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## *Guide for Authors*

This guide aims to help you to prepare your text for the press and to describe the various stages in the publication process.

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## PREPARING YOUR TEXT FOR FINAL REVIEW

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Before going into production, your manuscript will usually undergo one final ‘pass for press’ review. The submission date in your contract is the date your manuscript should be sent to us for this review, which usually takes a minimum of two months. You will then have a period to revise the text, as necessary, in line with this review, which will be discussed with you by your editor.

Please submit the manuscript for final review as word files (please check with us if this needs to be separate chapter files or the complete ms as one file or a PDF). At this stage, you do not need to supply final copies of illustrations or music examples, if they are on order or being prepared, but draft copies are helpful for a reviewer and we would like a Contents List and a List of Illustrations.

## PREPARING YOUR TEXT FOR FINAL SUBMISSION

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The presentation of the material is the critical first stage in the successful production of the book, and your assistance in following this guide will enable us to deal with your book as quickly and efficiently as possible. Many production problems and delays are caused by badly prepared text, incomplete notes and references, artwork which is poorly presented or of an insufficiently high quality for reproduction, and missing permissions. An inadequately prepared typescript may be returned to you for attention, as may those which are over the contracted length. Conversely, material that is well-prepared avoids problems at a later stage.

**Please note that some elements of style differ from the general Boydell & Brewer House Style; our preference is that you follow the JCP style where this occurs, but email if you have queries.**

We are aware that each title presents its own particular demands, and if you have any detailed queries which are not covered in this guide, please contact us.

Please ensure that you are available after submission of the final manuscript to deal with any queries: you will need to respond quickly and at least within 4 weeks so as not to delay the production process.

We expect that the text as presented to us is the **final** version. All corrections and improvements to style and construction must be made **before** the manuscript is submitted, as once your book is set, it is not possible to correct anything beyond typesetters’ errors or actual mistakes; if corrections at page-proof stage are excessive and the additional typesetting costs incurred are more than 10% of the original bill, we may have to pass this charge on.

## PRELIMINARY POINTS

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We are happy to accept submission in electronic form only, via e-mail or a file-sharing programme such as WeTransfer or MailBigFile. Please note the following points.

If submitting by e-mail or a file-sharing programme, please zip the files into a single folder before sending or uploading them. Dropbox in particular can cause problems if the files have not been zipped. If submitting on memory stick, please label including your name, title of your book etc.

The files should be produced in Word as .docx files, **not** WordPerfect, LaTeX or any other typesetting programme. Please note that converting files from WordPerfect to Word can cause numerous problems with diacritics, which would need to be checked carefully before submission. If using a Mac, please ensure that files are saved in .docx format.

At the first delivery stage (i.e. for Peer Review), the ms should be supplied as one anonymised PDF file. A revised ms for external review should be supplied as one anonymised PDF and also as a Word file, with a separate file for the Prelims. If you submit your original files as chapter files, please send revised ms files in the same way. Final ms for Pre-Press should be sent as one Word document, but *Notes must be numbered by chapter*, i.e. each chapter’s notes begins at number 1.

Please also notify us of the number of words, inc. Notes, Appendices and Bibliography.

Please could we ask that you do not apply Word styles to headings/subheadings when preparing

your manuscript for submission. Styles will be 'stripped' as part of our pre-press routines and in order to minimise potential problems it is best to avoid using styles altogether. Please also avoid using Word's automatic contents feature – we do not require page numbers to be added to the contents page at this stage.

\*\*\*Before submitting, take a moment to ensure that you are sending the correct and final version of your script!\*\*\*

## PRESENTATION OF MATERIAL

We do not insist on a specific font or type size, but the text should be clear and easy to read. Please use double line spacing (although lengthy displayed quotations can be single-spaced or 1.5, if you prefer).

Pages should be numbered consecutively throughout the entire manuscript, beginning the main text on page 1. Paginate preliminary pages separately – see below.

