

## EDITORIAL AND PRODUCTION GUIDELINES

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# **PART I: Bristol University Press: an overview**

## **Introduction**

Bristol University Press, and its imprint Policy Press, are committed to publishing the highest quality scholarship in the social sciences and aligned disciplines. We want our work to make a positive contribution from the advancement of ideas through to practical implementation.

As a not-for-profit publisher, we are able to put integrity before profit and research before sensationalism to ensure that we provide an internationally respected platform for the global scholarly community to disseminate work that matters.

The 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. We suggest you read through this document once you have signed your contract, and refer back to it while you work on your typescript.

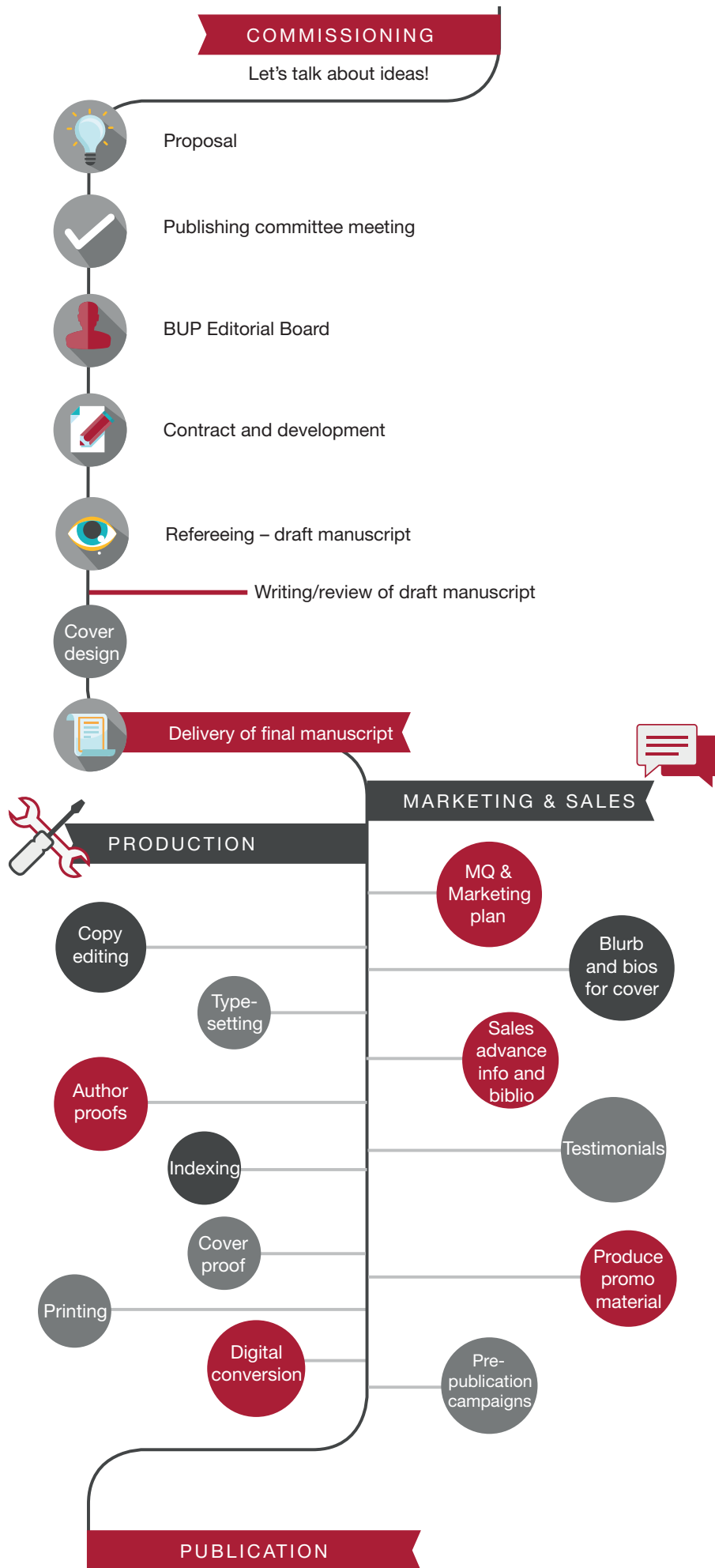
Bristol University Press and Policy Press books are marketed and sold worldwide through representatives in the UK, USA, Europe, Australia and Asia.

## **Author hub**

Bristol University Press and Policy Press have produced an author hub which includes further information, guidelines, documents and ideas to support our authors through every stage of the publishing process. Please see: <https://bristoluniversitypress.co.uk/author-hub>

## **Your contacts during the life of a book**

Your initial contact with Bristol University Press will usually be one of our Commissioning Editors. You will be introduced to your point of contact in other teams at various points throughout the process. See the diagram on the next page for some of the steps involved in producing a book.



### Editorial

#### *Contracts*

The commissioning team will prepare your book contract. For edited collections, you will also be sent contributor contracts. Please ensure contributors provide contact details on their contract, otherwise we will not be able to send them a gratis copy on publication.

