

# ZED

## Manuscript Submission Guidelines

Please submit your manuscript, via email, as an MS Word file. Please do not send a hardcopy print-out. Follow these guidelines on how to format the files. Ensure you keep a copy of all files submitted. **Before submitting, ensure you have completed the handover checklist below.**

Author Name:

Title of book:

- Have you consulted and followed the House Style Guidelines (below) before submitting your manuscript?
- If the book is an edited collection, have you ensured that all chapter authors have used a consistent style of referencing and spelling throughout?
- Have you kept within your contracted word limit? If you have exceeded your contracted word limit, your editor may request edits in order to bring the word count down to the contracted limit. If you do not keep within this limit, then you will be liable for any additional direct costs arising from this increase in extent, as per your contract.
- Have you obtained written permission and, where necessary, paid the relevant fees for using any text material for which you don't yourself own copyright (including the right to reproduce them electronically as well as in print)? Is the copyright of the material acknowledged in the manuscript? (If in doubt, please refer to the Copyright Guidelines included on **page 7** of this document.)
- Have you included full details for all sources cited in text?
- Will you be compiling your index yourself? Otherwise you will need to commission an index for the book. Zed can provide a list of professional indexers we work with regularly.
- Have you provided any photographs, illustrations, diagrams, figures and charts featured in the book as separate, correctly sized, image files (as per House Style Guidelines)? Be aware that in nearly all cases the inside of the book will be printed entirely black and white, so images that rely on distinctions in colour may be rendered illegible. Also be aware that images embedded within a Word doc will not be of sufficient quality for book reproduction. You will be liable for any costs arising from the need to professionally re-draw images diagrams, figures and charts.

- Have you provided a list of any photographs, illustrations, diagrams, figures and charts feature in the book as a list in the preliminary pages?
- Have you obtained written permission and, where necessary, paid the relevant fees for using any photographs, images and illustrations for which you don't yourself own copyright (including the right to reproduce them electronically as well as in print)? Is the copyright of the material acknowledged in the manuscript? (If in doubt, please refer to the Copyright Guidelines included on **page 6** of this document.)
- Are there any passages or statements in your work that might potentially be considered libellous, either towards an individual or organisation? If you have any doubts or concerns in this regard, please highlight the relevant text for your editor's attention. (If in doubt, please consult the Libel Guidelines included on **page 9** of this document.)
- If your book is an edited collection, please provide a list of contact details for each contributor (name, chapter title, email, address).
- We will send out the manuscript for endorsements at page proof stage. Please send your editor a list of anyone you would like us to approach for endorsements, or who you would be willing to approach personally. If possible, please include at least two - preferably more - suggestions for endorsers based in the UK, and one in the US. We will send out the manuscript for endorsements at page proof stage.

## Submitting Your Manuscript

### Preliminary pages

The manuscript should include a title page (stating both the title and author name) as well as a short author bio, acknowledgements, table of contents, and (where applicable) lists of figures and abbreviations used.

### Images (including photos, graphs, figures, maps, etc.)

Any images should be submitted as a separate, 300dpi jpeg, PDF, EPS or TIFF files. Note that images downloaded from the Internet are **not** suitable for print reproduction.

All figures and tables should be numbered within a chapter and prefixed by the chapter number (e.g. 1.1, 1.2... for images in chapter 1, and 2.1, 2.2... for images in chapter 2 etc.). When citing the table or figure in the text, use the number (e.g. 'see Table 2.3'), rather than 'see above/below'.

Indicate the source at the end of the figure or table, providing the source reference in full on each occasion (do not use *ibid.*).

For graphs, barcharts, etc., please supply the spreadsheet data from which the chart is generated.

**NB:** The editor reserves the right to reject any images you submit. You will also be required to cover any costs incurred by the redrawing of images. It is your responsibility to clear rights and permissions for any images used.

### Acknowledging quotations from secondary sources

Please ensure that quotations from secondary sources are clearly indicated in quotation marks and the source fully acknowledged. Note that to begin a paragraph/section with ‘As x says...’ followed by a lengthy word-for-word or superficially paraphrased extract from another author’s work, whether published or unpublished, without full acknowledgement **can constitute plagiarism**. Similarly, to structure a chapter or argument on the same lines as another author can also constitute plagiarism.

Any quotation of 400 words or more will need permission from the author or publisher; quotations taken from song lyrics or poetry will also require permission, regardless of length; it is your responsibility to secure such permission.