Use indentation – with tabs rather than spaces – to mark each new paragraph. (This will enable us to see in particular whether you intend a new paragraph to start after displayed text.); no line spaces between paras needed.

Please indicate an intended line break (or section break) clearly by labelling it with '<SECTION BREAK HERE>' or equivalent.

**It is important that you prepare the text carefully and consistently. In particular, notes and bibliographical citations should be complete and consistent: see below under Notes.** We are happy to accept most styles. If your book is part of a series, we can also supply series style-sheets. Please note that we prefer UK/English spelling and punctuation rather than American. We would emphasise the need for **very careful checking** of all references. For example, if you are using the short title system, you should ensure that the same shortened version is used throughout. Likewise, the presentation of such matters as punctuation, spacing, capitalisation, etc., should be consistent.

*Note for Editors of Collections:* **Editors should ensure that citations are standardised to an agreed form.** Also UK English/American style and spelling needs to be standardised in all contributions.

### *Preliminary pages*

The prelims (preliminary material placed before the main text) should be ordered as follows. (Not all of the elements will be present in any given book.)

- Half-title page (showing the main title only of the book)
- Title page (showing the EXACT title and sub-title and your name as you wish it to appear in the book)
- Copyright page [leave a page space for this and note TO COME.
- Dedication (if used)
- Contents of the book (please note that the Introduction (and Conclusion) should not be numbered, so simply 'Introduction', not 'Chapter 1: Introduction'). Please include Bibliography and Index at the end, preceded by Appendices (if any)
- List of illustrations
- List of music examples or List of music credits; please make sure that the exact credits stipulated by any copyright holders are provided
- Notes on contributors (for multi-author works)
- Foreword
- Preface
- Acknowledgements
- List of abbreviations
- Any further matter: e.g., editorial conventions; notes on dates, monetary values, spelling,

etc.; chronologies; personalia; etc.

You should check that the contents page reflects **exactly** the chapter titles as used in the book. Please be aware of the difference between a Foreword, a Preface and an Introduction.

A Foreword is a short introductory statement, perhaps one to two pages, written by someone other than the author.

A Preface is a short introductory statement to the book, perhaps two to four pages long, written by the author. It sets out, briefly, the book's main argument and provides a 'map' of the book, with a short overview of each chapter. It can explain how the book came to be written and include acknowledgements or lead naturally on to a separate acknowledgements section.

An Introduction introduces the subject, including what others have written about it, and can be the length of a substantive chapter.

We are aware that your book may well be a revision or development of your thesis. It is important that references to its origins are not signposted in the acknowledgements or introduction: not only can this discourage library purchase, but it may also give the potential reader an unfair view of work.

Please **submit only the final versions of chapters**. Please do not dribble in different versions of texts and illustrations. This only increases the chance that the wrong one will be printed.

### *Supply of text:*

- The text should be *Double spaced*, one uniform font size, ideally 12pt Times New Roman
- If you supply a printout it should be *single sided only*, on white paper, loose leaf (this applies to footnotes and bibliographies as well as the main text).
- Number all pages consecutively throughout the manuscript, not chapter by chapter.
- Please send Prelims, including Title Page, a Table of Contents (that lists all prelim matter, chapters and endmatter), and a List of Illustrations (divided as indicated below), Acknowledgements (if any) and a List of Abbreviations.
- Mark your headings into categories [A], [B], [C] etc. depending on their importance, and make an easily recognizable distinction of style between them.
- Standard Notes *should be at the foot of each page* (preferred) or be chapter-end notes, with numbers beginning again at 1 for each chapter. Explanatory footnotes where Harvard is used should be numbered by chapter.
- Please remove all comments/comment boxes that have been used in the writing process and are not needed in the final file.
- Please check consistency between chapter titles in Contents list and in the individual chapters.

