



evropský  
sociální  
fond v ČR



EVROPSKÁ UNIE



MINISTERSTVO ŠKOLSTVÍ,  
MLÁDEŽE A TĚLOVÝCHOVY



OP Vzdělávání  
pro konkurenceschopnost

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

**Konfesijní kultura mezi středověkem a moderní dobou - Posílení  
mezinárodního výzkumu na katedře historie FF UP  
CZ.1.07/2.3.00/20.0192**

*How to get your text published*

**Centre for Religious History**

Department of History

Faculty of Arts

Palacký University Olomouc

The following handbook provides basic information about publishing houses and their publication requirements and processes.

### **Basic recommendations:**

Get familiar with the production of individual publishers. Pay particular attention to specialised series, into which your prospective book could fit. The publisher who publishes books similar to your manuscript is most likely to accept it.

Check the requirements and procedures of the publisher, esp. the required length of the manuscript and citation styles.

Most of the publishing houses will ask you to submit a book proposal (follow instructions of individual publishers). General advice can be found e.g. here:

<http://getalifephd.blogspot.cz/2011/03/how-to-write-book-proposal-for-academic.html>

And last but not least: ask a native speaker (preferably with some background in the Humanities) to check your text thoroughly. Keep in mind that most of the European publishing houses require British English.

### **Other references:**

<http://www.proof-reading-service.com/guide/>

<http://www.theguardian.com/higher-education-network/blog/2011/apr/27/getting-published-academics>

<http://www.jobs.ac.uk/careers-advice/working-in-higher-education/640/getting-your-academic-work-published>

<http://getalifephd.blogspot.cz/2012/04/how-to-publish-academic-book-why.html>

**Ashgate**

[www.ashgate.com](http://www.ashgate.com)

## **Ashgate**

Over the past 45 years, Ashgate has grown to become one of the world's leading publishing houses. We understand the value of academic research and scholarship, and we are proud of our responsiveness, flexibility, independence and global reach. Our business is driven by a programme of cutting-edge research publications and specialist reference books. All books published within the Ashgate list are subject to peer review by recognized authorities in the field and we strive to work with our authors to make the experience of writing or editing a book as satisfying as possible. We publish over 800 titles a year in Humanities and Social Science subject areas, we have well-established reprint Reference series, and we are the publishers of the highly regarded Variorum series. Over 75% of our titles are published simultaneously in print and ebook editions.

Ashgate is a family-owned firm committed to social responsibility at local, national and international levels, particularly through the activities of our associated charity The Estelle Trust.

### **Global reach**

We specialise in marketing books directly to our customers, via catalogues, direct mail, email promotions and targeted sales approaches, which are tailored to meet the different needs of our customers in different parts of the world. With offices in the UK and North America, we are able to market and distribute our books worldwide.

### **Working with our Authors**

Every book on our list receives the individual attention of Commissioning, Editorial, Production and Marketing staff, and we aim to provide a high standard of service for all our authors. At Ashgate we strive to achieve the highest possible editorial and production standards. Whilst other publishers may outsource large areas of the editorial process, at Ashgate we demonstrate our commitment to quality and author care by maintaining an in-house team of dedicated and experienced editors who provide an accessible, friendly and supportive environment. For our authors this means a genuine partnership in bringing their work to life, and for our customers this means trusted, distinctive and authoritative publications.

## **Proposal Guidelines for Humanities Authors**

### **Working with Ashgate**

Thinking of becoming an Ashgate author? Then we want to tell you upfront about Ashgate's strengths as a publisher and about our limitations.

We are specialists in every sense. We publish specialised research and, with offices in the USA, UK and Australia, we specialise in marketing our books worldwide to the academic community. We are not a trade publisher; our books are intended for academic libraries rather than the student textbook market or the general public. For more information about

how we market and sell our books please see [Guide to Marketing and Sales](#).

All our books are peer-reviewed, and we make a conscious effort to arrive at decisions about new proposals more quickly than many other academic presses. We have an international reputation for our commitment to producing attractive books that effectively promote the advancement of scholarly research. Don't take our word for it, read what others have said about us in 'What our authors say about Ashgate'.

The average length of time it takes us to publish a book from receipt of the final approved text is 9-12 months. Whilst other publishers may outsource large areas of the editorial process, at Ashgate we demonstrate our commitment to quality and author care by maintaining an in-house team of dedicated and experienced editors who provide an accessible, friendly and supportive environment. For our authors this means a genuine partnership in bringing their work to life, and for our customers this means trusted, distinctive and authoritative publications.

### **Publication Terms**

- Ashgate Humanities authors receive a nominal royalty and six free copies of their book, and are entitled to a special discount on all Ashgate titles.
- Almost all the books we publish are produced in hardback print editions with an average print run of 300-400 copies.
- Prices for our specialist books are usually between £60 - £70 or US\$114.95 - \$124.95. The price of the e-book edition is the same as that of the print edition.
- Most books published by Ashgate in the Humanities are between 80,000 and 100,000 words in length.
- Authors or editors wishing to include illustrations in their books will be responsible for providing good-quality copies of those illustrations, and for clearing all reproduction rights and paying any fees required by the copyright holder. Colour illustrations (including jacket cover images) can only be considered where authors are able to supply a subsidy to cover the additional costs involved. For further details regarding illustrations please see [Guide to Including Illustrations in Your Book](#).
- For information on how to prepare your typescript for publication, please see our [Author Guidelines](#).
- If you need your book to be published by a particular date (for example for the UK Research Assessment Exercise or a specific conference) you need to flag this to us clearly from the outset.
- If your book is a revised version of your PhD thesis, has the thesis been posted on to any institutional repository? If yes, is the institutional repository publicly accessible or accessible only to members of the institution? Please give details.

### **Essay Collections**

In addition to single-author monographs, Ashgate welcomes proposals for multi-contributor essay collections. In addition to the Publication Terms outlined above, editors of such volumes should bear in the mind the following:

- In order to ensure the marketability of edited volumes published in the Humanities, we require that all material submitted is original. Individual contributors retain the

copyright in their work and are at liberty to re-use their articles post-publication, subject to the terms set out in Ashgate's contributor agreement form.

- Editors of collected volumes should ensure that contributors' essays are tightly focused around a clearly identified theme or series of related themes, so that the book holds together as a volume – rather than appearing as a set of disparate articles.

## **Submitting a Book Proposal**

Ashgate commissioning editors are actively seeking new book proposals. While Ashgate does not have a policy against multiple submission, it is important that we know up front whether a proposal is under consideration with other presses. In certain circumstances, Ashgate may be open to sending proposals or manuscripts to a reviewer that are also under serious consideration with another press. In cases where a book proposal is *not* being submitted exclusively to Ashgate, it is the author's responsibility to inform the Ashgate commissioning editor that the proposal has also been submitted elsewhere.

The following guidelines provide potential authors with an outline of the basic details we need in order to make an initial assessment of the proposed book. Please send your book proposal either by email or by post directly to the commissioning editor for your subject area (inc. email address). Our commissioning editors are listed by subject within the Contact Us area of our website.

Please note that Ashgate does not undertake to return to authors any material submitted by post.

## **Book Proposal Guidelines**

Your book proposal should include the following:

- The proposed title for the book: does the main title clearly flag what the book is about?
- A statement of the aims and rationale for the book: how does it further research in the field?
- A one-page synopsis of the project.
- The draft contents list.
- A sample chapter or related material (if available).
- A short biographical paragraph for all authors, editors and contributors involved with the book, and a short CV for the principal author(s) or editor(s).
- Details of competing books, either published or in preparation, and how your book distinguishes itself from these.
- The readership level at which your book is aimed, e.g. third-year undergraduate, post-graduate researcher, university lecturer, etc.
- Details of any specific regional market interest the book may have.
- Details of special features, including tables, further reading sections, bibliography, glossary, CD, linked web site, etc.
- Details of the number and type of illustrations you would like to feature, e.g. photographs, line-drawings, maps, music examples.
- The estimated word extent.
- The estimated delivery date.
- Suggestions for appropriately qualified academic referees or reviewers.
- If your book is a revised version of your PhD thesis, has the thesis been posted on to

any institutional repository? If yes, is the institutional repository publicly accessible or accessible only to members of the institution? Please give details.

- An indication as to whether the proposal has been submitted to any other press.
- Is there a requirement from the research council or funding body who supported the research in this book for you to publish this book in accordance with an Open Access Policy?

Please feel free to contact us at any time to discuss your book proposal ideas.

## House Style Guidelines

House style guidelines for the preparation of your text are available to download (*please note, these guidelines should be used only by authors whose books are formally under contract with Ashgate - all others should see the proposal submission guidelines, and/or contact the Ashgate commissioning editor for the discipline most closely relating to your topic*).

## Contacts

Note: Unless indicated otherwise, all Ashgate Humanities Commissioning Editors are located at the following mailing address and telephone numbers:

Ashgate Publishing Limited  
Wey Court East  
Union Road  
Farnham  
Surrey  
GU9 7PT  
United Kingdom  
Telephone: +44 (0)1252 736600  
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### History

Thomas Gray, Publisher (Medieval, Early Modern and Modern History)  
email: [tgray@ashgatepublishing.com](mailto:tgray@ashgatepublishing.com)

Michael Greenwood, Senior Commissioning Editor (Ancient History)  
email: [mgreenwood@ashgatepublishing.com](mailto:mgreenwood@ashgatepublishing.com)

John Smedley, Publisher (Byzantine and Medieval History)  
email: [jmedley@ashgatepublishing.com](mailto:jmedley@ashgatepublishing.com)

Emily Yates, Senior Commissioning Editor, Humanities Original Reference Books  
email: [eyates@ashgatepublishing.com](mailto:eyates@ashgatepublishing.com)

## **Literary Studies**

Erika Gaffney, Publishing Manager (Literary Studies to 17th Century; Women and Gender Studies)

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Ann Donahue, Publisher (Literary Studies for the Medieval period and 1700 to the present; Women and Gender Studies)

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Fax: +1 802 865 7847  
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Emily Yates, Senior Commissioning Editor, Humanities Original Reference Books  
email: eyates@ashgatepublishing.com

## **Music Studies**

Heidi Bishop (née May), Publisher (Music Studies: c.1900 to present day; Theory, Analysis and Aesthetics; Education Research; Sociology of Music, Popular Music and Music and Culture)  
email: hbishop@ashgatepublishing.com

Laura Macy, Senior Commissioning Editor (Music Studies: Music up to 1900; Opera; Psychology of Music and Ethnomusicology)  
email: lmacy@ashgatepublishing.com

Emma Gallon, Associate Commissioning Editor (Music Studies)  
email: egallon@ashgatepublishing.com

Emily Yates, Senior Commissioning Editor, Humanities Original Reference Books  
email: eyates@ashgatepublishing.com

## **Philosophy**

*Ashgate are no longer commissioning new titles in this subject area.*

## **Religion and Theology**



David Shervington, Commissioning Editor  
email: [dshervington@ashgatepublishing.com](mailto:dshervington@ashgatepublishing.com)

Emily Yates, Senior Commissioning Editor, Humanities Original Reference Books  
email: [eyates@ashgatepublishing.com](mailto:eyates@ashgatepublishing.com)

**Variorum**

John Smedley, Publisher  
email: [jmedley@ashgatepublishing.com](mailto:jmedley@ashgatepublishing.com)

# Ashgate

**A Guide to Preparing  
and Submitting  
Your Manuscript**



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Manuscript Package Checklist

Manuscript Delivery Form

# Welcome to Ashgate Publishing

Ashgate are very pleased to be publishing your book. We hope this document will guide you through the process and avoid problems that can delay publication.

Please read through the following pages as soon as possible, and bear in mind that you may need to come back to them more than once as you complete your manuscript. The section on copyright permissions and legal issues is important; please read it first so that you will know what you can and cannot include in your manuscript. Be sure to request any necessary permissions well in advance of submission.

The next section will help you ensure that your manuscript conforms to house style, including Ashgate's preferred referencing styles. The remaining parts of this guide cover matters that may or may not apply to your manuscript, depending on whether your work includes illustrations, tables, or music, but it will be important for you to read them if it does.

When you are ready to submit your manuscript, please check both the 'Preparing your Manuscript' and 'When you Deliver Your Manuscript' sections. At the end of the pack, you will find forms and checklists that you will need to secure permissions and to submit your manuscript.

If you have any questions about any aspects of this guide, please consult your commissioning editor. We very much look forward to publishing your book.

# Preparing Your Manuscript

## What We Need

Please supply the following files as separate documents (not all items will be applicable).

1	Manuscript cover page	This should include: title and subtitle of the book; author/editor name(s) and affiliation(s); dedication/note about frontispiece (if applicable).
2	Contents	This should include: a list of preliminary material (i.e., anything that comes after the contents page before the start of the main text); part titles; chapter titles; end matter (i.e., bibliography/references, appendices and index).  <b>NB: Author names should sit beneath chapter titles in contributed volumes. Chapters should be numbered consecutively and <i>not</i> restart from 1 after part pages.</b>
3	List of figures/maps/tables/music examples	Compile lists of these items in separate documents and ensure that the captions and credit/source lines match those used in the text. Plates should be listed separately from figures.
4	Notes on contributors	This is a list of contributor names, each with a short paragraph detailing academic interests and expertise. This should be supplied alphabetically by surname and should not include contributors' addresses, email or other contact details.
5	Foreword	This should include the name of the writer, either in the title or at the end.  <b>NB: The volume author or editor cannot write the foreword.</b>
6	Preface	This is a personal message from you (the author) with your name at the end.
7	Acknowledgements	These can be delivered on a page of their own or combined with the preface.
8	List of abbreviations	To be supplied alphabetically.
9	Main chapters and part pages	Each chapter and part page should be supplied separately. See item 2 (above) and <b>House Style</b> for numbering conventions.
10	Appendices	Only necessary where supplementary material is required.
11	Bibliography/references	For further information about our preferred referencing styles, see <b>References</b> .
12	Index	If you are compiling your own index, this cannot be completed until after we have sent you the paginated layout proof. For further information about our preferred indexing style, see <b>An Introduction to Indexing</b> .

## Important to Note

File naming	Please label electronic files sequentially as follows:  001_smith_manuscriptcoverpage 002_smith_contents 003_smith_listoffigures 004_smith_preface 005_smith_chapter1  <b>NB: This list serves as an example and does not mean that item number 003 is always the list of figures.</b>
Fonts	Our main font is Times New Roman. For further information about fonts, see <b>Fonts and Software</b> .
Footnotes/endnotes	Each chapter's footnotes/endnotes must start at 1.
Indents	Please use first line indents, not tabs.
Page numbering	Please number each chapter file, starting at 1.
Spacing	The entire text must be double-line spaced (including footnotes and bibliography).
Styles and formatting	For further information, see <b>House Style</b> .
Submitting your work	Your completed work must be supplied in both electronic and hard copy format – these versions must be identical. Please see <b>When You Deliver Your Manuscript</b> for further information.

# Copyright Permissions and Legal Issues

## Essential Advice

It is your responsibility to seek written permission for any work in copyright, and also to settle any relevant fees, which can take considerable time to process. Start the application process early, as soon as you know which material you want to include.

Permissions **must** be cleared and your paperwork in order when you submit your text to the commissioning editor for production. **We cannot begin any aspect of the work on your book, including text editing, with permissions outstanding.**

We suggest you keep the use of copyright material to a minimum to save time and costs applying for permission and seek to discuss material in your text rather than reproduce it. Consider whether illustrations are essential given that you will always need permission to reproduce visual material for which you do not hold copyright. If the illustration is available on the Internet you could consider providing a link to it instead.

Apply to the correct rights holder, which is usually the publisher rather than the author of the material. The copyright in an image or figure may be held by someone other than the author of the source material so check the acknowledgements line to be sure.

**You should request English language non-exclusive worldwide rights including print and electronic editions.** If the publisher asks you to supply information about the price and print run of your book, please consult your commissioning editor. If you do not receive a reply from the copyright holder you cannot presume that you can reproduce the material. Check that you have been granted both print and electronic rights, and if not, consult with your commissioning editor.

For art history or other heavily illustrated books it might be the case that your book is not due to be published in electronic format. For books with a large number of illustrations please consult your commissioning editor before starting the process of clearing permissions to establish whether you need permissions for the print edition only or print and electronic editions.

## Fair-dealing Convention

Under the convention known as 'fair dealing' (or 'fair use' in the US) for purposes of criticism and review, permission need not always be sought for short extracts provided that the material is quoted in the context of scholarly review and not simply to adorn the text. Quotations must be accompanied by a sufficient acknowledgement.

Copyright is infringed if a substantial part of the work is used. This is often a **qualitative** rather than a **quantitative** measure. Any quotation (however short) from song lyrics must be cleared, as well as epigraphs, given their prominent position in the text. Epigraphs are quotations which appear on their own at the beginning of a book or chapter. When used in this way, they are not necessarily covered by the fair-dealing rule unless referred to in the text which follows.

There is no fair-dealing/fair-use rule when it comes to illustrations – you will always need to clear permission to reproduce visual material for which you do not hold copyright unless the image is in the public domain (i.e., out of copyright). Consult with your commissioning editor if you are unsure whether or not the image is still in copyright.

## Illustrations

All illustrations and cover images requiring permission must be supplied with:

- cleared permissions from the copyright owner of the work. You may incur a *copyright* fee;
- cleared permissions from the gallery or institution that owns the work being reproduced. You may be required to pay a *reproduction* or *use* fee and accompany the illustration with a credit line;
- cleared permissions from the photographer/photographic library. This may incur a *copyright* and a *reproduction* or *use* fee.

## Material from Websites

If text, images or data are drawn from a website, including screen grabs, normal copyright rules apply. Always check with the website owner and copyright holder. You need to consult the wording of any creative commons licenses carefully, paying particular attention to the source of the image. Please consult with your commissioning editor if you are in doubt.

## Reproducing Your Own Previously Published Work

Please bear in mind even if you hold the copyright of a previously published piece of work, you are not necessarily free to publish it again without consulting the publisher of the original. Your agreement with them may well grant them an *exclusive* licence to print and distribute the work, which therefore precludes the possibility of other publishers doing the same without express permission.

## Fonts

Fonts can have copyright issues too (see **Fonts and Software**). Please supply us with a font sample if necessary and any written documentation such as purchase or licence agreements. Bear in mind that not all licenses for fonts cover both print and electronic usage. Usage rules must be checked to ensure they cover the embedding of the font in an electronic product.

## Music Permissions

Please refer to the separate guidelines on Music and Copyright supplied by your commissioning editor. Do be aware that music can still be under copyright 70 years after a composer has died. Please contact your commissioning editor for further advice.

## Defamation and Libel

Do not make any defamatory or injurious statement about living persons, institutions or other organizations that could result in libel claims.

## Plagiarism

If you copy all or part of someone else's work without crediting them, then you are plagiarizing, even if you amend the original wording. If you use someone else's work, whether a person or an organization, you must make it clear you have done so.

## Documentation

When permission has been granted, keep the correspondence on file and send a copy of the paperwork to us when delivering your text. Be sure to include any details of terms and clearly label the paperwork so it matches the final text (for example, 'Permission for Figure 2.1').

Any required acknowledgements should be included in your preface, a separate acknowledgements page or a footnote, using the language specified by the permission-granting institution. Sources of images should be correctly cited in your corresponding preliminary lists and with the caption in the main body of the text if required by the copyright holder.