Once you have signed and returned your publishing contract(s), please keep in touch with your Commissioning Editor at Bristol University Press and let them know of any major changes to the book content, or delivery date. Publication dates are important to ensure that your book is available at the best time for selling and promoting to your intended readership. Please also notify your Commissioning 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 for delivery of your author copies.

#### *Preparing your draft*

Before final typescript submission (for details on how to prepare your final typescript, see 'PART II: Preparing your final typescript', page 7), we will ask you to prepare your draft typescript for submission so that it can be sent out for the second refereeing stage, as outlined in the subsequent section. When preparing your draft, it is important to remember to do the following:

- use only one font and typesize throughout
- number all pages consecutively
- double space all text
- include the tables and figures in the typescript (but retain original figure formats, such as EPS or Excel, for submission along with your final typescript (see pages 10–11 for more information))
- save as a single file
- let the Editorial Assistant know if there is any third-party material included
- send any permissions agreements you have secured so far

#### *The refereeing process*

Your initial proposal will have been sent to external referees, and any comments sent back to you before issuing your contract. For the majority of our titles (including all monographs and edited collections) we also operate a second refereeing stage, whereby your 'final' draft typescript is also sent out to an external referee, usually a referee who has seen the original proposal. For details on preparation and submission of your typescript, please see the section on preparing your draft.

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 extra time is required for the additional work required at this stage, this will be negotiated with you.

#### *Final typescript submission*

Following submission of your typescript and associated documents, the Commissioning Editor and Editorial Assistant will book in your files for handover to the Production Editor. Handover is usually within a couple of weeks of submission.

### Editorial and production

The editorial and production elements of the publishing process include copy-editing and typesetting your typescript, and arranging indexing, printing and digital editions. A Production Editor will be assigned to work with you on your book. They will be your main point of contact during the production process.

The Production Editor will contact you shortly after handover with a draft schedule. Our schedules are designed to ensure prompt publication, and we rely on your co-operation to achieve this. If final typescript delivery is later than contracted, the publication date may need to be moved on. If you are aware of conflicts with the schedule (for example, a holiday, conference or other deadlines), please let your Production Editor know as soon as possible.

## Bristol University Press and Policy Press

From handover to production, we generally aim for publication in six months for monographs, textbooks and trade books, and in four months for Shorts.

For details of the production process, please see Part III.

### **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. The information you supply will be used to prepare back cover copy, catalogue entries, website content and information sent to online booksellers including Amazon. The information you provide is key to ensuring we reach the target audience for your book so it is worth spending some time on this. Suggestions you make are always carefully considered. Bristol University Press and Policy Press have produced an author hub which includes further information, guidelines, documents and ideas to support our authors through every stage of the publishing process. Please see: <https://bristoluniversitypress.co.uk/author-hub>

Marketing and sales activity begins in advance of the publication date. Typically, your book will be announced to booksellers and libraries between 12 and 9 months before publication. The key bibliographic data that is supplied to booksellers and libraries will include title, subtitle, author/editor names and the table of contents.

Bristol University Press has sales representatives around the world to help us reach a range of markets.

### **Other contacts**

Book orders: You can order any Bristol University Press and Policy Press publication direct from the website. Don't forget to use your author discount. See <https://bristoluniversitypress.co.uk/author-hub/why-publish-with-us> for more information.

For bulk orders, contact the sales team: [bup-sales@bristol.ac.uk](mailto:bup-sales@bristol.ac.uk).

Royalties: Information on royalties will be included in your contract. If you have any queries, please see the information on the website: <http://bristoluniversitypress.co.uk/faqs-royalties>.

### **Cover**

You will always be involved in the cover selection for your book and, depending on the format, 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 around a year before publication in order to finalise the design 9 months ahead of publication for advance advertising purposes.

The commissioning team will work with a designer on the front cover in the months leading up to submission of your final typescript. Your marketing contact will be in touch regarding marketing copy. This includes content for the back cover such as the book description and biographies of editors or authors.

As your book progresses through production, the marketing team will contact potential testimonial writers. Email your marketing contact if you have suggestions for testimonial writers. Your Production Editor will bring all of the content together and send you a full cover proof.

# 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 that 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)
- (Series information: series titles should be in title case and roman type)
- Title page = main title, sub-title, authors/editors (for example, logo of an institution or society; please supply a high-res version)
- Title verso = copyright details (supplied by Bristol University Press)
- (Content warning)
- (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)
- (Series preface)
- (Table of cases, instruments, statutes as appropriate)
- (Lists of tables, figures, maps, boxes as appropriate)
- (List of abbreviations, acronyms or glossary)
- About the authors (author order) or Notes on contributors (alphabetical order by surname): include institution, position, research interests and publications (please include publisher and publication year) (50–100 words per person)
- (Acknowledgements)
- (Foreword: from an external source)
- (Preface: from the author/editor, ending with name and date)

**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 and so on.

**End matter consists of:**

*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.

