



Publishing with Liverpool University Press

An Author's Guide

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Thank you for publishing with Liverpool University Press. This guide has been put together to answer any queries you might have regarding the permission, production and marketing processes at Liverpool University Press and to ensure the publication of your book is as smooth as possible. However, if you have any questions that are not answered in this guide, then please do not hesitate to contact your commissioning editor.

1. A guide to permissions

Unless it has been agreed otherwise in your contract, it is the **author's responsibility** to clear all copyright permissions for any text or illustrative material that is not your own work yet will be appearing in your book. It is also the author's responsibility to pay any permission fees associated with this, unless agreed otherwise with LUP. Yet acquiring permissions can sometimes be one of the most daunting tasks for an author and it is important you begin the process as early as possible as it can take a long time for publishers and copyright holders to answer your query letters.

PLEASE NOTE: All permissions should be cleared before the final version of your manuscript is submitted to LUP in order to avoid delays and additional costs during the production process.

Copyright in the UK and European Union

Where the author holds copyright, the term of copyright protection lasts for 70 years from the end of the year in which the author died. Where the publisher holds copyright the term is also 70 years, but after the end of the year of first publication. After that date, the work is in the public domain and can be reproduced without permission. If the work is of unknown authorship, copyright expires at the end of 70 years after the end of the first year of publication.

Copyright in the US

Copyright in the US is a little less straight-forward. For works first published on or after January 1, 1978 copyright protection lasts for 70 years from the end of the year in which the author died. For works published before 1978 US copyright law is rather complicated. As a rough guideline:

- works published prior to January 1, 1964 were required to have copyright renewed during the 28th year of their first term to receive the full period of protection, which now endures for 95 years from first publication;
- works published between January 1, 1964 and December 31, 1977 are protected for 95 years without the need for renewal. Copyrights in their second term of protection on January 1, 1978 automatically received the full 95-year period without requiring renewal.

If you are unsure whether copyright was renewed for the material you wish to use, you should contact the Library of Congress for advice [Library of Congress Copyright Office, 101 Independence Avenue, S. E. Washington, D.C. 20559-6000, USA. Website: www.copyright.gov]

Fair dealing

In the UK and European Union if you are quoting for purposes of 'criticism or review' or if you are reporting on current events, the 'fair dealing' rule enables you to quote more freely. The 1988 UK Copyright Act does not actually specify how much copyright work can be reproduced without permission. Instead it refers to the concept of a 'substantial' part. However, fair dealing for academic works and research should always be accompanied by an acknowledgement if at all possible.

As a guide, you are advised to seek permission to use extracts from copyright material if you wish to reproduce:

- a single extract of more than 400 words;
- a series of extracts from one publication totalling more than 800 words, of which any one extract is more than 300 words.

In the US, the 'fair-use' convention is generally taken as allowing you to quote up to a total of 400 words from a book, or 50 words or less from an article or chapter in an anthology.

PLEASE NOTE: even if your use constitutes fair dealing, you should still give proper credit to the original source.

Dealing with publishers

To cover the cost of processing small permission requests, most publishers charge a minimum fee or set a minimum number of words or figures below which no fee is charged. The publisher, either as owner of the copyright or on behalf of the author, has exclusive right to grant (or withhold) permission and can demand any fee they think reasonable.

Contact the publisher for permission to use the material previously published by them in the first instance. Some may then request that you contact the author of the work to seek their permission directly; other publishers will deal with the matter themselves. However, you need to make all **reasonable efforts** to track down the copyright owner and acquire a reply from them. In case no reply is forthcoming, please ensure you keep a record of all your correspondence as proof that you have attempted to gain permission to use the material.

Third-party copyright material

When obtaining permissions, please remember that any 'third-party' copyright material (e.g. extracts or illustrations that was cleared for the original publication) must also be cleared for your own publication. The permission that would have been granted for an illustration or extract to appear in the original publication will only apply to the publication in which it currently appears.

Poetry and lyrics

The guidelines for poetry allow the use of small amounts of material 'for the purposes of criticism and review'. The limit is up to 40 lines from a poem providing that this amounts to no more than one quarter of the poem. So, if you wish to use more than one quarter you **must** clear permission.

