SAGE

the natural home
for authors, editors & societies

Guidelines for Authors and Editors

Contents

From the Director (Books Editorial)

Welcome to SAGE Publications! We are delighted to be publishing your book and hope that this is the beginning (or the continuation) of a relationship that will last many years and which will be rewarding for all involved. We certainly want to do all we can to ensure this. It is our experience that both our authors and SAGE are happier in this relationship if we understand clearly what we can reasonably expect of each other, and these guidelines are intended to do just that.

By now you have signed your agreement with SAGE. This sets out our principal responsibilities, but if there is anything in your agreement which you are not sure about, please talk to your Commissioning Editor as soon as possible. You are then ready to start the writing process.

These guidelines are designed to help you and attention to them as you write can save time and trouble later on. They describe briefly the process your manuscript will go through before it emerges as a finished book and cover the preparation of both text and artwork, addressing such topics as levels of heading, terminology, our house-style preferences, the layout of tables and form of references.

We recognize our authors are central to the success of our publishing programme, and we hope that you will find the environment at SAGE to be personal and inviting. We place a high value on the relationship with our authors, and work to form strong publishing partnerships.

We welcome questions and feedback from you at any time, and look forward to our collaboration.

Kiren Shoman

The Editorial Production Process

Once your final manuscript has been assessed and accepted by your Commissioning Editor it is handed over to a dedicated Production Editor who will manage the pre-press stages: copyediting, internal design, typesetting and proof reading. They will also liaise with you about indexing and back cover copy. On average, you can expect production (including printing) to take seven months.

The Production Editor will work with you to ensure that your manuscript is published to the highest editorial and design standards possible, and to a schedule that will both accommodate your needs and maximize the sales potential of your book.

The information that follows will help you understand how the SAGE editorial production process works and provides key guidelines on preparing and submitting your manuscript. We value close collaboration with our authors and editors and are here to help with any queries and to keep you updated with any changes to the production schedule.

See Appendix 1 for an illustration of the editorial production timeline.

> Once your manuscript is in production you will receive an introductory email from your Production Editor together with an outline of the proposed schedule.

Cover Design

A member of our talented in-house Design team will create your book cover. Designers work in collaboration with the Editorial, Marketing and Sales teams to come up with a successful cover that will sell your book.

We welcome and value input from our authors so if you have specific suggestions for your book's cover, do discuss them with your Commissioning Editor at an early stage. Your ideas will be considered in the drafting of the design brief.

In the course of production you will be shown the proposed cover design by your Commissioning Editor as well as the cover blurb about the book.
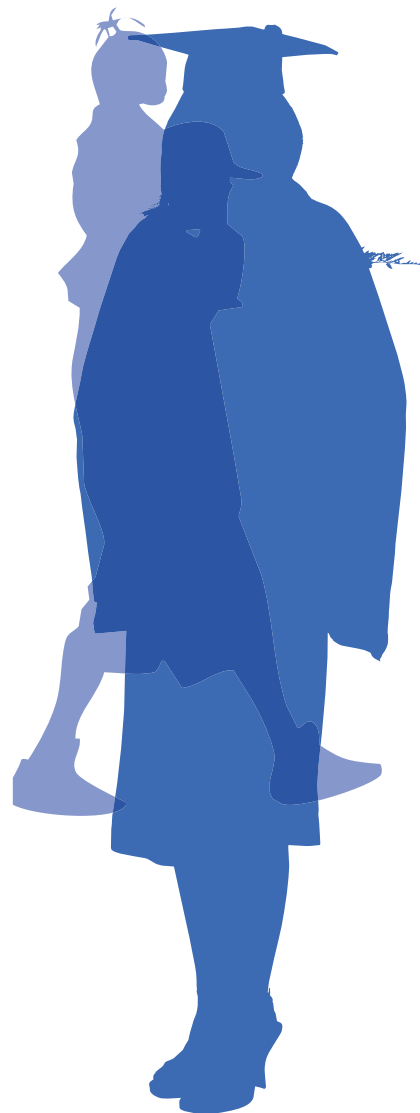
The Key Stages of Editorial Production

Copyediting and queries

The first stage of editorial production is to have the final manuscript copyedited by an experienced freelance copyeditor. The Production Editor will arrange this and brief the copyeditor to read through your manuscript thoroughly for clarity and sense. The copyeditor will not re-write your manuscript, but will make suggestions if something is unclear.

Copyeditors also check spelling, grammar, punctuation and ensure there is agreement between figures and text and between citations and references.

The copyeditor will check that all text elements such as headings, quoted matter, tables, figures, boxes, are coded/marked in preparation for the typesetter.

It is likely a number of queries will arise from copyediting and you will usually be sent the edited manuscript file to review the copyediting and to respond to any queries the copyeditor has raised.

We aim to copyedit on-screen so instead of reading and marking a printed version of the manuscript, the copyeditor will read and make changes on-screen using the track changes function. Following copyediting, your Production Editor will provide you with specific instructions for checking the edits and responding to queries.

