



LIVERPOOL
UNIVERSITY PRESS

Publishing with Liverpool University Press

An Author's Guide

Contents:

1. A guide to permissions
2. Submitting your manuscript
3. The production process
4. The marketing process
5. Contacts at LUP

Enclosures:

- a) Contract (*please sign and date all, returning one immediately*)
- b) Manuscript submission form
- c) Author discount forms (books and journals)
- d) Current LUP catalogue

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. Submitting your manuscript

All manuscripts accepted for publication are copy edited and proofread by the Press, but the process is simplified if manuscripts have consistent usage before they arrive. The following guidelines are by no means exhaustive, but will be very helpful:

Before you send your manuscript, please complete the following steps:

1. Please number each page continuously throughout, not chapter by chapter (if we drop it on the floor we won't know how the pages run and wouldn't know which page 9 goes in which chapter!)
2. Please spell check the manuscript before submission.
3. Please double space the entire manuscript, not forgetting the footnotes and bibliography.
4. Do not format the text as if it were a printed book (for instance, introducing page or section breaks, using running heads, formatting subheads in display fonts). Italics or bold text is acceptable but please distinguish the different levels of headings by font size.
5. Liverpool University Press accepts the author–short title style of referencing and the author–date style (specific series have particular conventions, details of which can be obtained from the Press), but use one or the other, **not both**. A reference should be given in full on its first appearance, and the author's name and short title used thereafter. Please do not use *ibid.*, *op. cit.*, *art. cit.*, etc. Elide numbers thus: 11–12, 22–29, 126–27. Some examples are given below:

Gillian Rose, *The Broken Middle* (Oxford: Blackwell, 1992), pp. 110–11.

Friedrich Nietzsche, *On the Genealogy of Morals*, trans. and ed. W. Kaufmann (New York: Vintage, 1989).

I. Soll, 'Reflections on Recurrence', in R. Solomon (ed.), *Nietzsche: A Reader* (New York: Anchor Books, 1973), pp. 25–34.

Hayden White, 'The Politics of Interpretation', *Critical Inquiry*, 9.1 (1982), pp. 3–26.
6. If you use the author–date convention, follow this style:

(Jones, 1997, 22–34)

Jones (1997, 22–34) comments...

(Jones, 1997, 22–34; Smith, 2003, 15–17)
7. Please ensure that every single reference in the text has its precise counterpart in the bibliography.
8. The Press prefers -ize spelling rather than -ise, but whichever is used should be consistent throughout (note that some words must be spelled -ise).
9. Use single quotation marks rather than double quotation marks (though use double quotations marks within quoted material).
10. Indent quotations of 50 words or more.
11. Avoid excessive capitalization of titles etc. except where there is a possibility of confusion (thus prime minister, education department, national security adviser).
12. 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.
13. Use an en dash in number ranges thus: 11–12, 22–29, 126–27.
14. If you wish to include tables, diagrams or illustrations, please supply these separately from the body of the text and indicate in the main manuscript where you would like them to be positioned. Each piece of artwork should be on a separate sheet or in a separate electronic file. If your manuscript includes complicated artwork please contact the Press for advice.
15. Illustrations can be supplied either as prints, transparencies or electronic files, of which TIF files are best, or JPEGs. Illustrations need to be at least 300dpi (dots per inch) at the size at which they are to

be reproduced: i.e. a postage stamp image at 300 dpi is no good unless it is being reproduced at postage stamp size, as by the time it is blown up it will lose resolution. Images can be scaled down to fit but not scaled up too much unless the resolution is very high. Scans need to be greyscale or CMYK. If RGB scans are supplied we will convert them into CMYK for the printers, but the colour may alter a bit. So if the illustration needs to be accurate to an original photograph or painting, you must supply CMYK scans with the colour corrected to your satisfaction. When submitting electronic files for your illustrations please also submit a visual hard copy reference as well, clearly labelled with its figure number on as well as caption.

Sending your manuscript to the press:

1. Manuscripts should be **emailed to your commissioning editor with a printed paper copy sent in the post** that should **match the emailed files exactly** (please check before emailing).
2. Please indicate whether the disk is formatted for Macintosh or PC (PC preferred) and also the word processing software used.
3. Don't supply the ms as a single file but use a separate file for each chapter, the preliminary material and the bibliography. Files should be numbered in correct running order and named using a recognizable version of the book's title.
4. The hard copy should be double spaced, printed on one side of the paper only and unbound.
5. Unless agreed otherwise in your contract, it is the author's responsibility to index the book.

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.

Liverpool University Press uses a team of highly-skilled freelancers who will publish your book to the very highest standard. Once your complete and final manuscript is passed to production it is assessed by our Production Manager, who checks that all the material is there and the level of copy-edit required for the work. The manuscript is then sent to a freelance copy-editor who will check references, and correct grammar and spelling mistakes. Please also note that we will not ordinarily send the copy-edited manuscript back to you before typesetting unless a large amount of editorial intervention has been necessary. 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.

