

CORK UNIVERSITY PRESS
GUIDE TO AUTHORS

Contents

- 1. Presentation of the typescript**
 - 1.1. Divisions of the text
 - 1.2. Tables and tabular copy
 - 1.3. Quotations (extracts)
 - 1.4. Paragraphs

- 2. Recommended style guide**
 - 2.1. Abbreviations and contractions
 - 2.2. Apostrophe
 - 2.3. Hyphens
 - 2.4. Capitals
 - 2.5. Dates
 - 2.6. Numerals/numbers
 - 2.7. Units of measurement
 - 2.8. Proper names
 - 2.9. Punctuation
 - 2.10. Quotations (extracts)
 - 2.11. Italics
 - 2.12. Tables
 - 2.13. Footnotes and notes

3. References and bibliographies

- 3.1 References (number system)
- 3.2 References (author/date system)
- 3.3 Bibliographical details: order and style
- 3.4 'op cit' and 'ibid'
- 3.5 Style of details in bibliography
- 3.6 Cross references

4. Illustrations and photographs

- 4.1 Photographs and finished artwork
- 4.2 Researched illustrations
- 4.3 Rough diagrams/drawings

5. Textual Copyright and Permissions

- 5.1 Textual material
- 5.2 Illustrative material
- 5.3 Copyright
- 5.4 'Fair dealing'
- 5.5 Organization
- 5.6 Obtaining permissions
- 5.7 Appropriate and 'sufficient' acknowledgement

6. Supplying typescripts on disk

- 6.1 Saving Commands
- 6.2 Post-print out Changes
- 6.3 Delivery

Acknowledgements

This guide has been compiled using standard information from the following published titles and restricted 'in-house' material from the following various publishers.

Clé Manual of Book Publishing

Copyright by Christopher Searles (CUP, 1970)

Copy-editing by Judith Butcher (CUP, 1978)

Longman 'Guide to Authors', and notes taken on textual permissions

Manchester University Press notes on style

Routledge notes on style

ICHS Rules for Contributors to Irish Historical Studies

UNIT 1

PRESENTATION OF THE TYPESCRIPT

If you are submitting the text of your book on disk, the publishers will require one hard copy of the text and you should retain a copy for your reference. The typescript must be double-line spaced, and include 'preliminary' pages (i.e. the half-title, the title, the contents etc). Numbering of the pages must be consecutive from the beginning of the text to the end, not chapter by chapter. The copy for the preliminary pages must be numbered separately, using roman numerals.

Corrections to the typescript should be made in ink between the lines. If more than a line of typescript is corrected it should be retyped or additional pages inserted and numbered e.g. '35a' with a warning note on the preceding page, 'page 35a follows'. Half-sheets should never be used, as they are more likely to go astray, and if whole sheets are deleted they should have a line through the text and be marked 'delete'.

1.1 Divisions of the text

Chapters must begin on a new sheet, and you should ensure that chapter titles are kept short. All headings and subheadings used for dividing the text should be typed with initial capital only for the first word, and subsequent words should commence with a lower-case initial. The use of more than four degrees of subheading should be avoided (not including the chapter heading).

1.2 Tables and tabular copy

These should be typed and supplied on separate sheets from the text, and identified with their recommended positions clearly marked in the text. (See section 2.12)

1.3 Quotations

'Short' quotations of less than 50 words should be run on within the text. 'Long' quotations - more than 50 words - should be indicated in the text by allowing one line above and below the extract

and by indenting the quote by at least four characters. Such display quotations should not have quotation marks at the beginning and end of the passage. Closely related 'short' quotations, with only a few lines of text intervening, may also be 'displayed', as can consecutive 'short' quotations (although these should use quotation marks after each individual quote).

Poems and quotations of verse are also usually 'displayed' if there is more than one complete line. Do not use quotation marks for displayed verse extracts except where a number of extracts follow each other and it is necessary to distinguish them. Interpolations in an extract by someone other than the author of the quotation should be enclosed [in square brackets].

Quotations will be followed exactly for capitalization, italics, punctuation and spelling, although it is usual to make consistent with the style of the text of the typescript such conventions as: quotation marks; elimination of full points after 'Mr', 'Mrs' etc; and the treatment of textual dashes. (See Unit 5 for clearance of textual permissions.)

