

AUTHOR GUIDELINES

Bristol University Press: an introduction	2
An overview of the publishing process	2
The refereeing process	2
Editorial and production	2
Marketing and sales	2
The schedule.....	2
Preparing your final typescript	3
Structure.....	3
House style and consistency list.....	4
Equal opportunities and anti-discriminatory language.....	4
Libel.....	4
Copyright material.....	4
Illustrations	5
Figures/diagrams/maps.....	6
Photographs	6
Tables.....	6
Edited collections	6
Submitting material electronically	7
Delivery of the typescript.....	7
Editorial and production: producing your publication.....	8
Copy-editing	8
Proofs and production	8
Indexing.....	8
Cover design	8
Printing and binding	8
Author feedback.....	8
Appendix A: Consistency list and house style	9
References to books	11
References to journal articles	11
References to chapters in an edited volume	12
Appendix B: Sensitive language.....	13
Anti-racist language	13
Anti-sexist language.....	15
Non-disablist language	15
Appendix C: Permissions procedure and sample letter	16
Appendix D: Technical definitions.....	17

Bristol University Press: an introduction

Bristol University Press is a not-for-profit, independent social science publisher, based at the University of Bristol. Bristol University Press was established to work with and for the whole social science community: academic, student, policy maker, professional, practitioner and pressure or user group member. We publish the latest research of national and international interest in a form appropriate to its differing audiences, including research monographs, textbooks, concise reports with policy recommendations and journals.

Bristol University Press is committed to providing high quality individual support to all its authors on every aspect of the publishing process. These guidelines are intended to explain the next stages of the publishing process and how the process will involve you. Please use them for reference while you work on your typescript.

An overview of the publishing process

Once you have signed and returned your publishing contract, please keep in touch with your editor at Bristol University Press and let them know of any major changes to the book content, or delivery date. Please also notify your editor of any subsequent changes to your job title or address, work and/or home, as it is important that we have up-to-date contact details.

The refereeing process

Your initial proposal will have been sent to external referees, and any comments sent back to you before issuing your contract. We also operate a second refereeing stage, whereby your 'final' draft typescript is also sent out to external referees, usually including one referee who has seen the original proposal.

Assuming that the comments are straightforward, they will be forwarded to you and you will then be asked to confirm the delivery date of the final typescript. If any further work is required at this stage, this will be negotiated with you.

Editorial and production

The editorial and production elements of the publishing process include copy-editing, proof reading and typesetting your typescript, and arranging indexing, cover design and the printing.

Marketing and sales

We encourage our authors to be involved as much as possible in the marketing of their titles, and you will be asked to complete a Marketing Questionnaire. Suggestions you make are always carefully considered. A separate *Marketing and Sales Guidelines* for authors is also available.

The schedule

Publication dates are important and planned in advance, at contract stage, to ensure that your book is available at the best time for selling and promoting to your intended readership.

Once the provisional production schedule has been agreed at contract stage, we aim to produce your publication quickly, but we rely on you to achieve this. You will be advised of the confirmed schedule (when you will be receiving page proofs and when we anticipate delivery of the bound books) when the final typescript has been received.

We generally aim to produce a book, from receipt of final typescript to bound copy, in five to six months, and a report in three to four months.

Preparing your final typescript

We begin work on the assumption that this is your complete *final* version of the typescript and that it has not been published or accepted for publication elsewhere.

This section contains all the information that you will need to know to ensure that your typescript reaches us in the most appropriate style and format – your book can then be produced as quickly and efficiently as possible.

Structure

Please use the following guidelines to shape your final typescript. Brackets indicate where inclusion is optional. Please do not hesitate to contact your editor at Bristol University Press if you are in any doubt as to what you should include.

Prelims may consist of:

- i Title page = main title, sub-title, authors/editors (logos, if appropriate)
- ii Title verso = copyright details (supplied by Bristol University Press)
- iii (Dedication: sometimes included on p iv for space reasons)
- iv Contents: include subsequent prelim matter (part-titles – see below), chapter titles and end matter (see below)
- v (List of tables, figures, maps)
- vi (List of acronyms or glossary)
- vii Notes on authors/contributors: alphabetical order, institution, position, research interests and publications
- viii (Acknowledgements)
- ix (Foreword: from an external source)
- x (Preface: from the author/editor, ending with name and date)

Body of the text consists of:

Introduction: if this is short (under four pages), include it within the prelims; if it is longer, it should form the first part of the main text.

(Part titles: appropriate in longer books where it is important to group themes or chapters.)

Chapters: try to keep the chapter titles suitably short; if you cannot avoid them being long (more than 50 characters), then please supply a suggestion for an abbreviated running head.