### Useful Guides

Joint Guidelines on Copyright and Academic Research – Guidelines for researchers and publishers in the Humanities and Social Sciences: <http://www.britac.ac.uk/policy/joint-copyright-guide.cfm>

WATCH – a database for searching for copyright holders: <http://norman.hrc.utexas.edu/watch/>

Copyright, Designs & Patents Act 1988 (with revisions): <http://www.legislation.gov.uk/ukpga/1988/48>

Susan M. Bielstein, *Permissions: A Survival Guide* (Chicago: University of Chicago Press, 2006).

Gillian Davies, *Copyright Law for Writers, Editors and Publishers* (London: A&C Black Publishers, 2011).

# House Style

Use **either** British **or** US English spelling and punctuation in your text. A mixture of styles is **not** acceptable in single-authored books. The style sheet below reflects British conventions in addition to a selection of US variations – this list is **not** exhaustive.

To reiterate, US conventions are also acceptable so long as they are used **consistently**.

Abbreviations	<p>Avoid where possible. If you need to use them please write in full at the first appearance with the abbreviation in brackets. You may repeat an abbreviation if it reappears later in your book.</p> <p>Abbreviations are usually expressed without full stops: GNP, USA, PhD</p> <p>Contractions are abbreviations that end with the same letter as the original word, such as eds, edn, Mr and Dr, and should <b>not</b> be followed by a full stop.</p> <p>Abbreviations that do not use the last letter, such as ed. or Ch., should have a full stop, hence, eds (editors) and ed. (editor) are both correct.</p> <p>Units of measurement do not take a full stop (mm, kg) or a final 's' in the plural (70 cm, 100 g). There should be a space between the number and the unit of measurement.</p> <p>The abbreviations 'etc., i.e. and e.g.' are usually best replaced by 'and so on', 'that is' and 'for example'.</p> <p>In references, please be consistent in the following:</p> <ul style="list-style-type: none"> <li>• Upper and lower case (vol. 1, Vol. 1, or vice versa)</li> <li>• Spaces after characters (vol. 1, p. 1)</li> <li>• No spaces between initials (A.N. Author)</li> <li>• Use of 'p. x' for book and journal references.</li> </ul>
Accents	<p>These must be retained in foreign words, except French upper case. For example: 'école' and 'Ecole'.</p>
Bold text	<p>The use of bold text should be restricted to A headings only. Use <i>italics</i> and not <b>bold</b> for emphasizing words within the text.</p>
Capital letters	<p>Should be used sparingly as they are difficult to read in a block and reduce the importance of words that need a capital.</p> <p>Use capitals to distinguish the specific from the general: 'he <b>is Professor</b> of Economics at Oxford University'/'he is <b>a professor</b> at a university'.</p>
Captions	<p>All captions should be brief, informative and preceded by the relevant chapter and caption number (see <b>Figures and Illustrative Material</b>). Captions should be placed with an insertion instruction at the point in the text where the captioned item is to appear, unless your book is to have a plate section.</p> <p>For art titles, following the general comment on the image, please list the artist, title (in italics), dimension of the work (in cm with inches in brackets if needed), medium, date and source. For example:</p> <p><b>1.2 William Smith, <i>Lady Sara Fairfax</i> (detail), 55 × 30.5 cm, oil on canvas, 1821, National Portrait Gallery, London</b></p> <p><b>NB: Use the multiplication symbol rather than the letter 'x' for dimensions. Once typeset, all table, music and box captions will appear above the captioned item, image captions will appear below.</b></p>
Chapters	<p>Always start a new chapter with Arabic numbering. For example:</p> <p>Chapter 1, Chapter 2, and so on, <b>not</b> Chapter One, Chapter Two.</p> <p>Cross references to specific chapters within the same book should be presented as follows:</p> <p>'In Chapter 1 we discuss ...' <b>and</b> 'In chapters 1–3 we discuss ...'</p> <p>References to chapters in other works should be lower case.</p>



Commas	<i>British English</i>	<i>US English</i>
	Should be omitted before the final 'and' or 'or' in lists unless the meaning is ambiguous.	Should be included before the final 'and' or 'or' in lists (this is known as the Oxford or serial comma).
<b>NB: Use commas sparingly, for clarity, to avoid ambiguity or to divide a sentence.</b>		
Consistency	This is important throughout, in capitalization, abbreviations, hyphenation, reference styles, list styles, and so on.	
Credit/source lines	If required these should be listed beneath the captioned item as well as in the corresponding preliminary list (in most cases). It is your responsibility to ensure the wording meets the specifications detailed in the permissions paperwork.	
Dashes	<i>British English</i>	<i>US English</i>
	Spaced en dashes – not em dashes or hyphens – should be used for parenthetical comments.	Unspaced em dashes—not en dashes or hyphens—should be used for parenthetical comments.
	En dashes (–) should be used rather than hyphens in date ranges and number spans, for example: 1920–30 and 47–69. Also use in links such as 'cost–benefit analysis' (see <i>Shortcut keys</i> ).	
Dates	<i>British English</i>	<i>US English</i>
	18 August 2000	August 18, 2000
	Decades should appear without an apostrophe: 1990s, '90s.	
Ellipses	The correct form for an ellipsis is ... with a character space either side, unless the ellipsis is followed by a closing quotation mark or note reference number, which should be closed up to the ellipsis: thus ...'. (see <i>Shortcut keys</i> ).	
Equations	For complex equations with font-sensitive symbols, please use MathType.	
Foreign language	Translations of foreign language quotations should be provided in English in the main body of the text. The original quotation may be supplied in a footnote (see <i>Quotations/extracts</i> ).	
Full stops	These are <b>not</b> necessary after chapter titles, headings, subheadings, captions or names and addresses (see also <i>Abbreviations</i> ).	
Headings	<p>Headings are used to break up the text for the reader and act as signposts for what is being covered in a particular section.</p> <p>Every chapter should contain a logical sequence of main sections (which can be divided into further subsections).</p> <p>Avoid more than three levels of subheading in any chapter and ensure that your hierarchy of headings is clear, for example: if 'Fruit' is an A heading, 'Apples' and 'Pears' would both be B headings (as they are subsets of the main subject) and 'Granny Smith' (a type of apple) would be a C heading.</p> <p>Please format your headings as follows:</p> <p><b>A Headings Should be Bold with Initial Caps for All Key Words</b>  <i>B Headings Should be Italic with Initial Caps for All Key Words</i>  <i>C headings should be italic with initial caps only used for the first word and any proper nouns</i></p>	
Hyphenation	This is being used less and is optional in many cases, for example: 'microeconomic', 'sociopolitical', 'coordinate', 'subdivide'. Whether you choose to hyphenate a word or not, please be consistent.	
	Hyphenation should be used in dates only when these are adjectival, for example: 'seventeenth-century England' <b>not</b> 'in the seventeenth century'.	
	<b>NB: Do not introduce hyphens to spread words across lines. Please turn off the auto-hyphenation facility in Word as it creates unnecessary and illogical word breaks.</b>	
Images/tables	Must be supplied with captions in the text <b>and</b> in the corresponding preliminary list.	
	They should be numbered consecutively within each chapter (see <i>Figures and Illustrative Material</i> ).	
	<b>NB: Plates should be numbered from 1 onwards.</b>	
Italics	Book and journal titles, newspapers, films, plays, stage directions, foreign words/phrases, songs, etc., should be italicized.	
	Use for emphasis only if absolutely necessary.	

Language	<p>Sexist language <b>must not</b> be used (for example, the use of the masculine pronoun to refer to both sexes).</p> <p>Racist language <b>must not</b> be used.</p> <p>Inflammatory language <b>must not</b> be used in relation to religious beliefs.</p> <p>Avoid colloquialism. This is especially applicable to collections of conference proceedings which have been presented in the form of lectures; spoken language needs to be formalized when presented in written form.</p> <p>Avoid ambiguity, tautology, mixed metaphors and repetition.</p> <p>Replace parochialisms such as ‘in this country’ with the country name.</p> <p>Be precise in identifying periods of time: ‘in the last century’, ‘at the turn of the century’ are phrases which now need to be clarified.</p> <p>Please refrain from the use of jargon or obscure language.</p>				
Lists	<p>Use one style for major lists and a second for lists within major lists, for example:</p> <ol style="list-style-type: none"> <li>1. American</li> <li>2. European             <ol style="list-style-type: none"> <li>a. French</li> <li>b. German</li> </ol> </li> <li>3. Asian.</li> </ol> <p>Alternatively, bullet points may be used. The last sentence before the list should end with a colon and, unless the items in the list include multiple sentences, only the final entry should end with a full stop.</p>				
Numbers	<p>The numbers from one to nine should be written out in full unless they are accompanied by a unit of measurement, for example: 3 kg, 5 m or 2 per cent.</p> <p>Numbers that begin a sentence should always be written out in full.</p> <p>Centuries should also be written out in full (nineteenth century).</p> <p>Numbers over nine should appear in figures, unless they are used in general terms, for example: ‘about a hundred people’ (numbers used within the same sentence may follow one style).</p> <p>Numbers with four or more digits should be separated by a comma (4,000).</p> <p>Decimal points should appear as full stops on the line, for example: 10.1</p> <p>For ‘zero’ and ‘one’ please use number keys not the letter keys ‘O’ and ‘I’.</p> <p>‘Billion’ is now recognized for its US meaning of a thousand million.</p> <p>Numbers should be elided rather than written out in full, for example: 22–3 not 22–23. However, this does not apply to teens (use 12–13 rather than 12–3) or when the first number ends in zero, thus 40–43 rather than 40–3 and 100–103 rather than 100–3 (further acceptable examples: 10–14, 20–25, 31–6, 102–7, 145–8, 267–89).</p> <p>The final part of a date can be written as 1944–46 (not 1944–6), however, it is best to write dates in full in headings, thus: 1944–1946.</p> <p><b>NB: Use en dashes (–) instead of hyphens (-) to link numbers and dates (see <i>Shortcut keys</i>).</b></p>				
Parentheses	<p>Parentheses ( ) can be used for simple interpolations, with square brackets [ ] used for editorial notes, translations in the text or interpolations in quotations.</p>				
Part pages	<p>These use Roman numerals, for example: Part I, Part II, Part III.</p>				
Percentages	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"><i>British English</i></td> <td style="width: 50%;"><i>US English</i></td> </tr> <tr> <td>Should be written as ‘per cent’ in the text. The % symbol should only be used in tables and figures.</td> <td>Should be written as ‘percent’ in the text. The % symbol should only be used in tables and figures.</td> </tr> </table>	<i>British English</i>	<i>US English</i>	Should be written as ‘per cent’ in the text. The % symbol should only be used in tables and figures.	Should be written as ‘percent’ in the text. The % symbol should only be used in tables and figures.
<i>British English</i>	<i>US English</i>				
Should be written as ‘per cent’ in the text. The % symbol should only be used in tables and figures.	Should be written as ‘percent’ in the text. The % symbol should only be used in tables and figures.				
Play references	<p>Such references should be given as Act I, scene 3, and so on. Shakespearian references should be set as follows: <i>Hamlet</i>, III, ii, 13; <i>Henry VI</i>, III, ii, 14.</p>				
Plurals	<p>Do not use apostrophes for plurals – 1950s, MPs – unless the usage is possessive.</p>				

Possessive 's's	Should be used as follows: Keynes's, Jones's, <b>except</b> in classical and biblical names, thus: Theophilus', Moses', Jesus'.	
Pre-decimal currency (UK)	Should be formatted thus: £3, 3s, 3d.	
Quotations/extracts	<p>Must be an exact reproduction of the original in both spelling and punctuation.</p> <p>Quotations/extracts of <b>less than 50 words</b> can be worked into the main body of the text and should be clearly defined with opening and closing quotation marks.</p> <p>Quotations/extracts of <b>50 words or more</b> should be set as a separate, indented, paragraph and without quotation marks – this is known as a display quote.</p> <p>Notes or editorial comments within quotations/extracts should appear in square brackets.</p> <p>Any omission should be indicated by an ellipsis with a space either side (see <i>Ellipses</i>).</p> <p>The quotation/extract source should always be included, whether in the introductory sentence or in brackets at the end of the quotation/extract.</p> <p>In display quotes, final punctuation should come before the source in brackets.</p> <p><b>NB: See also <i>Copyright Permissions and Legal Issues</i>.</b></p>	
Quotation marks	<i>British English</i>	<i>US English</i>
	<p>Should be single.</p> <p>Use double only for quotes within quotes.</p> <p>The closing quotation mark should precede any punctuation, unless the text quoted forms a complete sentence, for example: He commented that it was 'the best of times', <b>and</b> He commented: 'It was the best of times.'</p> <p><b>NB: Use curly '' (smart) quotation marks, not straight ones ` `.</b></p>	<p>Should be double.</p> <p>Use single only for quotes within quotes.</p> <p>The closing quotation mark should follow any punctuation, for example: He commented that it was "the best of times," <b>and</b> He commented: "It was the best of times."</p>
Shortcut keys (for MS Word)	<p>Use these to save time, for example:</p> <p>Ellipsis Press Control + Alt + full stop keys together</p> <p>En dash Press and hold Alt + number keys 0150 (ensure number lock is on)</p> <p>Em dash Press and hold Alt + number keys 0151 (ensure number lock is on).</p>	
Spacing	Use only one space between words and after commas, full stops and semi-colons.	
Spelling	<i>British English</i>	<i>US English</i>
	<p>Use the 'ize' or 'ise' suffix consistently (organization/organisation) in combination with UK spelling.</p> <p><b>NB: See the <i>Oxford English Dictionary (OED)</i> for further information.</b></p>	<p>Use the 'ize' suffix (organization rather than organisation). Follow US spelling, for example: 'color', 'favorite', 'program'.</p>
Superscript note markers	These should follow punctuation, unless the reference refers to text within brackets, when the note marker should be within the bracket.	
Underlining	Should be avoided. Use <i>italics</i> where possible as an alternative for emphasis.	

# References

*Accurate and complete referencing is a key part of sound practice which should be reflected in your manuscript. Please choose and follow **one** of the examples below.*

We are happy to accept the following referencing conventions, providing that they are used **consistently** throughout the entire book.

## Suggested Reference Conventions

### **Modern Language Association Style**

The MLA style uses a two-part parenthetical documentation system for citing sources. Citations in the text of a chapter point to the alphabetical reference list that appears at the end of the same chapter or at the end of the book. Together, these references identify and credit the sources used in the book and allow others to access and retrieve this material. For more information/guidance on the MLA style of referencing, please use the most up-to-date version of the *MLA Handbook* or visit: [www.http://www.library.cornell.edu/resrch/citmanage/mla](http://www.library.cornell.edu/resrch/citmanage/mla).

### **The Chicago Manual of Style**

This style presents two basic documentation systems: (1) notes and bibliography; and (2) author–date. Choosing between the two often depends on subject matter and the nature of sources cited, as each system is favoured by different groups of authors. For more information/guidance on the two types of Chicago Manual of Style referencing, please visit: [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org).

### **Harvard Referencing System**

This system uses the author’s surname and year of publication in the text, with a full citation in an alphabetically ordered (by author surname) list of references at the end of each chapter, or at the end of the book. No references should appear in full in footnotes and endnotes should never be used for references. For more information/guidance on the Harvard Referencing System please visit: <http://libweb.anglia.ac.uk/referencing/harvard.htm>.

## Law References

For Ashgate law titles, the most commonly used systems of referencing are *OSCOLA* ([www.law.ox.ac.uk/publications/oscola.php](http://www.law.ox.ac.uk/publications/oscola.php)), *The Chicago Manual of Style* (see URL above) and *The Bluebook: A Uniform System of Citation* ([www.legalbluebook.com](http://www.legalbluebook.com)). These can all be accessed online, although for full access *The Bluebook* requires a subscription. We can accept other legal referencing styles and would encourage authors to send a sample to Alison Kirk ([akirk@ashgatepublishing.com](mailto:akirk@ashgatepublishing.com)) or Alex Buckley ([abuckley@ashgatepublishing.com](mailto:abuckley@ashgatepublishing.com)) if you have queries.

## List of References or Bibliography?

A bibliography should include a full list of references cited in the text in addition to the further items relevant to your book. A list of references should only include items cited in the text and the position of the list of references may vary. A single-authored book may have one list of references at the end of the book, whereas for multi-authored works, it is acceptable to include a list of references at the end of each chapter. There is no need for a bibliography in this case.

Some items in the list will require more information than others. For more obscure works, please provide as much detail as possible. Remember that the purpose of a reference list or bibliography is to show your sources and also make it as easy as possible for your reader to locate them. For presentation of Internet references, please refer to your chosen style guide.

## Using Footnotes

Footnotes are preferred to endnotes in the majority of subject areas (please check with your commissioning editor if in doubt) and should be used sparingly, as lengthy footnotes will reduce the effectiveness of your page layout. Avoid using op. cit., art. cit., idem and ibid. If a reference occurs again, use the author surname and year to indicate this. **In the ePub version of your book, footnotes will become endnotes.** In Word, footnotes must be linked (see <https://support.office.com/en-ca/article/Insert-or-create-footnotes-and-endnotes-8129a93c-2f1e-4288-a68f-9ea10d466103>).

*It is vital that footnotes are set up correctly in the Word document. Each chapter’s footnotes must start at 1.*

# Fonts and Software

## Text and Software

We need you to supply your manuscript in a version of Microsoft Word® (Word® for Mac is acceptable). Please avoid software such as WordPerfect® or LaTeX® as it can cause compatibility problems. Please contact your commissioning editor well in advance of submitting your manuscript if you have used any software other than a version of Word. Both .doc and .docx files types are acceptable. If you use only Times New Roman, with no special or foreign fonts, then please note this on the **Manuscript Delivery Form**.

### **Special or Foreign Fonts**

*These are any non-standard fonts which include symbols/characters not available in Times New Roman. If you are using special or foreign fonts, please follow the instructions below as it is vital you supply us with a font sample before you submit your final manuscript.*

*All fonts must be Unicode.*

If your text uses special or foreign fonts, symbols, or right to left fonts which are not available in Times New Roman, then we need you to supply a sample of your font (both printed and electronically in a Word file and as a .PDF file) **before** you supply your final manuscript. This is because we need to test it and confirm that it is compatible with the software used in the publication process as well as confirming the correct licenses are in place. Allowing us to check the font at an early stage should eradicate problems that often cause delays.

### **Fonts can have copyright issues too!**

*Please check that the font you are using and supplying to us is without copyright or ensure that you have fulfilled any criteria to use it in your published book (printed and ebook versions).*

*We need copies of any purchase agreements you might have to keep on file.*

## Font FAQs

Problem	Solution
There is transliterated Greek and/or Arabic in the text	Download Gentium or Gentium Alt and use it for all Greek/Arabic text: <a href="http://scripts.sil.org/cms/scripts/page.php?site_id=nrsi&amp;item_id=Gentium">http://scripts.sil.org/cms/scripts/page.php?site_id=nrsi&amp;item_id=Gentium</a>  This is free to use, without copyright and it is compatible with our software.  <b>This must be used rather than your own font for Greek/Arabic.</b> <b>If applicable, please contact your commissioning editor to discuss the presentation of original script.</b>
There are music symbols within the text	Please download and use the Bach font developed by Yo Tomita for all music appearing within the text: <a href="http://www.mu.qub.ac.uk/tomita/bachfont/">http://www.mu.qub.ac.uk/tomita/bachfont/</a>  This is free, we have permission to use this font and it is compatible with our software.  <b>We strongly recommend using this rather than your own font for music.</b>

For all other font or software issues, please contact your commissioning editor before submitting your manuscript.