1.4 Paragraphs

The first paragraph in a chapter after a subheading should be full out to the margin. All subsequent paragraphs should be indented.

UNIT 2

RECOMMENDED STYLE GUIDE

The stylistic conventions set out below are by no means comprehensive, and are provided only to give some idea of the necessity for consistency throughout the typescript. This short guide is based on the Oxford Dictionary for Writers and Editors (ODWE) and Harts Rules for Compositors and Editors (Harts Rules), and it is these publications which should be followed in all cases of uncertainty over orthographic and stylistic points.

2.1 Abbreviations and contractions

Avoid unnecessary use of abbreviations, and ensure any unfamiliar ones are explained at the first occurrence, or in a list. Do not use abbreviations at the start of a sentence.

- Omit full point after Mr, Mrs, Dr and other contractions ending with final letter of the word (but Rt. Hon. not Rt Hon.).
- Use St for Saint but S. permissible if consistent.
- Do not punctuate: abbreviations using initials (e.g. TUC, RADA, TV, MS, EEC, USA) which have become generally acceptable; those set of initials which are pronounced as a word (NATO, UNESCO, EFTA, SEAC etc.).
- Punctuate Rev., and abbreviated months of the year - Jan., Feb., etc.
- Text reference to figures: 'Fig.', but spell out in full if at the start of a sentence.
- Ampersand (&) should be used only in names of companies and occasionally in facsimile quotations from early documents.
- 'e.g.', 'i.e.' should retain full points.
- Scripture references. Use Arabic numerals, dividing chapter and verse by colon: e.g. Genesis 2:14; Psalms 18:47; 2 Corinthians 4:8.
- Drama references. Act III, scene ii, line 297, to appear as III.ii.297. Titles of Shakespeare plays should be abbreviated when references are frequent.

2.2 Apostrophe

When a noun ending in 's' is used adjectivally, the apostrophe may be omitted; e.g. 'The Thirty Years War'. Do not insert an apostrophe in plurals such as 'the 1880s', 'MPs', but an apostrophe should be inserted to represent a possessive, e.g. 'the MP's house'. Always use the possessive 's', e.g. Augustus's, Jones's, except in ancient classical names, e.g. Herodutus', Mars', where the 's' is nearly always omitted in classical works.

2.3 Hyphens

These are difficult to use correctly and if in doubt you should consult Harts Rules and the ODWE mentioned above. Generally hyphens should be used:-

- in compound adjectives eg. middle-class people, but not the middle classes-
- when an adverb might not at once make the sense clear e.g. an ill-educated fellow –
- when a hyphen is used attributively e.g. the most up-to-date records, but not the records are up to date (which is predicative).-
- compound words with more than one stress e.g. cross-question, short-term
- compounds in which the first element ends with a vowel e.g. aero-elastic, radio-isotope
- the beginning of the second element e.g. part-time
- when a noun expresses the action of a verb e.g. birth-rate, co-operate, (but not in uncooperative), co-ordinate (but not in maths where coordinate)

Hyphens should not be used:

- in words where common usage has eliminated the two word or hyphenated form e.g. childbirth, blueprint, coalfield and feedback. (A list is given on page 77 of Harts Rules)
- pronouns beginning with any-, every- and some- are printed as single, un-hyphenated words such as, everybody, something.
- compound noun with single stress e.g. blackbird, newspaper

- when an adverb qualifies an adjective and the sense is already clear e.g. a beautifully furnished house.

2.4 Capitals

Capitals should be kept to an absolute minimum and not used for ornamentation, emphasis, or as a sign of respect of status. Use capital initials for:

- parliamentary Act or Bill; Cabinet; Church (when referring to a denominational body, not a building);
- King, Pope etc., when specifically named (Pope John, Ayatollah Khomeini) otherwise use lowercase letter for 'the king saw...!', 'any ayatollah can...!';
- names of political parties when name is given in full; Department of Foreign Affairs (and other government departments); the West, County Mayo.
- Pronouns relating to the deity may be printed without capitals. Where a common noun is in effect part of a proper name it should have an initial capital (as above) but not when written as 'professor of Irish history, county of Mayo'.
- Capitals should also be used to avoid ambiguity, as in 'The Civil Survey'.

2.5 Dates

These should be set out as 11 June 1991, with the months spelt out and no intermediate commas; but allow latitude, e.g. in personal narrative, 11th June or June 11th, and follow the original in quotations.