Subheadings within chapters: the hierarchy of headings should be labelled clearly to indicate the level of their importance. We recommend no more than three subheading levels, labelled <1> <2> <3>.

End matter consists of:

Notes: usually placed at the end of the book if short and single-authored, but at the end of each chapter if longer or an edited collection. Notes should not usually be used for bibliographical references.

Newspaper items and website addresses are suitable for inclusion. Long notes should be incorporated into the text unless this is not appropriate. Please do not embed notes within the text (see 'Submitting material electronically', p 7).

Bibliography/References: 'References' if all titles are cited within the text, 'Bibliography' if a fuller list than text references is included.

Appendices: material that may be helpful to the reader but which should not be in the main body

of the text, such as copies of questionnaires used in research or a list of useful web addresses.

Index: usually prepared by a freelance indexer (arranged by Bristol University Press). You may want to include a list of key words for the indexer.

House style and consistency list

Bristol University Press reserves the right to copy-edit and format into house style all items accepted for publication. We require that you prepare your typescript using the consistency list provided (see *Appendix A*), which details key points of house style.

Equal opportunities and anti-discriminatory language

An equal opportunities statement appears in the front of every publication from Bristol University Press. Please observe the spirit of that statement in your writing and avoid the use of racist, sexist, disablist, ageist or otherwise discriminatory language. Avoid using terms that carry negative implications as to the gender, race or other characteristics of any person concerned, unless these are necessary in context. Ensure that the terms used are appropriate and accurate (see *Appendix B*).

Consider the extent to which, and the ways in which, you either challenge or reproduce inaccurate, discriminatory assumptions in your work. It is not easy to translate these principles into specific recommendations and we ask you to exercise some sensitivity in this respect. Please consult your editor at Bristol University Press if you have any specific queries.

For further information, we suggest that you consult the British Sociological Association website: www.britisoc.co.uk/

Libel

We require all our authors to warrant to us that their work is not defamatory and that all statements contained therein purporting to be facts are true. Defamation may include a statement concerning any person which 'exposes them to hatred, ridicule or contempt, or which causes them to be shunned or avoided, or which has a tendency to injure them in their office, profession or trade'. Particular care should be taken in using an image (usually a photograph) of a particular individual in what may be seen as an inappropriate context.

The risk of defamation can be reduced by converting a statement of fact into a statement of opinion. *If in doubt, we suggest that you leave it out.*

Copyright material

Unless otherwise agreed, it is your responsibility to obtain (and pay for) **written permission** for the use of copyright material, where necessary. As standard, Bristol University Press will cover up to £75 of permissions fees; if you anticipate a large amount of copyright material will be used in your publication, this should be arranged with your editor at proposal and contract stage. You are also responsible for observing any conditions attached to the use of official statistics, for example data from the Office for National Statistics or NOMIS.

Copyright applies to all unpublished work and, in the United Kingdom, to published works until the end of the 70th year after the author's death or, if first published posthumously, 70 years from the end of the year of publication.

Permission is not required for single prose extracts of up to 400 words or for a series of quotations from the same source totalling up to 800 words, provided that each quotation is less than 300 words and that the source is acknowledged. You must give the source of each publication (the author's surname and year of publication in the text and a full reference in the Bibliography/References). In the case of edited collections, if the same source has been quoted by various contributors, this counts as one word count.

Permission does not need to be sought for purposes of criticism or review – this is referred to as ‘fair dealing’.

Permission must always be obtained for any **table, figure, map** and so on, that is reproduced in its entirety from any other work. If it is significantly adapted from the original, then it should be referenced as, for example, ‘Adapted from Smith (2008)’.

Song lyrics and **photographs** also require permission.

In making applications for copyright permission, please request **world rights** as your book will be distributed overseas. It is also advisable to request **electronic rights**. Where a publisher or copyright holder does not control world rights, you should ask for advice on where to seek the remaining rights. You should also ask the copyright holder whether the acknowledgement in the book should be worded in any special way and pass this information on to your editor. Most publishers have their own forms to be completed, but we can provide you with a standard request template if required (see Appendix C for more details).

All details of copyright correspondence should be sent to your editor with the final typescript (this should include information on the location of the extract in your typescript, the total number of words to be reproduced, author, title of publication from which it has been sourced, publisher and place, year and page number).

If all reasonable efforts have been made to trace the copyright holder (it is widely and informally accepted that ‘every effort’ has been made if you have sent at least three letters, on three separate occasions, to the appropriate address), but without success, then a disclaimer stating this should be added to your Acknowledgements or the title verso.

