

# CORK UNIVERSITY PRESS

## GUIDE TO AUTHORS

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**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 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 and each main word begins with a capital letter. If there is a sub-heading in the title following a colon, capitals should only be used for proper nouns. All headings within the chapter should have initial capitals in main words but any sub-heading after a colon should only use capitals after proper nouns. The use of four degrees of heading should be avoided (not including the chapter heading).

**1.2 Tables and tabular copy**

These should be typed and supplied in Microsoft Word only, and on separate sheets from the text, and identified with their recommended positions clearly marked in the text. Bar charts need to be supplied as image files – Illustrator preferred.

**1.3 Quotations (extracts)**

'Short' quotations of less than fifty words should be run on within the text. 'Long' quotations – more than approximately fifty words – should be indicated in the text by allowing one line above and below the extract and by indenting the quote. 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 capitalisation, italics, punctuation and spelling.

#### **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 provided to give consistency throughout the typescript and through CUP publications.

#### 2.1 Abbreviations and contractions

Avoid unnecessary use of abbreviations, and ensure any unfamiliar ones are explained at the first occurrence, in brackets after the first usage or in a list, e.g. Cork University Press (CUP).

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
- 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., but do not abbreviate the months of the year, even in endnotes.
- 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.

#### 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'. Never use the possessive 's', where there will be s's e.g. Augustus's, Jones's, Yeats's. Should be Augustus', Jones', Yeats'.

#### 2.3 Hyphens

Generally hyphens should be used: -

- in compound adjectives e.g. middle-class people, but not the middle classes;
- 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.

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;
- 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 within the text 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 as part of a proper name (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);
- east/west/north/south when used with the name of a region should never be higher case unless it is part of a proper name, like West Africa, North America. So south Munster, County Mayo etc.

## **2.5 Dates**

These should be set out as 11 June 2015, with the months spelt out and no intermediate commas. Follow the original in quotations.

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

Use First World War and not World War I

Use Second World War and not World War II

## **2.6 Numerals/Numbers/Money**

Avoid using numbers at the start of a sentence. In descriptive text use words for numbers one to one hundred 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.;
- for sequences of stated numbers;
- 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 decimalised 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, except in tables.

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 once consistent. 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 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 not separate the quantity and the unit symbol e.g. 12cm.

## 2.8 Proper names

It is essential to ensure consistency throughout the text in references and bibliography for the spelling of names.

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*. *The Irish Independent* – the *Irish Independent* small t for 'the' and no italic. If the t is part of the name of the newspaper then capital t and italic. Small t for all other newspapers and journals unless it is one word e.g. *Tablet* – becomes *The Tablet*

## **2.9 Punctuation**

The author's choice of punctuation is as personal as the choice of words. Ideally though minimum punctuation should be used. 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. Where the full sentence is enclosed in quote marks the full stop is always placed before the closing quote mark. When fragments of sentences are quoted all punctuation – except an exclamation mark, question mark or parenthesis belonging only to the quotation – should be placed after the closing quote mark. Please apply this to all material regardless of subject matter.

## **2.10 Quotations (extracts)**

Use single quotation marks, reserving double marks for internal quotes within a quotation.

Verse quotations of more than one complete line should be separated from the main text. 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 points (an ellipsis . . .) to include a space on both sides and between the dots.

## **2.11 Italics**

Italics within the text, which are not used to signal, for instance, book titles or films, should be used sparingly, and used instead of underlining for emphasis. 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.

## **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. The numbering will be according to the chapter in which the table appears, using the chapter number e.g. 5.1, 5.2.

- Any source detail (acknowledgement) should be placed at the foot of the table – before any notes to the table.
- Each table must be typed on a separate sheet with their number and title. Provide tables in Word copy. Use horizontal lines mainly; no vertical lines except where the author feels they are needed for clarity.
- Provide copy that the typesetter can follow easily.
- 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, where possible, 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 rarely, only to supply vital additional information in isolated cases where there is a specific reason for that information to appear on the same page. They should only be used when a prior arrangement has been made with the Publisher.

End notes are house style, and should use consecutive superscript numbering starting with 1 at the beginning of each chapter. Each chapter's notes are positioned at its end or at the end of the book, in chapter lists.

