

AUTHOR PACK



We are passionate advocates for the humanities – a collaborative, non-profit and predominantly open access publishing partner to researchers and institutions.

Welcome to UoL Press

We're delighted to be publishing your book at the University of London Press. This Author Pack contains the guidelines you'll need to help you prepare your manuscript, and to ensure that the production and publication process runs as smoothly and successfully as possible. Please take the time to read the contents of the pack and to check that you have received all of the supplementary forms. It will also be helpful for you to keep these guidelines to hand throughout the writing and manuscript preparation process as you work towards your submission date.

If you have any questions that aren't covered in this pack please do get in touch with a member of the UoL Press team. We're looking forward to working with you to publish your book!

Contents

Preparing and Submitting Your Manuscript	<u>2</u>
Style Guide	<u>6</u>
Illustrations	<u>16</u>
Copyright Permissions	<u>22</u>
What Happens After You've Submitted Your Manuscript?	<u>29</u>
Indexing	<u>32</u>
Effectively Promoting Your Book	<u>36</u>
UoL Press Contacts (Books)	<u>43</u>

Additional Forms

- Manuscript Submission Form
- Permissions Log
- Author Marketing Form

Preparing and Submitting Your Manuscript

This section of the Author Pack explains how to deliver your finished manuscript to us.

Ready to Submit your Manuscript?

1. Please submit all files electronically

We do not require a hard copy of your manuscript. If your files are too large to send to your editor by email then it is fine to send them to us via a file-sharing site such as WeTransfer.

2. It's important to ensure that nothing is missing from your manuscript and that you are sending the correct and final versions of all files

This includes all text files, illustrations and supplementary documents such as permission letters. Submitting manuscripts to us with elements missing or incorrectly prepared can increase the risk of errors creeping in during the process, so it is best to wait until you have everything ready and send it to us all at once.

3. Use the Manuscript Submission Form to check that you have all of the required material and information

Please send your completed form to us along with your manuscript.

4. Check that your manuscript adheres to UoLP's [publication ethics guidelines](#) and [artificial intelligence policy](#)

Our publication ethics policy contains important information about authorship, peer review, conflicts of interest and other areas. Our artificial intelligence policy sets out the types of generative AI use that are and are not permitted in the preparation of your manuscript. Note that UoLP permits only certain limited and responsible uses of AI tools and most of these uses must be disclosed in your manuscript submission form.

Please ensure you've read the latest versions of both policies online and provide us with any information required under the policies.

- <https://uolpress.co.uk/publish-with-us/peer-review-and-publication-ethics/>
- <https://uolpress.co.uk/publish-with-us/artificial-intelligence-policy/>

Preparing the Text Files

All chapters and front/end matter items as described in the following table should be saved and submitted as separate MS Word files (.docx). We are unable to accept manuscripts that have been compiled into one single file.

It may not be necessary to include all of these items in your manuscript – the optional items are indicated in the table.

FRONT MATTER	DESCRIPTION
Title pages	These should be comprised of two pages: 1. Half title page: Give the book's title (but leave out the subtitle) 2. Title page: Give the book's title, subtitle and main author/editor name(s)
Dedication [optional]	A short optional statement dedicating your book to a person. If you choose to have a dedication page, please avoid including epigraphs or quoting from third-party sources.
Contents	The contents list should include all front matter items from the contents page onwards, part titles, chapter titles and end matter. Please do not format this as a table – a straightforward list is best. For edited collections, please include each contributor's name underneath the relevant chapter title. Page numbers will be added during the production phase so there is no need to include page numbers in your contents list.
List of figures / List of tables / List of maps	If your book contains illustrations you should compile a list of them, including the numbers, captions and credit lines. If more than one illustration type is included (for example, figures and tables) please number them separately and create a separate list for each type. Please ensure that the captions and credit lines match those given in the text. See Illustrations for further guidance.
Notes on contributors	To be included only in edited collections. This should be organised alphabetically by contributor surname and include a short professional biography for each. Contributors' contact details should not be included.
Foreword [optional]	An introductory piece written by someone other than the book's author(s) or editor(s). The foreword writer's name should be included below the title or at the end.
Preface [optional]	A personal, introductory passage written by the book author(s) or editor(s), explaining any background to the writing of the book

	(please note the difference between this and the introduction, which should focus on the content itself). The author's name should be included at the end.
Acknowledgements [optional]	A section acknowledging the support or contributions of other people or organisations to the project – this can be a separate item or combined with a preface.
List of abbreviations [optional]	Consider including a list of abbreviations (organised alphabetically) if there are several important abbreviations used throughout the text.
MAIN CONTENT	DESCRIPTION
Chapters	Your chapters should be numbered consecutively and given titles.
Part pages	If you are grouping your book's chapters into parts, please create a separate part page for each that gives the number of the part and the part title.
END MATTER	DESCRIPTION
Appendices [optional]	Appendices should be numbered consecutively and are only needed if supplementary material is necessary.
Bibliography / References	Authors of monographs must include a bibliography or references list at the end of the book. Edited collections should include end-of-chapter bibliographies or reference lists rather than one collated version at the end of the book. Please see further guidance in the Style Guide .