Please refer to the Permissions procedure and sample letter (Appendix C).

Illustrations

For technical definitions please refer to Appendix D.

When submitting your final typescript, artwork should ideally be saved in separate files. **Please do not embed graphics file or photographs into wordprocessed documents.**

If your text contains a large number of figures/tables/maps/photographs, please let your editor know at an early stage (that is, prior to final delivery) in order to discuss their preparation. This should avoid any later duplication of effort. All figures/tables/maps/photographs are reproduced in Black and White. If you have more complicated requirements please discuss it with your Commissioning Editor in advance.

Illustrations should be numbered sequentially by chapter (eg Table 2.1 [in Chapter Two]). Where the number of a particular type of illustration totals fewer than five, they can be numbered consecutively throughout (eg Table 1, Table 2).

The position of all artwork should be clearly indicated, with at least one reference in the text to indicate their approximate location. The source must be identified where appropriate. If the typesetter is unable to access the files supplied, you may be asked to correct your own artwork. In certain cases, we may agree to prepare finished artwork on your behalf – clear sketches would then be required.

Footnotes to artwork should be indicated by a superscript, lower case, and so on. The notes should be placed at the foot of the artwork, preceded by the respective superscript letter. The source line should then follow any notes.

Figures, photographs and tables to be included in the publication should be provided in the following formats:

Figures/diagrams/maps

- .eps, .wmf, Excel and Word (where possible created in Word rather than inserted from another source)

Photographs

- .jpeg/.tiff files scanned at 300 DPI (dots per inch)
- Alternatively, provide good-quality hard copy photographs for scanning in-house – note that the final quality of the scanned photograph might not be improved upon from the original.

Photographs should only be included if they are indispensable to the content and to the commercial success of the book. If you are intending to take specific photographs for your book using a digital camera please ensure the camera's resolution is set to the highest setting. Please do not send images downloaded from websites (.gif format), as the resolution is insufficient for publication purposes.

Tables

Tables should be produced using the table editor (in Word). Please contact your editor if you think the table format is likely to cause any problems (for example, very long or very wide).

Edited collections

Chapters in multi-authored books often have inconsistencies of writing style. It is the volume editor's responsibility to impose appropriate consistency on their contributors. Contributors should be encouraged to set out their chapters consistently with one another (and should be sent a copy of these *Editorial and Production guidelines* with their contributor's contract). Please ensure, for example, that references and endnotes are presented consistently.

The **total word length** of the volume should not exceed the limit specified in your contract – volume editors should ensure that contributors keep to the allocated lengths.

Pages must be **numbered consecutively** throughout the typescript in arabic – 1, 2, 3 (prelims should be numbered separately, in roman – i, ii, iii).

Volume editors have sole responsibility for **reading all the proofs on behalf of the authors**. If necessary, and by prior arrangement, proofs can be sent direct to individuals, but they must be returned to the volume editor to be collated on the master set. The volume editor must seek approval from the contributors for any major changes that are made.

If queries have been marked on the copy-edited proofs, editors should consult the contributors concerned for their answers. If you intend to send the proofs out to the individual contributors, set a deadline for returning the proofs to you, giving yourself enough time to collate their corrections onto a single master set of proofs, which should then be returned to your editor at Bristol University Press.

You will be asked to supply **email and postal addresses of all contributors** at contract stage.

As volume editor you are responsible for ensuring that **copyright permissions have been cleared** from all your contributors.

In addition, for volume editors:

- Ensure that all contributions are final versions.
- Ensure that the contributions are well written and any necessary amendments have been incorporated.
- Check for compatibility with regard to style, common terms used, reference system, cross-

references.

- Avoid repetition across the contributions.
- Check that all references are in the Harvard style.

Please note that each contributor will receive one complimentary bound paperback copy of the finished book (or one hardback if published only in hardback format).

Submitting material electronically

At final typescript stage, that is, after the second stage of referees' comments, the typescript should be supplied via email (or on CD) to your commissioning editor or to the editorial assistant, with each chapter saved as a separate file, in Word or .rtf (Rich Text Format) format. If you are in any doubt about compatibility of the files, please send a sample to trial ahead of the final submission date.

There are certain things that you can do at this stage which will help enormously in the typesetting of your typescript:

- Make each chapter a **new file**.
- **Please do not embed notes in the text.**
- **Quotation marks:** see Appendix A.
- Ensure that all references to the text itself cited as 'papers', 'articles', 'essays' or 'contributions' are changed to references to **'chapters'**.
- Use only single spaces between words and **single spaces** after full stops.
- Be consistent in the way in which you use **spacing** or **indentation** to distinguish material such as extracts and lists from the main text.
- For punctuation dashes please use a **long dash** (ALT 0150 on the number pad) with a space before and after.
- For **ellipses**, please use a space before and after three closed-up full stops if the text is broken, and if the ellipsis is to be used at the end of a sentence, then use a full stop followed by the ellipsis.
- All headings should have an **initial capital** letter for the first word, followed by **lower case**. We also prefer lower case following a colon within a heading.