# Figures and Illustrative Material<sup>1</sup>

## Using Figures and Illustrative Material

An appropriate figure or illustration can be extremely helpful. It can explain concepts or highlight an argument and break up the text. However, it is not always necessary. If you answer yes to most of the following then it is probably appropriate.

Question	Action
Does it add to the text rather than repeat what you have said?	Check how much explanatory information you need to provide with it.
Will it reproduce well in black and white? <b>NB: All images will be reproduced in black and white unless you have prior agreement from your commissioning editor that colour images can be included in the book.</b>	Keep in mind that a colour image may not work well in black and white; print it in black and white to check. In particular, please check that any shading (particularly on graphs/maps with a legend) is clearly distinguishable in black and white. Also ensure that any mentions in the text of colours in images are updated.
Do I own the copyright?	Remember that if you do not own the copyright, someone else will (for example, if the image is copied from another book). See <b>Copyright Permissions and Legal Issues</b> .
Do I know the copyright owner?	Identify the copyright owner and use the <b>Permissions Request Form</b> to obtain permission (you are responsible for any charge associated with using the figure or illustration).
Do I have written permission for all copyrighted images (including the cover image)?	If you have not obtained written permission for print and electronic usage then we cannot use the image. If an image is to appear on the cover, the documentation must explicitly state that permission is granted for this use.
Do I need another figure or illustration?	Figures and illustrations add time and costs to the book. Please use them sparingly.

## Orientation

Please indicate if you have a preference for landscape or portrait orientation for any images. If not, we will best fit the figure or illustration to the page. We will make the final decision on orientation depending on the layout and flow of the text in the layout proof.

Portrait is vertical on the page →



verso recto

← Landscape is sideways on the page and ideally always full-page

<sup>1</sup> Figures and illustrative material includes photographs, line drawings, maps, graphs (or similar) and cover images.

## Supplying Figures and Illustrative Material

All figures and illustrations must be supplied ready for publication.

Supplying figures and illustrations	<p>All electronic copies of figures and illustrations must be saved <b>separately</b> from the text, clearly labelled and accompanied by a paper printout. Electronic files should be labelled as follows:</p> <p><b>Fig 1.1.tif, Fig 1.2.eps, Fig 2.1.jpg, Table 3.1.ppt</b> and so on</p> <p>Corresponding paper printouts must be labelled with the figure number and printed at actual size.</p> <p><b>NB: Supply images in the program(s) in which they were created, please do not copy and paste them into MS Word.</b></p>
Supplying original hard copy prints or transparencies	<p>We strongly urge that all illustrations are supplied electronically, but if you do need to send us original hard-copy images for scanning, please ensure they are clearly labelled with the figure number on the back and indicate where and to whom they should be returned.</p> <p>Please do not use a home scanner to scan figures, or send photocopies from books, as the quality will not be high enough.</p> <p><b>NB: Do not send original materials that cannot be replaced if lost or damaged. Your institution's library or IT department may have a scanner which is suitable but this should be discussed with your commissioning editor before manuscript delivery.</b></p>
Numbering	<p>All figures/illustrations must be numbered consecutively <b>within</b> each chapter. For example, in Chapter 1 they would appear as:</p> <p><b>Figure 1.1, Figure 1.2, Figure 1.3, Figure 1.4a, Figure 1.4b</b> and so on</p> <p>If they appear in the Introduction they would be prefixed with I, or in an Appendix prefixed with A:</p> <p><b>Figure I.1, Figure I.2, Figure I.3 or Figure A.1, Figure A.2, Figure A.3</b></p> <p>Plates should simply be numbered from 1 onwards (for example: Plate 1, Plate 2, Plate 3 and so on).</p>
Where it will appear	<p>Clearly indicate where you would like the figure to appear in the text in square brackets and we will place it as close to the indicator as possible, for example:</p> <p><b>[insert Figure 2.1 here – portrait]</b></p>
Captions and source lines	<p>These should be added to the text below the insert instruction, for example:</p> <p><b>[insert Figure 2.1 here – portrait]</b>  <b>Figure 2.1 Percentage of minority workers in Asia</b>  <i>Source: Adams 2001.</i></p> <p>Please place a tab between the figure number and caption text.</p> <p>Source/credit lines should be added to the text (beneath the caption) in addition to the corresponding list in the preliminary pages. It is your responsibility to ensure that the wording meets the requirements of the copyright holder.</p>
Permissions	<p>You must provide us with copies of all the relevant permissions copyright documentation (you may use the <b>Permissions Request Form</b> if helpful) remembering to note on the form the figure number to which the permission applies. Permissions should also cover ebook usage, unless (as is sometimes the case with highly illustrated books) your commissioning editor has indicated otherwise. If in doubt, please check with your commissioning editor.</p> <p>Please inform us of any special conditions for usage (e.g., sizing restrictions, cropping/manipulation restrictions, specific credit lines required, approval of proofs prior to publication, etc.) when you submit your figures.</p> <p>Keep copies of all permissions for your own records.</p> <p><b>NB: Remember, cover images require their own specific permissions.</b></p>

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## Figure File Types

Acceptable File Types	Unacceptable File Types
<ul style="list-style-type: none"> <li>• TIF</li> <li>• JPEG</li> <li>• EPS</li> <li>• AI</li> <li>• PowerPoint/Word/Excel (for simple figures, flowcharts and graphs)</li> <li>• High-resolution PDF</li> <li>• Bitmap images</li> </ul>	<ul style="list-style-type: none"> <li>• GIF</li> <li>• WMF</li> <li>• PICT</li> <li>• CDR</li> <li>• VISIO</li> <li>• Images copied from the Internet</li> <li>• Screen grabs are generally low resolution so should be avoided if possible</li> </ul>

*Ensure any non-standard fonts are embedded in images.*

## Figure Quality/Resolution

All figures supplied as .tif or .jpeg file types must be at least **300 dpi**. If these images are line art or contain any text, they should be **1200 dpi**.

## Sizing of Figures

Please supply figures at their **original** size. The final images in the book will be reproduced no larger than the text area of the final layout proof of your book (up to a maximum size of approximately 150 mm × 200 mm/6 in × 8 in, depending on the design of the book).

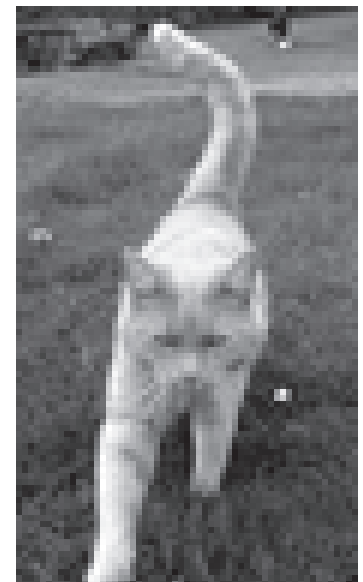
Be sure to check both the size and resolution of your images are sufficient before submitting them. We cannot increase the size of an image without reducing the resolution and quality.

For example:

This image appears to be fairly clear at a small size, but is only low resolution, so if increased ...



... becomes very blurry and pixellated.



### Quick Checklist

- ✓ *Label all electronic and printed figures and illustrations clearly (such as 'Figure 1.2').*
- ✓ *Add captions to the text and indicate where you would like them to appear.*
- ✓ *Send us permissions with the figures or illustrative material; we cannot start the editorial process without these documents.*
- ✓ *Add any credit lines to the text where necessary.*
- ✓ *Clearly indicate any cropping you require on the paper copy and ensure you have permission to crop the image.*
- ✗ *Do not embed any illustrations in the Word chapter files, please save and supply these items separately from the text, and indicate with a cue in the text where the image should be placed.*



# Tables

## Using Tables

An appropriate table can be extremely helpful. It can explain concepts or highlight an argument and break up the text. However, it is not always necessary. You may be able to provide the information in a list of bullet points, for example. Overuse of complex and lengthy tables can confuse the reader and complicate your book's layout. Please consider the following:

Question	Action
Does it add to the text rather than repeat what I have said?	Check how much explanatory information you need to provide with it.
Have I obtained written permission for copyright material?	If you are copying someone else's table you may need to have written permission; please check.
Is the table too large (long or wide)?	If it runs over more than one page of a Word document, it may be too long. Ask your commissioning editor for guidance here. A large table will cause problems in your ebook.
Have I only used original material?	Add source details if the data used in the table are not your own.

## Placing in the Text

How to insert a table correctly using Word:

1. select *Insert*, then *Table*;
2. choose the number of columns and rows you require.

Please:

- ✓ **do** place tables at the required point in the chapter;
- ✗ **do not** use tabs to create the table;
- ✗ **do not** supply them in separate files.

.....

**Example table layout:**

.....

**Table 2.3 Comparison of numbers of women and men in work, 2007**

.....

Country	Percentage of women	Percentage of men
France	38	62
Greece	27	73
Italy	33	67
Spain	32	68

.....

*Note:* Includes part-time and full-time work.  
*Source:* EU 2007.  
 .....

Columns	Check column totals add up correctly, add a note at the foot of the table if figures have been rounded up or down.
Captions	Must be set above tables. Tables should be numbered consecutively in the text. For example, in Chapter 1:  <b>Table 1.1, Table 1.2, Table 1.3, Table 1.4a, Table 1.4b</b>  Remember to place a tab between the table number and caption text.
Ditto marks	Should not be used.
Notes	Extra information regarding items in tables should be set below the table. <b>Do not</b> apply footnotes to tables.
Permissions	If the table/data within the table are not your own you must provide us with all the relevant permissions documentation (see <b>Permissions Request Form</b> ).  <b>NB: We cannot begin any aspect of the work on your book, including text editing, until we have all the correct permissions paperwork.</b>
Source details	These need to follow any notes below the table (see above for example).

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Bear in mind that tables must fit within the text area of the final layout proof of your book. If tables are large and complex we may need to reduce their size/font size in the table or make landscape orientation (all of which we prefer to avoid) to fit onto the page. **Large tables will appear poorly in ebooks.**

# Music

***Please Remember!***

*If you do not own the copyright for your music examples, someone else will. If you have not obtained written permission then we cannot begin any aspect of the work on your book, including text editing. Please ask your commissioning editor for the Music and Copyright Guidelines.*

## Supplying Music Examples

Please ensure you supply us with a sample before you submit your final manuscript (see **Music Form**).

Supplying examples	Music examples <b>must not</b> be embedded in the text. We need each example saved and labelled separately.
Format	Please supply:  1. the original files (preferably Sibelius); and 2. high-resolution 1200 dpi TIF files or high-resolution PDF files with fonts embedded.
Size	All music examples must be sized to fall within the following text area and set according to the following criteria:  maximum width = <b>11 cm</b> (4.33 in) maximum depth = <b>17 cm</b> (6.69 in) stave height = <b>approx. 5 mm</b> (between 4 and 6 mm / 0.16 and 0.24 in) weight of individual stave lines = <b>0.25 mm</b> (0.098 in)
Checking	All music examples must be carefully proofread before you supply them, as corrections at production stage can be very expensive and may lead to you being invoiced for costs incurred.

## Placing in the Text

Presentation	Most music examples should appear portrait (vertical on the page) as text can flow around them. Text cannot appear landscape (sideways on the page) but long music examples or a series of short examples can.
Where it will appear	Clearly indicate where each music example should appear in the manuscript and whether they should be portrait or landscape, for example:  <b>[insert Example 2.1 here – portrait]</b>
Numbering	All music examples must be numbered consecutively within in each chapter. For example, in Chapter 1:  <b>Example 1.1, Example 1.2, Example 1.3</b> and so on.  It is not acceptable simply to number from 1 onwards (e.g., Ex.1, Ex.2).  <b>NB: Electronic file names must match the caption exactly.</b>
Captions	Captions should be added to the text below the insert instruction. Captions must not appear within the electronic music example file (as they are part of the main text), for example:  <b>[insert Example 2.1 here – portrait]</b> <b>Example 2.1 Piano Sonata no.14, by Beethoven</b>  Permissions/copyrights should appear in the List of Music Examples, <b>not</b> with the captions, unless otherwise specified by the copyright holder.

## Music Font

Music symbols within text	Please download and use the Bach font developed by Yo Tomita for all music appearing within the text:  <a href="http://www.mu.qub.ac.uk/tomita/bachfont/">http://www.mu.qub.ac.uk/tomita/bachfont/</a>  This is free, we have permission to use this font and it is compatible with our software.
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# When You Deliver Your Manuscript

***Please Remember!***

*We need you to supply your manuscript and any accompanying material (figures, illustrations, music examples, maps, cover images, any necessary permissions and signed contributor agreements) as a **complete** package. Not doing so will hold up the production process.*

*Use the **Manuscript Package Checklist** and **Manuscript Delivery Form** to ensure you supply all the information we need in the format we need it.*

*Any special or foreign fonts and music examples should have been submitted prior to this stage, checked and any issues should have been resolved.*

*All non-text material should have been checked for quality (see **Figures and Illustrative Material**) and be ready for publication.*

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If you have any queries about compiling your manuscript please contact us.

Action	What Next?
My manuscript is finished	Complete the <b>Manuscript Delivery Form</b> ensuring you have indicated where you would like any non-text material to appear in the text. Print a hard copy of the entire manuscript, including all non-text material.  <b>NB: The Manuscript Delivery Form must accompany each manuscript.</b>
Saving the text	Ensure each chapter is saved separately and clearly labelled with the chapter number and the book author or lead editor's name, for example: 006_smith_chapter1 (see <b>Preparing Your Manuscript</b> ).  <b>NB: Everything saved electronically must match the paper copy exactly.</b>
Labelling	Label CD, USB stick, email or ftp sub-folder with your name, book title and date, and mark it as <b>final text</b> .  Label any CDs or USB sticks containing figures/illustrations/maps/music examples with your name, book title, date and quantity of files.
Figures/illustrations/tables/maps/music	Supply a paper printout, labelled with the item number and any cropping instructions/restrictions.
Permissions	Ensure you supply copies of all permissions and documentation with the manuscript as we cannot begin any aspect of the work on your book, including text editing, without them (see <b>Permissions Request Form</b> ).
Contributor agreements (for edited books)	Ensure that signed copies of the contributor agreements are supplied with your manuscript as we cannot publish your book without a signature from each contributor.
Contributor addresses for edited collections	We need your (and any contributors') current addresses to send the gratis copies of the book, please also supply up-to-date email addresses.
Contact details	Please provide details of any temporary or permanent change in your contact details which may take place during the editorial process.
Cover image	If your commissioning editor has agreed to use an image on the cover of your book, please supply it with the relevant permissions and clearly indicate the full caption, including a complete credit line (see <b>Permissions Request Form</b> ).  <b>NB: Cover images require their own permission.</b>

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**Hard copy parcel requirements**

1. When sending your hard copy, please ensure that the parcel is clearly addressed to your commissioning editor.
2. Parcels sent to the UK from outside the EU should be marked 'no commercial value' if they only contain your printed manuscript and accompanying paperwork. If you have included a CD or USB stick, please list their value as £1 and £2 respectively. Please consult your commissioning editor for further advice regarding high-value items.

**Electronic file-sending requirements**

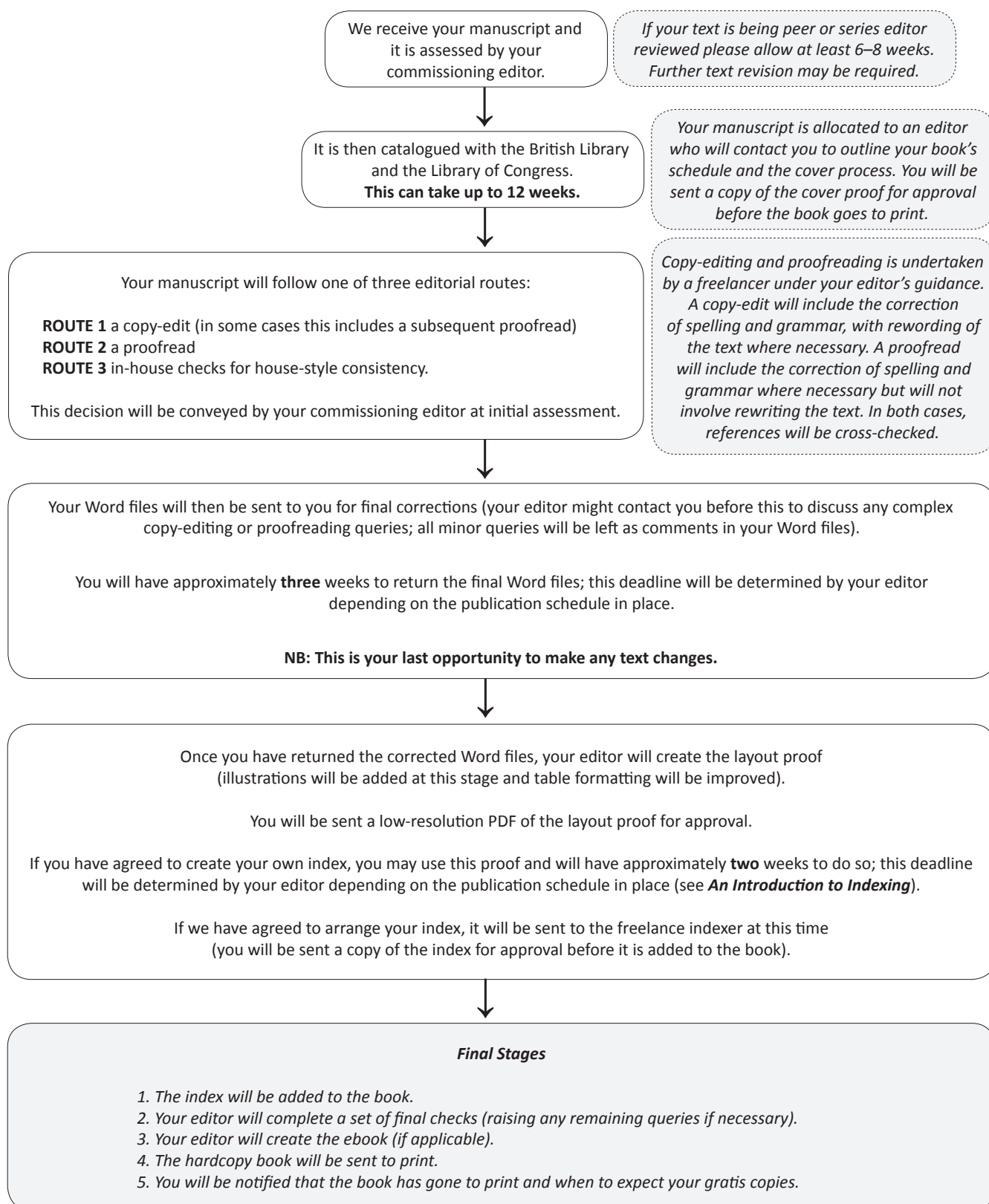
As an alternative to delivering your manuscript on a CD, USB stick or by email, we encourage you to deliver your files via our file transfer protocol (ftp) site.