*Notes*

- Endnotes are usually preferred over footnotes to avoid breaking up the text. Endnotes and references 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. The exception to this is books with a law focus, as it is standard to use footnotes in law publications. If you are writing a book for the law list, please use footnotes. We recommend following OSCOLA guidance for the citation of legal authorities.
- Notes should be numbered sequentially, starting at 1 for each chapter. We prefer you not to use *ibid* (except for law books/when using OSCOLA). Instead, please include the author name each time. Entries must be given in full at the first mention in each chapter. Use Harvard referencing style within notes (for both footnotes and endnotes). Include the year after the author name, at the end of the sentence preceded by a comma, or as the penultimate item where page numbers are given (i.e. for a journal article or chapter in an edited collection).
- 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 use the endnote function in Word. It will then be possible to add, move and remove notes without manually renumbering them.

*References*

- References/bibliography: References are preferred and should include all titles cited within the text. References appear at the end of each chapter in edited collections.
- 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.

*Index*

- Index: usually prepared by a freelance indexer (arranged by Bristol University Press).



### **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).

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](http://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.

### **Artificial Intelligence (AI) policy**

Bristol University Press is committed to the highest ethical and quality standards in scholarly publishing. COPE has issued a position statement (<https://publicationethics.org/cope-position-statements/ai-author>) on authorship and the use of AI tools, and we ask that our book and article authors, as well as our peer reviewers, abide by this.

We do not recognise AI as meeting the conditions of authorship, and authors are expected to bear full responsibility for ensuring the originality and accuracy of their work. The use of AI tools must be explicitly declared and detailed within manuscripts, and Bristol University Press reserves the right to reject any submission that violates our policy.

We understand that the practical implementation of AI is evolving rapidly, and our position is subject to periodic review. Authors are encouraged to refer to their editorial contact(s) should they have any queries about Bristol's policy.

## 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 does not need to be sought for purposes of criticism or review but it is required for epigraphs that are not in the public domain and are not analysed in the text, no matter what length. Epigraphs at the start of a chapter that are not explicitly referred to in the text do not qualify as fair use. The vast majority of epigraphs will need permission as they are often song lyrics, lines from poems, a key line from a novel or a line from a speech which would all constitute a significant part of a whole. If they are not a significant part of the whole, they should be clearly linked to the content of the chapter and engaged with in the text in order that they are covered by fair dealing.

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 must always be obtained for any table, figure, map and so on, that is adapted or reproduced in its entirety from any other work (including online publication). If it is significantly adapted from the original, then it should be referenced as such, for example, 'Adapted from Smith (2008)'.

If your book includes material from a workshop/focus group, note that you should acquire permission from the participants for their work to be included.

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 reuse 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).

### Artwork

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

When submitting your final typescript, figures, diagrams, maps and photographs must be saved in separate files, while tables and boxes must be retained in the typescript. Please do not embed graphics files or photographs into your typescript. 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 or 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 or photographs are reproduced in black and white as standard across all formats (print and digital). If you have more complicated requirements, please discuss with your Commissioning Editor in advance.

Artwork should be numbered sequentially by chapter (for example, Table 2.1 [in Chapter 2]). Where the number of a particular type of artwork totals fewer than five, they can be numbered consecutively throughout the book (for example, 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 an image has been adapted, permissions and sources will still be required. 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) with a minimum pixel width of 1440.

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

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).

If figures have been created using specialist software, please export as high quality/high resolution.

#### Photographs

Photographs should be supplied as .jpeg or .tiff files at 300dpi with a minimum pixel width of 1440.

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. Are faces or anything that could identify people visible? If yes, please confirm whether you have permission from the people in the photographs. As a general rule, if you don't have permission we will blur the faces of those pictured. The publisher reserves the right to decide where blurring is necessary. Ethical clearance for the project or the research – or other supporting documentation – may suffice in lieu of permission in some instances. A general guide on legal restrictions relating to taking and publishing photographs is available at: <https://www.blpawards.org/competition/photo-rights>

## **Tables**

Tables should be produced using the table editor (in Word) and retained in the typescript. Please contact your Commissioning Editor if you think the table format is likely to cause any problems (for example, more than four columns, or taking up more than half an A4 page). 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  $\delta$ ,  $\Delta$ ,  $\pi$ ,  $\Pi$ ,  $\sigma$ ,  $\Sigma$ , which may otherwise appear in the usual font as  $\delta$ ,  $\Delta$ ,  $\pi$ ,  $\Pi$ ,  $\sigma$ ,  $\Sigma$ ) 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 for liaising with contributors. Generally, editors will send the copy-edited files and 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, volume editors should:

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

Please note that each contributor will receive one complimentary copy of the finished book. This will usually be an electronic version, but see your contract for details.

## 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 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 use the automatic endnote function in Word for notes.
- 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 (also known as an en rule; 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 a space and then the ellipsis. Do not add square brackets around ellipses unless indicating editorial edits to a quote that uses ellipses for existing omissions in the quoted text.
- 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 except after 'Introduction', 'Conclusion', 'Afterword' and so on.

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 artwork permissions have been cleared, and remember to submit all correspondence relating to permissions.

When submitting your final typescript, please refer to the typescript submission checklist. 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.