### Manuscript structure

Start each chapter on a new page, clearly indicating the chapter number (in Arabic numerals) and title. If the book has an Introduction and Conclusion, these should not be part of the chapter numbering (i.e. Chapter 1 should be the first chapter after the Introduction).

If you wish to include subheadings, please indicate the level of each heading in square brackets before the heading: [A] (subheading), [B] (sub-subheading) or [C] (sub-sub-subheading).

### Notes/References

Zed Books generally uses the Harvard (author-date) system for referencing in its scholarly books. Please consult with your editor before choosing the system appropriate for your book.

Full references should be given at the end of the book, or at the end of each chapter in the case of edited collections.

Whichever system is used, it should be consistently applied throughout the book, **especially** for multi-author volumes.

## House Style Guidelines

Space does not allow a comprehensive guide on points of style to be given here. Please refer to such published guides as *New Hart's Rules: The Handbook of Style for Writers and Editors* and dictionaries such as the *New Oxford Spelling Dictionary*. The following lists some of the common issues to keep in mind and offers some brief guidance on common practice. The cardinal rule is that style decisions be applied consistently throughout the text.

### Spelling

Apply either UK or US English spelling conventions throughout the text, especially in the case of multi-authored volumes.

In quotations, titles of institutions, etc., the original spelling is used.

Please ensure that the names of people, places, etc. are spelt consistently throughout, especially with the usage of accent marks.

In cases where transliteration has taken place from languages such as Arabic, Persian and Turkish, you are responsible for making sure that the method of transliteration is correct and consistently applied.

### Abbreviations, Acronyms, Contractions

Abbreviations (i.e. omissions of the end of words) are followed by a full point: Vol.; No.; p.; pp.; *ibid.*; e.g.; i.e.

Contractions (i.e. omissions of the middle of words) are not followed by a full point: Mr, Mrs, Dr, Ltd

Acronyms and initialisms (i.e. initial letters of words) do not contain full points: USA, UNESCO, EU.

If numerous acronyms/initialisms are used, a separate list should be included, but only list those that occur frequently enough to warrant the reader consulting the list.

### Punctuation

It is especially important to punctuate carefully to ensure clarity; incorrect or inadequate punctuation can produce ambiguities and distort, even reverse, the meaning of a sentence.

Use parentheses sparingly, and do not use parentheses ( ) when square brackets [ ] are required. For example, an interpolation of your own in a quotation needs square brackets.

Do not overuse quote marks; for example, to indicate scepticism.

Avoid the overuse of dashes (indicating an interpolation). Distinguish carefully between dashes (–) and hyphens (-).

The use or omission of a serial (or Oxford) comma (as in ‘red, blue, and green’ or ‘red, blue and green’) should be applied consistently throughout the text.

### Capitalization

It is impossible to cover all cases; published style guides will give an outline of the broad principles. As a general rule, keep capitalization to a minimum, distinguishing between words used in a general and specific sense. Some common examples are:

the state; Kaduna State; the State of Memphis

the local party; the Socialist Party

the mountains in the west; Western imperialism

the emperor's palace; Emperor Akihito; the British prime minister; President Barack Obama

### Hyphens

As with capitalization, it is impossible to give complete information regarding when and when not to hyphenate words. Generally, use hyphens when a pair of words are used adjectivally, but only when the meaning is ambiguous otherwise. For example: the US-backed coup, the little-known area, the ill-starred minister, pro-Nigerian policy.

### Numbers and Dates

When to use a numeral and when to spell out a number will vary depending on the style and subject matter of the book. The following are general guidelines.

Spell out one to nine; use numerals for 10 and above.

Use commas between thousands (3,500; 30,000; 300,500).

Sentences may not start with figures; they must be spelt out or the sentence turned around.

Write dates as 12 May 1982 (no commas); avoid 12.5.82, as it means different dates in the UK and US.

### Italics

Again, space permits only brief, general guidelines to be given.

In general, italicize words and phrases still considered to be non-English (consult the recent edition of a dictionary for guidance).

Italicize the titles of published books, periodicals, films, and names of ships.

Do not italicize articles in journals or book chapters; use quotation marks.

Italics, bold type or underlining to indicate emphasis should be used sparingly, if at all.

### Quotations

As a general rule, a short quote (less than four lines of type) is run on in the text, while a quotation of four or more lines of type is indented.