As a guide, reproducing the work of famous poets or songwriters, even in very small quantities, is often difficult and expensive. The 1988 UK Copyright Act encourages permission to be sought when a 'substantial' amount of material is used. However, this concept of a substantial part can refer not just to length but also to **recognisability**. Therefore, the copyright holder of a famous poem or song may require the use of a single line to be cleared.

Works of art

For works of art, you will need to acquire a high quality photograph of the artwork as well as find out who owns the copyright:

- if the artist died more than 70 years ago, the artwork will be in the public domain;
- if the artist died less than 70 years ago, or is still alive, you will need to ask permission from either the artist or the artist's estate (most twentieth century artists are still in copyright);
- if the artwork is owned by someone privately, you will need to ask permission of the owner;
- if the artwork is on display in a gallery, the gallery owner must give permission as well.

In addition to the above, you will also need to establish if the **photographer** owns the copyright in the photograph of the artwork that you are using. If so, you will have to apply for permission from the photographer in addition to the copyright holder of the actual artwork.

Please be aware that you may need to pay a reproduction fee to the owner as well as a copyright fee to the artist. For most fine art it is cheaper to approach museums and galleries direct, rather than contacting a commercial art picture library. Photographs and permission for contemporary artists can usually be obtained through their dealer or gallery. Artists' copyright can be cleared through the following organizations:

In the UK Design and Artists Copyright Society (DACS), Parchment House 13 Northburgh Street London EC1V 0JP Tel: +44 (0) 20 7336 8811 Fax: +44 (0) 20 7336 8822. Website: www.dacs.co.uk or email: info@dacs.org.uk

In the US Artists Rights Society (ARS) 536 Broadway, 5th Floor (at Spring Street) New York NY 10012 Tel: (1) 212 420 9160 Fax: (1) 212 420 9286. Website: www.arsny.com

Photographs

Unless otherwise stated in the acknowledgements or figure caption for the photograph, you should apply to the publisher for permission to reproduce a photograph. In some instances, copyright may reside with the photographer; but the publisher will inform you if this is the case. You will also need permission for using a photograph from a picture agency.

If you want to use a photograph you have taken of someone, you will need permission from them to use it. If they object to the context of the photos, then you are technically in breach of copyright and their moral right of privacy.

Film stills

It is often considered fair dealing for film stills or frame grabs to be used for the purposes of criticism or review, as long as their use is accompanied by a 'sufficient acknowledgement'. In order for the use to be fair, it is advisable that you use only a reasonable number of images from any one film and that, in the case of each individual film, the examples used should not form more than an insignificant proportion of the book.

The acknowledgement must give the film's name together with the name of its producer. In addition, for films made on or after 1 July 1994, it must also give the name of the film's principal director.

If there is any doubt about whether your use constitutes fair dealing please contact the indicated copyright holder. If this information isn't available you can try contacting picture libraries such as the *Kobal Collection* and *The Ronald Grant Archive* for photos of Hollywood and other mainstream films, as these sources can give permission for use. **Do not** approach major studios - most will refuse permission or charge extremely high fees.

The British Film Institute stills library is a useful source for film images and photographs but bear in mind that they cannot grant permission - they are best used for non-mainstream films and you will still need to contact the copyright holders.

Drawings, tables, graphs and figures

You will need permission if you intend to use a direct copy of any graph, line drawing or table that has been previously published in another source or if you intend to adapt a graph, line drawing or table that has been previously published in another source.

You do not need permission if you intend to use raw data to construct a figure illustration or table (although the source of the data must be credited).

Advertisements

Permission has to be cleared in **all instances** as advertisements are not covered by the fair dealing law. Companies usually give permission with no fee because using their advertisements gives them additional advertising. However, it is always worth sending the text that will accompany the advertisement with a permission request to reassure the company that you are not saying anything negative about the advertisement.