## **PART III: Editorial and production: producing your publication**

### **Copy-editing**

Your work will be copy-edited for sense, readability and 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.

### **Copy-edited files**

Following copy-editing, you will usually be sent the edited Word documents. This gives you the opportunity to check the extent of the edit and respond to queries. You should either leave 'track changes' on, so that the Production Editor can check any changes made, or enter edits as replies in the comments pane. If you wish to add comments that should not appear in the final book, ensure they are in the comments pane, not in the text. Check that you are happy with the placement of tables and figures.

### **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.

Proofs are provided as PDFs. Please correct typesetting errors but don't make other changes unless essential. Alterations to proofs are time-consuming and can introduce errors. Request vital changes using Adobe Reader software (or equivalent) to mark up corrections by right-clicking and selecting 'insert text at marker', 'strikethrough text' or 'add note to replace text' in the PDF. Do not use pop-up comment boxes as these are not always clear. If you are unable to mark up the PDF, list corrections in a Word Document (providing page and line numbers, see Appendix G for an example corrections document).

If any of your artwork have been redrawn, please check them very carefully at first-proof stage as well as checking positioning of figures is correct.

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 Production Editor – even if there is nothing wrong or you disagree, cross the query out to indicate you have acknowledged it.

## Indexing

The majority of Bristol University Press books require an index. 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. Indexing guidelines can be found on our website at: <https://bristoluniversitypress.co.uk/asset/10705/bup-index-requirements.pdf> and <https://bristoluniversitypress.co.uk/asset/10704/bup-indexing-guidelines-for-authors.pdf>

When sent the index, note that major changes are not possible due to proximity of the to-print date. Bear in mind that indexers distinguish between ‘significant’ and ‘passing’ mentions, generally including only the former, in order to create a concise and useful document. It is also standard indexing practice to reproduce terms and names exactly as they appear in the text. Note that you do not need to check the page numbers.

You might also be interested to read the following leaflet from the Society of Indexers. It mainly deals with why authors should use the services of professional indexers, but makes some interesting points with regard to how indexers approach their work: [https://www.indexers.org.uk/wp-content/uploads/2017/03/author\\_leaflet\\_amended\\_October\\_2013.pdf](https://www.indexers.org.uk/wp-content/uploads/2017/03/author_leaflet_amended_October_2013.pdf)

## Printing and e-versions

The printing and binding process usually takes two weeks for paperback copies and an additional week for hardcover copies. Therefore, hardback and paperback copies may be delivered separately.

Your individual contract will state how many copies of the finished book you will receive. Each contributor will be sent a copy to the postal address supplied on the contributor contract. If only the lead contributor’s address is given, all copies for a chapter may be sent to the lead contributor to distribute.

Kindle and ePUB files are prepared by conversion specialists. This is done at the same time as printing of the hardbacks and/or paperbacks.



# Part IV: Appendices

## Appendix A: Consistency list and house style

### Abbreviations

- Terms should be given in full the first time they appear in the book (if authored) or chapter (if edited), with the abbreviation following in brackets, and then the abbreviation used thereafter.
- Use open punctuation (sparing use of commas and full stops):
  - pp not p.p. for page numbers
  - ‘and so on’, ‘that is’ and ‘for example’ instead of etc, ie or eg
  - Use full stops for people’s initials, for example, A.B. Smith
  - ‘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), see: [https://en.wikipedia.org/wiki/List\\_of\\_U.S.\\_state\\_abbreviations](https://en.wikipedia.org/wiki/List_of_U.S._state_abbreviations)
- COVID-19 does not need to be given in full (coronavirus disease 2019) at first mention.

### Accessibility

- Define technical terms and avoid jargon.
- Avoid parochialism and add explanations for international readership where appropriate.

### Acknowledgement of sources

- 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. See also Appendix B: References.

### Alphabetical order

- Use alphabetical order for lists, for example: MacDonald, Madden, McKierney, van.
- Prefixes should be counted as part of the name, not separately, for example: Dean, de Ferrari, Deveraux, D’Souza.

### Bulleted lists

- Lists should be 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

- Use title case for book titles and subtitles. This means that nouns, pronouns, verbs, adjectives, adverbs and *some* conjunctions should be capitalised but articles and prepositions (regardless of length) should not. For more detailed guidance on this, see the *Chicago Manual of Style*. See also: <https://capitalizemytitle.com/style/Chicago/>
- Bristol University Press: use title case for chapter titles.
- Policy Press: use sentence case for chapter titles (with initial capitals for proper nouns).
- Use title case and roman type for series titles.
- Use title case for journal titles and for official names of organisations (World Health Organization).
- Avoid capitals where possible, but consider the situation in which they are being used, for example: to distinguish the general from the specific (‘a professor at...’ versus ‘she is Professor of Sociology’).
- Recognised geographical areas are capitalised – South East Asia – but compass points are not.

- One local health authority, but Exeter District Health Authority; Labour government; First World War but war rations; the East, Eastern values but eastern counties.

### Captions

- Captions should be supplied for all tables and figures. They should be consistent and clear.