After you have returned the reviewed manuscript file(s) to SAGE, the Production Editor will prepare the manuscript for typesetting to page proofs.

Design and typesetting

The layout and formatting of the text and figures of your manuscript will be applied when your book is sent for typesetting to page proof, so please do not format your manuscript to any particular style. The text design for your book will usually be decided after submission of your final manuscript when we know the final word count. The Production Editor will provide the typesetters with thorough guidelines to create the proofs following a design appropriate to the content and target audience.

Proofs

The Production Editor will send you page proofs for reading as soon as they are available. They will have kept you informed of when this stage is likely to happen and explained that we generally allow three weeks for checking proofs. The Production Editor will also have discussed the options for receiving proofs, either as a PDF file or as a hard copy printout.

A further set of proofs will be sent to a professional proof reader who will read their set line for line.

> This is **not** the stage to make substantial revisions or corrections.

Corrections are expensive and the only changes we expect other than those of the typesetter at this stage (e.g. typographical errors), are those that are absolutely essential, i.e. actual errors of fact. Any errors that are picked up will be corrected by the typesetter and revised proofs checked in-house.

Indexing will take place at this stage. Remember, changes can have a cumulative affect on the pagination and jeopardize the accuracy of the index.

See Appendix 2 for standard proof correction symbols.

Index

Your Production Editor will have discussed indexing arrangements with you, and if you have elected to compile the index yourself this will need to be done at the first proof stage (see p. 13). If you prefer, we can arrange professional indexing, deducting the cost from future royalties (we will advise you of the likely cost).

Cover copy

The cover blurb for your book will have been discussed with you at the time you submit your manuscript. However, during the course of production the Production Editor will check through the copy, include any endorsements and send to you for final review.

Printing

Our manufacturing team will send the final electronic files to the printer who will print and bind the required number of copies. You will be sent an advance copy of your book from the SAGE warehouse and the remainder of your contractual free copies when the bulk stock has been received.

Sales and Marketing

The sales team

SAGE has an international sales force that visits bookshops, wholesalers, library suppliers and academics throughout the world. We have offices in London, New Delhi, Los Angeles and Singapore that handle sales and marketing activity in the UK and Europe, South Asia, North, Central and South America and South-East Asia respectively. In addition to this, we have agents and representatives in South Africa, Central and North Africa, the Middle East, Korea, Japan and the Philippines, and distributors in Australia and New Zealand.

Reps are essential to the success of our books; they distribute catalogues, obtain requests for inspection copies, and most importantly, secure orders and adoptions.

The books marketing team

Our books marketing team has a wealth of experience marketing academic textbooks and professional and reference titles.

For textbooks our marketing concentrates primarily on securing reading list adoptions. For major works and encyclopaedias the marketing is focused on acquiring library purchases through wholesalers and library suppliers; SAGE Handbooks are promoted to academics and practitioners as well as to libraries. Our professional titles are marketed directly to practitioners through professional organizations, local authorities, schools, special interest/network groups, conferences, author lectures and seminars and retail presence.

Marketing Managers build the marketing plan for your book around the information you provide on the marketing questionnaire. It is therefore important that you complete it and send it in eight weeks before you submit the final manuscript. Your Marketing Manager will then be in touch with you as soon as your book is in production.
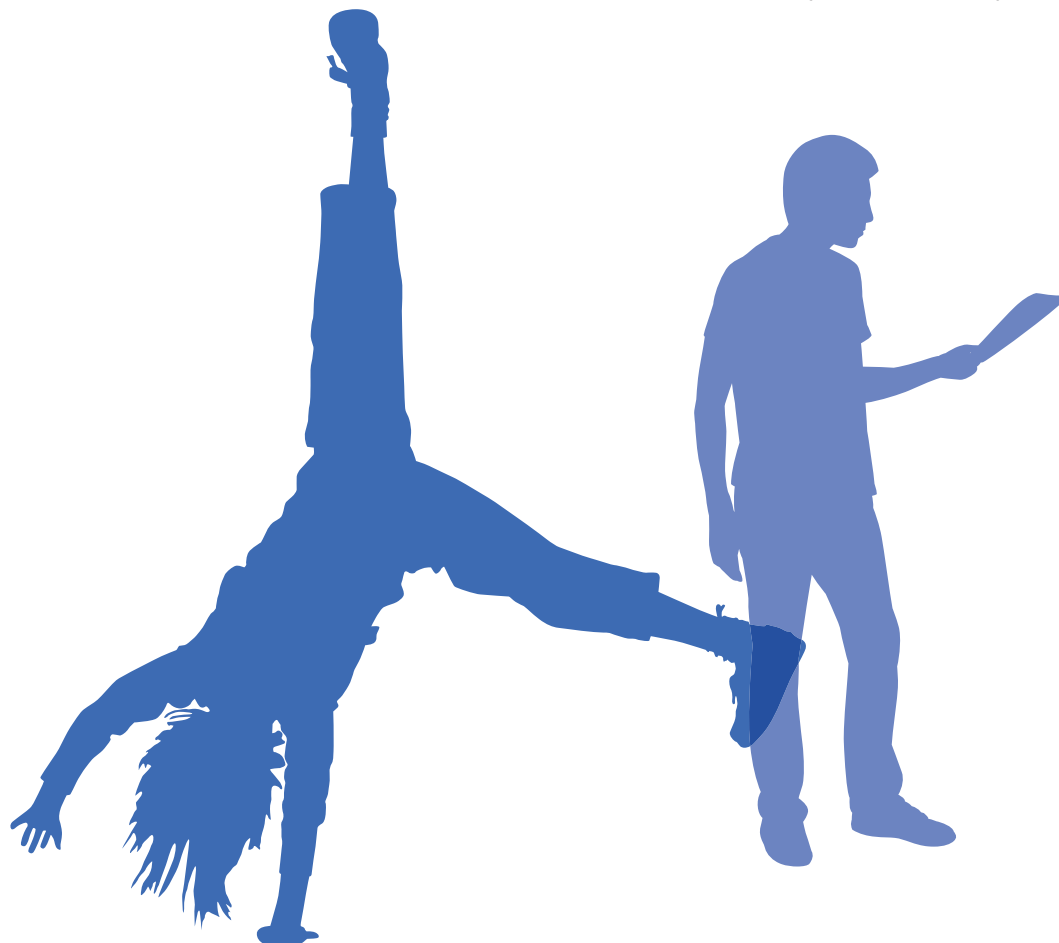
Preparing the Manuscript for Submission