Where the manuscript file in Word is already numbered consecutively throughout the book and not beginning with 1 at each chapter, insert a section break at the beginning of each new chapter which should re-start the numbering process with 1 but do not break up the file into individual chapter files.

## UNIT 3

### BIBLIOGRAPHIES

Bibliographies are not restricted to items cited in the text. A bibliography requires only minimum bibliographic details – with full details of cited and uncited publications.

When endnotes 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.

#### 3.1 Endnotes: Number system

This is our acceptable referencing system.

The system uses superscript numerals in the text at the point of reference. Numbering should be consecutive through each chapter, and allied to a numbered list at the end of the book under a heading ‘Notes and references’, then giving the chapter name and the notes to that chapter following beneath.

Where the manuscript is all in one file and already numbered consecutively throughout the book and not beginning with 1 at each chapter, insert a section break at the beginning of each new chapter which should re-start the numbering process with 1, but do not break up the file into individual chapter files.

The essential elements of a referencing system are as follows:

#### Books

- author’s(s’)/editor’s(s’) first name(s)/initial(s)
- author’s(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), full stop after p. and pp.

Examples:

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

**Chapters within a book**

- 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.)
- (ed.) with full stop (eds) no full stop space and then number

Example:

J. Deegan and D. Dineen, 'Irish Tourism Policy', in B. O'Connor and M. Cronin (eds), *Tourism and Ireland: A Critical Analysis* (Cork: 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) full stop after p. and pp. space and then number

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 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. e.g. O'Connor, Emmet, *Syndicalism in Ireland 1927-1923*, Cork: Cork University Press, 1988

### **3.3 'op. cit.' and 'ibid.'**

'op. cit.' should not be used between chapters, only within the notes to each chapter. 'ibid.' and 'op. cit.' to be roman followed by a full-stop and by a comma if there is to be a page number following e.g. *ibid.*, p. 21.

'ibid.' is always lowercase. We do not use 'loc. cit.'

### **3.4 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, so please ensure complete and consistent bibliographies are submitted or else these will be returned to the author for completion before production begins.

### **3.5 Cross References**

These should be indicated in the text, in most cases within parentheses by '(see p. 000)'

## UNIT 4

### ILLUSTRATIONS AND PHOTOGRAPHS

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.

- The ideal position of the illustrations should be clearly indicated in the hard copy of 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.
- References to illustrations should be made in the text, e.g. ‘see Fig. 5.3’ is better than ‘see figure below’.
- The author will supply electronic image files (tiffs or jpgs) at 300 dpi, saved to at least the dimensions to which the image is to be reproduced.

#### 4.1 Image files

Illustrative material supplied in image files should be tiffs or high resolution jpgs only.

Archaeological-type diagrams and bar charts should be drawn in Illustrator and exported as eps files. Excel files are usually not acceptable quality.

Black and white image files should be in grayscale and a minimum of 300 dpi, at the size at which the image is to be reproduced.

Colour image files should be CMYK and a minimum 300 dpi, at the size at which the image is to be reproduced.

RGB files are only for the web and are not acceptable for printing purposes, so do not supply these.

#### 4.2 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 or on a memory stick 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.

### **4.3 Researched illustrations**

When illustrative material is to be supplied, 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.

## 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 direct 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. As a consequence, Cork University Press require permission for all quotations to be used – we do not accept Fair dealing.

#### **5.5 Organisation**

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. Wording requested by the copyright holder should be incorporated by the author into the Acknowledgements to be included when submitting text to us.

### **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.

The copy must be identical to the hard copy version accompanying the digital copy and must be saved in Microsoft Word.

#### 6.1 Saving commands

Many word processing commands do not survive conversion from one software package to another. 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).

Automatic footnoting within a Word package usually does not present us with difficulties. Once automatic footnoting is used it must be used consistently within the chapter even if changes are implemented at a later stage.

Line breaks should only be used to make new paragraphs, headings or short lines in a list.

Long documents: are difficult to manage, so in a standard book each chapter should be a separate document and endnote numbering should begin with 1 at the beginning of each new chapter.

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.

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'.