Files should be named consecutively and reflect the order in the table, using the following format:

- 001_Titlepages_Authorsurname
- 002_Contents_Authorsurname
- 003_Listoffigures_Authorsurname
- 004_Listoftables_Authorsurname
- 005_Chapter1_Authorsurname
- 006_Chapter2_Authorsurname

Information on preparing, labelling and submitting illustrations and permissions can be found in the corresponding sections of this Author Pack.

Book Cover

We aim to begin work on the design of your book cover ahead of handing your manuscript over to production, as having a completed cover design at an early stage can significantly help the advance promotion of your book. We would welcome your suggestions on the choice of cover image (if applicable) and the cover design for your book, but the final decision will reside with UoL Press to ensure it fits with our style and branding guidelines. If your book cover will

have an image, please take note of any particular requirements for the cover image that you'll have been sent, for example, to ensure the image fits with the standard cover design of the series that your book will be published in. The image should be at a high enough resolution (see [Illustrations](#)) and any copyright permissions cleared for its use on the cover.

Your editorial contact at the Press will get in touch with you approximately 3 months before your manuscript delivery date to request your image suggestions.

Style Guide

While your book manuscript will be copyedited by us once it goes into production, it can help make the process more straightforward and avoid potential ambiguity if your manuscript has been prepared with consistency in advance. We have put together the following guide to UoL Press's house style to help you with this, including our spelling, grammar and formatting preferences and referencing guidance.

You may use either British or American spelling and punctuation conventions but you must apply whichever style you choose consistently throughout the book.

UoL Press does not have its own referencing style and we recommend that you use one of the following four major referencing conventions: Chicago, MHRA, MLA or Harvard. Please indicate on your manuscript submission form which style you will be using.

The guide cannot cover every possible stylistic choice – if you have a question about style or language usage for your particular manuscript, please get in touch. We know that style is an important point for many authors, so if you strongly feel that something should be a particular way for your book we encourage you to discuss it with us at the earliest opportunity.

Abbreviations and contractions

- Abbreviate words only when essential in the main body of the text, as abbreviations can be misleading or confusing for readers.
- When used, the word should be written out in full on its first appearance with the abbreviation in brackets. The abbreviated form can be used from then on.
- Abbreviations omit letters from the end of a word and should be followed by a point: ed. (editor), vol. (volume).
- Upper-case abbreviations should not use points: USA, BBC.
- Contractions omit letters from the middle of a word and share the same last letter as the full word, so should not be followed by a point: Dr (Doctor), edn (edition).
- The following abbreviations should be avoided and the suggested phrases used in their place:
 - 'for example' rather than 'e.g.'
 - 'that is' rather than 'i.e.'
 - 'and so on' rather than 'etc.'
- Units of measurement do not have points or a final 's' in the plural form: 1mm, 100g, 14oz
- Consider including a list of abbreviations in the book's front matter if there are several important abbreviations used throughout the text.

Bold and underlined text

- Do not use bold text or underlining for emphasis. Italics can be used for emphasis if required, but it is preferable to phrase the text in such a way as to avoid this.

Capitalisation

- Keep capitalisation to a minimum including for headings, which should use an initial capital for the first word and proper nouns only.
- 'Pope', 'Queen', 'King', 'Professor' and so on should only have the initial capital when naming a specific individual. Note also that while 'Prince William', for example, would have the initial capital, 'the prince of Wales' does not.
- Do not capitalise definite articles for institutions or publications, for example, 'the British Museum' not 'The British Museum', unless the definite article is part of the publication's title, for example, 'The Times' not 'the Times'.

Commas

- Avoid using the Oxford or serial comma (a comma before the final 'and' or 'or' in a list) unless the meaning is ambiguous without one.

Dashes

- In British English, spaced en dashes – as in this example – should be used for parenthetical comments, rather than em dashes or hyphens. In American English, closed-up em dashes—like this—should be used instead.
- Unspaced en dashes should be used in number and date ranges, for example, 223–44 and 1960–99.