Below are guidelines of a few things to consider when creating your manuscript and preparing it for submission. If you are editing a book with contributors, it is recommended that a copy of these guidelines is sent to them for guidance also.

Here are some general rules for preparing your manuscript:

- Do keep to the word count originally agreed with the Commissioning Editor.

- Keep formatting to the minimum; your book will be designed in-house at SAGE. Any formatting you impose will be stripped out once it is put into the copyediting template and typesetting program.

- Do allow sufficient margin space top, bottom, left and right (minimum 3 cm).

- Do not use a type size smaller than 12 point and please use double spacing.

- Please number the manuscript throughout (begin page 1 after the prelims, at the start of the Introduction, or Chapter 1, and continue right through to the end, not chapter by chapter).

- All text should be unjustified. Do not indent the paragraphs but set them out in blocked style (i.e. 2 line double line spaces indicate a new paragraph).

- Do not use headers and footers.

- Maintain a standard style to indicate the heading levels. Do not use italics.

- Text to be treated separately (e.g. to appear in a box) should be indicated by: [start box] [end box] above and below the text. Please do not insert/draw a box or use a different type, text colour, italics or shading.

- Only use italics in the manuscript where they must be retained, e.g. for book titles.

- If you have used EndNote software, please submit your final manuscript with EndNote disengaged.

- Please provide preliminary material, as applicable (dedication, contents, preface, foreword, acknowledgements, author biography and photo, notes on contributors).

- In general, typesetters can handle or convert most programs but it is preferred that all text files are supplied as Word files and all artwork in either jpeg, eps or tiff files (please see Artwork section for more detailed guidelines). If you have specific technical questions, please contact us.

Your Production Editor will create the following preliminary pages:

> Half-title page: title of book.
>
> Title page: title, subtitle, author/editor (s).
>
> Imprint page: publisher and copyright information.
>
> Series page (if applicable): a list of other books in the series.

House style

In general we are more concerned with consistency throughout the book than with the application of a specific house style. In this spirit, the recommendations below offer guidance.

Terminology

It is worth remembering that your book will be marketed internationally and is likely to be in print for a considerable number of years. With this in mind, please avoid parochialisms such as 'in this country', state specific time periods where possible (rather than 'last year', etc.), and explain your terminology clearly for those in related fields.

Also, please avoid modes of expression that could be construed as sexist or racist. For example, choose neutral terms such as 'people' and 'executives' in preference to 'man' and 'businessmen'. Do not use 'he' where you mean 'he or she'. The latter, of course, becomes clumsy when used to excess. Wherever possible, substitute the plural form 'they'. You can often avoid the problem of 'his/her', etc., by omitting the pronoun altogether, or replacing it with 'the' or 'a'. Sometimes the solution may be to alternate between male and female (while taking care to avoid reinforcing stereotypes).

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Headings

Review the chapter headings to make sure that they give an accurate, appealing and non-repetitive overview of the book's coverage.

Please use 1, 2, etc., for chapter numbers; parts that group together several chapters may be called I, II, etc. Even if the book is divided into parts, the chapters should be numbered in a continuous sequence through the book.

Where possible, limit the levels of headings to a maximum of three. All levels of heading should be consistently presented, their hierarchy clear and ranged left.

Avoid lengthy headings and avoid numbering them, unless a numbering system is essential for cross-reference. The printed style in the finished book will distinguish their weighting.