When submitting the final typescript ensure that all parts of your book are included in your email or on your CD. Make sure that you are within the word limit outlined in your contract (which includes all endnotes, references or bibliography and appendices). If you are substantially over the limit, you may be asked to cut some text.

Delivery of the typescript

If, for any reason, you expect to deliver your typescript before or after the date agreed in your contract, please contact your editor as soon as possible.

Ensure that all **text and illustration permissions have been cleared**, and remember to submit all correspondence relating to permissions.

When submitting your final typescript, please refer to the *Editorial checklist form*. Every item must be included, otherwise we cannot proceed with the production of your book. **Once you have submitted your typescript, there will be little opportunity for major revisions of the text.**

Editorial and production: producing your publication

Copy-editing

Your work will be given a substantive edit for sense and readability. It will be copy-edited for technical errors (such as omission of references) and queries may be raised. If there are any major changes to your text, leading to a possibility that meaning may be affected, this will be brought to your attention.

Proofs and production

After the typescript has been copy-edited, it will be typeset and you will receive electronic page proofs, which are trial layouts showing whether the correct matter appears in the right position.

You have

the ultimate responsibility for checking these proofs, although this is not an opportunity for you to substantially rewrite the material.

- If any of your illustrations have been redrawn, please check them very carefully at first proof stage.
- Read the proofs carefully and look for typesetting errors.
- Check for consistency of spellings, hyphenation and capitalisation.
- Do not alter spellings where they are part of a verbatim quotation or reference.
- Never ignore a query on the proofs from your editor – even if there is nothing wrong or you disagree, cross the query out to indicate you have acknowledged the query.

Indexing

Not all books will necessarily require an index – your editor will advise you. Where an index is deemed necessary, Bristol University Press would prefer to arrange for a professional indexer. The index remains your responsibility, however, and the cost for it will be deducted from any royalties.

If you decide to do the index yourself, the bulk of the work should be done when you receive final (usually second) proofs. You should, however, think about the structure of the index well in advance and draw up a list of entries. This can be included with the final typescript. *Separate Indexing guidelines are available on request.*

Cover design

Depending on the format of your book, you may have the opportunity to make some suggestions for the cover design. Any ideas or preferences you have could be very useful as a basis for the designer's work on the cover. Cover preparation usually begins at least six months pre-publication, for advance advertising purposes.

Printing and binding

The printing and binding process usually takes two weeks for paperback copies and an additional week for hardcover copies.

Your individual contract will state how many copies of the finished book you will receive.

Author feedback

You will receive a copy of our author feedback form. We continually strive to improve the service we offer to our authors, and would welcome any feedback you may have.

Appendix A: Consistency list and house style

[A list of copy-editor's marks are available on request, but knowledge of them is not deemed necessary.]

Abbreviations: the first time that these occur, unless they are standard and familiar, they should be given in full, with the abbreviation following in brackets, and then the abbreviation used thereafter. Use open punctuation: pp – use in full if appearing in the text and use the abbreviation if appearing in notes or tables. In the body of the text, please use 'and so on', 'that is' and 'for example' instead of etc, ie or eg. Use full stops for people's initials, for example, A. Smith. We also prefer 'US' and not 'USA'. We do not use full stops after contractions – Mr, Dr, Prof.

In reference lists, please use the standard abbreviated form for American states (for example, Berkeley, CA):

Alabama..... AL	Louisiana LA	Ohio..... OH
AlaskaAK	Maine ME	Oklahoma OK
ArizonaAZ	Maryland.....MD	Oregon..... OR
ArkansasAR	Massachusetts.....MA	Pennsylvania PA
California.....CA	Michigan.....MI	Rhode Island RI
ColoradoCO	Minnesota.....MN	South Carolina..... SC
ConnecticutCT	Mississippi.....MS	South Dakota..... SD
Delaware.....DE	Missouri MO	Tennessee TN
FloridaFL	Montana..... MT	Texas..... TX
Georgia.....GA	Nebraska NE	Utah..... UT
HawaiiHI	Nevada.....NV	Vermont VT
Idaho.....ID	New Hampshire.....NH	Virginia VA
Illinois.....IL	New JerseyNJ	Washington..... WA
IowaIA	New MexicoNM	West Virginia..... WV
IndianaIN	New YorkNY	Wisconsin WI
KansasKS	North Carolina.....NC	Wyoming WY
Kentucky.....KY	North Dakota..... ND	

Acknowledgements: check that items from other publications are properly acknowledged. The acknowledgement should appear in the text as (Smith, 2008) and give the page reference if it follows a direct quote from a published work.

