings to words, omission of 'u' in words such as color, license as both noun and verb, etc. The references conform to the *Publication Manual of the American Psychological Association* (APA). The journal articles are published in English, with the title and the abstract translated into German, Spanish, French and, if other, the native language of the author. Translations other than the author's native language are organised by the editors.

## Referencing conventions

References should be listed alphabetically in a references section at the end of the paper and should conform to APA style. Below are examples of the most commonly used forms:

### In-text references

Join the names in a multiple-author citation in running text by the word 'and'. In parenthetical material, tables and captions, and in the reference list, join the names by an ampersand (&).

as Nightlinger and Littlewood (1993) demonstrated  
as has been shown (Jöreskog & Sörbom, 1989, pp. 243–244)

When a work has three, four or five authors, cite all authors the first time the reference occurs; in subsequent citations, include only the surname of the first followed by et al. (not italicised and with a full stop after 'al') and the year if it is the first citation of the reference within a paragraph:

Wasserstein, Zappulla, Rosen, Gerstman, and Rock (1994) found (*first citation in text*)  
Wasserstein et al. (1994) found (*subsequent first citation per paragraph*)  
Wasserstein et al. found (*omit year from subsequent citations after first citation in a paragraph*)

When a work has six or more authors, cite only the surname of the first author followed by et al. and the year for first and subsequent citations.

### ***Citation of a work discussed in a secondary source***

Give the secondary source in the reference list; in the text, name the original work, and give a citation for the secondary source. For example, if Seidenberg and McClelland's work is cited in Coltheart et al. and you did not read the work cited, list the Coltheart et al. reference in the References. In the text, use the following citation:

Seidenberg and McClelland's study (as cited in Coltheart, Curtis, Atkins, & Haller, 1993)

### **Reference list**

#### ***Book references***

Rogers, C. R. (1961). *On becoming a person*. Boston: Houghton Mifflin.

#### ***Chapter references***

Elliott, R. (1986). Interpersonal Process Recall (IPR) as a psychotherapy process research method. In L. Greenberg & W. Pinsoff (Eds.), *The psychotherapy process: A research handbook* (pp. 503–529). New York: Guilford Press.

#### ***Journal references***

Grafanaki, S., & McLeod, J. (1999). Narrative processes in the construction of hindering events in experiential psychotherapy. *Psychotherapy Research, 9*, 289–303.

If the work has six or more authors, provide the initials and surnames of the first six authors, and shorten any remaining authors to et al. in all instances.

If the journal is paginated by issue, the issue number is required. For example, *Journal, 38*(9), 229–231.

#### ***Non-English journal article***

If the original version of a non-English article is used as the source, cite the original version. Give the original title and, in brackets, the English translation.

Ising, M. (2000). Intensitätsabhängigkeit evozierter Potenzial im EEG: Sind impulsive Personene Augmenter oder Reducer? [Intensity dependence in event-related EEG potentials: Are impulsive individuals augmenters or reducers?] *Zeitschrift für Differentielle und Diagnostische Psychologie, 21*, 208–217.

If the English translation of a non-English article is used as the source, cite the English translation, unbracketed.

### ***Citation of a work discussed in a secondary source***

Give the secondary source in the reference list; in the text, name the original work, and give a citation for the secondary source. For example, if Seidenberg and McClelland's work is cited in Coltheart et al. and you did not read the work cited, list the Coltheart et al. reference in the References. In the text, use the following citation:

Seidenberg and McClelland's study (as cited in Coltheart, Curtis, Atkins, & Haller, 1993)

The reference list entry should read as follows:

Coltheart, M., Curtis, B., Atkins, P., & Haller, M. (1993) Models of reading aloud: Dual-route and parallel-distributed-processing approaches. *Psychological Review, 100*, 589–608.

#### ***Personal communications***

Personal communications may be letters, memos, some electronic communications (e.g. email or messages from nonarchived discussion groups), personal interviews, telephone conversations, etc. They do not provide recoverable data and are therefore not included in the reference list. Cite them only in the text, providing as exact a date as possible.

T. K. Lukes (personal communication, April 18, 2001)  
(V.-G. Nguyen, personal communication, September 28, 1988)

### **Abbreviations**

The following is a list of acceptable abbreviations for use in the references for parts of books and other publications:

chap.	chapter
ed.	edition
Rev. ed.	revised edition
Ed. (Eds.)	Editor (Editors)
Trans.	Translator(s)
n.d.	no date
p. (pp.)	page (pages)
Vol.	Volume (as in Vol. 4)
vols.	volumes (as in 4 vols.)
No.	Number
Pt.	Part
Suppl.	Supplement

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