A copy of the re-formatted and copy-edited manuscript will be sent to you as PDF proofs. You are now required to check the proofs thoroughly in case errors have been missed. It is strongly advised that any new additions or further changes to the text are **not** made due to the time and expense involved, unless they are absolutely crucial. However, if you have any concerns with the copy-editor's work you should consult the Production Manager as soon as possible.

You will also be asked to create the **index** from the proofs, unless it has been agreed that the Press will commission an index separately (this is rare). The index will form a crucial of your book, and as such it will require a fair amount of time and effort. You will need to compile (in Word) a list of major people, places, events, publications, and themes mentioned at some length in your book, and the pages on which these terms occur in the typeset text. The production team will assist you with guidance and provide a sample index from a published LUP book, but please be aware that the work will take some time and effort. It is recommended to schedule several days to a week for the indexing work (or perhaps more, if the book is very long and/or complex).

Once all corrections have been made to the text and you have signed off on the final set of proofs, the Production Manager will arrange for it to be printed and bound.

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 Liverpool University Press). 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.

4. The marketing process

Just as every book receives individual and careful consideration through the production process, the same applies to the marketing stage, where every book receives a custom-made marketing plan in order to maximise its publicity and sales. However, there are some aspects of this marketing process that are similar to the majority of books we publish and this section attempts to explain these to you.

One of the most important documents that you will be asked to complete for LUP is the **Marketing Questionnaire**. This will be sent to you during the final editorial review of your manuscript and it is important you complete this in as much detail as possible by the date requested by your commissioning editor. The Marketing Questionnaire is used and referred to extensively during the course of your book's publication and, with the information you provide and our experience in publicising and selling books, a final marketing plan is drawn up, which you will be given the opportunity to see and comment upon.

The following stages outline our general marketing activities that will adhere to your book:

Stage one – Invisible marketing

About nine months prior to publication we announce details of forthcoming books internationally via bibliographic information agencies such as Nielson Bookdata and Bowker. This information is disseminated from these companies to libraries, retailers and websites, ensuring every shop, wholesaler, supplier, library or website has the book on their system for potential ordering.

Stage two – The catalogue

All new books are announced in a new titles catalogue, which is mailed to all retail customers including campus bookshops, independent retail accounts, major national accounts, and wholesale distributors. The catalogue is also sent to our representatives and key accounts in Europe, the Middle East, the Far East and Australasia. The information in the catalogue is replicated in the seasonal catalogues of our American distributors, Oxford University Press, who market and promote the book across the United States, Canada, South and Central America and the Caribbean.

Stage three – Our UK sales representatives team

Each year we hold two sales conferences to present our new seasonal catalogue to our sales representatives and review the previous six months' performance. At this point we also distribute Advance Information sheets, highlighting the key selling points of every new book. The representatives then visit national retail chains and book stores, campus bookshops and libraries, library suppliers and wholesalers to ensure that copies of your book are purchased well in advance of publication. We also present our new books at the international bookfairs in London and Frankfurt to our international distributors and representatives.

Stage four – US marketing and distribution – Oxford University Press

In the US, the largest market for scholarly books, all LUP titles are advertised, marketed, sold and distributed by Oxford University Press, USA. Their seasonal and subject catalogues, which your book will appear within, are distributed to over 30,000 booksellers, libraries and academics and students and we work closely with OUP to ensure every book reaches its US potential. We present all our new titles to OUP twice a year and with strong and constant communication between LUP and OUP, any queries you might have about your US sales or publicity will be quickly answered.

Stage five – Advance publicity

About three weeks prior to publication we release review copies and press releases to relevant academic journals, national newspapers, magazines and examination boards.

Stage six – Direct marketing and flyers

On publication we will launch a direct mail campaign for the book, targeting academics in the UK and abroad with details about the work to persuade them to purchase the book and possibly adopt it on their courses. Relevant societies or organisations are also contacted with details about the book offering a special membership discount.

We provide all authors with a flyer on publication for their use, to distribute to colleagues and during lecture tours for example. In addition, an author can provide us with a list of individuals for flyers to be sent from the office as part of our direct mail campaign.

Stage seven – Exhibitions and conferences

The marketing and promotion of your book is continuous at LUP. Throughout the year, we attend a variety of academic conferences and exhibitions at which our books are available for purchase at a discount. Advance information, order forms, show cards, flyers, catalogues and other promotional material are sent to relevant conferences, even those we are unable to attend in person.

Stage eight – Foreign rights

LUP actively seeks the sale of foreign rights on all its books, widening the appeal and impact of our books by seeking translations and co-publication deals. We attend the international and acclaimed book fairs in Frankfurt and London every year in order to sell translation and new territory rights for our publications.

Stage nine - Online and E-books

All of our books are promoted on our website, as well as being available for purchase from a wide variety of internet retailers. Wherever suitable, LUP books are made available as web PDFs for institutional e-vendors, and ePubs for the retail market (eg Kindle, Apple etc).

The above summary is only an indication of the marketing we do for our books. It is far from conclusive and we urge all our authors to be involved in the marketing process, to come to us with suggestions and be an active part in the promotion of their work.