Acts: we prefer the date to come after the Act: Health and Social Care Act 2009. An Act takes capital letters and so does a parliamentary Bill. There is no need to list legislation in the References.

Alphabetical order: M, Mac, Mc (for example, MacDonald, McKierney, Madden).

Bold type: use where you want to pick out a **new term** for the first time without making it a separate heading. Use italics for *emphasis*. Please note that minimal use of both generally aids an easier read.

Bulleted lists: preceded by a colon and not numbered unless essential to the meaning of the text. We use three different levels of lists: The first is one or two words per line – use lower case throughout and omit end-of-line punctuation. The second is incomplete sentences of one or two lines – use lower case and semi-colons and a final full stop. The third is complete sentences, usually two or more lines – use an initial capital letter and full stops after each bullet end.

Capitalisation: avoid capitals where possible, but consider the situation in which they are being used, for example, to distinguish the specific from the general. Recognised geographical areas are capitalized – South East Asia. One local health authority, but Exeter

District Health Authority; Labour government; First World War but war rations; Left/Right in politics; the East, Eastern values but eastern counties.

Captions: captions should be supplied for all artwork. They should be consistent and clear.

Command papers: Cm used from 1986, Cmnd from 1956-86, Cmd from 1919-56, Cd1900-1918, C from 1870-1899.

Cross-references: if possible refer to chapters or sections of text rather than specific page numbers which are liable to change.

Dates: for example, 20 June 1968; 1960s; 19th-century housing; in years compound dates to the last two digits 1992-95 and 1997/98 (but not 1992-1995 or 1992-5). See also *Numerals and units*.

Definite article: use upper case only where the definite article is part of the formal title: *The Guardian*, *The Economist*, Bristol University Press.

et al: please use open punctuation and roman text. Use for text references when there are more than two authors, provided there is no possible ambiguity.

Foreign languages: use italics for any words or phrases given in a foreign language (that have not been subsumed into English), with a translation in roman in parentheses. Translations should also be provided for foreign language titles in the References section.

Headings: please ensure that the heading hierarchy is clear, but not numbered. Subheadings are useful for making a solid text look less forbidding and for signposting a change of theme or a new topic. They should not, however, be used to underline the structure of the argument: over-elaborate, hierarchical use of subheadings tends to confuse rather than clarify. Use no more than three levels of sub-headings and they should be marked <1> <2> <3>. Avoid writing headings that are questions or headings that are whole sentences.

Hyphenation: we avoid hyphenation where possible (policy maker, coordination, cooperate); however, we do hyphenate where we think it makes reading easier or to form an adjective (policy-making process, above-average score). Above all, keep in mind clarity of meaning and consistency.

Ibid/op cit: please do not use; we would prefer that you repeated the information.

Italics: use for book titles, journal titles and emphasis in text.

Money: for currency use the common symbol or abbreviation – US\$, £, ptas, DM, Euros (€) and so on

– where the quantity is stated, but not when the unit of currency is being referred to in general terms

– the US dollar was at an all-time low. Use millions of lira, but £23 million. Always use numbers to express money. If using non-sterling currencies, try to give the exchange rate the currency you are using is based on.

Numerals and units: 4,000 (use comma), £3,000, but pp 1027-32. Numbers below 10 should be spelt out, unless followed by a unit of measurement (4%). Numbers over 10 should be numeric, unless general

– about a hundred people. Ellide numbers as far as possible – 43-5, 134-6 – but always keep ‘teen’ numbers 14-16. Do not hyphenate fractions – one third, one half.

When units are referred to in the text in general terms, they should be written out in full; where a specific quantity is used the abbreviated form of the unit must be used. Always use figures with the abbreviated unit and use abbreviated units where possible. Units and numerals should have a space between them. Abbreviations of units are the same for singular and plural (do not add an ‘s’). Where a sentence starts with a specific quantity the number must be written out in full, but if at all possible rework the sentence.

Percentages: usually appear as a number followed by %, but may be spelt out if used generally – about four per cent.

Personal: avoid where possible, for example, refer to yourself as the author in the third person, such as 'The author highlights'. Use the personal if it is integral to the work and make this clear to your editor.