### *Style*

- Ellipsis: please use a space either side of 3 closed-up dots or the ellipsis symbol.
- Please standardise lists of items: either use bullets, en-dashes, or numbers throughout
- Hyphenation should be adverbial: i.e. seventeen-year-old girl, but she was seventeen years old
- Use per cent not percent
- Use Second World War not World War II
- Use single quotes, then double within single
- Abbreviations should be given in full in the first instance in each chapter and be standardized throughout the volume and in the List of Abbreviations in the Prelims
- Please decide if you want to use -ise/isation or -ize/ization word endings and follow style consistently throughout the ms.
- Please decide if you want to use the Oxford comma (commas prior to penultimate item in lists), and follow style consistently throughout the ms.

- Please change hyphens in date and page spans to an en-dash
  - Use en-dash for number, page and date spans
  - Use hyphens for compound adjectives, e.g. blue-painted bucket, but blue bucket
  - Use spaced en-dash for parenthetical clauses
- Please use the following style for Numbers:
  - Numbers up to one hundred should be spelled out, and use a comma, e.g. 1,200
  - Rough numbers, e.g. 'around/below/over/almost ten thousand' should be spelt out except with the exceptions noted below.
  - Use figures:
    - To avoid an extra hyphen in an already hyphenated compound (a 45-year-old man).
    - In tables
    - In lists
    - For Chapter numbers: Chapter 6; see Chapter 6
    - In units of measurement: 7kg
    - Before percentages: 35 per cent
    - With page references: p. 2 n. 16
    - When listing a series of quantities: 'He ate 5 pies, 1 capon and 3 tarts.'
    - In consecutive/near lines with lots of numbers  
*Hence, Kenya had 60,000 PIOs/OCIs and 20,000 NRIs, followed by Tanzania with 50,000 PIOs/OCIs and 10,000 NRIs, and Uganda with just 6,500 PIOs/OCIs and 23,500 NRIs.*
  - For page numbers, elide to the shortest form that conveys the correct meaning: 21–4, 130–5, 149–50, 200–1, 201–2, 317–19, 211–15.
  - If dates are elided, repeat the teens: 1471–74, 1620–25, 1914–18, 1798–1810.
  - Do not elide BC dates or figures interspersed with letters, e.g. fols 22v–24r.
  - Dates should be given as: 17 May 1985, 345 BC/AD 450 [use sc], the fifth century, the 1970s, c.1710, d.1524, fl.1566. For a financial year: 1971/2
  - Times should be given as: 2.15pm or 1400 hrs

### Subheadings

Use subheadings sparingly. If you are using subheadings in your manuscript please label each level of subheading using A, B, C, etc. The letter should prefix the subheading and will be removed by the copy-editor. Do not number sub-headings.

### *Bibliography*

This should be submitted with the rest of the text. The following publication details **MUST** be included where relevant:

- author's or editor's name, with the surname appearing first
- book title (italicised) or article title (in quotes); journal title (italicised) and volume number
- place (town or city, not state or county), publisher and date of publication for books [NB JCP prefers to include publisher names at least for post-1900 works and this must be done if Notes include both location and publisher]; date of publication for journals
- page numbers for journal articles or essays appearing in a multi-author work

Lists of works by the same author should be presented consistently either in alphabetical or in date order (the former is preferred). Use two em rules at the beginning of each line to indicate subsequent works by the same author.

**The Bibliography and footnotes should generally use the same form of citation, with respect to the ordering and punctuation of the various elements and whether or not an author's forenames as given as initials or spelled out. However, authors' forenames would usually appear before surnames in the footnotes.**

We prefer that bibliographies are separated into primary and secondary sources, although books and journal articles do not have to appear in separate sections, unless dictated by series style.

#### HARVARD STYLE BIBLIOGRAPHY

Where Harvard-style in-text references are used, every book cited must be listed in the Bibliography. For edited volumes, please put Bibliographies at chapter-end, in case chapters are used individually or one or two chapters (rather than the whole volume) made Open Access. The Harvard-Style Bibliography should be as follows:

##### Book

Bloch, M. (1971). *Placing the Dead: Tombs, Ancestral Villages, and Kinship Organization in Madagascar* (London: Seminar Press).