For periods of years be consistent in using either 1961-63 or 1961 to 1963. AD (before date) and BC (after date). Use 'seventeenth century' (not 17th) and 'seventeenth-century' as compound adjective.

If you prefer to follow the ICHS Rules for Contributors regarding dates (only) please indicate your choice to the Publisher.

2.6 Numerals/Numbers/Money

Avoid using numbers at the start of a sentence. In descriptive text use words for numbers one to ninety-nine but avoid the inelegance of, e.g. 'sixty-six to 101' - prefer '66 to 101'.

Always use numerals: when associated with units of measurement, etc.; where references to specific amounts occur frequently; for sequences of stated numbers; and always for percentages (use words 'per cent' not the % sign, except in tables and sometimes in mathematical or statistical material).

Use 'million' in place of noughts and prefer words, for, say, 'two million' (not millions) unless frequent occurrence or decimalized usage, e.g. '1.5 million'. Avoid the use of billion. If it has to be used it should be made clear that it is either British (million millions) or American (thousand millions). Insert comma for both thousands and tens of thousands, e.g. 1,000 and 10,000. Spell out simple fractions with a hyphen, e.g. one-third, but...

Euros and cent should be expressed as follows: mixed amounts (e.g. €29.46) use both the € symbol and the decimal sign (on the line) but not the abbreviation 'c' together with the € symbol. Amounts less than 100 cent can be expressed as 85c or €0.85. Note that noughts should always be used for clarity either side of the decimal point. The abbreviation 'c' should always be close up to the amount, with no full point after, unless at the end of a sentence. Dollars (abbreviated d. or dol.) should be expressed with the dollar symbol (\$) before and close up to the numerals, as \$700. If necessary various dollars, or sterling should be differentiated e.g., \$HK, \$US.

2.7 Units of measurement

Abbreviations for the names of units are the same singular and plural, and are unpunctuated, e.g. 'cm' not 'cms'. If 'in' (inch) or 'l' (litre) is ambiguous it should be spelt out. A fixed space should always separate the quantity and the unit symbol (12 cm) not 12cm. Abbreviations for words other than names of units to be punctuated (r.m.s.; e.m.f.; m.p.).

Letter symbols and abbreviations denoting mathematical operations and constants are always roman except those representing variables, or where otherwise specially prescribed.

2.8 Proper names

It is essential to ensure consistency throughout the text, in references and bibliography for the spelling of names. If in doubt follow the Annual register of world events for spelling of foreign names in current affairs, e.g. Muslim, not Moslem; Habsberg, not Hapsburg.

Place names need to be checked for consistent use of anglicized form or native form of each. If in doubt use The Times Atlas for the World index-gazetteer. The use of un-recommended spellings (e.g. Rumania/Roumania instead of Romania; Bâle instead of Basle) should be recorded and brought to the attention of the Publisher.

When using the title of newspapers or journals, include the article in italics where it is part of the title, e.g. *The Irish Times*.

2.9 Punctuation

The author's choice of punctuation is as personal as the choice of words. Ideally, though minimum punctuation should be used, and punctuation of extracts should be exactly as in the original.

The position of punctuation in relation to closing quotation marks is often contentious, and depends on whether the sentence quoted is a complete one. American style positions the final quotation mark after commas and full points. The one basic rule is that if a quotation starts within a sentence, the full point should be after the closing quotation mark, unless the quotation is preceded by a colon or ends with an exclamation mark or question mark. In dialogue, the punctuation is always before the closing quotation mark.

2.10 Quotations (extracts)

Use single quotation marks, reserving double marks for internal quotes within a quotation. (See Unit 1.3 for setting out of prose extracts.)

Verse quotations of more than one complete line should be separated from the main text, and indented six spaces. Individual line indents should be the same as those in the original poem or verse. No quotation marks are required. One line or less should run on with the text and be 'quoted'. Omitted passages are indicated by three spaced points. Do not add a fourth point at the end of an incomplete sentence, but for a complete sentence, the usual closing point is used, followed by the three space points.

2.11 Italics

Italics within the text, which are not used to signal for instance book titles, or films, should be used sparingly, particularly when used for emphasis. Emphasis will not require italicization in all cases, and overuse will be marked by the copyeditor for correction. Italics within quotations which are not the author's own, should be signalled as such with a note in square brackets '[authors italics]' or '[my emphasis]'.