Sample Permission request letter

Following is a sample permission letter that can be adapted for your needs. The main points to note are the rights required, which will be as follows:

Territory: World distribution

Language: English language only

Print run: confirmation will be provided by your commissioning editor but for hardback monographs it will be less than 400 copies, for which there should be no or a minimum permission fee.

Editions required: all editions (so you are covered for any reprints and future editions) including electronic publishing. If the permission fees are looking to be very expensive, you can always reduce this clause to one-time publication. However, it does mean that permission will be required again every time the book is reprinted or brought out in a new edition.

It is also worth mentioning that Liverpool University Press is a non-profit academic publisher and that the book will be a scholarly and educational publication. This sometimes reduces any fees assigned to permission requests.

Dear *****

I am presently writing a book for Liverpool University Press, titled *****, and I would be most grateful if you would grant permission for the following material to appear within it:

Name of book (or journal article / illustration / photograph etc.):

Author (or artist, photographer, cartographer etc.):

Date published (or exhibited etc.):

I would like to use [describe the material you want to use from their publication, including page number if text with an approximate number of words, or the figure number and page number if it is an illustration or graph. You should also include a copy of what you want to use. The more specific the better as it makes it easy for the publisher or copyright holder to find the material.]

This material will appear as originally published in the following book: (If the material is to be altered or amended in any way then please rephrase this sentence and provide details about the changes that will be made.)

Present working title:

Author:

Publisher: Liverpool University Press

Approximate publication date:

I request nonexclusive world rights including electronic rights in English language only and for all editions. I would be most grateful if you could take into account when considering a permission fee that the material would be appearing in a scholarly publication with a small print run by a non-profit university press. I would also use an appropriate citation to acknowledge your publication; however, if you have a preferred form of acknowledgment then please let me know.

I would be most grateful if you would confirm that I have your permission to use the above material in my forthcoming publication with Liverpool University Press. For your convenience, you can use this letter to grant permission by signing below and returning in the self-addressed envelope enclosed.

Thank you for your consideration and I look forward to hearing from you in due course.

Yours sincerely

(Sign and print your name)

[Name of Publishing Company] hereby grants permission to use the above material:

_____ Date: _____
(sign)

_____ Title: _____
(print)

2. Manuscript style guide

All manuscripts accepted for publication are copy-edited by the Press, but the process is simplified if manuscripts have consistent usage before they arrive. Some general guidelines:

1. The Press does not enforce a strict house style. However, the production team will ask authors to indicate their chosen styles (regarding spelling/punctuation, referencing, etc.), so when you are writing your book please ensure your choices are clear and consistent.
2. Please submit your entire manuscript text to the commissioning editor as a single Word document. (Illustrations should be submitted separately as image files; please see 'Illustrations', below.)
3. Authors are free to choose UK or US spelling/punctuation conventions. However, please be consistent in your usage.
4. The Press prefers -ize spelling rather than -ise, but whichever is used should be consistent throughout (note that some words must be spelled -ise).
5. Referencing: We suggest either the author–date style (with parenthetical in-text citations) or a footnote referencing style.

Author–date:

- Citations should be given in the text at the appropriate location, giving the author's last name, date of the work, and page(s) being cited.
- If you cite more than one work by an author in a year, indicate this. For example, '(Jones, 2000a)', '(Jones, 2000b)', etc.
- Examples:
 - The speech was hailed as a 'milestone in European relations' (Jones, 1997, 22–34).
 - Jones (1997, 22–34) comments that the speech was hailed as a 'milestone in European relations'.
 - Critics have noted the importance of the speech in European relations (Jones, 1997, 22–34; Smith, 2003, 15–17).

Footnotes:

- Citations are indicated by a superscript numeral in the text, with the accompanying reference information at the foot of the page.
 - **Use the 'Insert Footnote' function in Word.**
 - Note numbers should begin at '1' for each chapter.
 - The reference should be given in full on its first appearance, and the author's name and (if applicable) a short title thereafter. Examples:
 1. Michael Murphy, *Proust and America* (Liverpool: LUP, 2007), pp. 110–11.
 2. Murphy, *Proust and America*, p. 94.
 3. Constance Bantman, *The French Anarchists in London, 1880–1914* (Liverpool: LUP, 2013), pp. 32–39.
 4. Bantman, *French Anarchists*, p. 22.
 5. Bantman, *French Anarchists*, p. 56.
6. Whatever referencing system you use, please do not use 'ibid.' or 'op. cit.'.