##### Book chapter:

Brickhill, J. (1995). 'Making peace with the Past: War victims and the work of the Mafela trust', in: N. Bhebe and T. Ranger (eds), *Soldiers in Zimbabwe's Liberation War* (London: James Currey), 163-73.

##### Journal Article:

Bernault F. (2006). 'Body, power and sacrifice in Equatorial Africa', *Journal of African History*, 47(2), 207-39.

##### Report:

Solidarity Peace Trust (SPT) (2008a). 'Punishing Dissent, Silencing Citizens: The Zimbabwe Elections 2008' (Harare: Publisher Name, 21 May 2008). Available at:

<http://solidaritypeacetrust.org/133/punishing-dissent-silencing-citizens/> [Accessed 3 February 2010].

##### Newspaper article:

Jones (2012). Alfred Jones, 'Mujuru inquest: Contradictions, more suspicion', *Zimbabwe Independent*, 9 December 2012.

#### **Notes**

We usually set these as footnotes in the finished book but they can be supplied to us either as footnotes or endnotes, except where Harvard style has been used.

Please ensure all references are standardised. Standard Note Form or Harvard can be used, as long as one or other is used consistently. See below and BOYDELL & BREWER HOUSE STYLE.

- **Unless series style dictates otherwise, full references must be provided the first time a work is cited; thereafter, short titles should be used.**
- Please leave sufficient space between lines to allow for mark-up of corrections
- Number notes consecutively within each chapter, beginning each chapter with 1. Do NOT number throughout the book.
- Automatic footnote numbering **must** be used, with the footnotes indicator placed outside any punctuation, except for letters editions (see note below).
- If you use abbreviations, supply an explanatory list of abbreviations in the preliminary pages.
- Unless series style dictates otherwise, use of *ibid.* is acceptable and may be in roman or italics, provided that the choice is made consistently. *Idem*, *op. cit.* and *loc. cit.* should not be used; it is difficult for the reader to use *op. cit.* and *loc. cit.* if the original citation is not on the same page.
- Unless series style dictates otherwise, singular truncated abbreviations are generally closed with a full stop. Please ensure that there is a space between the abbreviation and the following number: vol. I, fig. 13, p. 77.
- Unless series style dictates otherwise, we prefer that full stops not be used after plural

abbreviation which ends in s (drs, edns, vols, eds); however, full stops should be used after plural abbreviations that do not end in s (pp., nn.).

- **Web references** should include **both** a publication date and an access date. The names of websites are usually set in roman type with no underline. However, the names of online magazines and books are italicized like their print counterparts.
- Author initials take full points and are closed-up not spaced: D.P. Stokes
- Use en-dashes in date and page spans.
- Contract page spans except in teens: 214–19; 208–9, 26–32, etc.

## HARVARD STYLE OF NOTES

Harvard in-text Reference Notes style should be as follows:

(Abraham 1966: 14)

(Abraham & Jones 1942: 14, 24)

(Abraham 1966: Chapter 1)

For explanatory notes, and references to e.g. Interviews please use footnotes.

### Interview reference style:

Interview with Adam Jones, Harare, 4 December 2015.

### *Quotations*

Quoted material of over 50 words in length should be separated from the text and displayed; give a line space (i.e. two hard returns) above and below the extract. Indent from the left margin if a new paragraph is intended to start after displayed quotation. Use tabs, not the space bar, to indent text.

Ellipsis: Use either the Word ellipsis symbol (...) or three full points spaced from each other and from the words either side. To distinguish deletion of text in text where pauses in dialogue use ellipsis, put ellipsis for matter omitted from a quotation in square brackets. An extra full point to indicate the end of a sentence before or after the ellipsis is optional: it is generally easier to omit it but if you do use one, use it consistently.