### Chapter numbering

- Use Arabic numerals (1, 2, 3) for chapters numbers except for books in the Short format which use words (one, two, three).
- In-text references and the contents list in the prelims should match chapter numbering, for example: see Chapter 1/see Chapter One. Cross-references to chapters within the book should have an initial capital, general references to other books should be lower case.
- Label parts using Roman numerals (Part I, Part II).

### Commas

- Whether or not to use the Oxford comma (also known as the serial comma) is up to you. We will make sure the dominant style is applied consistently across a typescript during production.

### Content warning

- If your book contains material that is likely to cause distress, you may wish to include a short content warning. This can either be included in the preliminary matter, or at the start of a chapter if appropriate. You can discuss this with your commissioning editor. Your production editor will be able to suggest wording if you want to include a warning, but are unsure what to include.

### Cross-references

- Please refer to chapters or sections of text rather than specific page numbers which are liable to change.
- Take out references to ‘above’ and ‘below’ and replace with ‘mentioned earlier’ or ‘as previously discussed’ and ‘to be discussed later’. Our preference is for cross-references to specific chapters (for example: see Chapter Seven) to improve the reader experience in all formats.

### Dates and times

- Dates should be formatted as 20 June 1968 (no ‘th’, ‘st’); 1960s (no apostrophe); 19th-century housing.
- In years, compound dates should be given to the last two digits using an en-dash: 1992–95 (but not 1992–1995 or 1992–5). See also ‘Numerals and units’.
- BC and AD are more commonly used but note increasing use of BCE and CE. Spans of years BC should be given in full to avoid confusion, eg 158–146 BC.
- Use the en dash (‘–’, not hyphens ‘-’ or em dashes ‘—’) for date ranges, page ranges and so on. Do not use an en dash for ranges introduced with ‘from’ (use ‘to’) or ‘between’ (use ‘and’):
  - Correct: The academic year 2012–13 was notable.
  - Incorrect: The academic year 2012 to 2013 was notable.
  - Correct: They were in Bristol from 2012 to 2013.
  - Incorrect: They were in Bristol from 2012–13.
- Times: use, for example, 2 am, 5 pm.

### Definite article

- Use upper case only where the definite article is part of the formal title: The Hague, *The Economist*.

### et al

- Use open punctuation (no full stop) and roman text. Use for text references when there are more than two authors, provided there is no possible ambiguity.

### Foreign languages and Latin phrases

- 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 where appropriate.
- 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.
- Foreign language references in the bibliography can be kept in the original language if in roman script. Non-roman titles should be transliterated by the author.
- Foreign words may be retained in roman font if the author requests this on submission of the typescript.

### Government publications

- Include sufficient information for the reader to find the original source. For example:
  - Command papers: Cm used from 1986, Cmnd 1956–86, Cmd 1919–56, Cd 1900–1918, C 1870–1899.
  - Hansard: Include the volume number, column number, URL: Hansard (2018) [HL] volume 790, column 1814, Available at: <http://bit.ly/2DxGgiv>

### Headings

- Please ensure that the heading hierarchy is clear, but not numbered (unless the book is on the Law list).
- Subheadings are useful for making a solid text more accessible 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 <2> <3> <4>.
- Avoid writing headings that are questions or headings that are whole sentences.
- Headings, sub-headings and table/figure headings should not have full stops.

### Highlighting and emphasising text

- Use bold where you want to pick out a new term for the first time without making it a separate heading or to identify (on first use) a term that appears in a glossary.
- Use italics for emphasis (do not use underlining).
- Please note that minimal use of bold and italic text generally aids an easier read.
- Use italic for book titles and journal titles.

### Hyphenation

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

### Legislation

- 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.
- For other document types, include sufficient information so that the reader can find the source (for example: Council Regulation (EEC) 1612/68[5] of 15 October 1968 on freedom of movement for workers within the Community).

### Money

- For currency, use the common symbol or abbreviation – US\$, £, Ptas, DM, € and so on where the quantity is stated, but not when the unit of currency is being referred to in general terms, for example; 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 on which the currency you are using is based.

### **Numerals and units**

- 4,000 (use comma), £3,000, but pp 1027–32.
- Numbers one to ten should be spelt out, unless followed by a unit of measurement (4 kg).
- Numbers of 11 and over should be numeric, unless general (about a hundred people).
- Elide numbers as far as possible (43–5, 134–6) but always keep ‘teen’ numbers (14–16).
- Do not hyphenate fractions – one third, one half.
- In text, and in figures and notes, ‘per cent’ should usually be spelt out and numbers should be given in figures: ‘54 per cent’, whereas ‘%’ should be used in tables. The number may be spelt out if used generally (about four per cent).
- Use the en dash (‘–’, not hyphens ‘-’ or em dashes ‘—’) for date ranges, page ranges and so on.
- 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.

### **Parentheses (use of round and square brackets)**

- Brackets are useful for interpolations but should not be overused. Square brackets should be used for interpolations in quotations and editorial notes. Brackets within brackets should be avoided where possible. Where needed, square brackets within round brackets and double round brackets are both accepted styles. Author style may be retained if consistent.

