

PART II: Preparing your final typescript

Introduction

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.

Before you begin work on your typescript please:

- familiarise yourself with the house style including the referencing style (see Appendices A and B);
- read through the information on tables and figures to ensure you are producing appropriate content (see Appendices D and E);
- understand your responsibilities and the processes for gaining permission to use copyright material (see Appendix F);
- check the appendices for any further information relating to books in a series, edited collections or technical content.

Structure

Please use the following guidelines to shape your final typescript; all content you wish to be included must be provided with the final typescript. Brackets indicate where inclusion is optional. Please do not hesitate to contact your Commissioning Editor at Bristol University Press if you are in any doubt as to what you should include.

Please note an introduction is normally the first chapter and not part of the preliminary pages if it is a longer piece incorporating broader discussion. Where the introduction is a shorter piece, along the lines of a preface, it would not normally be allocated a chapter number and would be in the preliminary pages.

Preliminary pages (prelims) consist of:

- (Half title page – Trade books only)
- Title page = main title, sub-title, authors/editors (logo of an institution or society for example, if appropriate: please supply a high res version)
- Title verso = copyright details (supplied by Bristol University Press)
- (Dedication)
- Contents: include subsequent prelim matter, (part-titles – see below), chapter titles and end matter (see below)
- (Detailed contents – required for textbooks, can be discussed with your Commissioning Editor for other book types if you are unsure)
- (Table of cases, instruments, statutes as appropriate)
- (Lists of tables, figures, maps, boxes as appropriate)
- (List of abbreviations, acronyms or glossary)
- Notes on the authors/contributors (50–100 words): alphabetical order by surname, include institution, position, research interests and publications (please include publisher and publication year)
- (Acknowledgements)
- (Foreword: from an external source)
- (Preface: from the author/editor, ending with name and date)
- (Series information if part of a series)

Main content consists of:

- (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 as follows:
 - Chapter title <1>
 - Subheading <2>
 - Second level subheading <3>
 - Third level subheading <4>
- (Pedagogical material) Your Commissioning Editor will have discussed pedagogical material with you if appropriate. This may include boxed text, question lists, further reading etc.

End matter consists of:

Notes

- Endnotes are usually preferred over footnotes to avoid breaking up the text. Endnotes are generally placed at the end of authored books, but at the end of each chapter for an edited collection. If you have a strong preference for footnotes, please make your Commissioning Editor aware. Notes should be numbered sequentially, starting at 1 for each chapter. We prefer you not to use *ibid.* Instead, please include the author name each time. Entries must be given in full at the first mention in each chapter.
- Cited publications should generally appear in the References; however, it is appropriate to use notes for sources that are difficult to accommodate within a Harvard-style list of references (for example newspaper citations with no author, URLs, blogs, archive sources). Long notes should be incorporated into the text unless this is not appropriate.
- Please do not embed notes within the text but include as a list at the end of the document.

References

- References/Bibliography: References are preferred and should include all titles cited within the text.
- If necessary, a separate list of further reading may be included in an Appendix or at the end of the relevant chapters if agreed with your Commissioning Editor.
- Please see Appendix B for details on formatting.

Appendices

- 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

- Index: usually prepared by a freelance indexer (arranged by Bristol University Press). If you want to include a list of key words for the indexer, please provide this with the final typescript.

House style and consistency

Bristol University Press reserves the right to copy edit and format all items accepted for publication. We request that you prepare your typescript using the consistency list provided (see Appendix A), which details key points of house style. If your subject area or target audience have specific requirements that go against house style, please discuss this with your Commissioning Editor as soon as possible (for example US spelling for a US audience, or legal terminology) so that the copy editor can be briefed.

If you are in any doubt about any particulars of the house style, it is most important to bear in mind clarity and consistency.

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 C).

Editorial and Production Guidelines

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 Commissioning 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/Equality-Diversity/.

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 £100 of permissions fees; if you anticipate a large amount of copyright material will be used in your publication, this should be arranged with your Commissioning 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 (including online publication) or if adapted. If it is significantly adapted from the original, then it should be referenced as such, for example, ‘Adapted from Smith (2008)’.

Song lyrics, poetry and photographs also require permission.

Material found on the internet is copyright, in the same way that material published in books is copyright. Therefore the permission of the rights holder is always required unless published under a licence that allows re-use for commercial purposes.

If you created the table or figure, but it has been published elsewhere (whether a book, journal article, or website), you will need permission from the copyright holder (usually the publisher, not the original creator).

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 Commissioning Editor. Most publishers have their own forms to be completed, but we can provide you with a standard request template if required (see Appendix F for more details). Please submit all permissions requests via PLSClear [<https://plsclear.com/>].

All details of copyright correspondence should be sent to your Commissioning 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).

Adaptation of copyright work will usually still require permission. Adaptation is one of the rights conferred on the owner by copyright so the copyright holder's permission should be gained.

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

Illustrations

For technical definitions and information on resolution, please refer to Appendix D.

When submitting your final typescript, artwork must be saved in separate files. Please do not embed graphics files or photographs into word processed documents. Embedding graphics into Word reduces the quality of the image and means it is not print-suitable.

If your text contains a large number of figures/tables/maps/photographs this should have been agreed when contracted. Please let your Commissioning Editor know at an early stage (that is, prior to final delivery) if there is any change 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 as standard. If you have more complicated requirements please discuss 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 the book (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 unless created for the current book by the author. 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 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

Maps must be supplied as a high res image file (300dpi) (dots per inch).

Figures such as graphs and bar charts should be supplied in Excel with the original data.

Line art should be submitted in the format it was created in. For example, figures should be supplied in Word only if created in Word (rather than inserted from another source).

Photographs

.jpeg/.tiff files scanned at 300dpi.

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 and you may struggle to gain permission from the copyright holder.

Tables

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

Non standard items

Non-English characters

If you use any characters other than the standard 26 making up the English alphabet, please note this when submitting your typescript. Otherwise non-standard characters may not reproduce correctly. This includes mathematical terms (such as δ , Δ , π , Π , σ , Σ , which if we are not aware of them in the text, would appear in the usual font as: δ , Δ , π , Π , σ , Σ), as well as characters from other languages (for example Greek or Chinese characters).

Equations

If your book requires the inclusion of equations, please supply them in your typescript using the equation editor included in Microsoft Word. Please also supply a PDF of the equations for checking.

Footnotes

If your Commissioning Editor has indicated that footnotes are preferable to endnotes for your book, please insert them using the Footnote feature in Word. This will ensure they are numbered automatically. Generally endnotes are preferred.

Edited collections

Chapters in multi-authored books often have inconsistencies of writing style. It is the volume editor's responsibility to impose appropriate consistency. 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.

Volume editors have sole responsibility for checking proofs and liaison with contributors. Generally editors will send the first proof to contributors to check, then check the second proof themselves.

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, which should then be returned to your Production Editor at Bristol University Press.

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). If postal addresses are not provided on contributor contracts, the contributor may not be sent a gratis copy.

Submitting material electronically

At final typescript stage, that is, after the second stage of referees' comments, the typescript should be supplied via email 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 endnotes 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. 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 Commissioning 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 no opportunity for major revisions of the text.