Spelling

Note: We use *The Oxford Dictionary for Writers and Editors* to resolve queries on spelling, italicization of key terms or abbreviations, etc.

Where alternative forms exist, choose '-ize' spellings instead of '-ise' (e.g. 'recognize','organizing', 'standardization', etc.). Do, however, look out for exceptions such as 'supervise' and 'incise', where the 's' is not an ending but part of the root.

Use capitals sparingly and double-check the logical application of any distinctions you wish to make between specific and general use.

If you are the editor of a book, please inform your contributors of the spelling style you are using and ask that they make their chapter consistent with this style. If you prefer to retain spelling style within chapters as written, please let SAGE know when submitting the files.

UK/US spelling

Where US spelling and punctuation has been used we will not alter the style to UK, unless requested specifically to do so.

Italics

Words to be set in italic should be typed in italic. Please avoid excessive italic for emphasis but use it for book titles, newspapers, journals, plays, film and TV programme titles, and foreign words, unless particular terms occur so frequently that they are better in normal (roman) type.

Proper names in a foreign language should always be in roman. We also prefer to set common terms such as 'status quo', 'a priori' and 'et al.' in roman.

Hyphenation

Please pay attention to consistency in the hyphenation of words: do not alternate, for example, between 'macro-economic' and 'macroeconomic', 'decision making' and 'decision-making'. (A distinction is, however, often made between noun and attributive adjective: 'the middle class' but 'middle-class ethics'.)

Abbreviations

Include a final stop in abbreviations (words shortened by omitting the end), such as:

p., vol. and ed.

but not in contractions (words shortened by omitting the middle), such as:

Mr, Dr, edn, eds, and so on.

No stops are needed between capitals: USA, UK, NATO, EU.

Short forms likely to be unfamiliar to some readers should be spelt out in full the first time they occur. Please avoid 'i.e.' and 'e.g.' in the text but use them in notes if you wish.

Dates

Give specific dates in the form: 22 November 2010.

Decades may be referred to either as 'the nineties' or 'the 1990s',

Date spans: 1990–9, 1939–45.

Spell out 'the twentieth century', etc.

Numbers

Shorten numbers as far as possible: 66–8, 198–9, etc. For the 'teens' in each hundred, however, you should retain the last two digits: 11–18, 116–18, etc.

Write numbers in figures (rather than words) for exact measurements and series of quantities, including percentages and age groups.

In more general descriptions, numbers below 10 are best spelt out in words.

In text use 'per cent'; in tables the symbol '%'.

Write 0.8 rather than .8, except for levels of probability. Use lower-case italic for p (probability) and n (number).

Cross-references

The style for cross-references to parts, chapters, figures and tables should be 'in Chapter 2', 'as Figure 2.1 shows', etc. As far as possible, avoid cross-references to pages within your book. Cross-references should be in the form: (Smith, in this volume).

Quotations

Please check the precise wording of quotations before you send in the final manuscript. Follow the original (rather than our house style) for spellings, etc. Enclose any interpolations of your own in square brackets and, if you have added italic for emphasis, note 'my italics' at the end of the quotation.

The source must always be given, preferably including the page number.

Longer quotations (more than 50 words) should be displayed separately from the main body of text: type them indented, with extra space above and below, without quotation marks, e.g.

> Longer quotations (of more than 50 words) should be broken off from the text. Longer quotations (of more than 50 words) should be broken off from the text. Longer quotations (of more than 50 words) should be broken off from the text. Longer quotations (of more than 50 words) should be broken off from the text. (Source details)

Quotation marks

Use single quotation marks in general, reserving double quotation marks for quoted words within a quotation. No quotation marks are required round longer passages broken off from the text.

Lists

We prefer 1, 2, etc. or bullet points (•) for major points; (a), (b), etc., for minor points.

Each type of list should have consistent punctuation.

Whole paragraphs are best unnumbered; where necessary, 'first', 'second', etc., are preferable to numbers.

Notes

Unless otherwise agreed with the Commissioning Editor, notes will normally appear at the end of each chapter in the finished book.

If you have used EndNote software, please submit your final manuscript with EndNote disengaged.

Glossary

If your book has a glossary, please use **bold** to indicate the words/terms that appear in the glossary. Provide the definitions for the glossary terms with the rest of the manuscript so it can be included in the copyediting process.

Tables

Please provide a separate Word file containing all tables and headings.

Please do not embed tables in the manuscript. Save each table with a heading and clearly numbered consecutively within each chapter, incorporating the chapter number. For example, the tables in Chapter 2 are called Table 2.1, Table 2.2, etc.

Include a mention of each table in the text itself (for example, 'as shown in Table 2.3'), as well as indicating in the text where the table should appear ['Table 2.3 near here']. Avoid writing, e.g. 'see table below' as when the

book is typeset the table may not fall exactly after the text reference.