### **Parts**

- Label parts using Roman numerals (Part I, Part II).

### **Personal voice**

- Avoid referring to yourself as the author in the third person, such as ‘The author highlights’, or rewrite sentences in the passive voice, e.g. ‘The methodology is highlighted...’.
- Use the personal voice if it is integral to the work (for example, if there is a subjective element to the writing or research on which it is based) and make this clear to your Commissioning Editor.

### **Plural vs singular**

- In UK English, collective nouns are generally treated as plurals that take plural verbs, whereas in US English, collective nouns take singular verbs. Examples of collective nouns include family, government, committee, media.
- ‘Data’ is always treated as plural.

### **Quotation marks**

- Quotations within the body of the text: use single marks if quoting directly from a written or verbal source, and for ‘concept’ words, slang words and technical terms. Use double marks for quotes within quotes. Direct quotes should be kept exactly as they are in the original, although silent correction for minor style points is permissible.
- Displayed quotations: if the quote is more than 50 words, indent it and insert a space above and below. Remove quote marks. If appropriate, insert a colon in the text before. The extracted quote should be followed by the source in parentheses, including a page number or paragraph number as a pinpoint where relevant. For displayed quotations the full stop should appear at the end of the quote, before the source note.
- 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.
- If quotes contain emphasis, indicate whether it was in the source or add (emphasis in original) or (emphasis added).
- Dialogue text: quotation marks are unnecessary for extracts that are set off as dialogue between, for example, an interviewer and interviewee.

### Spellings

- -ize spellings (as per the OED) are preferred for books publishing under the Bristol University Press imprint; -ise spellings for those publishing under the Policy Press imprint. The Press reserves the right to alter spellings in accordance with house style.
- UK English is preferred but US English may be used if agreed with your Commissioning Editor in instances where the authors/editors and/or audience are North American. If US English has been agreed, please indicate this on submission of the final typescript to ensure the copy-editor is briefed.
- Spelling, punctuation and so on should all be used consistently; however, quotes should be kept as the original spelling and grammar, not standardised.
- House style is that all mentions of the term 'policy maker' take the two-word form (as opposed to 'policy-maker' and 'policymaker'); a hyphen is to be used only when the term forms an adjective (e.g. 'policy-making process').
- Note: part-time degree programme but computer program. Among not amongst, while not whilst.
- A project stylesheet highlighting departures from or issues not covered by house style will be provided with your copy-edited files if applicable.
- The main thing is to be consistent. Our preferred dictionary is the *New Oxford Dictionary for Writers and Editors* (see also <https://en.oxforddictionaries.com/>).
- Our preferred term is COVID-19 for the 2019 novel coronavirus. If you are unsure of what medical terminology to use, we suggest following WHO (World Health Organization) guidance.

### Statistics

- Standard statistics abbreviations may be used if it will enhance clarity for the reader, for example:
  - df (degrees of freedom)
  - F (F ratio)
  - M (mean)
  - MS (mean square)
  - N (number in sample)
  - NS (not significant)
  - n (number in subsample)
  - p (probability)
  - r (correlation coefficient)
  - SD (standard deviation)
  - SS (sum of squares)
  - t (student's t test)

### Symbols and accents

- Please bring any difficult symbols to the attention of your Commissioning Editor.

### Website addresses

- If cited, website addresses should be included in the Reference section, with full details including the author and the title of the document
- 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.
- Accessed dates are useful if used consistently.

## Appendix B: References

For titles on the Law list, footnote referencing is expected. For Trade titles, endnote referencing is the standard. For other book formats, we prefer 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 edited collections, a separate list should be included at the end of each chapter. Author reference style will generally be retained as long as it is clear and consistently applied.

- 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 being 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 or in endnotes as they should not appear in the list of references.
- Names should be listed in the references as cited, for example, surnames containing de, De, de la, Le, van, von, Van, Von should be listed under 'D', 'L' and 'V' respectively (see also Appendix A: Alphabetical order).
- Ibid/op cit: please do not use; we would prefer that you repeated the information.
- Where there are multiple books referenced by the same author, list sole-authored first, then those with two authors, then those with three or more. Within each number of authors, list references oldest to newest by year. If multiple publications of the same year, label a, b and so on.
- For works with multiple authors, list all names up to six. For works with more than six authors, list the first six names followed by 'et al'.
- If your source contains no page ranges (for example, in the case of online journals), instead provide the chapter, section number or DOI (digital object identifier).
- If you wish to use Zotero for organising references, the closest format is Zotero 'Cite them right', 10th edition.