A folder has been set up for you on our ftp site and can be accessed with a user name and password which you can obtain from us if you have not already received them. If you are not familiar with using an ftp site, your IT Department should be able to advise you. Alternatively, please see the link below for further guidelines.

If you are transferring more than one file it is important to compress (zip) them before uploading to the ftp site. Doing this makes transferring the data much quicker. Highlight all the files you want to upload, Select *File, Send to, Compressed* and the chosen files will appear as a .zip folder which you can re-name and upload to the ftp site.

Guidelines for delivery to the ftp site can be found at: <http://www.ashgate.com/pdf/authors/Ashgate-Author-ftp-guidelines.pdf>

# After You Have Delivered Your Manuscript



# An Introduction to Indexing

## ***Please Remember!***

*Indexing can only be completed when you receive your final layout proof, as the pagination will be different from the page numbering in the Word files, but you may create a keyword list (omitting page numbers) at any time.*

Before submitting your manuscript you will agree with your commissioning editor whether you are compiling the index yourself or if you would like us to arrange a professional index for which you will be charged. As an author, you are well qualified to prepare the index yourself, as you know your own book and subject matter in great depth.

These guidelines offer a brief outline of the indexing process. If you are compiling your own index and need further guidance, please request our full Indexing Guidelines, available from your editor.

## **If You are Compiling the Index**

If you have agreed to complete the index, you may compile it (minus the page numbers) at any time. It may save you time to compile a keyword list **without** page numbers before you submit your final Word files, although you **should not** submit it at this stage. It is acceptable to begin the index later in the process if you prefer.

Every book is different and indexing is a subjective process. When deciding whether to include items in the index, consider how frequently the item is discussed and in how much depth. Usually if an item is only mentioned once in the book, it is unlikely to require an index entry unless the general topic is discussed in depth.

To complete the index, at layout proof stage you will need to search the electronic PDF file for the page numbers to add to the keyword list.

## **If We are Arranging the Index**

If you have asked us to arrange a freelancer index, please note that all our freelance indexers prefer that you **do not** compile a draft keyword list. It does not help them to have a list of names, places or concepts to incorporate into the index. It will only cause delays and can add extra costs.

Please rest assured that all our indexers are professional and have many years of indexing experience. You will be sent their index to approve before your book is sent to print. You will need to check that the indexer has picked up on all the important topics in the book and provided the appropriate page numbers as well as proofreading the index to check terms are spelled correctly and that no works have been wrongly attributed.

Please ask us if you would like an estimate of the cost of an index for your book. This will depend on the number of pages in the final layout proof of your book.

*The Chicago Manual of Style suggests an index length should be 2–5 per cent of the length of the book.*

*According to these specifications, a 300-page text would have an index of between 6 and 15 pages.*

***NB: An over-detailed index may not be helpful to the reader.***

## **Useful Links**

Society of Indexers: <http://www.indexers.org.uk/index.php?id=1>.

The American Society for Indexing: <http://www.asindexing.org/>.

*The Good Index: We Know It When We See It:* <http://blog.ashgate.com/2010/03/29/the-good-index-we-know-it-when-we-see-it/>.

# On Publication

## **Gratis Author or Editor Copies**

The gratis copies of your book due under the terms of your contract will be sent as soon as stock of the book has been approved for sale. A publication date will be set for approximately four weeks after this, to allow for review copies to be sent out and for booksellers to receive their stock.

Please let us know of any address changes for you (or your contributors, in the case of an edited book) so that we can ensure you receive your copies promptly.

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Authors and contributors can claim an author discount on orders of their own book and on any other book from the Ashgate, Lund Humphries and Gower websites by quoting a valid personal promotional code.

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To request your code please contact Suzanne Sprague directly (ssprague@ashgate.com), including the title of the book for which you are author, editor or contributor.

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If you would like to extend your author discount to your colleagues and your network, we will gladly provide you with a discount code for our website that you may share with them. The only caveat is that *you limit this sharing process to your network and neither publish the extended code nor make it available to the general market*. Please contact Elaine Hill directly (ehill@ashgatepublishing.com) for this extended code.

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*Do identify yourself as author, editor or contributor on any order forms or requests for extra copies, in order to receive the above discounts.*

# Permissions Request Form (text and non-text)

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**To: Permissions department**


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If you are using music examples, please send us electronic and paper copies of them before you submit your manuscript.

PLEASE PRINT the following

## Your details

Your name:
Author or editor's name:
Your book's title:

## Music example/s details

Name of software used to create music examples (preferably Sibelius):
PC or MAC:
Where the music examples appear (throughout the text, or just one chapter):

## In order to test your music example/s we need you to supply all of the following:

- A printed paper sample (that matches the CD).
- An electronic version of the music in its original format on CD.
- An electronic version of the music saved as high-resolution 1200 dpi TIF or high-resolution PDF (with embedded fonts).
- Written permission that Ashgate can use the music.

## Please use the space below to add any information that you feel will be useful:

# Manuscript Package Checklist

## (for your own reference)

(This form is also available as a Word template from your commissioning editor)

***Please Remember!***

*A badly compiled manuscript package will inevitably hold up the production process which will delay the publication of your book.*

**Please ensure you have enclosed the following:**

- 1 × copy of any electronic files of the text not sent via our ftp site (for example 1 × CD).
- 1 × paper copy of your manuscript which matches the electronic version **exactly**.
- A list of all fonts used (both for text and any figures) and information on any sample fonts supplied.
- All artwork in both paper and electronic formats (at least a paper printout) saved and labelled exactly as they appear in the text (for example, Figure 1.1).
- Electronic files should be supplied in one of the acceptable file types detailed in ***Figures and Illustrative Material***.
- Music examples saved as high-resolution TIFs or PDFs with fonts embedded and the original files also provided.
- Copies of written permission (printed/electronic or both) to use any material in copyright (whether text or image).
- Cover image and permission (if appropriate to your book) included.
- Signed contributor agreements forms (if applicable).
- Complete the ***Manuscript Delivery Form***.

# Manuscript Delivery Form

(This form is also available as a Word template from your commissioning editor)

**Please send your final manuscript package on or before your agreed delivery date, clearly addressed to your commissioning editor at:**

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**Or**

Ashgate Publishing Company, 110 Cherry Street, Suite 3-1, Burlington, VT 05401-3818, USA

**NB: See *When You Deliver Your Manuscript* for important information regarding parcel value declarations.**

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Subtitle:

## **Author/editor details**

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Correspondence address:


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**Manuscript Delivery Form continued ...**

**The text**

List of contents included:

Manuscript cover page included:

Software used for the text: \_\_\_\_\_

Final word count (including footnotes): \_\_\_\_\_

Chapters and non-text material saved separately? Yes  No

CD of the text and non-text material enclosed? Yes  No

Original paper copies of text and non-text material enclosed and labelled appropriately? Yes  No

If an edited collection, Contributor Agreements included? Yes  No

Permissions paperwork included for all previously published material? Yes  No

Number of:

Figures: \_\_\_\_\_

Tables: \_\_\_\_\_

Music examples: \_\_\_\_\_  
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Punctuation: US  UK

Reference style:

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MLA

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## Why a Picture Isn't Always Worth a Thousand Words

### *Illustrations in Ashgate books*

An appropriate illustration can be extremely helpful. Illustrations can explain concepts, highlight comparative statistics and they reflect the fact that reading and understanding information is more than a matter of words. On top of that, they can help break up the text and improve the readability and appearance of a book. However, you can have too much of a good thing, particularly now that the technology seems to make it easier to copy or create illustrations, in a way that was not conceivable in the past.

How do you know whether an illustration is appropriate for the book you are writing? There are no hard and fast rules, but if you answer yes to all of the following questions, then an illustration is probably appropriate:

Question	Answer	Action
<i>Is the illustration easy to understand?</i>	Yes/No	Try checking it with an objective third party
<i>Does it add to the text, rather than simply repeat what you have said?</i>	Yes/No	Check how much explanatory information you need to provide with the picture.
<i>Will it reproduce (in black and white)?</i>	Yes/No	Remember the limitations of the page size in a book and bear in mind that what looks good in colour may not work in black and white at all.
<i>Do I own the copyright?</i>	Yes/No	Pictures are the biggest source of problems when it comes to unattributed copyright. Remember, if you do not specifically own the copyright, someone else will do!
<i>Do I know the copyright owner?</i>	Yes/No	Identify the copyright owner and use the Permissions document (available from Ashgate) to approach them for permission to use the picture. Remember, you will be responsible for any charge associated with using the picture.
<i>Have I obtained a permission from the owner?</i>	Yes/No	If you do not own the copyright yourself and have not obtained a permission, then the picture will be unuseable.
<i>Is there no other way to illustrate the point?</i>	Yes/No	Sometimes a simple table or bulleted list will work better than an illustration. Think about the reader and the information you are trying to convey to them.
<i>Do I need another illustration?</i>	Yes/No	Illustrations generally increase the cost and complexity of publishing a book. We are happy to include appropriate illustrations as they do add to the appearance and nature of the text but please use them sparingly; it is easy to have too much of a good thing.

Finally, ask yourself: what effect would there be if the illustration were not there at all. If the answer is very little, none or an improvement, then maybe an illustration, in this instance, is not appropriate. If you would like further advice on illustrations talk to your Commissioning Editor (UK telephone: +44 1252 331551 or US telephone: +1 802-865-7641). *We may require a subsidy to cover the extra costs involved in handling illustrations.*

## **Providing illustrations with your manuscript**

It is important that you provide copies of all illustrations in your book with the final manuscript. Ideally, we would like you to supply electronic artwork, as well as a clean hard copy for our reference, which the copyeditor can work with. All artwork should be separated from the text, labelled clearly and have a corresponding mention in the text (e.g. Figure 1.1 shows...). Please do not insert electronic artwork into the text document of the manuscript, it will only be stripped out by the typesetter and is likely to be unusable.

We can accept artwork in the following ways:

### **1. Electronic artwork**

The most suitable file formats for typesetting are TIFF (tagged image file format) and EPS (encapsulated post script). There are many graphics programs which can create these file formats, but amongst the most popular are Adobe Illustrator and Adobe Photoshop (if you have access to IT support, please see if you or they have these programs).

Please remember the following if you can provide these types of electronic artwork formats:

- Use a sans serif typeface (e.g., Arial) no larger than 9pt.
- Embed all fonts.
- If using lines, please ensure that the weight is no greater than 0.5pt and no less than 0.25pt.
- Avoid using colour, think about using dots or hash lines rather than colour.
- If possible, create the illustration at page width size (usually 134mm, but check with your Commissioning Editor).
- Decide whether the illustration is of a suitable size to be shown portrait or landscape. 

P	L
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- Save at high resolution: 300 dpi (dots per inch) for images (photographs, scanned illustrations), 800–1200 dpi for line drawings (graphs, flow charts, etc.)
- Send a matching, clean hard copy.

We are always happy to provide feedback and assistance, so please send sample illustrations with your sample text for evaluation.

The following file formats should be avoided if possible: jpeg, .gif, wmf. Furthermore, creating images in Word, Excel, PowerPoint or Paint will not produce illustrations of a suitable electronic quality for publication. If you only have access to the above types of program, please read Section 2.

## 2. **Hard-copy artwork**

If you do not have access to, or experience of, computer graphics programs, there is still an easy and simple way to produce professional-looking artwork for your book on your PC. The typesetters we use have excellent, high-resolution scanners which can produce far more defined images than home-user scanners. They will also scan it into a format suitable for their typesetting programs, which means that you can use whichever program you feel happiest with to create your artwork.

To produce the best results when it is scanned, please remember the following if you are creating hard copy artwork:

- Draw the illustration at actual size (portrait or landscape). For guidance ask your Commissioning Editor for the page dimensions of your book.
- Use a sans serif font (e.g., Arial or Helvetica) with a point size not greater than 9pt and use this *consistently* for all of the figures you create.
- Use bold and underlining sparingly.
- Use a line weight no less than 0.25pt and no greater than 0.5pt, unless for emphasis (then no greater than 1pt).
- Make sure that any spelling/capitalisation conventions used in your manuscript are continued in the illustrations. (Check the house-style notes in the Author Guidelines if in any doubt.)
- Produce only one illustration per page, noting the figure number lightly *in pencil on the back*. Do not include figure numbers or captions on the illustration, only the figure.

The most important thing to remember about hard-copy artwork is that neither we in-house, nor the typesetter, will be able to edit these files once they are scanned. The illustrations need to be as final as you can make them. Please keep copies of your original files so that you can make the changes and resupply a revised hard copy illustration if revisions are required for any reason.

## 3. **Professional drawing**

If you are not confident about your abilities, or do not have the software, to supply artwork of sufficient quality to be used in your book, there is always the option of having your illustrations professionally drawn. Our Production department has many good contacts with graphic illustrators who will take your ideas and produce excellent results in both hard copy and electronic formats. This can be paid for from your royalties and you will own the final images for later use if required. The results will be editable files, which will be compatible with the typesetter's programs, giving a highly professional finish. If you would like to investigate this option further, or get a quote, please discuss this with your Commissioning Editor.



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Brill wishes to be a leading, internationally operating publishing house in the domains of the Humanities and International Law and in selected fields in the Sciences. A healthy, lasting growth of the company is essential to the realization of its mission. This growth will be achieved by expanding its market share in existing and adjacent markets. By meeting the information requirements of specialized academic target groups and markets, Brill wishes to create value for all the stakeholders who are important to the realization of its strategy.

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- [referenceworks.brillonline.com](http://referenceworks.brillonline.com)
- [bibliographies.brillonline.com](http://bibliographies.brillonline.com)
- [primarysources.brillonline.com](http://primarysources.brillonline.com)

Each platform has been built to optimize the discoverability of the hosted content on search engines like Google. Brill also has agreements in place with discovery services like ProQuest/Serials Solutions (Summon), Ebsco (Ebsco Discovery Service), OCLC (World Cat Local), Ex Libris (Primo) and more, to make sure students and scholars can find your research.

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The marketing for your book begins before publication with a dedicated web page on [brill.com](http://brill.com), an announcement to trade partners and libraries in our Forthcoming Publications brochure and via direct data streams, as well as via announcements in our subject-specific email newsletters and print catalogs. We also promote new books and journal issues via social media. Once your book has been published, we make sure it is visible at relevant scholarly conferences. We also facilitate reviews of your book in relevant publications shortly after it becomes available. Other marketing activities include advertising via trade partners and societies, video clips of our authors and editors in action (visit [youtube.com/brillpublishing](http://youtube.com/brillpublishing)), and online demos of e-resources.

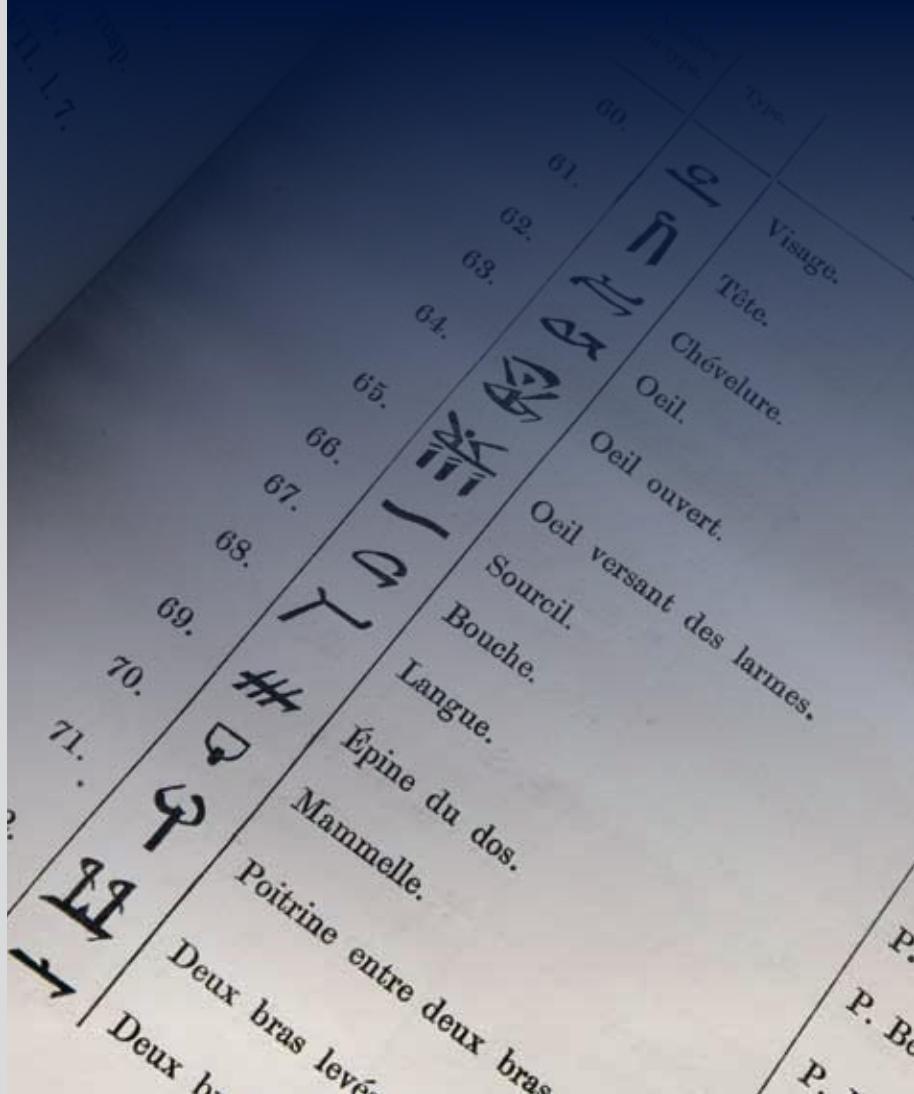
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Following peer review, the same dedicated assistant editor facilitates any necessary revisions and guides you through the process of preparing your manuscript for production.

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## Did you know ...

- Brill was founded on 17 May 1683 in Leiden by Jordaen Luchtman. Learn more about Brill's history in our 330th year of academic publishing: [brill.com/330](http://brill.com/330)
  - All Brill journals combined receive an average of 9,000 article submissions per year.
  - Brill currently publishes 6 open access journals in addition to a growing number of open access books.
- 
- 
- 'The Brill' typeface includes over 5,100 characters, in Roman, Bold, Italic and Bold Italic. Greek and Cyrillic are also covered. Learn more about 'The Brill' from the designer himself on our YouTube Channel: [youtube.com/brillpublishing](http://youtube.com/brillpublishing)

## Typeset and proofread

When final and complete, your manuscript is handed over to our production department where it receives the personal attention it deserves by experienced staff familiar with working with special characters and non-Latin languages.

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Each platform has been built to optimize the discoverability of the hosted content on search engines like Google. Brill also has agreements in place with discovery services like ProQuest/Serials Solutions (Summon), OCLC (World Cat Local), Ebsco (Ebsco Discovery Service), Ex Libris (Primo) and more, to make sure students and scholars can find your research.

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- In 2012, Brill published over 700 new books.
- More than 3,500 new journal articles are produced per year in approximately 85,000 pages.
- Brill publishes about 200 journals, including 16 e-only titles and 6 full open access titles.
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- Over 1.7 million Brill journal articles are downloaded per year.
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- Brill has a number of licensing partnerships with third parties to maximize the visibility of content. These include subject-specific arrangements as well as broader partnerships with Ebsco Publishing, Proquest, and in international law, with Hein Online.