Lay out parallel tables in similar ways using similar wording. Ensure that the units of measurement are stated and check any totals or averages. Please arrange table headings, column headings, notes and sources as shown in the example below.

Table 2.1 Health concepts of the street youth [1]

Health concept	Street youth				
	Total	Male	Female	General	Chronically ill
Health as physical and mental wellbeing	14	9	5	9	5
Health as absence of illness and of complaints	11	4	7	4	7
Health as result of certain practices	7	2	5	7	–
Health as functionality	4	3	1	4	–
N	36	18	18	24	12

[1] Table reproduced with kind permission of Uwe Flick
Source: Flick and Röhnsch 2008

Artwork

Ideally, we prefer all figure artwork to be submitted electronically and in their original format.

Let your Commissioning Editor know if know if you are unable to provide electronically-produced artwork.

If it has been agreed that colour images will be reproduced in your book, please ask for guidelines on submitting files for colour reproduction.

Here are some general rules for preparing and submitting artwork:

- Please provide a separate Word file with a list of captions for all figures.

- Please number all figures (photographs, line drawings, maps) consecutively as they appear in the text and precede with chapter number.

- Include a reference to each figure in the text itself (e.g., 'as shown in Figure 5.3'), and indicate in the text where the figure should appear ['Fig. 5.3 near here']. Avoid writing, e.g. 'see figure below' as when the book is typeset the figure may not fall exactly after the text reference.

- Please do not embed artwork in a Word file or in the body of your manuscript, save each file separately and in their original format (i.e. jpg, tiff, eps).

- Charts, diagrams, etc. prepared using Word or Excel should be provided as Word or Excel files.

- All photographs, images, etc. should be sent as high res (minimum 300 dpi) jpg, tiff or eps files.

- Screen shots can be sent embedded in Word files (useful guidelines can be found at www.graphicpush. com/capturing-and-optimizing-screenshots-for-print).

- Maps should be sent as eps files.

- Low res images from the internet will not reproduce well in printed form.

The following provides more detailed information on preparing and submitting different types of artwork:

Line drawings

These should be supplied in the eps format. This is very important as it allows the typesetter to use your files; otherwise we have to have them redrawn which has considerable cost implications.

Avoid using tints of similar density to define areas – the tones tend to merge once printed. Use stark contrasts, or different types of cross-hatching.

Do not use very fine lines – they disappear once reduced and printed.

Avoid using colours (especially red and blue) as they will not reproduce clearly in grey tones.

Use a sans serif typeface for all labelling (e.g. Helvetica, Arial, Univers) and use consistently on all illustrations.

If you do not have electronic versions provide good quality printouts of each figure, clearly labelled.

Photographs/halftones

Ideally, supply electronically as a tiff file at 300 dpi greyscale.

If you are unable to supply electronic files, please provide sharp black-and-white prints, showing strong contrasts of light and shade. Note: we cannot work successfully with photographs that have been screened (i.e. from an image that has been printed before).

On average, illustrations are produced to maximum measures of, for portrait: width 135mm x depth 170mm, and landscape: width 190mm x depth 125mm.

Screenshots/screengrabs

Supplying screenshots as pictures in a Word file is acceptable as image quality is not compromised.

Supply all images at the same size and select greyscale or B&W mode. Colour screenshots will not reproduce well in grey tones.

Screenshots might be in copyright if they are from a commercial program. You may need to obtain permission to reproduce screenshots in your book. (For guidance on copyright, please refer to your copy of SAGE's Permissions Guidelines.)

Maps

Line maps should be saved as eps files.

Shaded maps should be saved as tiff files (minimum 300 dpi).

We can have maps redrawn – please supply a clear rough, containing accurate information and let the Commissioning Editor know in advance.

PowerPoint

Typesetters can use artwork prepared in PowerPoint.

Clip art

Clip art illustrations are often copyrighted and usage is restricted. Please be sure that any clip art is copyright free and if not seek permission to use it.

If you need SAGE to have artwork redrawn, please do make sure your Commissioning Editor is aware so that the costs can be discussed with the Production Editor.

Permissions for illustrations

You will need to obtain permissions for all illustrations in copyright, e.g. photographs and previously published figures and maps. For guidance on copyright, please refer to your copy of SAGE's Permissions Guidelines.

Applying for and obtaining permission for use of materials can take some time, so it is important to apply for permissions as soon as possible to avoid delaying the publication of your book.