Dates

- Dates should be formatted as follows:
 - British English: date month year with no punctuation (e.g. 20 September 1985).
 - American English: month date year with a comma before the year (e.g. September 20, 1985).
- Do not use an apostrophe in decades: 1540s.
- Unspaced en dashes should be used in date ranges, for example, 1960–99.
- Elide the numbers in date ranges as far as possible, but they must make sense if spoken: 2021–2, 1915–16.
- Centuries should be spelled out in full (seventeenth century, rather than 17th century).

Ellipsis

- Use ellipses to indicate missing material in a quotation, although this is not required at the beginning or end of the quotation unless the meaning is affected without one.
- There should be a character space before and after an ellipsis, ' ... '.

Fonts and characters

- Please retain the accents or diacritics in words that have them.
- All fonts used should be Unicode-compliant to ensure all characters you use are within our house fonts' supported ranges. This also applies to non-Roman script and characters that include diacritics. In Microsoft Word, you can use the 'Symbol' menu to find and select characters. Please don't copy and paste characters into the text from other sources, for example, from webpages.
- If in doubt, please send us a sample of any special fonts or characters your text requires in advance, so we can check the compatibility with our software and any licensing/copyright requirements.

Headings

- Your chapters should be numbered 'Chapter 1, 'Chapter 2' etc. and also given titles.
- Headings and subheadings can be used to help structure your text into a logical sequence of sections and subsections, and to act as signposts for the reader.
- Your hierarchy of headings should be as straightforward as possible to follow.
- Do not use more than three levels of subheading (usually referred to as A headings, B headings and C headings).
- Heading levels should be clearly distinguished from one another ideally by using MS Word's pre-set heading styles with the following formatting:

Items of clothing [A heading: 14pt, bold font]

Hats [B heading: 14pt, non-bold font]

Baseball caps [C heading: 12pt, non-bold font]

- Keep capitalisation to a minimum in headings, using an initial capital for the first word and proper nouns only.

Hyphenation

- Hyphens within words are often optional and our preference is to minimise hyphenation where possible, for example, 'coordinate' rather than 'co-ordinate'; 'audiovisual' rather than 'audio-visual'.

- Hyphens should be used for compound adjectives, for example, ‘a well-known historian’ or ‘eighteenth-century symphonies’ (a hyphen is not needed when dates are not adjectival, for example, ‘in the eighteenth century’).
- Adverbs should not be followed by hyphens, for example, ‘a highly regarded work’.
- Do not use hyphens to split words across lines.
- Use hyphens for numbers up to 100 spelled, for example, ‘forty-five’, ‘ninety-nine’, etc.

Italics

- Titles of books, journals, newspapers, legal cases, films, plays, pieces of music, paintings and sculptures should be italicised.
 - Titles of poems should use quotation marks rather than italics (except for long poems such as *The Divine Comedy*).
 - The Bible and the Qur’an should not be italicised.
- Authors are invited to consider whether using italics for non-English words or phrases is appropriate for their book.
- Italics can be used for emphasis if required, but it is preferable to phrase the text in such a way as to avoid this.

Lists

- Lists can be formatted using numbers or bullet points. It can be better for assistive technologies if you use numbers where the specific order of the list matters, and bullet points can be used where the order doesn’t matter.
- The sentence introducing the list should end with a colon, as in this example:

1. Shoes
2. Hats
 - 2.1 Baseball caps
 - 2.2 Berets
3. Dresses.

- The final item in the list only should end with a full stop, unless previous items contain full sentences.

Non-discriminatory and inclusive language

- Please consider carefully the language and terminology you use, and avoid using language that might be offensive. This is particularly, but not exclusively, important when writing about gender, sexuality, race and ethnicity, disability, age, socioeconomic status and religion.
- The preferred terms that communities use to describe themselves, and those used to describe communities from outside that community, should be researched and respected. These terms can change over time and a clear consensus on language use

may not always exist. Please get in touch with your UoL Press editor if you have queries. You are welcome to provide information on your terminology choices alongside your submission or in the Preface/Introduction to your book as appropriate.