## Promote

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Once your book has been published, we make sure it is visible at relevant scholarly conferences. We also facilitate reviews of your book in relevant publications shortly after it becomes available.

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## Did you know ...

- Subject-specific social media accounts have a combined number of nearly 3,000 followers on Facebook, and over 2,200 followers on Twitter.
- Brill exhibits at nearly 150 scholarly and library conferences per year, worldwide.
- Over 2,500 publicity contacts were offered review copies in 2012, and more than 1,300 book reviews were published.
- Twenty-seven acquisitions editors cover roughly 50 specific subfields within the broader publishing programs at Brill.

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- We have a superb in-house production team who will involve you closely in the progress of the book
- We consult you about the design of your cover and will welcome your input
- We have a team of expert marketing personnel who will take every opportunity to promote your book to the right audience both through conventional and electronic channels. Our marketing team will contact you before your book is published to discuss any ideas/suggestions you may have. You will also be asked to complete a marketing questionnaire, which can be downloaded [here](#)
- We are totally abreast of electronic developments and have a sensible strategy to exploit them for your benefit
- Your book will be sold in the UK by an excellent team of representatives, the Yale University Press sales force, who visit all the major academic bookshops in the country
- Your book will be sold in the US by one of the biggest publishers in the world, Palgrave Macmillan, who attend all the major academic conferences and clearly understand the market for your book
- Your book will be sold in Europe, the Far East and Australia by experienced agents

## **How to submit a book proposal**

If you would like to submit a proposal, you can do so by downloading our publishing proposal guidelines below, following them in preparing your proposal, and then sending it to the correct commissioning editor for the subject area. Please do not send entire manuscripts in the first instance; we prefer to see one or two sample chapters and a detailed outline of the project.

Emma Brennan – History, History of Art [emma.brennan@manchester.ac.uk](mailto:emma.brennan@manchester.ac.uk)

Tom Dark – Sociology, Business and Economics [thomas.dark@manchester.ac.uk](mailto:thomas.dark@manchester.ac.uk)

Matthew Frost – Literature, Film, Theatre [matthew.frost@manchester.ac.uk](mailto:matthew.frost@manchester.ac.uk)

Tony Mason – Politics, IR, International Law and Ireland

[anthony.r.mason@manchester.ac.uk](mailto:anthony.r.mason@manchester.ac.uk)

If you prefer, you can send your proposal by post to: Manchester University Press, Coupland Building 3, Oxford Road, Manchester, M13 9NR, UK

### **PhD Theses**

Because PhD theses are increasingly freely and widely available in digital repositories, our policy is that we will not consider books based on theses for publication.

In a small number of cases, where the research is of exceptionally high quality and broad appeal, we can consider a book that takes thesis research as its starting point and expands upon it significantly, on the strict understanding that it must have been entirely rewritten and restructured for a wider audience.

Please do not send unrevised thesis materials for consideration.

### **Open Access**

Manchester University Press supports the Open Access publishing of monographs; see [Open Access with Manchester University Press](#).

### **Proposals for textbooks**

Manchester University Press is a name trusted by students and scholars world-wide as a clear indication of the best scholarly content. We are always on the lookout for academically rigorous, accessible textbooks that fill gaps in the market and provide convenient, affordable texts for busy course tutors to set for their students.

If you have an idea for a textbook, please contact the editor of the relevant discipline.

### **The peer review and commissioning process**

We pride ourselves on publishing high quality, scholarly works, and in order to maintain a high standard of publications, all book proposals and manuscripts undergo a rigorous process of assessment by peer review. The guidelines below explain the review process.

#### **How long will it take?**

For reviewers of book proposals, we ask that reports be returned within four weeks; for reviewers of manuscripts, we ask reports to be returned within eight weeks. However, this review process can take longer due to the need to find a suitable and available reviewer, the length of the submission and the workload of the reviewer. We always aim to ask the best academics in the field to review submissions; however they are often very busy, so we have to wait until they are available to review the work and write their report. The review process can also take longer if the submission is for a particular series, as series editors often have a number of proposals and manuscripts under consideration at the same time.

The review process can therefore take from just two weeks to three or four months, depending on the availability of the reviewers, how long the reviewer takes and the number of reports required. On average the review process for a book proposal takes about six weeks; for a manuscript, it is about eight weeks.

### **How many reports are required?**

At least two positive reports are required for every work commissioned. If the submission is for a series then a report from one of the series editors is also necessary.

### **What happens when the reports come in?**

The reports are sent to the author for their comments and feedback. This is an important process of the review process as it gives the author a chance to defend or agree with any criticisms or suggestions made, and, if necessary, make revisions to the original submission. It is our policy to protect the identity of reviewers by making all reports anonymous.

If the reports are negative, or if the commissioning editor decides not to contract the book, then the submission would be declined for publication at this stage.

### **When will a contract be offered?**

Once the reports and the author's response are in the commissioning editor will decide whether a contract will be offered. This may take between a few days or a couple of weeks, depending on the submission, the nature of the reports and the author's response, the completion of research on the market and competition, and the working out of provisional production costs to make sure the submission is financially viable.

Once the commissioning editor decides to contract the work, terms are negotiated with the author and the submission is put before senior representatives of the Press at our commissioning meeting, and if approved internally is then sent to our Editorial Committee for final approval.

### **What is the Editorial Committee?**

The Editorial Committee is made up of distinguished academics at the University of Manchester.

### **What happens after the book is contracted?**

Once a work is under contract, the author is left to write the book and submit the manuscript before or on the agreed delivery date. The editorial team will be in touch regularly to check on the author's progress and will be there to answer any questions or queries the author may have. If an author thinks that they may not be able to operate within the agreed contract terms (e.g. the agreed delivery date, or the contracted word length or number of illustrations) then they should contact the commissioning editor as soon as possible.

### **What happens when I submit the complete manuscript?**

When the contracted manuscript is submitted it will be sent out to a reviewer for a final report. This usually takes between six and eight weeks, depending on the availability of

the reviewer and the length of time it takes them to read the manuscript and write their report.

One positive report is needed at this stage, although if the book is in a series then a report by one of the series editors is also required. Once the report is in, it is forwarded to the author and any changes are discussed with the commissioning editor. If substantial changes are required then the manuscript is likely to be reviewed again once the revisions have been made. If only minor changes are to be made, the manuscript is revised accordingly by the author and then passed over to the production department.

If you have any questions about the review process of your book proposal or manuscript then please do not hesitate to contact the commissioning editor in charge of your submission.

**Contacts:**

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# Guidelines on preparing and submitting a typescript

These guidelines are intended to help the author and the publisher.

The better prepared your typescript is, the more efficiently and cost effectively it will pass through the production process.

You do not have to follow all the styles suggested here but if you do use a different style, be consistent and indicate on the author stylesheet which styles you have used.

If your book is in a series, there may be standard styles to which you will need to adhere. Please ask your series editor or MUP contact for further guidance.

If you have any queries, contact your Commissioning Editor in the first instance.

This document is also available at [www.manchesteruniversitypress.co.uk](http://www.manchesteruniversitypress.co.uk) (in the section 'Authors')

Before your manuscript can begin the production process we need to have the complete typescript. This includes one hard copy and matching electronic files, preliminary material, bibliography, images and permissions. We do not require your index at this stage

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## THE PRODUCTION PROCESS

The amount of time involved in the stages below can vary according to the complexity of the book and the time at which it is submitted. We would appreciate your co-operation throughout the production process to ensure that your book is produced as smoothly and efficiently as possible. The author submits the draft typescript to be read by an external reader, then makes any changes as suggested by the reader, in consultation with your editor.

- 1 The author submits the final typescript (after it has been approved by the Commissioning Editor and reviewed by an external reader), complete with any illustrations and permissions.
- 2 The typescript is passed to the Editorial Control Department; from here it is sent to a freelance copy-editor who copy-edits the text and sends queries to the author. For edited collections, the editor is expected to deal with copy-editing queries and to liaise with the contributors as necessary.
- 3 The typescript is returned to the Editorial Control Department, checked and passed on to the Production Department.
- 4 The typescript is designed and sent to the typesetter, who sets page proofs.
- 5 MUP sends page proofs to the author to be proofread. For edited collections, the editor is expected to distribute proofs to contributors and collate the contributors' corrections.
- 6 The author prepares the index at page proof stage.
- 8 The proofs and index typescript are returned to MUP; the typesetter takes in any corrections and outputs index proofs and revised proofs; the index proofs are checked by the author, the revised proofs are checked by MUP.
- 9 Any final corrections are taken in and the book is sent to the printer.
- 10 The book is published (the official publication date is determined by the Marketing Department and is usually around 3 weeks after delivery).

## WRITING STYLE

This section gives a summary of common problems to watch out for. For further details and all other style issues see the 'House style guidelines'.

### Written at wrong level for readership

Keep your readership in mind at all times: imagine explaining your argument to them in person. Bear in mind the type of book you are writing: if it is a guide book for sixth-formers, you need to come straight to the point, avoid cluttering the book with unnecessary information or opinion, employ a 'user-friendly' structure, and write in an approachable manner. A scholarly monograph intended primarily for a postgraduate readership, however, would be written at a far higher level and be packed with detail and documentation. Most of our books fall between the two and are aimed at an undergraduate readership, often with a possible general readership too. These need to be clearly written and laid out, not too 'scholarly' but not 'patronising' in tone either; documentation should be limited to essential references and further reading; illustrations should only be included if essential to the text.

### Convoluting sentences/unclear progression

Resist the temptation to use too many words to express an idea, or to repeatedly express the same idea in different ways. Re-read the text after writing it and try to clarify and tighten it up: if you write as you think, it's easy to 'ramble'; there is also the danger of becoming lost in your own train of thought and becoming confused in your argument. Make sure that the text progresses logically through its argument and that you are not digressing and having to return to a previous point.

### Obscurity/terms not explained

Beware of using words which might be unfamiliar to your readers, or which have a unique meaning for you, without explaining how you intend them to be understood. If you can't explain the meaning of a word, consider whether it is appropriate. Do not use vague phrases such as 'over the last few decades', 'in recent years', 'currently', which will be misleading for readers the longer the book is in print; be more specific, use 'since the mid-1970s', 'between about 1970 and 1980', 'until early 1990', etc.



### Redundancies

Redundancies slip in easily, as we use them a great deal in speech: e.g., 'What is happening is ...', 'In my opinion ...', 'It can be seen that ...'. Also look out for phrases like 'each particular individual' where 'particular' is redundant. If chapters are written in an 'oral presentation' style, usually a remnant of conference paper origins, they should be rewritten, with 'direct speech' elements (e.g. 'in this paper I will argue that ...') edited out.

### Use of quotations/quotation marks/italics, etc.

Attribute statements accurately, so that, if you are not directly quoting someone, it is clear that you are speaking from their point of view or giving their opinion rather than your own. Don't use quotations simply to repeat what you have just said: use them to make a point that you then expand upon. Consider whether it is worth using a quotation just to convey straightforward information such as statistics; it might be better to give the information and acknowledge the source in a note. Don't be tempted to use italic too much for emphasis, especially if you are already using it for key terms. This clutters the text and is distracting to the reader. [See also below in the House style guidelines, sections 4, 'Quotations' and 10, 'Italic/bold'.]

### Bad punctuation/ungrammatical sentences

Check your punctuation and ensure that you always use complete sentences. Check that your clauses are linked clearly and correctly; it is surprisingly easy to make a mistake that results in changed meaning (e.g., 'Ms T's parents brought a legal action against X for negligence, failing to warn T of the danger ...': 'in' should appear before 'failing', as it was not the parents who were doing the failing). Also keep an eye on your use of tenses, especially if you are 'telling a story', such as in case studies: if you start off in the present tense, continue to use it.

### Missing or repeated information

When you re-read the text, watch out for repetition of phrases or ideas, and make sure that all the necessary information has been given, including explanations of unusual or obscure terms. These points are especially easy to miss in a multi-author volume where overlap might occur, or where papers might assume too much previous knowledge.

### Bias and parochialism

Gender, age or racial bias must be eliminated. Watch for parochialism in a multi-author volume where papers may have started out as lecture notes, etc. Bear in mind that American readers may be confused by certain British terms and vice versa. [See also below in the House style guidelines]

### Inefficient use of footnotes/endnotes

If you have exceptionally long notes, consider whether the information should be incorporated into the text. If you make interjections in the text in parentheses, could these be given as notes to prevent cluttering up the text; consider whether such comments are needed at all. It is also worth considering that several long footnotes (as opposed to end-of-chapter notes) can look cumbersome and cause problems during typesetting.

### Edited collections

It is the editor's responsibility to ensure that styles are consistent throughout the book. In cross-references to chapters in the book, refer to chapters by number, not just contributor name.

## SUBMITTING A TYPESCRIPT

### 1. General

#### 1.1 Word length

- ◆ The word length includes all preliminary material, notes, references and quotations. If you exceed the contracted word length, you must agree this with your Commissioning Editor. Over-length typescripts will be returned, as they can significantly increase the book's cost.

#### 1.2 Presentation

- ◆ Use A4 paper: single-sided; double-line spaced throughout (including notes, references and quotations); unjustified text; leave generous margins for copy-editor; indent each new paragraph (except those immediately below headings); use 12 point sized type throughout, including notes and references.

Include all preliminary material: contents list; and, if applicable, lists of illustrations, separate list of captions, tables, list of contributors, abbreviations; acknowledgements; foreword; series editor's foreword; preface.

- ◆ Starting at the introduction (or chapter 1 if no introduction) pages must be marked with arabic numbers in a single sequence throughout the book (not chapter by chapter).
- ◆ Each chapter should be saved as a separate file e.g Chapter 1.doc. All prelim. matter should be saved as one file.
- ◆ You must submit:
  - **one copy of the complete typescript**, keep an identical copy with the same pagination as a reference for copy-editing queries
  - **electronic files of the typescript, clearly labelled** (identical to the printed version)
  - **File submission checklist**
  - **typescript checklist**
  - **typescript stylesheet**
- ◆ If you make late corrections, do not send revised electronic files; do not amend the electronic files after printing out the typescript. Mark any corrections by hand in red ink. Do not stick revised text to the typescript: this can easily come unstuck and the typesetter will assume that the electronic version is correct.

### 2 Style

- ◆ (Ensure all styles are consistent throughout; if you do not use MUP styles, indicate this on the typescript stylesheet.)

#### 2.1 Spelling

- ◆ Use UK spelling and punctuation. Use ~ise/~isation/~ising endings. If you use ~ize/~ization/~izing endings, they must be consistent.
- ◆ Spell-check your typescript. This may be time-consuming but it's worth it!

#### 2.2 Capitalisation/headings

- ◆ Use minimum capitalisation for all headings, i.e. use capitals only for the first letter of the first word and proper nouns (*so, The title of the chapter not The Title of the Chapter*). Ensure all headings on contents list exactly match those in typescript. Ensure different levels of subhead are clearly distinguished (use bold or different type sizes). Do not number subheads unless essential for cross-referencing.
- ◆ Include chapter numbers (in digits) in chapter heads and contents list. Do not include 'chapter'.

#### 2.3 Numbers

- ◆ Elide numbers to minimum digits: 233–4, not 233–34 or 233–234; 160–1, not 160–61 or 160–161 (NB 216–17 never 216–7).
- ◆ Elide dates to double digits: 1972–75 not 1972–1975 or 1972–5 (NB 2001–2, 1999–2000).

#### 2.4 Quotations

- ◆ Quotations longer than about five lines should be extracted (indent with space above and below; no quote marks). Quotations should not start or end in ellipses (i.e. three points with a space either side). Use single quote marks for integrated quotations, double quote marks for quotes within quotes. Double-check that quotations are correct; the copy-editor will not do this.

### 3 Referencing

**NB Most copy-editing expense and delay is due to incorrect and inconsistent referencing!**

- ◆ Use either a numbered notes system or an author-date system.

#### 3.1 Numbered note system

- ◆ Notes should be numbered consecutively by chapter, not throughout the book, and

grouped together either at chapter ends or end of the book. At chapter end, insert the heading 'notes' If you wish to use footnotes, please specify. Use superscript numbers in the text (at break in or end of sentence, after punctuation); use full size numbers in notes, no punctuation after note number.

- ◆ Give full reference details in the notes the first time a work occurs in either each chapter or in the book; use a short-title reference form thereafter, and ensure this is consistent. *Ibid.* is acceptable; do not use *op. cit.*, *loc. cit.*, etc., as these are not helpful to the reader.

### 3.2 Bibliography

- ◆ Use correct heading: Bibliography (all titles cited in notes and possibly some other sources); Select bibliography (some but not all works cited, and possibly some other sources); References (for author-date system); Further reading (doesn't include works cited).
- ◆ Works by the same author should be ordered either alphabetically or by date (always by date in author-date system). Single-author works precede edited collections by the same author; both of these precede joint works. Ensure all bibliography references correspond exactly to those in the notes in terms of spelling, capitalisation, hyphenation, etc.
- ◆ For book references, ensure that publisher and/or place of publication are included throughout.
- ◆ Surnames should precede initials/first names.

### 4 Edited collections

- ◆ It is the responsibility of the editor to ensure that all styles are consistent throughout the typescript before it is submitted. Contributors should be told in advance which styles to use.
- ◆ All chapters must use the same referencing system.
- ◆ All chapters should be saved onto one USB drive, using the same software format.
- ◆ Pages should be numbered consecutively throughout the book, not by chapter.
- ◆ Any substantial changes made by the volume editor must be agreed with the contributor. Changes will not be reversed at proof stage.
- ◆ The editor is expected to deal with copy-editing queries and to collate contributors' corrections at proof stage.

### 5 Illustrations and Tables

See separate guidelines 'Submitting illustrations and diagrams'.

## HOUSE STYLE GUIDELINES

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If your book is in a series, there may be standard styles to which you will need to adhere. Please ask your series editor or MUP contact for further guidance.

## PART I: ELEMENTS OF THE BOOK

### 1 Preliminary pages

#### 1.1 Order of prelims

- ◆ Use the following order for prelim. pages. You must supply a contents list [see section 1.2 'Contents list' below].
  - Half title [MUP to supply]
  - Series information [MUP to supply if applicable]
  - Title [full title, subtitle and author's name as they are to appear in final publication]
  - Copyright page [MUP to supply]
  - Dedication/epigraph [may be moved by designer to save space later]
  - Contents list
  - Lists of plates/figures/maps/tables
  - List of contributors
  - Foreword [may appear as a series editor's foreword/preface]
  - Preface [personal note by author/editor about how the book came to be written/compiled; not to be confused with introduction]
  - Acknowledgements [may appear as subsection of preface]
  - List of abbreviations [may appear at start of Bibliography if not used elsewhere]
  - Maps

#### 1.2 Contents list

- ◆ Use minimum capitalisation (i.e. initial capitals for first word and proper nouns only) for all headings.
- ◆ Number the chapters. Leave out the words 'chapter' and 'page' before the numbering. Use digits rather than words (unless series style is to use words); no punctuation after numbers.
- ◆ Chapter numbers should be arabic (1, 2, 3); Part numbers should be roman (I, II, III).
- ◆ Refer to lists of illustrations here as 'List of plates', 'List of figures', etc., although they should be headed 'Figures', 'Plates', etc. Otherwise the contents list should correspond exactly with the headings used in the text. [see section 2.1 'Figures or plates?']
- ◆ Do not mark stylistic features (e.g. indentation, italics (unless a word is intended to be in

italic), full capitals, bold). If you want to indicate different levels of heading, use bold or different sized type.