Italics should always be used for books, newspapers, unfamiliar foreign words or phrases, film titles, plays, works of art, long poems which are virtually books, periodicals, and certain Latin words. A comprehensive list of italicized and non-italicized words and phrases can be found in Harts Rules, or the ODWE. For instance 'en route' is italicized, while 'a priori' is not; vis-à-vis is, while 'prima-facie' is not, and so on.

2.12 Tables

While tables should be compatible with the text they should be understandable without reference to the text. Indicate distinctly in the text the appropriate place where the table should appear.

If more than a few tables are used, or if they are not integral, each table must be numbered if it has more than five or six lines. The numbering may either be according to the chapter in which the table appears, or consecutively throughout the text, not using the chapter number.

- Any source detail (acknowledgement) should be placed at the foot of the table - before any notes to the table.
- Tables must be typed on separate sheets with their number and title. Use horizontal rules only, and no vertical rules.
- Provide copy that the typesetter can follow easily, for instance if the table contains a great number of rows and many columns, leave an extra space between every five rows - to help the reader's eye follow the lines across the table.
- If two tables are to be positioned to face each other (so that they can be compared) please note this in the margins of the tables.
- Do not use ditto marks - use repeat subheadings or repeating the relevant word or information. Always precede the decimal point by a digit (a zero if necessary - thus 0.123 not .123). Decimal points should align vertically in a column.
- Specific notes to a table should be positioned underneath the source of the table. Notes are keyed to the table using *,† etc., or superscript lowercase letters - a, b, c, d, etc. The sequence of note signals should read across the columns.

2.13 Footnotes and notes

Footnotes should be used only to supply additional information which the reader will welcome, but which cannot be accommodated in the text. They should only be used when a prior arrangement has been made with the Publisher. Footnotes should be supplied on separate sheets of paper, typed with double-line spacing and each footnote bearing the typescript folio to which it belongs, except when supplied on disk.

Footnotes are indicated in the text by superscript numerals consecutive through the chapter. End notes are recommended wherever possible, and should use consecutive superscript numbering through each chapter. Each chapter's notes are positioned at its end or at the end of the book, in chapter lists.

Where superscript numbering is also to be used for the identification of 'references', the two are combined - the references being incorporated into the notes, and listed at the end of the chapter, or book, under the subheading 'Notes and References'.

UNIT 3

REFERENCES AND BIBLIOGRAPHIES

Bibliographies are not restricted to items cited in the text. A list of references should be confined to publications cited in the text, and provides bibliographic information of those citations. It requires only minimum bibliographic details if a bibliography - with full details of cited and uncited publications - has also been compiled.

When footnotes are used to refer to books cited in full in the bibliography, after the first mention the minimum details system should be used, e.g. Callanan, Parnell, pp. 12-23.

If you intend following ICHS Rules for Contributors please inform the Publisher first.

3.1 References: : Number system

This is the most common (and our preferred) acceptable referencing system.

The system uses superior numerals in the text at the point of reference. Numbering should be consecutive through the chapter, and allied to a numbered list at the end of the chapter, or at the end of the book under a heading 'References'. The order of listed references to be in the sequence of numbering recurring through the chapter text.

If end-notes are a feature of the typescript, then the numbering of them by superscript numerals can be combined with the numbering of the references, details of both being incorporated into one numbered list at the end of the chapter, and headed 'Notes and References'.

The essential elements of a referencing system are as follows:

Books

- author's(s)/editor's(s) first name(s)/initial(s)
- author'(s)/editor's(s) surname(s)
- title of book (in italic)
- number of volumes
- number of edition (2nd, 3rd . . .)
- name of translator/editor
- opening parenthesis, place of publication (unless contained in publisher's name), colon publisher, comma
- date of publication (first and last dates if several volumes over number of years), closing parenthesis
- number of relevant volume
- page number(s)

Examples:

1. Frank Callanan, *The Parnell Split 1890-91* (Cork University Press, 1992), pp. 21-26
2. G.L. Williams, *Textbook of Criminal Law*, 4 vols., 5th edn, rev. G. Brown (London: Stevens, 1983)

Chapters within book references

- author's(s) first name(s)/initials(s)
- author's(s) surname(s)
- 'title of chapter' (in single quotation marks followed by comma), in (rest of material as for book references.)