### References to books

- Author's/editor's surname (comma)
- Author's/editor's initials (full stops) (multiple initials should be closed up, no spaces) (eds)
- Date of publication (in brackets)
- Title of publication in title case
- (Edition, if relevant, for example 3rd edn) (comma)
- Place of publication (colon)
- Name of publisher (final full stop)

Example citation: (Worth et al, 2009)

Reference: Worth, T.A., Smith, P. and Smith, P. (eds) (2009) *Society and Social Policy: 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 in full, not abbreviated (comma)
- The journal volume and issue number vol no (issue/no) (colon), for example: 36(4)
- The relevant page numbers (final full stop)

Example citation: (Jeffrey, 2008)

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

### References to chapters in an edited volume

- Author's surname (comma)
- Author's/editor's initials (full stops) (multiple initials should be closed up, no spaces) (eds)
- Date of publication (in brackets)
- Chapter title in inverted commas (comma)
- in (editor initial [full stop] editor surname) (eds)
- Title of publication in title case
- (Edition, if relevant, for example 3rd edn)
- (comma)
- Place of publication (colon)
- Name of publisher
- Page range of chapter (final full stop)

Example citation: (Plant, 1997)

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

### References to websites and other media

- When referencing items other than books and journals, the aim is to use a simple and consistent style to ensure clarity for the reader.
- Avoid the inclusion of lengthy website addresses that are liable to change.
- If the document has a date, cite using the date; alternatively, use nd (no date).
- We generally do not include a full stop after website addresses at the end of a reference, but please be consistent either way.
- Last accessed dates are useful to include but must be used consistently.

Example citation: (Knight, 2017)

Reference: Knight, S. (2017) 'How the sandwich consumed Britain', *The Guardian*, [online] 24 November, Available from: [www.theguardian.com/news/2017/nov/24/how-the-sandwich-consumed-britain](http://www.theguardian.com/news/2017/nov/24/how-the-sandwich-consumed-britain) [Accessed 12 December 2017].

- For other items, such as a blog post or TV programme, it may help the reader to identify the medium in the reference, and include other relevant information such as 'np' for 'no page'.

Example citation: (Smith, 2018, np)

Reference: Smith, A. (2018) 'The EU should agree an all-UK backstop', *UK Trade Policy Observatory* [Blog] 22 May, Available from: <https://blogs.sussex.ac.uk/uktpo/2018/05/22/the-eu-should-agree-an-all-uk-backstop/> [Accessed 25 May 2018].

## Appendix C: 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. It is recommended that you add an endnote at the first instance to explain your choice of terminology.

Please be careful to avoid language that might be interpreted as racist, sexist, derogatory or otherwise offensive. Ethnic and religious slurs should be avoided unless their discussion is relevant to the content of the work. A list of pejorative terms can be found on Wikipedia at: [https://en.wikipedia.org/wiki/Lists\\_of\\_pejorative\\_terms\\_for\\_people](https://en.wikipedia.org/wiki/Lists_of_pejorative_terms_for_people). Please note these lists are not exhaustive as terminology and usage changes over time. If you have used terms that may be contentious, please notify your commissioning editor so that their inclusion can be considered. While we do not want to censor material, we reserve the right to asterisk (including in quoted material) where it does not alter meaning.

The following examples are supplied for information and guidance only. Most terms have been reproduced, with permission, from the British Sociological Association. Some entries have been added or updated. Fuller lists on 'Ethnicity and race', 'Sex and gender' and 'Non-disablist' language are available from [www.britisoc.co.uk](http://www.britisoc.co.uk).

### 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** 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 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** 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.

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).

**Black/black** 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, African-American and Caribbean origin to imply solidarity against racism. In the past, Black has generally been written in lower case. In line with common usage, Bristol University Press now advises using initial capitals for Black and White. However, where there is a case to be made for retaining lower case (for example, in cases of common usage in specific local contexts), we will follow the author's style.

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.

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' and so on, in the plural to imply that there are a variety of such groups.

It is also important to be aware of the fact that, in some contexts, 'Black' can also be used in a racist sense.



## Editorial and Production Guidelines

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.

- 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 Scottish, English, Welsh and Irish people resist being identified as British and the territory denoted by the term contains a wide variety of cultures, language and religions.
- Developing countries** This term has historically been used to refer to less-industrialised, non-Western or Southern parts of nations/the world. Alternatives are preferred – for example, some organisations now use 'advanced economies' and 'emerging economies'.
- English language** Our preferred term is 'speaker of English as a second or other language' or 'ESOL speaker'.
- 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 Black/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 a minority ethnic group. Minority ethnic places the emphasis on the minority status rather than the ethnicity, whereas ethnic minority places the emphasis on the ethnic 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-native (English) speaker** This is an outdated term which can be seen as negative or invalidating. A preferred term is 'speaker of English as a second or other language' or 'ESOL speaker'.
- 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 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 problematically. North/South may be a better alternative.

### **Anti-sexist language**

- 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 (for example, ‘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 alternatives in brackets]**

- 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]

### **Sexual orientation and gender identity**

- Avoid irrelevant or gratuitous gender descriptions: the female doctor; the homosexual lawyer.
- If sexual orientation is relevant, use acceptable terms such as heterosexual, homosexual, lesbian and gay; do not use derogatory terms. Use same-sex to describe relationships between two men or two women.
- Cis refers to someone whose gender identity matches the sex they were assigned to at birth.
- Trans refers to someone whose gender identity does not match the sex they were assigned to at birth. Note that the terms transsexual and transgendered should be avoided; the preference is for transgender man or trans man; transgender woman or trans woman; and transgender people.
- Non-binary and other related terms refer to a spectrum of gender identities that are not exclusively masculine or feminine, or identities that are outside the gender binary. People may identify as having two or more genders, having no gender or having a fluctuating gender identity.
- Use gender neutral pronouns where possible, including for singular pronouns (‘he or she’; ‘they’).
- LGBTQIA+ (lesbian, gay, bi, trans, queer/questioning, intersex, asexual, plus others) is the preferred term. This is a recommendation only, authors and editors may wish to use other variations given the context of their work.