Removing content during production because permission has not been granted can lead to delays in publication.
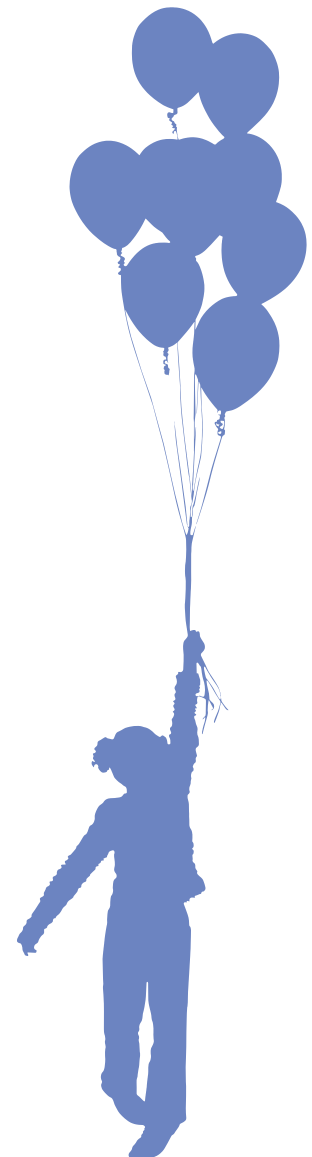
References

Reference lists should list only those works cited in the text. For certain types of book an additional Bibliography or Further Reading section may be appropriate. Please discuss with your Commissioning Editor if in doubt.

Further/Suggested Reading lists do not need to be included in the Reference list.

Remember to update References for new editions.

In general we are happy to accept the reference style of your choosing, *provided it is consistent throughout the book and follows a recognized system*. Our preference, however, is for the Harvard, author–date system, as described below.

The short reference in the text may take any of the following forms:

As has been suggested (Davis and Blake, 1990) …

Davis and Blake (1990) referred to this as 'the key concept'.

This has been called 'the most important question in social science' (Davis and Blake, 1990: 37).

Do not use 'ibid.' for a further reference to the same work; usually repetition of the date with the new page number is sufficient identification.

For the source of a set out quotation, we prefer the reference to appear at the end of the quotation, rather than in the introductory sentence, and to be punctuated as shown below.

As Davis and Blake found:

The case for cutting the numbers in prison is overwhelming as. . . the end. (1990: 37)

Where two or more works were written by the same author(s) in the same year, distinguish them as 1990a, 1990b, etc. If a work is by three or more authors, use 'Davis et al., 1990' in the text reference, but give all the co-authors' names in the reference list.

A string of references should be in either alphabetical or chronological order, be consistent, and punctuated thus:

Several studies (Jones, 1980a; Jones and King, 1972; King et al., 1985) have found. . .

Authors cited with the same surname will need their initial(s) so that it is clear to whom you are referring.

Each entry in the Reference list needs to cover full publication details. Do not use op. cit. or short titles referring to other entries in the list.

Our preferred style for the main types of entry (book, journal article, chapter in book, thesis, paper) in the reference list, which may appear at the end of the book or at the end of each chapter, is shown below:

Blau, Peter M. (1975) *Approaches to the Study of Social Structure*. New York: Free Press.

Blau, Peter M. (1977) Problems of Social Structure. Vol. 1, *Society and Sociology*. 2nd edn. Beverly Hills, CA: Sage. (1st edn, 1968.)

Homans, George C. and Stein, Paul P. (1974) *Social Behavior: The Elements of Form*. Tr. S. Samuels. New York: Harcourt Brace Jovanovich.

King, J.C., Stephens, P.W. and Wilkowitz, J. (forthcoming) 'Clues to the understanding of the human animal', *Psychological Journal*, 30(2): 211–19.

Moore, W.E. (1968a) 'Protection of the inept', *American Sociological Review*, 32(2): 168–90.

Moore, W.E. (1968b) 'Modern old age'. PhD dissertation, University of California, Berkeley.

Nutzbaum, Jane (1969) 'Social networks in Iowa', in J. Clyde Mitchell (ed.), *Social Networks in Urban Situations*. Manchester: Manchester University Press. pp. 178–204.

Nutzbaum, Jane and Claude, Adam (1967) 'Anthropology and the Hopi', paper presented at the American Anthropological Association Annual Conference, Utah.

Sanford, N. and Williams, P.W. (eds) (1982) *Social Work Matters*. London: Weidenfeld & Nicolson.

United Nations (1948) The Universal Declaration of Human Rights (www.un.org/en/documents/udhr).

Capitalization of significant words in book and journal titles (as shown here) applies mainly to works in English. For works in Romance languages (French, Spanish, etc.), type journal titles in this way but book titles in lower case (apart from the first word and proper names). For all works in German, capitalize the first word and each noun.

URL addresses

These should appear without an underline.

Reference problems regularly constitute the bulk of copyediting queries. To minimize them, please recheck your final manuscript to make sure all the references given in the text are in one consistent style and have duly been listed and cited, without discrepancies in spelling or date.

If you are the editor of an edited text, please inform your contributors of the references style you are using in the book, so that they know to follow this style. If you prefer to retain the contributor style within chapters, please let SAGE know when submitting the files.

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New editions

Your Commissioning Editor can provide you with Word files of the current edition of your book for you to update. It can take 3–4 weeks for our typesetters to convert the final copyedited PDF files of the current edition of your book into Word files, so please contact your Commissioning Editor early on to request these files.