As with spelling, the conventions for punctuating quotations (e.g. single quote marks vs double quote marks) varies between the UK and US. Whatever system is adopted should be applied consistently.

### Bibliography

All material referred to in the text or in notes, whether published or unpublished, must be included in the bibliography.

Entries must be listed alphabetically by author surname, and include at least the following information, or its equivalent:

- first name or initial(s)
- date of publication
- full title
- publisher
- place of publication

How bibliographic entries are presented is up to you, but they must be clear and consistent. Some examples:

- Black, G. (1984) *Garrison Guatemala*, Zed Books, London.
- Coolen, M.T. (1983) 'The Wolof Xalam Tradition of the Senegambia', *Ethnomusicology*, Vol. XXVII, No. 3, September.
- Kishwar, M. & R. Vanita (eds) (1984) *In Search of Answers*, Zed Books, London.
- Sherman, T. (1972) 'The Politics of Music in a Polynesian Village', Unpublished PhD thesis, University of Papua New Guinea.

# Copyright Guidelines

## General Information

Copyright is the legal term for who holds rights to a publication. Copyright laws exist to ensure that both the author and the publisher of a book maintain the right to benefit from its publication. Books remain in copyright until 70 years after the death of their author. After that they enter the public domain.

When you sign a contract to publish your book with Zed, you retain the legal and moral right to be identified as the author of the work. You grant Zed the rights to print the book, as a hard copy or electronically, and to license it. The contract itself details this much more fully.

## Copyright Issues

When you are preparing your manuscript, it's really important to remember that any second material you include may itself be copyright. As you write, it's a good idea to keep a note of any secondary material you are using, and whether or not, based on the information below, you think it will require permission.

Because permissions can be costly, and contractually you are obliged to pay these costs, it's important to try to limit them as you work on the book. Before you sign the contract, you should set a realistic limit to the number of figures and tables which you will include in the final manuscript, and agree this with your Editor.

## Fair Dealing

Generally, it's always best to assume that secondary material will need permission. Some things, however, are classified under the heading 'fair dealing' which means you may be able to reproduce them without charge or permission. The main condition of fair dealing is whether or not a piece is used 'for the purposes of criticism and review or reporting current events'. This translates as meaning that you may quote material, with proper acknowledgement, if you refer to it in detail within your manuscript. Only a certain amount of material falls under the limits of fair dealing, however. Most style guides recommend that you should quote

- No more than 400 words of a single extract from one book
- No more than 50 words of a single extract from one article
- No more than 800 words of cumulative extracts from one work
- No more than 40 lines of a poem, provided this does not exceed one quarter of the poem's length

without previously asking the original publisher for permission.

There are several very important exceptions to fair dealing, however. Things which are never permitted under fair dealing include:

- Any quotation - prose or poetry - used as an epigraph.
- Photographs
- Tables

- Figures
- Drawings
- Film or TV stills
- Screenshots from the internet

Copyright issues are rarely black and white, and are more often a variety of shades of grey. If you are in any doubt, please check with your Editor, who will be happy to advise you.

The Society of Authors' [Guide to Copyright and Permissions](#) is a useful resource for further information on copyright and permissions.

### Applying for Permission

Once you have identified which secondary material requires permission, you need to apply to the original publisher.

Many publishers, especially the larger ones, have online forms, which you can submit electronically. Otherwise, your Editor will be able to supply you with a template letter which you can use to write to or email the appropriate department of the publisher. Standard information which all publishers tend to require includes:

- The title of the book/journal article you want to quote/reproduce material from
- The author of the book/journal article
- The date of publication
- A page reference
- The title of your book/article
- Who the author is
- Who the publisher is
- When the book will be published
- Print runs (your Editor can supply this information)
- Prices (your Editor can supply this information)
- Which rights you are requesting (your Editor can help with this, but the most normal request is 'World English Language Rights for all formats')

Please remember that applying for permission can take many weeks, so it's important to make the first approach well in advance of publication. For some older or very well-known books, tracing the copyright holder can take some time (it may well not be the current publisher) so it's also important to be persistent, keep track of which permissions you have applied for and keep your editor well informed.

Most publishers charge a permissions fee. This can be anything between £50-£100 for a table or figure, and anything between £50 to £300 for a quotation, or more in certain

circumstances. When you first apply, it is a good idea to state that your book is a scholarly publication, and that it is important to keep costs down. If you feel you are being charged too much, it is perfectly acceptable to haggle a little.