Example:

J. Deegan and D. Dineen, 'Irish Tourism Policy', in B. O'Connor and M. Cronin (eds.), Tourism and Ireland: A Critical Analysis (Cork University Press, 1993)

Articles

- author's(s') first name(s)/initial(s)
- author's(s') surname(s)
- 'title of article' (in single quotes)
- title of journal (in italics)
- volume number
- issue number
- date of publication
- page number(s)

Example:

J. Fitch, 'On Analysis', *British Journal of Philosophy*, vol. 19, 1956, pp. 11-23

Poems/Songs

- name of poet/songwriter
- 'title of poem'/title of poem (single quotes/ italics according to length of poem - 'sonnet'/Paradise Lost)
- collection of poems/album in which work first appeared (italics)
- book/canto/stanza
- place of publication
- publisher
- date of publication

Example:

John Donne, 'Women's Constancy', *The Poems of John Donne*, ed. Sir Herbert Grierson (London: Oxford University Press, 1960), p. 9

Plays

- author's name/initial(s)
- author's surname
- title of play (italics)
- place of publication
- publisher
- act, scene, line(s) or act/part, page number or scene only

Examples:

1. William Shakespeare, *Julius Caesar*, III.ii.14
2. David Hare, *Saigon* (London: Faber & Faber, 1983), sc. 37, p. 51

3.2 References Author/date system

The author/date system should not be used without the prior permission of the publishers.

This system gives the author's name, the date of the publication and the page number (if necessary) at the point of reference in the text, with the full details at the end of the chapter, or the end of the book. If two or more works are published by the same author in the same year, the date is distinguished by using 'a', 'b' etc., and similarly identified in the list of 'References'. The list should be in alphabetical order, and within entries by the same author, in date order beginning with the earliest such reference.

When using the author/date system, references should be cited by the author's surname and year of publication only, e.g. Smith (1979), or Smith (1979, p. 80).

References which are cited in the text which have more than three authors should use the abbreviation 'et al.', providing there is no possibility of confusion with another group of authors starting with the same name and with the same date.

3.3 Bibliographical Details

The bibliography should use the same order as used in references but with the surname first, so that an alphabetical list can be made. EG:

O'Connor, Emmet, Syndicalism in Ireland 1927-1923, Cork University Press, 1988

3.4 'op. cit.' and 'ibid.'

'op. cit.' should not be used from chapter to chapter, only within references in each chapter. 'ibid.' and 'op. cit.' to be roman followed by a comma. 'ibid.' is always lowercase. We do not use 'loc. cit.'

3.5 Style of details in bibliography

These are set out in exactly the same way as fully detailed references, except that the final detail of chapter or page number is not given.

Incomplete bibliographical data - missing initials, dates, publishers names - and inconsistencies of dates and authors' names between reference lists and corresponding text, often cause the greatest number of queries when the typescript is copyedited.

3.6 Cross References

These should be indicated in the text, in most cases within parentheses by '(see p. 000)' and a corresponding note should be made in the margin 'Cross ref.' and circled.

UNIT 4

ILLUSTRATIONS AND PHOTOGRAPHS

The preparation and number of illustrations will be the subject of consultation.

Artwork means all forms of illustration employed to support the text - diagrams, line art, paintings, and photographs. 'Finished artwork' describes artwork which is complete in all details, and is ready for photographic reproduction.

Packages containing photographs, colour transparencies or finished artwork should be reinforced by substantial card at the front and back of the contents inside the package.

- All illustrative material must be separated from the typescript text, and a list of captions - which should be concise - typed on separate sheets.
- The ideal position of the illustrations should be clearly indicated in the text. Some books may have very few illustrations and need not, therefore, be numbered or identified in the printed book. Such illustrative material must still, however, be identified and 'keyed' into the text for eventual position.
- Large numbers of illustrative material should be numbered consecutively according to the chapter to which they belong or consecutively throughout the book. The decision should be made with the publisher.
- References to illustrations should be made in the text, e.g. 'see Fig. 5.3' is better than 'see figure below'.
- At an early stage it will be decided whether the author will supply:
 - i) photographs and/or finished artwork
 - ii) information for the publisher to research material from libraries, museums and agencies.

iii) rough diagrams or drawings for the publisher to use to achieve finished artwork.