#### 1.3 Lists of figures/plates/tables

- ◆ Lists of figures/plates/tables should usually be included in the prelims (unless there are only very few). You must supply a separate list of captions as well as a prelims list for illustrations [see section 2.4 'Captions list'].
- ◆ Lists should be headed 'Figures', 'Plates' or 'Tables'. Use 'List of' only in contents list.
- ◆ Leave out the words 'figure', 'plate' or 'table' before the numbering.
- ◆ Make sure the descriptions given here match the list of captions in terms of italics, capitals etc. (NB italics, capitals etc. should only be used here if they are part of the caption, not for stylistic reasons).
- ◆ Use minimum capitalisation throughout.
- ◆ For illustrations, place source/permission lines in parentheses after each description (unless copyright holder specifically asks for these details to appear with the illustration, in which case, give the source/permission details in the list of captions as well as in the prelims list). For tables, source should appear below the table, not in the prelims list.

#### 1.4 Acknowledgements

- ◆ The production and publication of your book is a team effort by everyone at MUP. If you wish to acknowledge the staff at the Press, we prefer that you do not name individuals.

### 2 Illustrations/tables (text references)

- ◆ This section gives a summary of how to treat references to illustrations/tables in the text.
- ◆ For all illustrations you must supply (ideally) an original that can be scanned and reproduced without alteration; otherwise, an image that can be redrawn. If you wish to supply illustrations on USB drive, you must contact MUP. You must also supply a photocopy of each illustration. ALL originals (including slides and transparencies) and ALL photocopies must be numbered. The numbered originals and photocopies must correspond to the list of illustrations and the captions list [see section 1.3, 'Lists of figures/plates/tables' and 2.4, 'Captions list'].

## 2.1 Figures or plates?

- ◆ Refer to colour illustrations as 'plates'. These will usually appear together in a separate section. All other illustrations, including integrated photos and diagrams, should usually be referred to as 'figures'.
- ◆ Do not shorten 'figure' to 'fig.' in text references.

## 2.2 Positioning

- ◆ The position of illustrations should be indicated by inserting '[figure 1 near here]' with space above and below. Text references, e.g. '(see figure 1)' should usually be included in the text. Tables may be either integrated or separated from the typescript; if separated, they should be indicated like illustrations '[Table 1. Near here]

## 2.3 Numbering

- ◆ If there are different types of illustrations, figures (maps, diagrams, etc.) and plates (prints, photos, etc.), distinguish the numbering systems: figures by chapter (1.2, 1.2, 2.1, 2.2 etc.) or consecutively through the book, plates throughout the book (1, 2, 3 etc.).

## 2.4 Captions list

- ◆ Do not include punctuation after figure/plate/table numbers in preliminary lists or captions.
- ◆ Illustrations: You must supply a separate captions list for illustrations; these captions will appear with the illustrations in the book, rather than in the prelims list. The captions may contain the same information as the prelims list or they may give further details about the illustration. Source/permission details for illustrations should be given only in the prelims list (not in the captions) unless the copyright holder specifically requests the information to appear with the illustration.
- ◆ Tables/diagrams: There is no need to supply a separate list of captions for tables or diagrams (as long as each caption appears with the table/diagram itself). If source/permission line is to appear with a table or diagram (i.e. when it is not the author's original work), it should be placed immediately below the table/diagram. Table/diagram headings should appear above the table/diagram.

## 3 Headings

- ◆ Use minimum capitalisation in all headings: i.e. use initial capitals for first word and proper nouns only.
- ◆ Use arabic numbers (1, 2, 3) for Chapter headings (unless series style is to spell out).
- ◆ Use roman numerals (I, II, III) for Part headings.
- ◆ Do not use punctuation after Part/Chapter numbers.

### 3.1 Subheads

- ◆ Avoid numbered subheads unless absolutely necessary (i.e. for cross-referencing purposes).
- ◆ To distinguish levels of subheads, use bold or different sized type.
- ◆ Use no more than three levels of subhead unless absolutely necessary.
- ◆ Do not use just numbers as subheads, as this doesn't convey any useful information to the reader.
- ◆ If you want to indicate a break between paragraphs to show the start of a new section, but do not want to include a subhead, include a line space (NB Do not use asterisks; do not include line spaces between all other paragraphs). Text following line space should start full out not indented.
- ◆ It is not house style to list subheads in the contents page

## 4 Quotations

- ◆ Quotations less than about five lines long should be integrated (i.e. run on in the text) and placed in single quotation marks.
- ◆ Quotations longer than about five lines should be extracted (i.e. begun on a separate line and indented with a space above and below; no quotation marks).
- ◆ Use ellipses (three unspaced dots with space before and after) to indicate missing material within a quote. Do not use at the beginning and end of the quote unless it would affect the sense. Use square brackets round ellipsis only where a large chunk of text is omitted.
- ◆ Indicate whether italics occurred in the original or have been added by you (either in parentheses or in a numbered note).
- ◆ Use square brackets to indicate material that has been added by you.
- ◆ Double check that all quotations are correct. This is not the copy-editor's job.

#### 4.1 Integrated quotations

- ◆ Use single quotation marks. Double quotes should be used only for a quotation within a quotation.
- ◆ When quotation marks enclose less than a complete sentence, the closing quote mark should precede the final punctuation. When quotation marks enclose a complete sentence or more, the closing quote should follow the final punctuation.
- ◆ Whether or not the source is to appear with the quotation depends on the referencing system used. [See section 5, 'Notes/references/bibliography'.]
- ◆ If the source appears with the quotation, place it in parentheses after the closing quotation mark but before the final full point.
- ◆ If verse is integrated, use a stroke to indicate a line break.

#### 4.2 Extracted quotations

- ◆ Use no quotation marks at start/end; use single quotation marks within extracts. Place the source line (if it is to appear here rather than in a numbered note) in parentheses immediately after the closing full point with no further punctuation after it.

#### 4.3 Translations

- ◆ If quoting from a non-English source, the quotation should usually be in the original language. Give translation (either author's or from a published translation) if reader is unlikely to understand original language. The translation should usually appear in the text in parentheses immediately below the quotation but can be given in a numbered note if preferred. Alternatively, the translation can be given in the text and the original quotation in a numbered note. You can indicate in the preface the overall editorial policy used for translations. Particular points relating to individual translations can be given in the notes (if numbered notes are being used).

##### 4.3.1 Author translating quotation

- ◆ Quotation is followed by translation in parentheses. If using notes, place note number after original quotation, and give reference in note; if using author-date system, give reference in parentheses after quotation.

**Integrated quotes (single quote marks, double for a quote within a quote)**

'Quotation quotation quotation' (author, date, pp) (Translation translation translation)  
or

'Quotation quotation quotation'.note  
(Translation translation translation).

##### Extracted quotes

Quotation quotation quotation. (author, date, pp)  
(Translation translation translation.)

or

Quotation quotation quotation.note  
(Translation translation translation.)

##### 4.3.2 Translation of quotations from a different published source

- ◆ Both the original and the translation sources should usually be referenced. But if the translation has been published, you may prefer not to cite the original as well.

##### Integrated quotes (translation also in quote marks)

'Quotation quotation quotation' (author, date, pp), 'Translation translation translation' (author date pp).  
or

or

'Quotation quotation quotation', 'Translation translation translation'.note

##### Extracted quotes (parentheses not used, as translation is from a published source)

Quotation quotation quotation. (author, date, pp)  
Translation translation translation. (author, date, pp)

or

or

quotation quotation quotation.  
translation translation translation.<sup>note</sup>

## 5 Notes/references/bibliography

- ◆ Ideally use either an author-date system or a short-title system with numbered endnotes/footnotes. [See section 5.2.1, 'Endnotes or footnotes?']
- ◆ You may want to use the author-date system for references and a numbered note system for other information not part of the running text; in this case, any references in the notes should also use the author-date system. Do not start a short-title notes system and then place page references in the text. This is confusing for the reader as the source is not always clear and it is time-consuming tracing the original reference in the text.

- ◆ If you use an author-date system, do not then just give author and date in the notes (this is not helpful to the reader).
- ◆ For multi-author books, ensure a consistent system is used throughout the book.
- ◆ If possible print notes and bibliography/ references with hanging indent (but don't insert tabs) so that it is immediately obvious where each new entry starts.

### 5.1 Author-date system (or Harvard system, esp. used in social sciences)

- ◆ References within the text and after extracts should be cited by the author's surname and year of publication (and page number if necessary), e.g. Smith (1979: 80), or (Smith, 1979: 80). If citing more than one work together, use semi-colons to separate. Indicate on the author stylesheet what order you have used (e.g. chronological, alphabetical).
- ◆ Distinguish two or more works published in same year (1996a, etc.). These should be labelled a, b, c etc. according to the order in which they are cited in the text.
- ◆ Give full details of the publication in a list of references or in a bibliography. It is acceptable to use et al. in the text for works with more than two authors but you should give all authors' names in the references/bibliography (unless there are more than three).
- ◆ If numbered notes are used to give information other than references, any references that appear in the notes should also use the author-date system.

### 5.2 Short-title system with numbered notes

- ◆ Try to keep notes brief. Incorporate material into the main text if necessary.
- ◆ Use superscript arabic numbers within the text (1 etc.). These should be numbered in sequence by punctuation and have no punctuation of their own.
- ◆ Use corresponding arabic numbers in the notes. These should be full size, not superscript (unless footnotes), and should have no punctuation after the number.
- ◆ Give full details of each publication the first time it occurs, in a list of numbered notes. The notes can appear either at the end of each chapter under the heading 'Notes', or grouped at the end of the book under a main heading 'Notes' with subheads 'Chapter 1', etc., or as footnotes. Full details can be given at either the first occurrence in each chapter (useful

in edited collections and heavily referenced books) or at just the first occurrence in the book. Indicate which style you have used on the author stylesheet.

- ◆ On second and further references cite only the author's surname and the title, shortened if necessary.
- ◆ Ensure any shortened forms are still meaningful (see examples below).
- ◆ Other information may be given in notes, but this should be kept short; avoid extracts.
- ◆ *Ibid.* is acceptable; do not use *idem*, *loc. cit.* or *op. cit.* (NB *Ibid.* refers specifically to the last reference used.)
- ◆ If you include a full bibliography with the short-title system of reference, you can use just short titles throughout the notes if you prefer. Indicate this on the typescript stylesheet.

### 5.2.1 Endnotes or footnotes?

- ◆ Consider which system is most useful to the reader.
- ◆ If the book is in a series, follow the series style.
- ◆ Our house style is to use endnotes (either end of chapters or end of book) for technical reasons but if you wish to use footnotes please tell us when you submit the typescript.

## 5.3 Types of references

### 5.3.1 Books

- ◆ Book titles: use initial capitalisation (i.e. all important words, including first word after colon); italic; no quotation marks. For pre-twentieth-century works, either follow capitalisation as in original title or standardise throughout (be consistent and indicate on the author stylesheet which style you have followed).
- ◆ Chapter titles within books: be consistent, use either title or minimum capitalisation; roman (not italic) in quotation marks.
- ◆ For all book references, give both place of publication and publisher if possible, otherwise place only (whichever style, be consistent). Spell out university presses (e.g. Manchester University Press, not MUP).

**single author of a book:** C. O'Grada, *A Rocky Road: The Irish Economy Since the 1920s* (Manchester: Manchester University Press, 1997), pp. 12–15. (subsequent references would be in the form O'Grada, *A Rocky Road*, p. 4 etc.)



**joint author of a book:** R. Kilborn and J. Izod, *An Introduction to TV Documentary* (Manchester: Manchester University Press, 1996), pp. 211–12. (subsequent references: Kilborn and Izod, *An Introduction to TV Documentary*)

**single editor of a book:** L. Russell (ed.), *Colonial Frontiers: Indigenous-European Encounters in Settler Societies* (Manchester: Manchester University Press, 2001), pp. 33–6. (subsequent references: Russell (ed.), *Colonial Frontiers*)

**joint editors of a book:** R. Harding and W. E. Paterson (eds), *The Future of the German Economy: An End to the Miracle?* (Manchester: Manchester University Press, 2001), pp. 61–9. (subsequent references: Harding and Paterson (eds), *The Future of the German Economy*)

**single author of a chapter within a book:** D. Shepherd, 'Bakhtin and the reader', in K. Hirschkop and D. Shepherd (eds), *Bakhtin and Cultural Theory* (Manchester: Manchester University Press, 2nd edn, 2001). (subsequent references: Shepherd, 'Bakhtin and the reader')

**single author of a chapter within a book of a work already cited:** T. Eagleton, 'Bakhtin, Schopenhauer, Kundera', in Hirschkop and Shepherd (eds), *Bakhtin and Cultural Theory*.

**modern editor of a dated work:** Fanny Burney, *Camilla: or A Picture of Youth*, ed. Edward A. Bloom and Lillian D. Bloom (London: Oxford University Press, 1972).

**translation:** Lara-Vinca Masini, *Art Nouveau*, trans. L. Fairbairn (London: Thames & Hudson, 1984).

### 5.3.2 Journals

- ◆ Journal titles: always in full (unless list of abbreviations given or full form given at first occurrence); initial capitalisation; italics.
- ◆ Article titles: minimum capitalisation; roman (not italic) in quotation marks.
- ◆ Give volume number (this can appear in either arabic or roman numerals but once the style is chosen it must be adhered to for every journal); part or issue number (only necessary if each issue is paginated individually; use arabic numbering) separated by colon (no need to use vol., no., p.); include parentheses round the year.  
e.g. M. M. Postan, 'Credit in medieval trade', *Economic History Review*, 3:6 (1928), 66–7.

### 5.3.3 MSS and other unpublished sources

- ◆ Unpublished books, theses and dissertations should be roman in quotation marks; use initial caps; give type of document, place of publication and date. J. Cheshire, 'Early Victorian Stained Glass' (PhD dissertation, University of Exeter, 1998).
- ◆ Unless published (in which case treat like an article from a book), conference papers should give the name of the organising body, the title of the conference and the date given.
- ◆ Titles of individual manuscripts should be roman in quotation marks.
- ◆ Titles of manuscript collections should be roman without quotation marks, and the citation should contain the name of the depository and a full reference following the usage of the depository concerned, e.g. British Library, Additional MS 2787.
- ◆ Parts of the reference may be abbreviated, provided that the abbreviation is explained or self-explanatory, e.g. ULC Add. 3963.28. The full reference should always be given at the first occurrence.
- ◆ For references to folios use fo. and fos, or fol. and fols, rather than f. and ff.

### 5.3.4 Government and official sources

- ◆ Ensure the correct use of C, Cd, Cmd, Cmnd and Cm, as these refer to different series:

1–4222	1833–69
C 1–9550	1870–99
Cd 1–9239	1900–18
Cmd 1–9889	1919–56
Cmnd 1–9927	1956–86
Cm 1–	1986–

Note that *Hansard* documents are numbered by column rather than page; use the correct abbreviations (vol., col., cols) before the appropriate numbers.

### 5.3.5 Archival sources

- ◆ Use the following order: place, reference no. of file, reference no. of document, status of document, author, title, date, page no. e.g. Public Record Office, London (hereafter PRO), T235/134, MAC (52) 153, memo by C. Cottrell 'Money', 6 August 1952, p. 2.

### 5.3.6 Newspaper articles

- ◆ Use the following style for newspaper articles, giving the author's name if possible:  
P. Barratt, 'The Big Fella: Michael Collins at the Movies', *Irish Times* (12 October 1996), p. 2.  
  
Do not include *The* as part of newspaper titles (*The* should only be used for *The Times* and *The Economist*). When included as part of a sentence, use 'the *Observer*' etc.

### 5.3.7 Internet sources

- ◆ Do not include http:// if www is included.
- ◆ Do not underline or italicise. Do not include brackets.
- ◆ Include a full stop after the address if it occurs at the end of a sentence or note. Give dates when the sites were accessed.
- ◆ Internet addresses in the bibliography can be given under the author's name if appropriate. Otherwise, list them under a subheading of 'Internet sources'. If you include full stops at the ends of entries in the bibliography, then include them after internet addresses.

### 5.3.8 Foreign titles

- ◆ Publications in all modern European languages except French capitalise the initial letters of the first word and proper nouns only (all nouns in German).
- ◆ French publications follow the same system unless the first word is a definite article or an adjective: in this case, the first noun and all preceding adjectives also have initial caps, e.g. *Les Femmes savantes*, *La Folle Journée*, but *A la recherche du temps perdu*.
- ◆ Use initial caps for all journal titles.

## 5.4 Bibliography/References

### 5.4.1 'References' or 'bibliography'?

- ◆ 'References' contain only and all the publications cited in the text. They usually appear at the end of each chapter for multi-author books and at the end of the book for other books.
- ◆ A 'Bibliography' can contain either fewer or more than the publications cited: if it contains fewer, it is called a 'Select bibliography'.
- ◆ Use correct heading: Bibliography (all titles cited in notes and possibly some other sources), Select bibliography (some but not all works cited, and possibly some other sources),

References (for author-date system), Further reading (not including works cited).

### 5.4.2 Styles

- ◆ Ordering: works should be ordered alphabetically; surname should precede first name or initials (spaced). Works by the same author can be ordered either alphabetically or by date (always by date in author-date system). Articles and books can be mixed together. Original works precede works edited by the same writer; works by single author precede joint works. Either repeat the author's name or use a double hyphen:  
Smith, A.  
  
Smith, A. (ed.)  
  
Smith, A. and B. Jones [initials for second and subsequent authors do not need to be inverted]
- ◆ If the author-date referencing system has been used, the date of publication should appear immediately after author name/s e.g. Smith, A. (2009). Works published in the same year should be distinguished 1996a, 1996b etc. according to the order in which they are cited in the text
- ◆ Whatever ordering principles you follow, be logical and consistent. Indicate on the author stylesheet which system you have followed.
- ◆ Ensure all bibliographical references correspond exactly to those in the end/footnotes in terms of spelling, capitalisation, hyphenation, etc.
- ◆ For multi-author works, all authors' names should be given (unless there are more than three), though et al. is acceptable in notes.
- ◆ For chapter/article references, either include or omit page spans throughout.

## PART II: GENERAL STYLE NOTES

### 6 Punctuation/spelling

#### 6.1 Punctuation

- ◆ Apostrophe: Thomas's, Jones's, but Moses', Bridges': i.e. when the word ending is pronounced 'iz', use an apostrophe only.
- ◆ Initials: forename initials should be spaced (T. S. Eliot, not T.S. Eliot); all other initials are unspaced. [See section 9, 'Abbreviations'.]
- ◆ Parenthetical dash: use a spaced dash to indicate a parenthetical dash (indicate in typescript by a single hyphen with a space either side).
- ◆ Parentheses: as a general rule use parentheses not square brackets within parentheses.
- ◆ Quotation marks: use single quotation marks. Only use double quotation marks for a quote within a quote.