### *Cross-references*

The pagination is likely to change significantly from your manuscript when your book is set. Please indicate cross-references to pages with the use of 0, i.e. 'p. 0' or 'p. 00'. You should then complete the reference at page proof stage, by writing the correct number on the proofs.

### *Index*

You will almost always be asked to supply an index with the corrected proofs as part of the terms of our contract; the author is best placed to complete the task, and a separate guide to indexing is available on request. If you cannot undertake this we can supply you with the names of professional indexers, but they are likely to charge at least £700.

Indexing can be a time-consuming process and we would recommend that you begin to draw up a list of headings well in advance of proofing, so that the page numbers can simply be added as soon as proofs are available.

### *Special characters*

Please supply a list of special characters you have used which do not occur on a standard keyboard and which are not included among the accented characters that would normally be expected in Yoruba, Amharic, Gikuyu, French, German, Spanish and Italian (e.g. thorn, eth, yogh, diacritical mark, etc.); this list should ideally include the page number locating the first use of the character.

If you need to use an alternative font to display any uncommon characters, then please make sure a Unicode font is used and supply a list of the Unicode values for each special character as a PDF so that we can be sure the characters are displayed properly. For musical notation symbols we recommend Bach font, and Junicode offers many of the more obscure medieval characters. Times New Roman is another good option as it contains a vast range of characters. If you cannot reproduce the character in this way, please consult us early as manual creation of accents will not survive the typesetting process as unrecognized fonts are replaced by others that may not be correct.

If you do use special characters and accented words it is absolutely essential that these are used consistently throughout the text and you should make a special check prior to presenting the manuscript to ensure that this is so. To avoid the frequent use of uncommon characters and diacritics, please consider the option of using transliteration and providing a transliteration table for the preliminary pages.

## ILLUSTRATIONS

Illustrations should only be used if needed to make a particular point, rather than simply to be decorative. The number must be agreed with us at the time that the contract is issued, and must not be exceeded without prior negotiation with your editor. *Please note* that each image is counted individually, even if some are intended to be grouped; so 1a, 1b, 1c would equal 3 illustrations.

**You must supply all illustrations at the same time as you deliver the final manuscript**, with all permissions cleared for both print and electronic editions and if necessary paid for; they should be supplied separately from the main text, each in a separate file, and should be clearly labelled. (Please see the separate section on **Permissions** on p.8 below.)

Please bear in mind that the quality of the illustrations you supply will be reflected in the finished book.

Illustrations will normally be sized to fit a width of 118mm and within a depth of approximately 185mm; you should consider how legible details such as lettering on a map will be at this size if a large image has to be reduced to fit.

Please indicate clearly in the Word file/s where you wish illustrations to appear, e.g. <INSERT FIG. 1 NEAR HERE> and **label the electronic image files by number according to the Illustration List** (below) and not the supplying institution's own ID or shorthand description.

If you want to show only part of the illustration you supply to us, please indicate the necessary cropping on a separate photocopy. Please bear in mind that if an image is to be cropped it will need to be provided at a much larger size.

**Images should NOT be supplied embedded in a MS Word document.**

### *List of Illustrations & Captions*

We require a **List of Illustrations** for the prelims.

- Monographs: Subdivide into plates, figures, maps and tables
- Edited volumes: Divide by chapter and then by type of illustration (see example below)

EDITED VOLUME STYLE:

*Introduction*, Miles Larmer, Enid Guene, Benoît Henriët, Iva Peša and Rachel Taylor  
Map 0.1 The Copperbelt region [credit]

*Beyond Paternalism: Pluralising Copperbelt Histories*, Iva Peša and Benoît Henriët

Table 1.1 Mufulira mine employees and total urban population [credit]

Table 1.2 Likasi mine employees and total urban population [credit]