When updating your manuscript and preparing it for submission, please follow the same protocol as with your current edition, making sure you pay particular attention to the following:

- Keep formatting to an absolute minimum (e.g. use type size 12 point and double spacing and do not include headers and footers, page numbers or boxes) as your book will be designed in-house at SAGE.

- Do not embed any tables or artwork in the body of your manuscript. Save all tables in a separate Word file and each figure in a separate file in its original format (i.e. jpg, tiff, eps).

- Please flag up clearly any tables and figures that you wish to reuse from the current edition of your book if you are not submitting new copies. Label them with both old edition numbering and the new edition numbering.

- Provide a separate Word file with a list of captions for all tables and figures.

- Update and provide all preliminary material, as applicable (dedication, contents, preface, foreword, acknowledgements, author biography and photo, notes on contributors).

- Make sure that all references (including all cross-references) are updated using a consistent referencing style throughout your manuscript.

- Make sure that the Glossary is updated.

- Provide a detailed list of all new content and what has been updated.

- Please use the track changes facility in Word when updating current edition Word files so that the Production Editor is aware of all updates and new copy.

- **Remember to clear all permissions for copyrighted material. Permissions do not roll over from one edition to the next.**

For more detailed information on preparing and submitting your manuscript please revisit the guidelines on page 5.

Copyright and permissions

Understanding copyright is very important. It is also complex and the law is constantly evolving.

There are many common misconceptions about copyright and how to use copyright material in your own work. SAGE's Permissions Guidelines will help you:

- identify copyright material

- use copyright material appropriately

- understand when and how to seek permission to use copyright material.

Why it is important to get it right:

- Works (including text, illustrations and photographs) may belong to someone else.

- Works not created by you may belong to someone else.

- Even your own works, that you have created, may be controlled by someone else – your employer or a publisher – even if you own copyright in it.

- If a work belongs to, or is controlled by someone else, you might need permission to use it.

- If you do not get permission when you need to, the owner of the material may attempt to initiate litigation proceedings against you and SAGE.

For guidance on copyright, including sample permission letters, please refer to your copy of SAGE's Permissions Guidelines.

Your Commissioning Editor at SAGE is your first point of contact for any copyright and permission queries you may have.

Indexing

Your Production Editor will discuss indexing arrangements with you, and if you choose to compile the index yourself this will need to be done at first proof stage when proofs are being read. However, it is a good idea to think carefully about the structure of the index well in advance. Following are some helpful guidelines.

One integrated index is generally preferable to separate ones for authors and subjects. Restrict yourself, as far as possible, to main entries and sub-entries (avoiding sub-sub-entries).

The heading to a main entry should normally be a noun (with or without an adjective preceding it), not an adjective on its own, nor a verb. Use a concrete, specific term in preference to a vague, general one. Where there are two or more possible synonyms, use the one the reader is more likely to look up and put all the relevant page numbers under that entry; do not put half the page numbers under one synonym and half under the other. If the two words are closely related but are not synonyms, put the relevant entries under each, adding a cross-reference to the other.

Do not index passing mentions that give no information about the topic or person. There is no need to index the Foreword or Preface unless it gives pertinent information not found elsewhere in the book. Notes should be indexed only if they give additional information about a topic or person not mentioned in the text itself. References in notes, or author–date references in parentheses in the text should not generally be indexed: names appearing in the index are best restricted to people whose work is discussed in detail. Bibliographies and Reference lists do not need to be indexed.

The index should be sent to your Production Editor as a Word file attachment.

Please use one of the following layouts for the main entries and sub-entries:

>   constitutional reform, 2, 4, 10, 112–18, 166–8, 200
>>   in Britain, 12, 14, 62–8, 85–93, 156–63, 210
>>   in France, 70–80
>>   *see also* Reform Acts

or

>   constitutional reform, 2, 4, 10, 102, 112–18, 166–8, 200; in Britain, 12, 14, 62–8, 85–93 156–63, 210; in France, 70–80; *see also* Reform Acts

The choice between these two different layouts will depend upon the length of your main entries and the number of pages available for the index. The second method saves a good deal of space; in very complicated indexes, the first layout may be clearer.

The following very rough guide on length may be helpful. One column of a double column will on average have 50 lines of about 30 characters each in print. So a printed page might accommodate around 75 entries (main entries and sub-entries).

The number of pages available will not be known until proofs are ready, but a 250-page book might be expected to have an index of 6 to 8 pages. Do contact the Production Editor when your proofs arrive if you need advice on the space available.

The wording and punctuation of entries in your index should be consistent and minimal. Make sure that you use the same spelling, hyphenation, etc., as in the text.

Type the first letter of each entry in lower case, unless the word is a proper name.

Sub-entries are usually best listed in alphabetical order, ignoring such words as 'and', 'at', 'in', 'of', etc. So:

>   recreational activities
>>   for disabled, 15, 27
>>   in parks, 110–15
>>   and rated, 226–35

Recheck the alphabetical order of both main entries and of sub-entries.

Mc, M' and Mac are best ordered as though they are all spelt Mac.