#### 6.2 American v. UK spelling

- ◆ Use UK not American spelling. (However, retain American spelling in American proper names, such as Pearl Harbor, and in quotes.)
- ◆ *The Oxford Dictionary for Writers and Editors* (Oxford University Press, 2nd edn, 2000) is an extremely useful guide. If in doubt, follow this.
- ◆ Exceptions to ODWE: use ~ise/~yse, not ~ize/~yze; encyclopedia/esthetic/etiology/fetus are acceptable (although ae/oe spellings may still be used).

#### 6.3 List of problem words

- accommodate
- ageing (not aging)
- appendices (not appendixes)
- enquiry (but inquiry for official investigations)
- focused (not focussed)
- fulfil (not fulfill)
- gram (not gramme)
- judgement (but judgment in legal works)
- kilogram (not kilogramme)
- manoeuvre (not maneuver)
- programme (but computer program)
- sceptic (not skeptic)
- skilful (not skillful)
- a hotel (not an hotel)

#### 6.4 Foreign words/phrases

- ◆ No accents on anglicised foreign words like elite, naive, role, etc., or on capital letters.

### 7 Capitalisation

#### 7.1 Minimum capitalization

- ◆ Use minimum caps for all headings (i.e. initial cap. for first word and proper nouns only).
- ◆ MUP prefers a policy of minimum capitalisation for words in the text and titles (only using initial capitals where essential). However, should you strongly prefer initial capitals for certain terms, please bear in mind the following guidelines, be consistent and indicate on the typescript stylesheet which styles you have used.

#### 7.2 Job titles/affiliations/subjects

- the King (referring to a specific individual), but a king
- Member of Parliament
- the President, but a president, presidential [NOTE: for Vice-President and other compound titles, capitalise both initials]
- the Prime Minister, but a prime minister
- the Professor of Political Science, but a professor of political science

#### 7.3 Institutions/organisations/places

- the Church (institution) but the church (building)
- the Crown (meaning the monarchy)
- the Government (specific) but government (general)
- House of Commons/Lords (always initial caps.); also the House
- Liberal (use cap. only for Liberal Party or party member); also applies to Conservative, Labour, Communist, etc.
- Northern Ireland, but northern England
- the Parliament (but parliamentary)
- the Senate (always cap.)
- the State (when referring to political communities)
- the West, Western Europe, etc., but western England

## 8 Numbers

### 8.1 When to spell out

- ◆ Spell out numbers (whether ordinal or cardinal) below 100: 'one, first'.
- ◆ Exceptions: a series of numbers appearing close together in a mixed sequence (under and over 100), in which case use digits for all numbers in that section; numbers giving exact measurements or with abbreviated units of measurement such as 7 kg, 15.8 mm; in usual cases like 5.00 p.m. (but five o'clock); phrases involving hundreds, thousands, millions, etc., where round numbers are given (e.g., two hundred, fifteen thousand); always use digits with 'per cent' (NB 'per cent' rather than % except within tables and diagrams).

### 8.2 Elision/spacing

- ◆ Use minimum digits in number spans (e.g. 133–4, not 133–34 or 133–134; 160–1, not 160–61 or 160–161), except for the teens (e.g. 112–13, not 112–3).
- ◆ Numbers greater than 999 should show a comma after the thousands digit (3,500, 11,650, etc.).

### 8.3 Units of measurement

- ◆ Use metric units of measurement; no 's' to appear in plural (5 kg, not 5 kgs). If pre-decimal currency is used, follow this style: £5 15s 6d
- ◆ Use digits with abbreviated units of measurement, but spell out numbers if units are also spelled out (5 cm, but five centimetres); as a rule, use abbreviated forms, except for per cent.
- ◆ Always put a number either side of a decimal point, e.g., 0.6 (not .6).

### 8.4 Dates

- Use the style 31 January 1986, not 31st January or January 31.
- Elide years to double digits: use 1985–86, not 1985–6, or 1985–1986; but 1999–2001, 2001–3. (NB 1985/86 may be used where years form a unit such as a financial year.)
- BC years must be given in full: 536–514, not 536–14.
- Spell out 'nineteenth century' (not 19th) but use 1800s (NB hyphenate only when attributive – e.g. 'nineteenth-century furniture' but 'in the nineteenth century').
- Use 1930s, not thirties, 30s or '30s.

- Do not use vague phrases such as 'over the last few decades', 'in recent years', 'currently', which will be misleading for readers the longer the book is in print; be more specific, use 'since the mid-1970s', 'between about 1970 and 1980', 'until early 1990', etc.

## 9 Abbreviations

### 9.1 General notes on abbreviations

- ◆ As a general rule, avoid uncommon abbreviations. If used, explain at their first occurrence and/or list in the prelims. A list of abbreviations may appear at the start of the bibliography if the abbreviations are not used elsewhere.
  - *idem*, *loc. cit.*, *op. cit.* should not be used.
  - '&' may be used for names of companies, institutions, etc. (e.g. Faber & Faber) but use 'and' when referring to two authors of a publication.
  - cf. (roman, not italic): note that cf. means 'compare', not 'see'.
  - fos for 'folios', not ff., which means 'following'.
  - ll. ('lines') should be avoided as this can be confused with roman numeral II or arabic number 11: spell out instead.
  - v. not vs. (roman, not italic).

### 9.2 Punctuation/spacing

- ◆ Use full points after abbreviations (e.g., i.e., p., etc., *et al.*, *ibid.*, v., vol., p.m., Rev., ed.).
- ◆ Do not use a full point after units of measurement (kg, mm), contractions (vols, eds, Dr, Mrs, Mr, Ltd: i.e. where first and last letters are given) except no. (number), or initials (BBC, DNA, GMT, NATO, USA, ICI, TV) except name initials which should also be spaced (T. S. Eliot).
- ◆ Insert a space after p., no., vol., fos (p. 67, not p.67).

### 9.3 Presentation in the text

- ◆ The full form of abbreviations (except those used in references, such as i.e., ed., vols etc.) should be used at the first occurrence in the text (or in each chapter if it is an edited collection), followed by the abbreviation in parentheses not square brackets. The abbreviation only should be used thereafter (unless the context demands that the full form should be used).

- ◆ If abbreviations are used in more than one chapter, consider whether a list should be added to the prelims. This should be in two columns, ordered alphabetically by the abbreviation.

## 10 Italic/bold

### 10.1 When to use italic

- ◆ Use italic for:
  - titles of publications (except series), including books (except the Bible, the Koran, etc.), journals, films, videos, plays, TV/radio programmes, titled musical works (but roman for Symphony no. 5 in C minor, etc.)
  - long poems (e.g., *Four Quartets*), but roman and quotation marks for short poems
  - titles of paintings and sculptures
  - names of ships
  - genera, species and varieties
  - foreign terms/phrases (except anglicised terms, such as 'elite', 'role', 'naive', which also appear without accents, and phrases which are quotations)
  - names of parties in legal cases (but v. is roman: NB use v. not vs.)
  - stage directions
  - *ibid.*, *et al.*, *c.* (NB do not use *ca.*), but *via*, *vice versa*, i.e., e.g. are roman
- ◆ Avoid using italics for emphasis unless absolutely necessary.
- ◆ Italics may be used for key terms/glossary terms, in which case they should not be used for emphasis elsewhere.

### 10.2 Note on use of bold

- ◆ As a general rule, avoid using bold type. If emphasis is required for key terms/glossary terms, use italic.
- ◆ Headings, contents, list of figures, etc. will be marked up later and should be typed in roman (unless bold is being used to distinguish different levels of heading).

## 11 Note on bias

Avoid using terms and phrases that express gender, racial or other bias.

### 11.1 Examples

- humanity or humankind, not mankind
- workers or workforce, not workmen
- chairperson or chair, not chairman
- artisan or craftsperson, not craftsman
- firefighters, not firemen
- manufactured, not manmade
- ancestors, not forefathers
- senior citizens or the elderly, not old people
- person with a disability, not cripple or handicapped/retarded/disabled person

### 11.2 Racial/ethnic groups

- ◆ Be specific and accurate when referring to a racial, ethnic or national group. For example: aborigine signifies the original inhabitants of any country; for native Australians use Aborigine (cap A)
  - Afro-Caribbean, African or black African, Afro-American, etc., are preferable, although black people/blacks (lower-case b) are acceptable when referring to people of black-African origin
  - Asian covers the whole of Asia, not just India and Pakistan: be more specific if possible
  - black refers to people of black-African origin and does not include people of Asian or Arabic origin [See under Afro-Caribbean, above]
  - coloured people: avoid this term; specify racial/ethnic origin
  - Eskimo: use Inuit instead
  - Europe includes East Europe and cannot be substituted for West Europe or European Community
  - Indian: use Native American or Native Canadian to refer to American Indians, not Indian (this signifies a native of India) or Red Indian
  - North America: remember that this includes Canada and Mexico; use United States if this is what is meant
  - use 'in Britain' not 'at home' etc.
  - 'Britain' includes England, Scotland and Wales; the UK also includes Northern Ireland. Use England/Britain/UK accurately

### 11.3 Avoiding gender bias

Use 'he or she', 'her or him' (note alphabetical order), not just 'he', except to avoid a clumsy

construction: in this case, reword in plural if possible; otherwise alternate use of 'he' and 'she' in examples. Do not use 's/he'.

- ◆ Do not refer to objects or places, such as ships or countries, as 'she': use 'it'.
- ◆ Be careful not to make assumptions about, for example, the predominant sex in a particular profession/trade. Repeated in writing style sections

## SUBMITTING ILLUSTRATIONS AND DIAGRAMS

All illustrations/figures etc. should be included when submitting the final typescript. Production will not begin until MUP has these. Bear in mind that it may take some time to obtain permission and originals.

### 1 Illustrations (black and white; colour; line drawings)

#### 1.1 Presentation

- ◆ For all illustrations you must supply:
  - a high-resolution digital file
  - a hard copy print of each image
  - a list of illustrations to appear at the front of the book
  - a list of captions that will appear with the illustrations

#### 1.2 Originals

- ◆ Photographs (halftones) should be supplied as high-resolution files. Images should have a minimum resolution of 300 ppi (pixels/dots per inch) at their final size of reproduction. Files should be in TIFF or high-quality (minimum compression) JPEG format.
- ◆ Files should be obtained from professional digitisation services (within libraries etc.), commercial photographic libraries and professional illustrators/cartographers etc. Images captured from web pages are not acceptable.
- ◆ Line drawings (maps, charts etc.) should be supplied as professionally-prepared vector artwork in EPS format or 1200 ppi line-art in TIFF or JPEG format.
- ◆ For original archival images you possess personally – such as photographs and prints – MUP can arrange digitisation on your behalf. Photocopies or toner/ink-jet print-outs are not acceptable as originals for digitisation.
- ◆ Do not supply images embedded within a word processing or spreadsheet document.
- ◆ If you have difficulty in obtaining originals of the requisite quality or do not understand the specifications, please contact MUP for advice.

#### 1.3 Layout preferences

- ◆ If you wish to provide guidance on the relative importance of the illustrations, please indicate

this on the numbered hard copy print e.g. 'full-page', half-page', etc., and give any relevant information, e.g. importance of detail, cropping, orientation. Illustrations will not be changed at proof stage.

#### 1.4 Permissions

- ◆ You must clear all permissions before submitting the final typescript; copies of all correspondence should be included.

#### 1.5 Numbering

- ◆ ALL originals must be numbered. Please show the number and file name on the hard copy print. If an illustration actually consists of more than one picture, put the number in brackets (e.g. Fig. 1 (a–c)). The numbers must correspond to the list of illustrations and the captions list.
- ◆ You must include a list of illustrations to appear at the front of the book (including source and permissions details) and a separate captions list (without source and permissions details). Use digit only (do not include 'figure' or 'plate'); use minimum capitalisation.
- ◆ Refer to black-and-white illustrations as 'figures'; refer to colour illustrations as 'plates'.
- ◆ If you do not refer to the illustrations in the text and they are to be integrated, indicate in the margin where they should appear.

## 2 Diagrams (e.g. graphs, maps, bar charts) generated by author

### 2.1 Presentation

- ◆ All figures should be presented as high-quality digital files (see below) with a hard copy print of each image. Each figure should be on a single sheet, separated from the typescript. If a diagram is not the original work of the author, there should be a source line underneath. The heading should appear above the figure. All figures will be reproduced in black and white and therefore must not be submitted in colour.
- ◆ Do not use background shading unless absolutely essential. If any text is to appear against background shading, then the maximum tint should be 10%. Hatching, dots etc. are preferable to different shadings, as shading can become indistinguishable when reproduced. If shading is used, there should be a minimum of 25% difference between adjoining tints.
- ◆ Bar charts should be two-dimensional, not three-dimensional.

- ◆ Ensure that axis lines are thick enough to reproduce. Very thin lines may disappear when printed.
- ◆ Maps should include a scale, direction indicator (N) and, if appropriate, a key. The key should be large enough to reproduce clearly when scaled down.
- ◆ Use minimum capitalisation for all labels and headings.

### 2.2 Electronic files for diagrams

- ◆ Final figures should be supplied as professionally-prepared vector artwork in EPS format or 1200 ppi line art in TIFF or JPEG format.
- ◆ Please always supply data (e.g. as an Excel file) from which figures have been generated in case we are unable to use the electronic files.
- ◆ Spreadsheet files or presentation graphics, e.g. Excel or PowerPoint, cannot usually be imported directly into page make-up applications and therefore will not be used in their electronic form. The files will either be edited in an appropriate software application or the figures recreated from the raw data.
- ◆ Do not supply drawing program application files (e.g. Illustrator, CorelDraw etc.) The creator should use the application's export facility to produce an EPS file.
- ◆ Do not supply images embedded within a word processing or spreadsheet document.

### 2.3 Numbering

- ◆ All figures must be numbered (usually by chapter, i.e. 1.1, 1.2 etc).
- ◆ You must include a list of figures to appear at the front of the book: use digit only (do not include 'figure'); use minimum capitalisation. There is no need for a separate captions list – captions should appear with the figures themselves.
- ◆ If you do not refer to the figures in the text and they are to be integrated, indicate in the margin where they should appear.

## GUIDELINES FOR MAKING PERMISSIONS CLEARANCE REQUESTS

- ◆ Do make sure that you specify that MUP is part of a charitable organisation and is non-profit making. We publish scholarly works and our print runs are very low indeed by mainstream publishing standards.
- ◆ Check the initial print run and price with your editor. If possible, it's best to clear permission for up to 1000 copies to cover any reprints or later paperback edition.
- ◆ If you are able to clear eBook permissions then please do so, and let us know. These can be prohibitively expensive, so do check whether they are included.
- ◆ If obtaining image files at the same time as permission to reproduce the images, please ensure that each image is has a minimum resolution of 300 ppi (pixels/dots per inch) at its final size of reproduction. Files should be in TIFF or high-quality (minimum compression) JPEG format.



# PROPOSAL GUIDELINES

Please include the following details:

## **Author / Editor**

Name:

Affiliation:

Work address:

Work telephone number:

Work fax number:

E-mail address:

## **The Book**

Proposed title:

Brief description of the project's scope and content:

Contents list (as well as a list of contributors, if it is an edited collection):

Synopses of chapters. Please provide four or five keywords per chapter, plus at least half a page description of each, detailing (as appropriate) content, argument, sources, how the literature is being built upon.

Sample chapters (preferably introduction and one other)

## **Why we should publish your book?**

Why *should* we publish? What are the particular strengths?

Who is it aimed at (think about style, content, theoretical concepts and language etc)? Please indicate what level of reader you expect to read the book (student, post-graduate, specialist).

Who will *buy* the finished publication? Is there a primary and a secondary market?

Are there any comparable books? Please list the main competitors. Or is there a gap in the currently available literature?

Are there any specific aspects of your proposal on which you would particularly welcome comments or advice?

### **Essential information**

What is your proposed submission date for completion of the manuscript?

What is your ideal word length? If it is an edited collection, how long is each essay? Please include ALL text (e.g. notes and bibliography).

Would you like pictures, graphs or diagrams? How many? Black and white or colour?  
*NB: the inclusion of illustrations may prevent or delay the publication of your work as an eBook; MUP cannot contribute towards the cost of obtaining images or clearing permissions; colour illustrations require a subvention towards production costs.*

Have you contacted other publishers?

Has any of the work been published elsewhere (e.g. journal articles, book chapters, university repository)? *If the work is based on a PhD thesis please contact our editors for our guidelines on making the transition from thesis to book project.*

Please give the names of two people who you feel would be qualified to comment upon your book proposal.

Please feel free to attach any further information or documents that you feel are relevant to the proposal.

Please supply a C.V. or a list of previous publications.

# Routledge

[www.routledge.com](http://www.routledge.com)

## About Routledge

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Routledge is a global publisher of academic books, journals and online resources in the humanities and social sciences. Founded in 1836, we have published many of greatest thinkers and scholars of the last hundred years, including: Adorno, Einstein, Russell, Popper, Wittgenstein, Jung, Bohm, Hayek, McLuhan, Marcuse and Sartre.

Today Routledge is the world's leading academic publisher in the Humanities and Social Sciences. We publish thousands of books and journals each year, serving scholars, instructors, and professional communities worldwide. Our current publishing program encompasses groundbreaking textbooks and premier, peer-reviewed research in the Social Sciences, Humanities, Built Environment, Education and Behavioral Sciences. We have partnered with many of the most influential societies and academic bodies to publish their journals and book series. Readers can access tens of thousands of print and e-books from our extensive catalog of titles.

## Proposal Guidelines: Research Monographs

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The proposal you submit will be the basis on which we judge the book's suitability for publication. Therefore it needs to be organized in a way that provides the right information to us and to referees.

The following notes are designed to help you prepare your proposal; your cooperation in following our recommendations will allow the evaluation process to proceed smoothly. We emphasize that these are intended as guidelines: some of the sections may be inappropriate to your particular project so don't worry if you feel unable to provide information on all the points.

A proposal should generally be three to six pages, although it may be supplemented by other documents as noted herein. If you've completed a draft manuscript, please indicate this in your proposal. Please do not, however, send in an unsolicited draft manuscript as your initial correspondence. After reviewing your proposal, a commissioning editor will determine whether you should submit a full manuscript. If possible, please send your proposal and any accompanying material by email.

Your proposal should address five main areas:

### 1. A Statement of Aims

- Briefly and concisely state the main themes and objectives of the proposed book. Please give a one or two paragraph summary of the content of the book.
- What are its main themes and objectives?
- What are you doing differently, in a more innovative way, or better than existing books?
- Please also provide a concise (150-200 word) and compelling abstract for the book.



## 2. A Detailed Synopsis, Including Chapter Summaries

- Please include a proposed table of contents with chapter titles and subheads.
- Please list chapter headings and provide at least one paragraph of explanation on what you intend to cover in each chapter.
- Indicate the basic structure and features of each chapter (e.g., introduction, argument summary, case studies, etc.).
- If the book is an edited collection, please also provide a tentative list of the expected authors and their affiliations and indicate whether they have agreed to contribute.

## 3. A Description of the Target Market

- Please discuss the intended audience for your book. Is it written primarily for scholars (if so, what disciplines), professionals (if so, which fields), or students (if so, what level)? Please be as specific and realistic as possible and remember that few, if any, books appeal to all of the above simultaneously.
- List a few specific journals, publications, and/or relevant organizations and societies, to which you think this book would appeal most.
- Will this book have international appeal? If so, where?
- Is the subject area of the proposal widely taught or researched?
- List any courses (including the level) for which this book would be relevant.