4.1 Photographs and finished artwork

You should not commit the Publisher to payment of reproduction fees without consulting us first. If you are unable to supply images in a digital format, burned onto CD they should be supplied to us as good quality black and white prints or colour transparencies for colour reproduction.

The preparation of finished artwork must be the subject of consultation with the editorial and design staff before any work begins. Separate advice on artwork preparation will then be given.

If you are supplying photographs:

- Wherever possible, supply clear black and white matt prints with a good range of tone contrast. If negatives are available better results can in some cases be achieved.
- Do not write on the back of the prints, or make attachments by paper clips, which will score the photograph. Photocopy all prints and write any instructions on these.
- Use soft pencil on an overlay sheet, where relevant, to indicate areas of the picture to be masked off.
- Supply details to the Publisher concerning whether permission to reproduce has been obtained and from whom, and whether any fee has been asked for.

If you are supplying colour transparencies:

- Transparencies should be free of marks and scratches on both sides of the film.
- To minimize the risk of damage during handling, each transparency should be supplied in clear plastic pockets. Do not send glass-mounted transparencies through the post.
- Identify each transparency by labels on its mount and on its plastic pocket.
- Producing black and white copies from transparencies increases the 'contrast' values - therefore a transparency to be used for this purpose should have the lowest possible contrast.

If you are supplying sized line art:

- Maintain the specified width and keep within the maximum length allocation.
- Do not use any labels except those that are completely necessary for image to be understood. Artists should not sign the illustration as this will prove distracting (this will be in list of illustrations if part of copyright clearance).
- If labels are needed all should be made from the same typeface and size, and should observe all conventions of capitalization, grammar, spelling etc. as made explicit in the recommended style guide.

4.2 Researched illustrations

When illustrative material is to be researched a complete list of specific illustrations, clearly described, should be provided showing:

- i) illustration number
- ii) relevant manuscript page number
- iii) subject of, or reason for, illustration
- iv) source, if known, of illustration and the holder of the copyright

(Always refer to the original source if the material has been reproduced elsewhere.)

Most researched material has an intrinsic as well as a copyright value and should therefore be treated with care. It is important that such material (especially for colour work) is not damaged or lost.

4.3 Rough diagrams / drawings

- If the 'rough' is being adapted from another source please supply details of that source - and a copy of the original.
- Draw each diagram or drawing on a separate sheet of paper.
- Draw clearly in ink if possible.

- Number each individual diagram or drawing.
- 'Labels' (i.e. the words etc within the boundary of each diagram or drawing) should be in lower case, with initial capital letter for the first word only or proper nouns, and typed on a separate sheet.
- Make sure that labelling conforms to current standards and metric terminology (where relevant) and is consistent with the text. Clearly identify all special characters - Greek, mathematical, etc. Check that spellings are consistent and match the main text. Give clear instructions to the artist regarding layout and emphasis.

UNIT 5

TEXTUAL COPYRIGHT AND PERMISSION

The information given below is designed to enable the author to obtain permission to reproduce textual copyright material. The notes and systems outlined below should convert a tedious and time-consuming task into a less arduous one. The most important rule to remember, is that if you are in any doubt at all about seeking permission to use copyright material please discuss with the publisher.

5.1 Textual Material

Permission to use textual copyright material should be sought for:

- material containing no illustrative matter
- text which can stand without the illustrative matter
- text as a quotation from a book, newspaper, magazine or journal
- material which is to be recorded onto cassette or tape.

5.2 Illustrative Material

Permission to use illustrative material should be sought for:

- a combination of illustration and text, and the text is simply a caption or note relating to the illustration
- the whole piece has been constructed around the illustration (i.e. diagrams, photographs, advertisements, graphs, figures, tables and charts).

5.3 Copyright

The interpretation of copyright law in Ireland rests with the Irish Copyright And Related Rights Act 2000. The definition of copyright prohibits reproduction of 'substantial' quotation from published works without permission during the authors lifetime and for seventy years ,

after the death of the author, irrespective of the date on which the work is first lawfully made available to the public [3:24 (1)].

Works of art, photographs, music, advertisements, diagrams, tables and maps come under the law. Copyright in a photograph rests with the person who takes it, the owner of the negative, or in the case of a commissioned photograph, the person who commissions it.

You do not have to take any action to secure copyright of your own works: it is automatically conferred. Copyright prevents reproduction of any lengthy quotation, or of anything that can be regarded as a complete entity, e.g. a poem or a map, without the permission of the copyright holder.