Quotation marks

Quotations within body of the text: use single marks if quoting directly from a written source, and for 'concept' words, slang words and technical terms. Use double marks for quoting from a verbal source and for quotes within quotes. Direct quotes should be kept exactly as they are in the original.

Displayed quotations: if the quote is more than 50 words, indent it and insert a space above and below. Remove marks if the quote is from a written source; use single marks to indicate direct speech. If appropriate insert a colon in the text before. The extracted quote should be followed by the source in parentheses.

Punctuation of quoted material: enclose any of your own additions in square brackets to show that they are not part of the quotation. Punctuation should be within quotation marks if a complete sentence is quoted. Final punctuation should be outside quotation marks if the quote forms only part of a sentence.

References: please use the **Harvard style** which is concise and easy for the reader to follow. All published works referred to in the text must be included in an alphabetical list of references at the end of the book, or, in the case of contributory volumes, a separate list may be included at the end of each chapter.

- For citations in the text give the author's surname and year of publication. If possible and relevant include a page reference. This is the same for all works, whether books, journal articles, chapters in an edited book or PhD theses.
- If there is more than one reference to the same author and year, this should be distinguished by a, b, c, d and so on added to the year.
- In lists of references given within the text, place in chronological order, from old to new. For example (Smith, 1989; Jones, 1990; Amler, 2002; Brown, 2007).
- Personal contributions should be fully attributed in the text as they should not appear in the list of references.
- Surnames containing de, De, de la, Le, van, von, Van, Von should be listed under 'D', 'L' and 'V' respectively.

References to books

- Author's/editor's surname (comma)
- Author's/editor's initials (full stops) (eds)
- Date of publication (in brackets)
- Title of publication (comma)
- (Edition, if relevant, eg 3rd edn)
- Place of publication (colon)
- Name of publisher (final full stop)

For example: Worth, T. and Smith, P. (eds) (2009) *The society at large: Questioning community* (3rd edn), Bristol: Bristol University Press.

References to journal articles

- Author's surname (comma)
- Author's initials (full stops)
- Date of publication (in brackets)
- Title of article (in inverted commas) (comma)
- Title of journal (comma)

- The journal volume and issue number vol no (issue/no) (colon)
- The relevant page numbers (final full stop)

For example: Jeffrey, C. (2008) 'The challenge of territorial politics', *Policy & Politics*, 36(4): 545–57.

References to chapters in an edited volume

For example: Plant, A. (1997) 'Public policy: an introduction', in R. Stone and V. Klim (eds) *Vision of society*, Bristol: Bristol University Press, pp 23-56.

Roman and italic: anglicised words should be roman with no accents – ad hoc, a priori, bona fide, de facto, elite, et al, laissez-faire, per se, vice versa.

Spellings: we prefer UK English rather than US English (-ise and not -ize), but this is open to discussion with your editor. Note: part-time degree programme but computer program. Among not amongst, while not whilst. A spellings checklist will be provided with your proofs.

Statistics

Roman

df (degrees of freedom)
MS (mean square)
NS (not significant)
SD (standard deviation)
SS (sum of squares)

Italic

F (*F* ratio)
M (mean)
N (number in sample)
n (number in subsample)
p (probability)
r (correlation coefficient)
t (student's *t* test)
 χ^2 (chi squared)

Symbols: Please bring any difficult symbols to the attention of your editor.

Website addresses: these can either be listed in the Bibliography/References, giving the author and the title of the document where known, or listed as endnotes. Avoid including within the text, unless the address is short. Avoid giving the full address of a specific web page if it is liable to change. There is no need to include dates of last access.

Additional points

- Avoid one-sentence paragraphs.
- Take out references to 'above' and 'below' and replace with 'mentioned earlier' or 'as previously discussed' and 'to be discussed later'.
- cd rom, ad, bc (small capitals); dot.com; internet; website; email; online; World Wide Web.

Appendix B: Sensitive language

As part of our commitment to equality and diversity, Bristol University Press requests that authors use non-discriminatory language. We acknowledge that terminology and language are changeable and contested, so encourage authors to consider carefully their choice of terminology, and to explain their choices when terminology could be considered contentious.

The following examples are supplied for information and guidance only. The terms have been reproduced, with permission, from the British Sociological Association. Fuller lists on 'Ethnicity and race', 'Sex and gender' and 'Non-disablist' language are available from www.britsoc.org.uk, or from your editor or production editor on request.

Anti-racist language

Note: It is helpful if you are able to make explicit, where possible, the ethnicity of the groups to whom you are referring.