*Being a Child of the Mines: Youth Magazines and Comics in the Copperbelt*, Enid Guene

Figure 2.1 'Frida and Friday', *Speak Out!* May–Jun 1986, back cover [credit]



Except where stipulated by the copyright holder [who may insist on placing credit wording alongside picture itself: please check] please place credits in brackets at end of each short caption in the List of Illustrations. **The credit must include any necessary permission statements and give the exact wording as stipulated by the relevant institution/copyright holders.**

Please supply a separate **List of Captions** for all illustrations, tables and diagrams. Informative captions are essential and can help to sell the book, and they should include the date of the photo/table contents. If any copyright holder requires that wording of credit is placed in situ by the illustration itself, then ALL credits should be given in brackets at the end of each caption, rather than in the List of Illustrations.

### *Plates*

Ideally these should be supplied **electronically**, scanned to **no less than 300 ppi at a size of at least 12cm by 18cm (in pixels 1417 x 2126) and provided as jpeg or tiff files**. If necessary they may be supplied as glossy prints or transparencies. If an electronic image supplied is to be cropped, the cropped section must have a resolution of 300 ppi with these measurements. Permissions must be cleared for the relevant reproduction size (full page, ½ page, ¼ page).

### *Maps, Charts and Figures*

These should be presented electronically **both as tiffs or jpegs, at no less than 1200 ppi at a size of at least 12cm by 18cm if bitmap files or alternatively at 300ppi if images are greyscale, and also as pdfs**. Please check maps are legible at the size of reproduction, generally a page area of 214 x 136mm. We can arrange for maps to be redrawn if necessary from a sketch or rough draft, invoicing you for the cost involved, or supply you with the contact details of a cartographer. Be careful about what, if any, shading you use; reproduction will be in black and white, and shading should not obscure other details that have to be read. If there are several regions to be differentiated on a map, consider using a mixture of distinctly different shading and patterns such as dots or hatching. Lettering should be of a size that will be legible after illustrations are reduced to fit the page.

### *Tables and Graphs*

Standard tables should be created in Word, using the 'insert table' function, and supplied embedded in the text. Please do not use text boxes or inserted shapes, as doing so can cause problems at typesetting stage. More complicated tables (for example, that would need to be set in landscape) can be supplied as separate Word files.

Genealogical tables should be supplied as Word files, with the exact layout shown; a print-out should then be provided with the necessary lines drawn in for the typesetter to refer to. Please do not use text boxes in the Word document but simply tab across.

Graphs should be provided in their original **Excel format**. Please bear in mind if using a key that the graph will be reproduced in black and white and patterns and shading must be used rather than colours. Each should be provided as a separate file.

### *Musical Examples*

We strongly advise that you have your musical examples prepared professionally. We can put you in touch with an expert in this field if required.

*If you choose to prepare the examples yourself, we will need them supplied in four formats: as source files prepared in Sibelius; as generic EPS files; as PDFs and as either JPEGS or PNG files.* Our typesetters no longer work with Finale files. If you do not have Sibelius and prepare your music examples in Finale, you will need to convert them to EPS files or PDFs before sending them to us.

Please note the following:

- Examples must be created at 100% of their final size, at the actual size they are intended to be used. This is the only way to be sure everything is in proportion and everything will be legible.
- Fonts must be embedded in the EPS files. If you are using Sibelius, check the 'Embed Fonts' box in the 'Export Graphics' dialogue box. In Finale, the 'Include Fonts' box in the 'Export Pages' dialogue box should be ticked.
- Please do not include headings (such as Ex.1) or captions in the music examples themselves – these should be supplied separately.
- A single font should be used throughout. NB: please use a serif font. In volumes with multiple contributors and multiple sources of music setting, Times (New) Roman is the best choice. By contrast, Palatino and Sans-Serif should not be used.
- All music examples should have the same stave depth; the recommended size is 4.3mm. Stave lines should be no thinner than 0.1 mm.
- The recommended line length for our standard page size is 114 mm, but braces and short instrumental indications can protrude into the left margin by a few mm. In most cases, the maximum line width should be no more than 115mm; however, for some genres of music (e.g., plainsong snippets), this may be extended to 132mm.
- The recommended depth of example for our standard page size is 180mm, with the maximum depth being no more than 190mm. If the music being illustrated would be too cramped to fit into the 190mm x 132mm limits (e.g. large orchestral scores), please contact our Pre-Press Department.
- Recommended text sizes:
  - For bar numbers, underlay, technique text & expression text, 12.2 pt in Sibelius (actual size 7 pt)
  - For tempo markings, 12.6 pt in Sibelius (actual size 7.2 pt)
  - For instrument names, 11.5 pt in Sibelius (actual size 6.6 pt)
- Bar numbers (if shown) should be given every 5 bars, in italic.
- We have no preference for instrumental abbreviations as long as they are consistent but recommend a system that doesn't use terminal full points, e.g., New Grove style.
- Otherwise, please be as consistent as possible. Elaine Gould's *Behind Bars* is recommended as a reference source for all other setting issues.

Please also note that scans of musical scores or manuscripts are not musical examples but rather figures or plates and should be labelled accordingly.

The position of the musical example should, as with other illustrations, be indicated in the text.

## **PERMISSIONS**

**Please ensure that you have obtained permission for both print and electronic editions for all illustrations, music examples and quotations, where necessary, and see that any acknowledgements have been made. You should check carefully to see that you have used the exact wording in the credit line as specified by the relevant institution.**

Duration of copyright can be complicated, especially for non-textual and unpublished works, but the basic rules for expiration of copyright in Europe are:

- Textual works and artistic works: 70 years after the death of the author; 70 years after publication for anonymous works and works produced by a corporation or institution, with no personal author identified
- Crown copyright works: the earlier of 75 years after publication and 125 years after creation
- Photographs created before June 1957: 70 years from creation, but if published in that time, 70 years from publication
- Photographs created June 1957-July 1989: 31 December 2050, but if published in that time, 70 years from publication

- Photographs created after July 1989: 70 years after the death of the photographer

You must obtain permission for quoted text if you are quoting from works in copyright; this includes modern translations or editions of older works, where copyright will be in the name of the translator/ editor. Please also note that pictures in galleries and museums that are technically out of copyright (e.g. Old Masters) usually have to have copyright cleared since images can only be obtained from the gallery itself for reproduction, and they have copyright in that digital image. However, under the convention known as 'fair dealing', 'fair practice' or 'fair use', permission need not be sought to quote insubstantial extracts from published works, as long as the content is quoted in the context of 'criticism or review' and due acknowledgement to the copyright holder is made. There is no numerical definition as to what constitutes an insubstantial extract, but authors should bear in mind that any quotation should be within accepted scholarly practice – a short prose extract is usually understood to be fewer than 400 words of a single extract, or multiple extracts from one source up to 800 words – and should not be such as to prejudice the market or preclude the need for the original text. In poetry not more than 40 lines from one single poem, providing that it does not exceed a quarter of the poem. Any quotation, however short, from song lyrics must be cleared. All sources should be acknowledged, even if permission is not required.

The standard term of copyright is end of year of death + 70 years for Europe; and end of year of death + 50 years for the USA. Copyright in unpublished material, such as letters and diaries, extends from 70 years after the first publication of the work; if has not been published it remains in copyright. If the author is unknown (i.e. anon), copyright will last for 70 years from end of the calendar year in which the work was created, although if it is made available to the public during that time (by publication, authorised performance, broadcast, exhibition, etc.), copyright will run for 70 years from the end of the year that the work was first made available. Typographic copyright lasts for 25 years from the end of the year of publication.