5.4 'Fair dealing'

The context in which 'fair dealing' operates is defined in the law as:

Fair dealing with a literary, dramatic, musical or artistic work, sound recording, film , broadcast, cable programme or non-electronic original database, for the purposes of research or private study, shall not infringe any copyright in the work.

There is no statutory limitation on length either, and any definition of fair dealing in terms of length is misleading. The definition of what constitutes a 'substantial part' is obviously fraught with problems, because it is so imprecise. General agreement seems to approve examining the 'quality' of the extract, rather than its length, and the substantiality of the extract might also be seen to concern the effect of the passage in question on the work in which it is to be quoted.

Fair dealing in the context of criticism or review, allows the writer 'to quote a passage or passages from the work or works under review and of any other relevant work or works (by the same or another author) without permission and subject only to sufficient acknowledgement'. It is not the

length of quote which is relevant. What is relevant is its own intrinsic value, 'rather than making possible, and contributing to, the value of what the author wants to say'. In addition, another question needs to be addressed in this context: will it be thought that the extracts in combination, will have a harmful effect on the sales of a book from which they were taken, because it creates competition for the material quoted (not that it criticizes the author of the extracted material)-

Faced with the difficulties of interpreting what constitutes 'fair dealing' the Society of Authors and the Publishers Association (both UK) set guidelines for establishing the maximum lengths of extracts which could be used under fair dealing criteria. They are:

- a single extract of up to 400 words of prose
- a series of extracts of not more than 300 words up to a total of 800 words
- 40 lines of poetry, a series of extracts not totalling more than 40 lines, and not more than a quarter of any poem.

Beyond these limits, courtesy suggests that permission should be obtained from the copyright holder, and the required fees paid.

5.5 Organization

It is important to start the process of seeking permissions early, and it is essential to maintain a good filing system in order to cope with the inevitable plethora of details which will be needed to obtain them. You should establish a card index system and a 'bring forward' file to enable you to chase tardy respondents. The Authors' Permission Form will help you to construct the essential details required by the copyright holder, and the publisher.

5.6 Obtaining Permissions

The publisher (as copyright holder) of the material to appear as an extract in your book, requires basic information from you, as well as a private copyright holder.

You must supply the following details with your request:

- Your name, the title of your book in which the extract is to appear, and the edition number (1st, 2nd, 3rd edition etc.)
- date your book will be published
- number of pages
- provisional price
- hard cover and/or paper back
- print run
- market to be cleared (check with your publisher concerning - world, world excluding USA, UK only etc.)
- name of your publishing house
- date when you require permissions to be granted by (generally at the latest by the time you are due to receive the first set of proofs from your publisher)

You must also supply the following details regarding the extract you wish to use (or adapt in the case of illustrations):

- the author, title of the book or journal article, and periodical edition or volume number
- series title if applicable
- date of publication
- numbers of words to be included
- opening words and closing words of extract

It is vital to indicate if the material has been adapted, as it will always be necessary to obtain the copyright holder's permission. Please note the following when deciding what information to supply on the form and to the copyright holders:

- original publisher - if the source of your extract is a paperback, or an edition that was originally published by another publisher, you will need the name of the original publisher. Refer to the 'imprint' page of the book for this information.

- if the publisher of the book you have used as your source has taken the extract in question from another source, you should consult the acknowledgements and apply to the copyright holder cited there.
- adaptations and translations - you must state whether any quoted passage has been adapted by you or has been translated, and in the case of a translation you will require the name of the translator. A copy of the adaptation or translation must accompany your request.
- material taken from anthologies - if the source of the extract is an anthology it is essential that you refer to the acknowledgements in the book to establish the original source of the material.
- new/revised editions - if you are applying to re-clear permission to use material in a new edition of your book, your request must include material used in the first and subsequent editions in which the extract has or will be included.
- newspaper/journal/magazine articles - you must include the name of the publication, and you will need the address from which it is published, the date, volume number, page number(s) and authors name. You should include a copy of the article - particularly if it is from a newspaper or magazine, with your request, and a note of the number of words you wish to use.
- music - supply the title of the piece, the number of bars, composer and the score from which the piece is taken, and the name and address of the music publisher. In the case of an arrangement, you should supply the arrangers name.
- poetry - supply the title and author, the total number of lines you will be using. You will also need to supply the name of the book from which the poem has been taken. It is particularly important with poems in anthologies to check the acknowledgements in your source.