## 4. A Review of the Main Competing Titles

- List the main competing titles (3-5) and provide a few sentences of explanation on each. These could be books covering the same subject matter or books that are related in terms of field of research or cutting-edge argument. What are their strengths and weaknesses? What distinguishes your book from the existing competition?

## 5. Format and Timeline

- Please provide a realistic date for when you intend to submit the final manuscript. If this is an edited collection, remember to allow time for revisions to individual chapters once contributors have delivered them.
- Roughly how many thousand words in length will your book be? Does this include references and footnotes?
- How many diagrams, illustrations, or tables will there be (approximately)?
- Third party material: Please give a clear indication of content to be included in the book that will come from another source (i.e., previously published material or illustrations).

## Additional Questions for Edited Collections

- We only publish edited collections if it can be clearly demonstrated that the book is of a consistent academic quality and that the chapters are integrated around a coherent central theme. We will NOT publish poorly prepared conference volumes.
- Are the chapters structured logically and integrated around a coherent central theme?
- Will you be providing a detailed introductory chapter and a conclusion?
- Is there a balance between theoretical/methodological and empirical chapters?
- What percentage of the material has been published before?
- Please supply details of each contributor's title and affiliation and indicate if they have already agreed to contribute to the project.

## Other Relevant Information:

- Please take a look at our Routledge Research series and assure that your approach and level are an appropriate fit for the aim and scope of the series.
- Please provide one or two sample chapters (preferably the introduction and another chapter), or draft manuscript, if available.
- Please tell us whether or not your proposal has been submitted to other publishers and, if so, to whom.

### **Additional Information for Authors Submitting Dissertations**

- When submitting your dissertation for review, we prefer to see the entire manuscript, or thesis, as well as a proposal.
- **We need to know:** Which parts will you cut or modify? How will you draw out and expand the main findings and conclusions? What specifically are the aspects of the work as it stands that are designed to satisfy your examiners, but you think are not suitable for a book and that you plan to change? How will you be adapting the language and style, as well as annotation and references? Is the thesis in an area of increasing academic and research interest?

Please also include:

### **A Curriculum Vitae**

Please list the academic and relevant professional posts that you have held and your main academic qualifications and publications. If there is more than one author, please supply a curriculum vitae for each author. Please list any books or chapters of books you have written for us and other publishers.

### **Details of Academic Referees**

List three to five people who would make qualified reviewers for the manuscript. Be sure to include affiliations and email. Though we do not always use these suggestions, they help give us an idea of where you think your ideas fit into current debates.

## **How We Evaluate Your Proposal or Manuscript**

**Evaluation by commissioning editor(s).** The proposal will be considered carefully by the most suitable editor. The editor will ask several questions: Firstly, does the book fit with our publishing strategy? Is the content of this book of a high academic standard? Is there a market for a high quality book on this subject? What evidence is there for this market? If there is a gap in the market, is this the right book to fill it? What is the need for the book internationally? If the editor is satisfied at this stage, the proposal will then be evaluated by academic experts.

**Evaluation by independent referees.** We ask respected academic specialists in the field to give us independent advice on the content, quality, and potential market for a finished book based on your proposal or manuscript. We normally solicit two or three reports from academics. This process should take four to six weeks, but may take longer depending on individual circumstances.

**Editorial Board meeting.** If the reviews are positive, then the editor puts together a written publishing plan and strategy, which includes your proposal, the referees' reports, projected costs and revenues, and market analyses. These circulate to all members of the Editorial Board in advance of a regular meeting, where each proposal is discussed and either approved, declined, or provisionally passed, subject to certain revisions. The Editorial Board consists of editors, a publisher (who manages a team of editors), and a team of marketers who will establish a preliminary plan for the book.

**Contract and publication.** If your proposal is approved, we will then issue you a draft contract that includes an agreed date for the delivery of the manuscript. See our Editorial Process Infographic for more on the editorial process.

If you would like to submit a proposal, or have any queries or concerns, please contact the relevant editor. The full list of contacts by subject area is available here: [www.routledge.com/info/contacts/](http://www.routledge.com/info/contacts/)



**Taylor & Francis**  
Taylor & Francis Group

# Tips for Turning your Dissertation into a Book

The potential for a PhD thesis to be published as a book is not decided by academic quality alone, but also by its potential commercial value. Some PhDs can lend themselves better to being published as journal articles, while some can be suitable for both. Publishers depend on academic referees to assess the academic quality and standard of a volume and when a commissioning editor considers new proposals for publication, their approach is not as an academic, but as a publisher.

## **The monographs that tend to be most successful, commercially and not just academically, are books that:**

- Make a significant and original contribution to the field, empirically and/or theoretically;
- Appeal to a sufficiently large proportion of the discipline or one of the larger sub-disciplines;
- Have international appeal, either discussing subjects of international relevance or including international case studies;
- Take a comparative approach; and
- Present findings and conclusions that can be applied more broadly across the discipline.

You may also wish to explore potential series that you would like to submit your book to. At Routledge almost all of our research titles are published in series that are either thematic, reflect sub-disciplines, or are related to an organization. Libraries can register their interest in a series and receive books published in the series on a standing-order basis; a series can also bring related titles to the attention of readers of individual titles. Even if you do not submit your book proposal for a specific series, the publisher may place a book in a series on your behalf. You can usually find information about book series from publisher's catalogues, their websites, and at conferences.

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*Series are an effective tool to help market books*

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If a series has academic series editors, you may wish to approach them for some feedback as they can provide valuable advice on the content of your book and how to submit and prepare your proposal before it is sent to the publisher. Depending on how active the individual series editors are, it can be advantageous to publish your book in a series that has external academic series editors. These series can offer a more detailed and involved review process as the series editors will provide feedback on the content of your book, in addition to the academic reports solicited during the review process. Publishing in these series can be more challenging as the series editors may be more selective when choosing books that reflect their interests and the content of the series. It can also be more competitive as most series editors can only take on the responsibility for a limited number



of books, in addition to the demands of their academic positions, and can cherry pick what they consider to be the best potential books.

It is good to be aware that most PhD conversions are published in hardback format and sold at a high price with a small first print run of approximately 300 copies. For a published book to be considered a commercial success, it needs to sell approximately 75% of the initial print run to ensure that sales have covered production and other costs. These books sell mainly to the international library market and while chapters may appear on secondary reading lists or in course readers, most research titles are unlikely to be adopted and used as a textbook for undergraduate students; the expected audience would be advanced students, researchers, and academics in the field. For a book to succeed in this competitive market, it will need to have international appeal. Books with narrowly focused case studies on areas of limited interest do not tend to sell as well. A book might be of high scholarly merit but if it is considered unlikely to be a commercial success, it might be rejected.

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*When writing a proposal you need to bear your potential audience in mind at all times ... and a thesis and book have different audiences*

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A PhD is written for a specific audience: the supervisor and the external examiners. A book is published for a much broader audience and it is very likely that the potential purchaser of your book will have different expectations – for example, the literature review is an important part of a thesis but a book purchaser will be more interested in your specific findings and research rather than the books you have read. You also need to bear in mind that the purchaser is not always the reader. Libraries purchase the large majority of hardback monographs, sometimes at the request of university lecturers, but often titles are purchased by libraries that have registered their interest in specific subject areas or series and are sent the book automatically or on approval. For this reason it is very important that the title be clear and descriptive, using key words to indicate the content and subject appeal of the book to potential buyers. Given that most research publishing sells to the international library market, the title needs to be clear to non-native English speakers and non-subject-specialists.

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*A clear and descriptive title can ensure that your book is easily found by potential readers using key word searches on book databases*

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## Practical things to think about when converting your PhD thesis

When putting together a proposal document to send to a publisher you will want to consider the following points about how you will convert your thesis into a successful monograph.

- ❖ **Modifying or cutting parts.** If your thesis contains a literature review this will need to be cut in favor of engaging with related and prior scholarship in a more nuanced way. If it contains an extensive section explaining the methodology behind the research this will also need to be reduced to a brief explanation about how you went about your research and drew your conclusions.
- ❖ **Revising the introduction.** More than a summary of what is to follow, the introduction is key as it lays claim to a specific point of view and brings together the strands that comprise the book's argument in a way that will tighten the structure and focus the overall analysis.
- ❖ **Adapting the language and style.** You may need to consider how you will change the language and style of your thesis to make it more attractive to a wider academic audience. This could include looking at the annotations and references and reducing any unnecessary jargon and footnotes. As an example, in one review the academic referees noted that the conclusion read like a list of recommendations in a report, which would need to be changed for the book. This was to ensure the style of the book flowed more smoothly and that the author developed a more robust critical analysis throughout that would successfully engage the readers.
- ❖ **Restructuring the contents.** You may want to rearrange the order of the chapters in your thesis and to consider what order might work best for a book.
- ❖ **Streamlining your argument.** Many people find it necessary to streamline the argument of their thesis, reducing any repetition. Consider the length of the book. We generally require our monographs to be around 80,000 words, although they can be up to 120,000 words.
- ❖ **Adding international case studies or comparative studies.** If your thesis is limited to one area it may be wise to think about how it could be made to be relevant to an international audience by adding material related to other locations.
- ❖ **Expanding on your conclusions.** If your PhD is on a relatively narrow topic you may want to consider how the conclusions you reach can be drawn out and expanded upon. Can they be applied more broadly in similar areas, or would your findings be relevant in other countries?

## Writing and submitting your proposal

Most publishers request very similar material, including the following:

- A statement of aims including 3-4 paragraphs outlining the rationale behind the book
- A detailed synopsis including chapter headings
- Projected length and schedule
- Definition of the market
- A list and assessment of the main competing titles
- CV/author biography
- Sample chapters or full manuscript

Proposal Guidelines are available on our website or upon request from any Commissioning Editor.

Viella

[www.viella.it](http://www.viella.it)

## Chi siamo

La Viella nasce a Roma nel 1978 come libreria internazionale specializzata in opere sul Medioevo e il Rinascimento, su iniziativa di Gian Chiarion Casoni e Sandra Crespi. Il nome e il logo – una viella stilizzata, opera di Guido Strazza – derivano da un antico strumento ad arco, largamente diffuso nell'Europa tardomedievale.

Nella prima fase della sua esistenza, la Viella è fondamentalmente una libreria commissionaria. Grazie alla pubblicazione di un catalogo contenente le novità editoriali pubblicate in tutto il mondo relative alla saggistica – edizioni di fonti, storia, arte, filosofia, filologia, riguardanti un arco cronologico che va dalla Tarda Antichità alla prima Età Moderna –, ben presto si guadagna la stima di una vasta clientela di studiosi in Italia e all'estero. Tuttavia, già in questo primo periodo, all'attività della libreria si affianca una prima produzione editoriale, incentrata principalmente sull'archeologia e sulla storia dell'arte.

Ai primi titoli si aggiungono nel 1983 la rivista *Arte medievale* e la collana *Studi di arte medievale* e, nel 1987, il periodico *Venezia Arti*. Dal 1993, con la collana *I libri di Viella*, la Casa editrice si afferma come una delle più intraprendenti nel campo degli studi medievali e rinascimentali pubblicando, accanto a libri di autori già affermati, ricerche di giovani studiosi. In questa prima fase l'attività editoriale si consolida attraverso numerose collaborazioni istituzionali e il varo di alcune collane fortunate che affiancano i *Libri di Viella: Altomedioevo; La corte dei papi; Sacro/santo*. Sono anni di crescita, resa possibile dalla collaborazione di molti studiosi e di alcuni tra i più importanti centri di ricerca italiani: così il nucleo originario degli specialismi, dalla storia medievale alla storia del diritto, dalla filologia romanza all'agiografia, dalla paleografia alla storia dell'arte, si è ampliato quasi naturalmente all'intero ventaglio delle discipline storiche: dalla storia moderna alla storia del novecento, dalla storia di genere alla world history. Uno dei segni più forti di questa apertura è l'investimento di Viella nelle riviste, i luoghi dove l'innovazione nella ricerca è più percepibile: alcune delle testate più attive sono nate qui o vi hanno trovato casa: *Critica del testo, Genesis, Il mestiere di storico, Ludica, Meridiana, Sanctorum, Storica*.

Nel 2006, la nascita di *La storia. Temi* rappresenta un ulteriore tentativo di ampliamento dello spazio di iniziativa editoriale: affiancare alle collane più connotate in senso accademico uno strumento attraverso cui dialogare con un pubblico più vasto. Ci è sembrato ineludibile, in un momento di grande incertezza culturale, e di cambiamento tumultuoso delle stesse istituzioni universitarie, sollecitare la riflessione su alcuni grandi nodi del rapporto tra passato e presente, sempre con il massimo di rigore e di autorevolezza. Per questi come per tutti gli altri libri pubblicati, la casa editrice si avvale di una rigorosa procedura di valutazione, che prevede anche il giudizio di consulenti esterni (*peer blind review*).

In un mercato divenuto difficile come quello della saggistica, e nella transizione al digitale di questi ultimi anni, la Viella ha investito nella commercializzazione della propria produzione anche in formato eBook e nella realizzazione di titoli in lingua inglese destinati al mondo accademico internazionale. La Viella da sempre promuove la diffusione dei propri titoli attraverso un'ampia e mirata mailing list diretta a un pubblico nazionale e internazionale, affidando a uno dei maggiori distributori nazionali, la PDE, la promozione in libreria e a Edigita e Torrossa quella dei contenuti digitali.

La produzione attuale si attesta sui 70 titoli l'anno e 9 periodici.

## **I responsabili delle collane e delle riviste**

Cesare Alzati, Roberto Antonelli, Sofia Boesch Gajano, Philippe Boutry, Marina Caffiero, Francesca Cantù, Dario Canzian, Mario Caravale, Sandro Carocci, Silvana Collodo, Giorgio Cracco, Angelo d'Orsi, Andreina De Clementi, Simon Ditchfield, Giovanni Luigi Fontana, Maurizio Franzini, Stefano Gasparri, Andrea Graziosi, Francesca Lomastro, Salvatore Lupo, Michael Matheus, Gherardo Ortalli, Oxana Pachlovska, Marco Palma, Agostino Paravicini Bagliani, Paolo Pirillo, Antonio Rigon, Alessandra Rizzi, Serena Romano, Roberto Rusconi, Francesco Scorza Barcellona, Gian Maria Varanini, Manola Ida Venzo.

## **Proporre un testo**

Per proporre un'opera, deve essere inviata una breve presentazione corredata da un indice, da un breve profilo dell'autore, possibilmente da un capitolo, dall'indicazione della presenza eventuale di immagini (in b/n o col.) e dell'ampiezza complessiva del testo a [cecilia.palombelli@viella.it](mailto:cecilia.palombelli@viella.it).

## **Valutazione e tempi di risposta**

Le opere, dopo l'approvazione della casa editrice, verranno comunque sottoposte a un procedimento di valutazione anonima da parte di consulenti esterni (*peer blind review*). Sarà cura della casa editrice contattare l'autore entro sei mesi, anche in caso di risposta negativa. I testi inviati non saranno restituiti in nessun caso.

## **Norme editoriali**

I testi approvati dovranno essere uniformati dagli autori secondo le norme editoriali. Per qualsiasi dubbio contattare [redazione@viella.it](mailto:redazione@viella.it)

## **Contatti**

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partita iva IT 01172221002

## **Redazione**

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# Norme Viella

## TESTO

### Rimandi di nota

I rimandi di nota vanno sempre messi dopo i segni di interpunzione:

,<sup>13</sup>,<sup>26</sup>,<sup>39</sup>.

### Virgolette alte “ ” e caporali « »

Si usano le virgolette alte “ ” esclusivamente per espressioni idiomatiche o per termini usati in accezioni particolari; in tutti gli altri casi, si usano i caporali « ». Tutte le citazioni, anche se costituite da una singola parola, vanno in tondo (anche se non in italiano) tra « »:

[...] avrebbero deciso di sostenere lo sciopero per condurlo verso una soluzione rapida ed “indolore” per il movimento operaio.

Jacques Le Goff ritiene anzi che, considerata la complessa organizzazione richiesta dai grandi cantieri, fosse quella «la prima e quasi l'unica vera industria medievale».

### Citazioni

Le citazioni superiori alle 3/4 righe vanno in corpo minore, separate dal testo, senza « »:

In Carnielutti appare particolarmente marcata la caratterizzazione, quasi sociologica, di un ceto. La causa del disordine era da identificare in quei

soggetti tratti dalla picciola nobiltà di Terra Ferma dalla classe de legulei, gente avezza dai loro primi anni alle rapine, a contender a ognuno il proprio, a dar ragione a chi più loro porgeva, ad attrovarne a norma che il protervo, il cliente, più si mostrava generoso, circostanze le quali, unitesi in una sola persona formarono di essa il più intrepido rivoluzionario.<sup>1</sup>

## NOTE

La prima citazione completa in nota deve seguire questo schema:

### Monografie

Susanna Peyronel Rambaldi, *Una gentildonna irrequieta. Giulia Gonzaga fra reti familiari e relazioni eterodosse*, Roma, Viella, 2012

### Miscellanee

*Scène, évolution, sort de la langue et de la littérature d'oc*, a cura di Rossana Castano, Saverio Guida e Fortunata Latella, 2 voll., Roma, Viella, 2004

### Saggi in miscellanee

William E. Burgwinkle, *Raimbaut de Vaqueiras et les rites de l'identité*, in *Scène, évolution, sort de la langue et de la littérature d'oc*, a cura di Rossana Castano, Saverio Guida e Fortunata Latella, 2 voll., Roma, Viella, 2004, vol. I, pp. 157-165.

### Saggi in riviste

Pietro Cavallo, *Da Rossellini a Visconti. Cinema e Risorgimento negli anni del miracolo economico*, in «Meridiana», 69 (2010), pp. 13-39.

N.B. I nomi propri degli autori possono essere anche indicati con la sola iniziale puntata. Le case editrici possono essere anche omesse. In tutti i casi il criterio adottato deve essere uniforme in tutto il volume.



A partire dalla seconda citazione occorre usare la forma abbreviata, che consiste nel cognome dell'autore seguito dalla prima parte significativa del titolo (senza "cit." o "op. cit."); nelle citazioni abbreviate i curatori non vanno indicati:

Peyronel Rambaldi, *Una gentildonna irrequieta*, p. 74.

*Scène, évolution, sort de la langue*, p. 45.

Burgwinkle, "Raimbaut de Vaqueiras", p. 160.

Cavallo, "Da Rossellini a Visconti", p. 21.

N.B. Quando è presente una bibliografia o un elenco delle opere citate, tutte le citazioni in nota vanno abbreviate sin dalla prima occorrenza.

### **Ivi e *ibidem***

Per le citazioni ripetute si usano:

*ibidem* = per una citazione identica a quella nella nota precedente.

ivi = per una citazione identica a quella nella nota precedente, ma con numeri di pagina diversi.

### **BIBLIOGRAFIA**

I titoli devono seguire le stesse norme relative alle citazioni complete in nota, con la differenza che il cognome e il nome proprio (o iniziale) degli autori sono invertiti. L'indicizzazione deve seguire un criterio esclusivamente alfabetico e non cronologico.