African, Caribbean and/or African-Caribbean	African-Caribbean has replaced the term Afro-Caribbean to refer to Caribbean peoples and those of Caribbean origin who are of African descent. There is now a view that that the term should not be hyphenated and that indeed, the differences between such groups mean the people of African and Caribbean origins should be referred to separately.
American	When referring to America, it is important to be aware of the fact that there is a North America and a South America – not just the US. Consequently, when referring to the US, it is best to be explicit about this.
Asian/South Asian	<p>In the UK Asian generally refers to people from the Asian sub-continent – namely, India, Pakistan, Bangladesh and Kashmir. However, under some circumstances there may be objections to bracketing together a wide variety of different cultural and ethnic groups often with very different positions within British society. The term South Asian is more precise and Asian on its own should not be used if it risks conflating South Asian people with those from other parts of Asia, such as Vietnamese, Korean and Japanese people.</p> <p>Some members of particular ethnic groups may object to being referred to by their “country of origin” when they have been living for several generations in Britain (see ‘British’ section below).</p>
Black	<p>Black is a term that embraces people who experience structural and institutional discrimination because of their skin colour and is often used politically to refer to people of African, Caribbean and South Asian origin to imply solidarity against racism.</p> <p>Some South Asian groups in Britain object to the use of the word ‘black’ being applied to them. Some sociologists argue that it also conflates a number of ethnic groups that should be regarded separately – Pakistanis, Bangladeshis, Indians and so on.</p> <p>While there are many differences between and within each of the groups, the inclusive term black refers to those who have a shared history of European colonialism, neo-colonialism, imperialism, ethnocentrism and racism. One solution to this is to refer to ‘black peoples’, ‘black communities’ etc, in the plural to imply that there are a variety of such groups.</p> <p>It is also important to be aware of the fact that in some contexts ‘black’ can also be used in a racist sense.</p> <p>The capitalisation of the letter ‘B’ in the term ‘Black British’, is shifting ground and it should be stressed that social scientists need to be very clear that the use of these terms does not prioritise nor indeed conflate ethnicity and citizenship.</p>
British	Hyphenated or twinned designations such as ‘Black British’, ‘British Asian’ and ‘Chinese British’ are becoming more common ways to refer to second and third generation people, many of

whom have been born in Britain, but wish to retain a sense of their origins. One advantage of such designations is that it avoids a suggestion that a person has to choose between them for their identity.

However, the idea of 'British' can imply a false sense of unity. Many Scots, Welsh and Irish resist being identified as British and the territory denoted by the term contains a wide variety of cultures, language and religions.

Developing nations/Less developed countries	These terms are used to refer to less-industrialised, non-western or Southern parts of the world. They are questionable where an implicit hierarchy with developed countries is placed at the top.
Ethnic	Refers to cultural groups of various kinds. Although it is often erroneously used to refer to black communities only, all people have ethnicity so that white people are also part of particular ethnic groups. It is best to spell out the relevant ethnic groups explicitly, where this is appropriate, depending on the context.
Host society	An outdated term that implies a false sense of unity in the 'host' society and conveys a sense of incomers as being somehow alien. It is preferable to talk of a society receiving migrants.
Immigrants	Under some circumstances people could correctly be described as immigrants – if they are in-migrants from one place to another. However, this is not a useful term for referring to ethnic groups which have been in Britain since the early post-war period and in the British context has racist overtones, being associated with immigration legislation.
Minority ethnic/Minority black and ethnic	These terms are commonly used in public policy and in voluntary services. Minority black and ethnic is preferred to ethnic minority because it stresses that everyone belongs to an minority ethnic ethnic group. Minority ethnic places the emphasis on the minority status rather than the ethnicity, whereas ethnic minority places the emphasis on the minority status of the group.
Mixed race	This is a misleading term since it implies that a 'pure race' exists. Alternatives include 'mixed parentage', 'dual heritage', or metis(se) (metis masculine; metisse feminine). It should be recognised that the idea of race mixture or being 'mixed race' is informed by a racial discourse that privileges the notion of essential races. Some social scientists aim to establish a new vocabulary other than the highly contentious notion of 'race'.
Non-white	This is a problematic term because it groups and homogenises a large part of the world's population by what they are not. It also implies that 'white' is the norm against which 'otherness' is measured.
'Race' or race	In a biological sense the word is unhelpful since it does not describe the variety of ethnic groups which sociologists would normally wish to identify. Some have felt that it is necessary to put the word into inverted commas ('race') in order to make it clear that these are social distinctions being rather than biological ones and in order to distance themselves from the original, pejorative meaning of the term. 'Race' is seen as a dynamic social, historical and variable category which is constantly recreated and modified through human interaction. Social attitudes to 'race' vary as a way of making sense of the world, their experiences and of organising their lives in terms of it.
Third World	This has become the term used to refer to countries outside Europe and the 'new world' (US, Australia and so on). This usually implicitly means poor nations. However, some feel that it is outdated, and that it groups too many diverse nations and cultures unproblematically. North/ South may be a better alternative.