A Permissions Form should be completed fully in all cases where an extract is to be used, which requires permission. The form, together with all correspondence relating to the seeking of permissions must be handed to the publisher, to enable copy for the acknowledgements to be compiled.

5.7 Appropriate and Sufficient Acknowledgement

In the case of extracts or other material (non-textual) where permission has been obtained, appropriate acknowledgement must be made to the source and/or copyright holder. This is made in the prelims of your book, under the 'Acknowledgements' (or occasionally at the end of the book, under the appropriate circumstances). When extracts are used under the 'terms' of fair dealing, 'sufficient' acknowledgement to the source is taken to mean acknowledgement of the author and the title of the publication in which the extract first appeared.

UNIT 6

SUPPLYING TYPESCRIPTS ON DISK

If you are intending to supply your manuscript to Cork University Press as a word-processed document saved to disk, the following guidelines should prove helpful to you and make it much easier for the typesetters to handle your manuscript on their computer.

Please supply your text on IBM compatible discs. The copy must be identical to the hard copy version accompanying the discs. We can also use CDs

You should save your text in your usual package and as an ASCII ('text only') file. Make sure you inform us of the type of package you are using if anything other than Microsoft Word

6.1 Saving Commands

Many word processing commands do not survive conversion from one software package to another (although this has improved during recent years). It is therefore generally much better to keep any style formatting to a minimum. Leave the layout of the book to the designer. Any special instructions can be marked on the hard copy which should accompany your disk.

Formatting to bold or italic usually converts without problems, and should be put in wherever possible (keeping in mind that we rarely use bold). Typeface, size and justification may not carry over so it is best to use your automatic default settings.

Do not use coding for the compilation of indexes, contents and tables. Automatic footnoting within a Word package usually does not present us with difficulties but this should only be used if footnoting is to be used in the final published text, as opposed to end-notes.

“Carriage” Returns: Line breaks should only be used to make new paragraphs, headings or short lines in a list.

Tabs: usually carry over but if you want a hanging indent for a numbered paragraph for example, do not tab the second and subsequent lines. If the length (i.e. measure) is altered when the document is imported into another system or corrections are made which alter line breaks, the tabs will be scattered throughout the text and much time will need to be spent re-formatting. The use of different types of tab (left, right, centre, decimal etc) to create simple tables or columns of words will cause few problems if the overall line length is to stay the same when it is imported and there are no more than four or five tab settings in a line.

Left and right indents: Indents usually carry but again should be avoided because the line length will not usually be the same in the typeset book. It is best to type to the default line width of your software package. Quoted matter should be clearly recognisable from the context, but if there is a likelihood of confusion, mark this on the hard copy. Make sure that it is clear from your hard copy whether a new paragraph begins after an indented quotation, or if the paragraph is continued.

Long documents: are difficult to manage, so in a standard book each chapter should be a separate document.

Page breaks and columns: Commands for page breaks and column breaks do not transfer. Again, any specific requirements should be indicated on the hard copy.

Notes: Do not use automatic systems for inserting foot/end notes. Group all notes in separate files in double spaced type and manually insert reference numbers in text.

Page numbers and running heads: These are not transferred but are applied according to the design specification laid out by the Publishers.

Underlining: Although the underline command can be imported, it is rarely used in typeset books. If you specifically need to underline a word, please indicate this on the hard copy and the typesetter will make the insert.

Special formatting requirements: If a section of text needs to be reproduced to a specific format, and this is achievable on your word-processing system, provide a separate sheet with all this formatting done along with the more straightforward version in the main text. This will ensure that your specifications can be understood without a great deal of explanation. Mark on the copy something like 'See separate sheet X to explain'. Don't worry if your text looks to 'plain'. This is better than a lot of impressive looking formatting being used and then causing extra work and extra money being spent on its removal.

6.2 Post print-out changes:

The disk you supply with your hard copy should be exactly the same. If minor literals have been marked on a hard copy you do not have to change the disk, but if more than fifteen textual changes to sentence structure or paragraphs are required, change them on the disk as well and make it clear that you have done this.

6.3 Delivery

Do not send your disks in anything but a strong hard-backed envelope, or special disk container. Label clearly the disk with its contents, the book title and package used. Always keep a copy.

END