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## **PRODUCTION PROCESS**

We normally allow a period of 10 or 11 months from receipt of final manuscript to finished book; we can occasionally rework the production schedule to fit in with a particular deadline, but **ONLY IF PRIOR NOTIFICATION IS GIVEN**, and we cannot in any case guarantee to bring any book out by a particular date.

We will begin preparing the book's cover in advance of manuscript delivery as the cover will be required for catalogues, so **suggested cover images should be supplied together with the caption as soon as possible after contract**. Proofs of the cover will be sent to you for checking in due course.

When the material for the book is delivered, we make a preliminary check to see that we have everything complete, including any illustrations. Electronic files are copied, we determine the level of copy-editing required, and finalise a detailed costing and budget. The details of the book

are also entered on our website.

The material then goes to a freelance copy-editor; we usually receive the copy-edited manuscript back in house within three months after its first arrival. Major copy-editorial queries will be referred back to you at this stage; minor queries will be left to page-proof stage.

The book is now ready for typesetting. This process can take anything between three weeks and two months, depending upon the level of complexity of the text. Once the book has been set, we send one PDF copy of the proofs to you for checking and dealing with any queries raised by the copy-editor, as well as for use in compiling the index; you will normally be allowed three to four weeks for this work. Copy-editorial queries which have not yet been resolved will appear either on the PDF copy or as a separate list. They must be dealt with before the proofs are returned, and should be marked on the proofs as corrections.

**Corrections should be entered on the proofs clearly and in such a way that they relate unambiguously to the text which is being amended. It is important that the typesetter can see exactly what is required; otherwise new errors may be introduced.**

**Proof corrections must be limited to mistakes and typos, and resolving the outstanding copy-editing queries. Rewriting, however minor, cannot be accommodated at this stage, and, as stated before, we may have to impose a charge if the level of proof correction is too heavy.**

Contributors to edited collections will be asked to return their corrected proofs to the collection's editor for collation. The editor will liaise with our Pre-Press department over any queries.

On receipt of corrected proofs and index, we will make the amendments and set the index, which we will then send to you for checking. We may also need to send you revised versions of pages where text may have moved significantly, as this may have an impact on pagination and therefore on indexing.

Once the index has been corrected and returned, we prepare the final version of the book.

When the final version is ready, a pdf or camera-ready copy will be sent to the printer and binder. Your copies of the book will be dispatched to you as a priority as soon as our warehouse receives bulk stock.

## **MARKETING**

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Once your manuscript is in-house, the sales and marketing team become involved. One of the Marketing Team will send you a Marketing Brief to be completed, and it is vital that you spend time on this so that you give your book the best possible chance for promotion.

We produce an annual African Studies catalogue, in which your book will be included, and your book may also appear in other catalogues such as our Early Modern and Modern History catalogue. The Marketing team will also send you a Marketing Pack, showing how you can contribute to the success of your book through your own activities, e.g. promotion via your personal and academic networks, events and so on. If you need support material for event and so on, please be in touch with them. See separate notes, **Procedure for Author Initiated Launches and Events**.

### **Author Discounts**

50% on the author's own print book, non-returnable

35% discount on ANY Boydell & Brewer book, print and ebook

## **CONTACT DETAILS**

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Please note that your in-house contact will change as the book goes through the production process. Before the book goes to copy-editing your contact should be with the Commissioning Editor with whom you corresponded; once the book goes to copy-editing and subsequently to proof, your contact will be with the

*Pre-Press Department:*

Rohais Landon ([rlandon@boydell.co.uk](mailto:rlandon@boydell.co.uk)), Head of Pre-Press

Nick Bingham ([nbingham@boydell.co.uk](mailto:nbingham@boydell.co.uk)), Senior Production Editor

Emily Champion ([echampion@boydell.co.uk](mailto:echampion@boydell.co.uk)), Assistant Production Editor, Covers

Tracey Engel (based in US): [engel@boydellusa.net](mailto:engel@boydellusa.net)

*Other contact areas:*

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