### **Non-disablist language**

- 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 alternatives]**

- 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; [person who has/person with or afflicted by]

- wheelchair bound [wheelchair user]
- the blind [blind and partially sighted people or visually impaired people]
- the deaf [deaf or hard of hearing people; Deaf with an initial capital is used if referring to people identifying with the Deaf Community]
- 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]

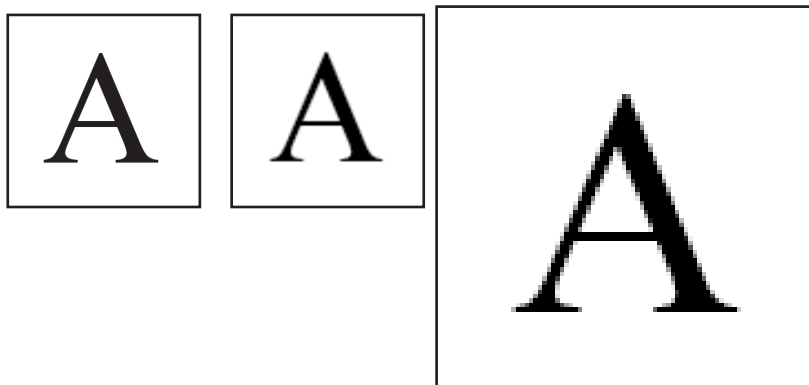
### Appendix D: Figures – technical definitions and resolution

#### 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 artwork
- 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 artwork

#### Resolution

- The quality of an image is determined by the dpi (dots per inch). The minimum resolution for a print-suitable image is 300dpi at print size. The number of pixels in an image is linked to the maximum print size: a 1cm by 1cm image that is 300dpi will look poor quality if stretched to fit the page.
- To check the resolution of an image in Windows Photo Viewer, right click on an image file in your folder menu. Select 'properties' to see the pixel width and dpi.
- Figures generally need to be 120mm wide to fill the page width of Bristol University Press books (exact size depends on the format). Therefore, at 300dpi, the minimum width suitable is around 1440 pixels (width in cm, divided by 2.5 to convert to inches, multiplied by 300).
- Image files must not be dropped into a Word document as the image will be compressed and quality reduced.
- Please note that images downloaded from the internet should be avoided as they will generally have been created at 96dpi (suitable for on screen viewing but not print), and will often have copyright implications.
- Examples below show a letter 'A' at 300dpi, 72dpi and 72dpi increased in size by 200%. As you will note, increasing the size of an image reduces the apparent quality.



## Appendix E: Example table

- House style is to use minimal lines between rows for clarity.
- Bold text is used for the table title and the header row.
- More than four columns/half a side of A4 may cause difficulties for the typesetter.

**Table 1.1:** An example table

<b>Column 1</b>	<b>Column 2</b>	<b>Column 3</b>	<b>Column 4</b>
AAA	BBB	CCC	1234.0
BBB	BBBBBB	BBBCCC	543.6
CCC	CCCBBB	CCCCCC	65131.8
DDD	DDDBBB	DDDDCC	12.0

Source: Based on data from Smith (2018)

## Appendix F: Permissions procedure and sample letter

If you need to request permission for material included in your work, in the first instance, direct any permission queries to: <https://plsclear.com/>. This is the easiest way to submit a permissions query to any publisher. PLSClear (run by the Publishers Licencing Services) finds the correct publisher and sends through a request to the publisher on your behalf.

If the material you wish to include is not requestable via PLSClear, you should send a permissions letter to the publishers/copyright holders (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 Commissioning 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 publisher. 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 by the time the final typescript is submitted to your Commissioning Editor.

If you have to pay a fee, the amount that BUP will contribute in relation to fees is included in your book contract. Inform your Commissioning Editor if the publishers/copyright holders have also requested a copy of the book.

Please see our Author Hub for more information about permissions and copyright.

### Sample permissions request letter

Dear [Name]

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 G: Corrections

- At proof stage, any changes should be very small and essential ones only. Extensive changes at the proof stage are not permitted.
- Corrections to PDFs should be marked up using the following tools in Adobe Acrobat Reader:
  - ‘Strikethrough text’ to delete text
  - ‘Add note to replace text’ to delete text and replace with alternative text
  - ‘Insert text at cursor’ to add missing words
  - ‘Sticky notes’ can be used for replies to queries, but not for text edits as location may be unclear
- If you are unable to mark up the PDF proof, please list corrections using the following template:

<i>Page</i>	<i>Line</i>	<i>Original text</i>	<i>Replacement text or comment</i>