Anti-sexist language

Notes:

- Do not use 'man' or 'mankind' to mean humanity in general, use non-sexist alternatives, such as person, people, human beings, men and women, humanity, humankind.
- The generic 'man' is often accompanied by the generic 'he' – this should be avoided. We recommend the use of the plural, and the omission of third person pronouns entirely.
- Apart from being offensive, sexist language may be misleading. For instance, when by 'he', 'men' and so on you do actually mean only men, make this explicit. 'Male managers' or 'men executives' is less ambiguous than 'businessmen', if that is your intention.
- When references to both sexes is intended, a large number of phrases use the word man or other masculine equivalents (eg, 'father'), and a large number of nouns use the suffix 'man', thereby excluding women. These should be replaced by more precise non-sexist alternatives as listed below:

Sexist	Non-sexist
man in the street	people (in general)
layman	lay person; non-expert
chairman	chair
foreman	supervisor
manpower	labour force; employees
craftsmen/man	craftsperson/people
policeman/fireman	police officer/fire-fighter
ward sister	ward managers

Non-disablist language

Notes:

- Avoid using medical labels as this may promote a view of disabled people as patients. It also implies the medical label is the over-riding characteristic, which is inappropriate.
- If it is necessary to refer to a condition, it is better to say, for example, 'a person with epilepsy', rather than 'an epileptic'.
- Avoid the terms 'mental retardation' or 'mentally retarded'.
- Avoid acronyms when referring to people, for example, 'the SEN child'.
- It may be necessary to place apostrophes around terms when referring to historical (and some contemporary) terms.
- The word disabled should not be used as a collective noun (for example as in 'the disabled').

Disablist	Non-disablist
handicap	disability
invalid	disabled person
the disabled/the handicapped	disabled people/people with disabilities
special needs	additional needs/needs
patient	person
victim of; crippled by; suffering from; with afflicted by	person who has/person
wheelchair bound	wheelchair user
the blind	blind and partially sighted people or visually impaired people
the deaf	deaf or hard of hearing people; Deaf if referring to people identifying with Deaf culture
cripple or crippled	disabled or mobility impaired person
the mentally handicapped	people/person with a learning difficulty or learning disability
mute or dumb	speech impaired person
mentally ill or mental patient	mental health service user

Appendix C: Permissions procedure and sample letter

If you need to request permission for material included in your work, send a permissions letter to the publishers (see below), enclosing a copy of the extract that you would like to use. You should have all the information you need to do this from your editor at Bristol University Press. In your correspondence with the copyright holder, you should emphasise that the book or report is to be published by a not-for-profit academic publishers. You should ask them to reply by a specific date.

Chase the publishers four weeks after the letters have been sent. Be prepared to drop and/or replace material in the unlikely event that permission is not granted.

If you have to pay a fee, we recommend asking to pay on publication. Inform your editor if the publishers have also requested a copy of the book.

We recommend that you contact the author of the extract or illustration, whether they are the copyright holder or not. You should send them a copy of the material to be reproduced, including any revisions.

Dear

I am preparing an academic book entitled [*book title*] which will be published by Bristol University Press, a not-for-profit academic publishers, in [*year*]. It will be published in [*hardback/paperback*] and is expected to cost [*price*]. The print run will be [*number*] of copies.

I would like your permission to reproduce the following material from one of your publications.

Title:

Year of publication:

Author/editor:

Page numbers and total number of words to be reproduced:

I am seeking non-exclusive anthology, quotation and electronic rights in all languages for distribution throughout the world.

If you do not control these rights, please let me know to whom I should apply. If you require a special credit line, please specify in your reply, along with any other corrections.

Yours faithfully

Appendix D: Technical definitions

eps	Encapsulated Postscript – a vector-based file format which allows a graphic to be scaled up or down in size without loss of quality. Commonly used for line drawings
gif	Graphics Interchange Format – a low resolution file format used for compressing graphics/images commonly used on websites. Not suitable for printed pages
jpeg or jpg	Joint Photographic Experts Group – a compression graphics file format primarily used for photographs and continuous tone illustrations
pdf	Portable Document Format – a file format generated from Postscript files using Adobe Acrobat software. Allows document to be viewed across a variety of computer platforms using free Adobe Acrobat Reader software
tiff or tif	Tagged Image File Format – a common graphics file format used for importing scanned photographs and illustrations