7. Provide a complete Bibliography section for the back of your book. Every work cited in the text should have its counterpart there, with its information written out in full, arranged alphabetically by the author's surname.
8. Elide numbers thus: 11–12, 22–29, 126–27.
9. Indent quotations of 50 words or more.
10. Write out numbers one to ten, and use numerals thereafter, except for percentages which should always be numeric, and periods of years which should always be written out.

Illustrations:

1. Do not paste images into a Word document.
2. Images should be supplied as TIFF, JPG, or EPS files, at a resolution of at least 300dpi (dots per inch). Please note that images saved off of the Internet will normally have a default resolution of 72dpi, which is not sharp enough for print publication.
3. Give the electronic files of your images a brief sequential name – we prefer 'Fig1.jpg', 'Fig2.jpg', etc. Do **not** give your files a descriptive name (e.g. 'map of Ohio in 1948.jpg', etc.). The file name should **not** be the caption for that image; your list of captions should be provided separately as text in a Word document. The caption should include any necessary source or credit information.
4. Indicate in your manuscript where the images should be placed (e.g. '[INSERT FIG1 HERE]').
5. Permissions for images must be secured before you submit your manuscript to LUP for production. (See above, 'A guide to permissions'.)
6. Tables can be supplied as editable text in your main Word document. This is so our copyeditors can fix any misspellings etc. and so our typesetters can ensure the text font matches that of the book.
7. Unless agreed separately with your editor, all illustrations will be printed black and white.

3. The production process

Once your manuscript has passed the external peer-review process that all manuscripts undergo at Liverpool University Press, and you have made any final revisions to the manuscript following the reader's report, your manuscript finally enters the production department. Following is a brief summary explaining how your manuscript is turned into a book.

Copyediting

Once your final manuscript is passed to Production it is assessed by our Head of Production, who will contact you and briefly outline the LUP production process.

The manuscript is then sent to a freelance copy-editor who will correct grammar and spelling mistakes, check that references are given consistently, and otherwise ensure that the manuscript is styled consistently in terms of punctuation, spelling, etc. The Production Editor will contact you with any queries raised by the copy-editor; normally this will occur when the Production Editor sends you the typeset proofs, though if the queries might affect a significant portion of text you will be consulted prior to typesetting.

Proofs

A copy of the copy-edited and typeset manuscript will be sent to you as PDF proofs. You are now required to check the proofs thoroughly in case errors have been missed.

Please note that at this stage corrections can be made only if necessary (for typos, incorrect information, and the like). Due to the time and expense required, non-necessary corrections or new additions of text will not normally be accepted, and excessive corrections may incur an extra cost, as defined in your author contract.

Alongside this process, your cover will be created. Your contact in Editorial will consult with you over possible cover images and acquire a suitable image (the cost of the cover image and any permission fees are subject to a budget and paid by LUP). The image and your blurb are then passed to Production who assigns a designer to design your cover. A proof of your cover will be forwarded to you for your approval.

Indexing

During the proofs stage you will also be asked to create the **index** from the proofs, unless it has been agreed previously that the Press will commission an index separately. (In such cases, however, we would expect a professional index to cost up to £3 per indexable page of text.) The production team will assist you with guidance and provide a sample index from a published LUP book. It is recommended that you spread the work over a number of days, so please be sure to schedule some extra time of the indexing.

Print

Once all corrections have been made to the text and you have signed off on the final set of proofs, LUP will arrange for the book to be printed. We will deliver your gratis copies to you.

4. Final checklist

- Is your manuscript final and complete? (No piece of the text should be missing when you send your manuscript to the commissioning editor for production.)
- Have you acquired permissions for all illustrations? (Please have copies of all permission agreements.)
- Have you supplied all illustrations and followed the 'Illustrations' guidelines above (in Section 2)?
- Have you agreed a cover image?