Leave an extra space between the As and the Bs, and between the Bs and the Cs, etc.

Avoid using 'ff'. It is much better to give the last page number of the discussion as well as the first. Never use a chapter number instead of page numbers.

Distinguish between, e.g. 65, 66 for separate short references and 65–6 for a continuous discussion. Elide most numbers fully to 135–7 etc., but for the 'teens' retain two figures thus: 11–16, 115–19.

Italics should be used for book, journal and film titles.

Resources

Anderson, M.D. (1971) *Book Indexing*. Cambridge University Press.

Butcher, Judith (1980) *Typescripts, Proofs and Indexes.* Cambridge University Press.

The Society of Indexers: www.indexers.org.uk

Appendix 1: Editorial Production Timeline

Flowchart	Timeline
Transmittal of manuscript In-house review	1
↓	
Assigned to copyeditor	3
↓	
To author Review of edit plus query response	3
↓	
Collation PE takes in queries **Text design**	2
↓	
Typeset (1) 1st proofs	3
Blurb edited	
Proofreader **Indexer** **Author**	3
↓	
Collation PE collates proofs, takes in queries	2
↓	
Typeset (2) 2nd proofs	3
↓	
2nd proofs checked in-house	2
↓	
Typeset (3) Final corrections	1
↓	
Print and bind: UK	4
	OR
Print and bind: India	10

Weeks: 27 (approx) when printing in the UK, 33 (approx) when printing in India

Appendix 2: Standard Proof Correction Symbols

Marginal mark	Meaning	Corresponding mark in text
	Leave unchanged	under characters to remain
	Remove extraneous marks / Change damaged character(s)	Encircle marks to be removed / Encircle character(s) to be changed
Preceded by additional matter	Insert additional matter Identified by a letter in a diamond	
	Delete	/ or — through character(s) to be deleted
	Wrong fount Replace by character(s) of correct fount	Encircle character(s) to be changed
	Set in or change to italic	Under character(s) to be set or changed
	Set in or change to capital letters	Under character(s) to be set or changed
	Set in or change to small capital letters	Under character(s) to be set or changed
	Set in or change to bold type	Under character(s) to be set or changed
	Change capital letters to lower case letters	Encircle character(s) to be changed
	Change small capital letters to lower case letters	Encircle character(s) to be changed
	Change italic to upright type	Encircle character(s) to be changed
	Substitute or insert character in 'inferior' position	/ or
e.g. ffi	Substitute ligature e.g. ffi for separate letters	through character(s) affected
Write out separate letters	Substitute separate letters for ligature	
	Substitute or insert apostrophe	/ or, where required
	Substitute or insert single quotation marks	/ or, where required
	Substitute or insert double quotation marks	/ or, where required
...	Substitute or insert ellipsis	/ or, where required
	Substitute or insert hyphen	/ through character or, where required
	Substitute or insert rule	/ through character or, where required
	Substitute or insert oblique	/ through character or, where required
	Start new paragraph	
	Run on (no new paragraph)	
	Transpose characters or words	between characters or words, numbered when necessary

Marginal mark	Meaning	Corresponding mark in text
1 2 3	Transpose a number of characters or words	3 2 1
3 / 2 / 1	Transpose a number of lines	3 / 2 / 1
	Transpose lines	
	Cancel indent	
[ ]	Centre	enclosing matter to be centred
	Set line justified to specified measure	and / or
	Set column justified to specified measure	
	Move matter specified distance to the right	enclosing matter to be moved to the right
	Move matter specified distance to the left	enclosing matter to be moved to the left
	Raise matter	Over matter to be raised / Under matter to be raised
	Lower matter	Over matter to be lowered / Under matter to be lowered
	Insert space between characters	between characters affected
	Insert space between words	between words affected
	Reduce space between characters	between characters affected
	Reduce space between words	between words affected
	Make space appear equal between characters or words	between characters or words affected
each side of column linking lines	Close up to normal interline spacing	each side of column linking lines
or	Insert space between lines or paragraphs	or
or	Reduce space between lines or paragraphs	or

Author/Editor Checklist

- ☐ Electronic files are the final version

- ☐ Have a back-up of electronic files

- ☐ List of all figures, artwork and tables supplied and clearly identified by chapter

- ☐ Files for figures, tables, boxes, etc. numbered consecutively and provided separately

- ☐ Captions and table headings complete

- ☐ Text has clear call outs for where figures and tables should be inserted

- ☐ Acknowledgements and sources provided where necessary for text, artwork, figures and tables

- ☐ Contents list consistent with chapter titles and headings in text

- ☐ Copies of letters/e-mails granting permission to use copyrighted material provided

- ☐ The reference list contains full details for all citations

- ☐ Notes numbered sequentially within chapter

- ☐ Number/bullet lists have consistent punctuation style

- ☐ List of keywords/topics supplied for the index

- ☐ 250-word biography for the prelims (and photo)

- ☐ Abstract and keywords provided