5. Useful contacts

Editorial (Literature & Languages):	Anthony Cond (a.cond@liv.ac.uk)
Editorial (History & Art History):	Alison Welsby (a.welsby@liv.ac.uk)
Production Manager:	Patrick Brereton (brereton@liv.ac.uk)
Sales and Marketing Manager:	Jenny Howard (jennifer.howard@liv.ac.uk)
General enquiries:	lup@liv.ac.uk

Postal address: 4 Cambridge Street, Liverpool, L69 7ZU

Telephone: +44 (0)151 794 2233

Website: www.liverpooluniversitypress.co.uk

5. Enclosures

- a) Contract: please sign and date all copies, returning one completed copy to your commissioning editor.
- b) Manuscript submission form.
- c) Author discount forms (books and journals discount forms)
- d) A copy of the current LUP catalogue.

Final checklist

1. Have you spell-checked each file?
2. Have you double-spaced **everything**, including footnotes and bibliography?
3. Have you cross-checked all references? (All references that appear in the text must also appear in the bibliography.)
4. Have you numbered the pages consistently throughout? (e.g. 1-450, not by chapter)
5. Have you acquired all illustrations, figures, graphs etc. That will be appearing in your book? (There should be **no outstanding material** when the manuscript is submitted to the press.)
6. Have you enclosed a preface, foreword, contents list, list of contributors (if applicable), list of abbreviations (if applicable), introduction, acknowledgements, dedication, etc.?
7. Have you enclosed a list of captions for any illustrations, figures, tables or graphs appearing in the book as well as mark in the text where they should appear?
8. Have you enclosed copies of all permission letters received?
9. Have you emailed the files to your commissioning editor and posted a printed copy of the manuscript, keeping a copy of the files and manuscript for yourself?
10. Have you completed the **Manuscript Submission Form** and submitted it with the printed copy of your manuscript?
11. Have you done a final word count (including footnotes, references, list of illustrations, captions, contents list – basically all the text except the index)?
12. Is the title final and correct? If it has changed from when the work was contracted please inform your editor.
13. Have you agreed a cover image?
14. **Marketing:** LUP's marketing team is specialised in maximising the readership for your work, however, a successful marketing plan requires the input of the author, who inevitably has a greater understanding of the field in which they work. On receipt of your final manuscript, your editor will email you LUP's **Marketing Questionnaire**. It is vital that you complete this as thoroughly and as quickly as possible so that promotion on your book can begin.



Book discount order form

As a contracted Liverpool University Press author, you are entitled to **35%** off your own book as well as **35% off all books** published by Liverpool University Press.

Please complete this form and send it to:
Janet McDermott, Liverpool University Press, 4 Cambridge Street, Liverpool, L69 7ZU
 (Tel: +44 (0)151-794-2233; email: janmar@liverpool.ac.uk).

You can photocopy and use this author discount order form as many times as you like.

ISBN	Title & Author	QTY	Unit Price £	Total Price £	Author Discount
					35%
				Postage	£3.50
				INVOICE TOTAL	

- I enclose a cheque made payable to **'Turpin'**
Or
 Charge the following credit card: Mastercard/Visa/Maestro

Card holders name:

Credit card number:

Expiry Date:

Security code (Last 3 digits):

Issue No (Maestro only):

Start Date (Maestro only):

Authorised signature

Invoice Name & Address	Delivery Name & Address (if different)



Journal discount order form

As a contracted Liverpool University Press author, your academic institution is entitled to a **35%** discount off any LUP **institutional journal subscription** that they are not currently subscribed to.

Author's name..... Title of contracted book.....

Please pass this form to your librarian and send it to:

Janet McDermott, Liverpool University Press, 4 Cambridge Street, Liverpool, L69 7ZU
 (Tel: +44 (0)151-794-2233; email: janmar@liverpool.ac.uk).

ISSN	Name of Journal	Qty	Unit Price £	Total Price £	Author Discount
					35%
INVOICE TOTAL					

- I enclose a cheque made payable to **'Turpin'**
- Charge the following credit card: Mastercard/Visa/Maestro

Card holders name:

Credit card number:

Expiry Date:

Security code (Last 3 digits):

Issue No (Maestro only):

Start Date (Maestro only):

Authorised signature

Invoice Name & Address	Delivery Name & Address (if different)

Journals published by Liverpool University Press

Australian Journal of French Studies British Journal of Canadian Studies *Bulletin of Hispanic Studies* Byron Journal
Catalan Review *Contemporary French Civilization* Essays in Romanticism *European Journal of Language Policy*
 Extrapolation *Francosphères* Historical Studies in Industrial Relations *Hunter Gatherer Research*
 International Development Planning Review *Journal of Literary and Cultural Disability Studies* Labour History Review
Modern Believing Music, Sound, and the Moving Image *Québec Studies* Romani Studies
Science Fiction Film and Television Sculpture Journal *Town Planning Review*

Please visit our website for prices and journal information (www.liverpooluniversitypress.co.uk)