When you receive permission, you must keep a copy of the letter granting it, and pass a copy to your Editor. Publishers frequently request that you acknowledge their publication in a specific way, and if they do, please inform your editor about this, as it will have to be incorporated into the text of the book.

## Libel Guidelines

### General Information

Libel is the British legal term for the publication of material, in any permanent form, which has damaging effects on the reputation of a person (individual, group, company etc.) in the eyes of “right-thinking” citizens whether by bringing them into ‘*ridicule, hatred or contempt*’ or by affecting them negatively in their business or profession. British libel law is the stiffest in the world, and international cases are often bought to the UK to be tried on a smallest UK association because of this.

A statement or juxtaposition of materials can be potentially libellous if it is seen to suggest, imply, insinuate untrue defamatory information. Remember: a person does not have to be named to be identifiable. In other words, a description which can be seen to imply or refer to a certain person or group of people is just as liable to pursuit as is an outright defamatory statement. Finally, bear in mind that libel cases are long and complicated procedures which are difficult to win due to the imprecision of the relevant laws and above all it is a very costly procedure, even if you win. *Please be careful what you write, and remember that “truth” is very rarely a winning defence.*

**Who can be sued:** Writer, editor, publisher, company

**Who can sue:** All companies, businesses and individuals who can prove that they have a reputation to protect in the UK. The dead cannot sue in the UK, nor can governments, ministries, local authorities or trade unions. Police authorities can sue and, indeed, have been known to be quite litigious.

### Questions to think about when gathering information and writing

- Does the text or image contain material asserting any wrong doing on the part of **individuals, companies or organisations**
- Or refer to forms of association with or support of activities which are seen as **illegal or immoral**

### Questions to think about to avoid any kind of legal pursuit for defamation:

- How serious is the potential allegation?
- What is the nature of the information? Is it in the public interest that such matters be published? Be careful particularly in the context of case studies.

- How did you go about gathering your information? Check and cite your sources, and always aim for primary sources if you plan to be critical. Are your sources reliable or potentially malicious? Beware of the Internet!
- What steps did you take to verify the information – Fact finding, research, interviews, and investigation all combine to convince a judge that qualified privilege should apply. How can you demonstrate the steps?
- Seek comment from the potential plaintiff BEFORE publication, making clear that if he or she does not respond before a given date you will assume you are correct in your information. Also, conserve a proof of such contact in the event of problem's arising post-publication.
- Does your entry contain the claimant's version of the events?
- A text can be found libellous as a result of implication, the impression it conveys. Beware of tone, timing and juxtapositions of text, headings and images when writing a delicate piece.
- Be precise in what you publish, avoid vague generalisations, hearsay etc.
- Disclaimers have no value in a case for libel!
- Prior publication is no defence.
- If in doubt, do not publish the material.

#### Fair Comment Defence

This is an alternative form of justification, whereby one claims to have published in “good faith” in the public interest. For this defence to work one must be able to:

- Distinguish, within the statement under consideration, between fact and opinion.
- Show that the statement would be held by *any* “reasonably minded citizen”
- Show that the opinion is based on facts that are substantially true
- Show that the issue discussed is one of public interest

*Nb. It is the responsibility of the defence (ie, writer, publisher) to prove the above, not of the claimant to prove otherwise.*

#### Confidentiality Law

Be careful that you are not disclosing information considered unfit for exposure in the public domain as it can be libellous as a breach of confidentiality.

#### Official Secrets Act

More rare but not impossible - Be aware that you can be brought to court if you publish material which is considered to disclose information which either might damage the interests of Britain at home or abroad or is considered to be ‘leaked information’ communicated without authorisation. Remember that prior publication is no defence.

## Malicious falsehood

When you are writing a manuscript you must be attentive to the consequences of your treatment of a given topic. Even a text which is not defamatory, if false and likely to cause financial loss or problems to the plaintiff in his or her business or profession etc. can be taken to court for malicious falsehood. This is when one is accused of either:

- publication for an improper motive (e.g. commercial, rancorous)
- a reckless disregard for truth (negligence)
- hypocrisy

If you have any further queries, or should you have any doubts as to the potentially libellous nature of some of your work (whilst considering it an important part of you're the argument you develop) please get in touch with your editor, and we can try and work through it together. Our aim, of course, is to avoid libel complications altogether.