- In the particular case of avoiding sexist language, gender-inclusive language should be used as far as possible, for example, please use ‘they’ instead of ‘he or she’ or ‘he/she’. Please also avoid using the word ‘man’ generically to refer to humankind.
- Accessibility considerations:
 - Try to avoid using visual cues (bold and italics) for effect – can the sentence be restructured instead? If absolutely necessary for emphasis, italics can be used.
 - Avoid visual indicators and positional language such as ‘the image on the left’ or ‘the paragraph above’.
 - Where possible, please use MS Word’s pre-set heading styles to create the subheadings in your chapters.
 - Lists should be numbered where the specific order of the list matters. Bullet points can be used where the order doesn’t matter.
 - Please be mindful of the additional cognitive load that very long paragraphs can cause for most readers and in particular for readers with print disabilities. Consider using shorter paragraphs.
- Further guidance on inclusive language can be found in the major style guides (e.g. the Chicago Manual of Style) and you may also find the following resources helpful:
 - [The Conscious Style Guide](#)
 - [C4DISC Guidelines on Inclusive Language and Images in Scholarly Communication](#)

Numbers

- Numbers up to 100 should be spelled out in full (one, two, first, forty-five).
- Numbers from 100 upwards should be given in numerals, unless used in a general sense (for example, ‘thousands of people attended’).
- If numbers both below and above 100 need to be used in the same sentence then follow just one style (either spelled out or numerals) in this case.
- Numbers should always be spelled out in full if beginning a sentence (for example, ‘Two hundred children were evacuated’).
- Use a comma in numbers with four or more digits (excluding decimal points): 5,000.
- Elide the numbers in ranges as far as possible, but they must make sense if spoken: 58–9, 415–16, 223–44, 1006–7 (not e.g. 30–3).
- Unspaced en dashes should be used in number ranges.

Parentheses

- Use round brackets () for parentheses.
- Square brackets [] should only be used for editorial notes, translated text or interpolations in quotations.

Possessives

- For words that end in 's', the use of 's is preferred: Oates's, Thomas's.
- The exception is for classical and biblical names which, by convention, use an apostrophe only: Moses', Theophilus'.

Quotations

- Quotations should be exact copies of the original text.
- Any omitted text should be indicated with an ellipsis.
- Any interpolated author notes for clarification or to ensure that the sentence makes sense grammatically in context should be inserted in square brackets, for example: 'It wasn't the outcome she [the doctor] expected'.
- Quotations of fewer than 50 words should be set as integrated quotations, and more than 50 words as display quotations:
 - Integrated quotations should be worked into the main body of the text and indicated with opening and closing quotation marks. In British English, single quotation marks should be used and the punctuation should follow the closing quotation mark unless you are quoting a complete sentence. In American English, double quotation marks should be used and the punctuation should be placed before the closing quotation mark.
 - Display quotations should be indented and set in a separate paragraph without using quotation marks.
- Quotations within quotations: British English uses single quotation marks for the initial quotation and double quotation marks for the quotation within it. American English uses double quotation marks for the initial quotation and single quotation marks for the quotation within it.
- Always include a reference to the source of the quotation, following the style of your chosen referencing system.
- Quotations should not be italicised.
- Please consult the [Copyright Permissions](#) guidelines provided in the Author Pack for guidance on when you might need to seek permission to use a text quotation.

References

- Your book will have endnotes (end-of-chapter notes) rather than footnotes.
- Each chapter's notes should start at 1.
- Your book should include either a bibliography or references list. A bibliography lists all of the sources you have consulted while research and writing the book, not only those you have cited. A references list contains only the sources you have cited. A third option is to include a 'select bibliography', which contains all of the sources you have cited plus a selection of other sources you have consulted.

- Bibliographies and reference lists should be organised alphabetically by the first author/editor's surname. You may split the bibliography into primary and secondary sources.
- Edited collections should include end-of-chapter bibliographies or reference lists rather than one collated version at the end of the book. This is to ensure that any reader accessing an individual chapter separately from the rest of the collection is able to see the full reference information.
- We have a preference for notes and bibliography referencing systems but we will accept author-date referencing systems if preferred, or if more conventional in your specific subject area.
- UoL Press does not have its own house referencing style and we recommend that you use one of the following four major referencing conventions: Chicago, MHRA, MLA or Harvard. Please indicate on your manuscript submission form which style you will be using.
- Authors of Law books should use either the Chicago or OSCOLA referencing style.
- This referencing guide is not exhaustive – please consult the manual for your chosen referencing style and ensure you follow it consistently.
- The same referencing style should be used consistently throughout all chapters of the book, whether it is a single-authored monograph or a multi-contributor edited collection.
- When using a notes and bibliography system, the reference should be given in full in the endnote on the first occasion it is cited. Subsequent citations can use a shortened version of the reference as per your chosen style guide.
- If using the short note system, references should start again in full at the beginning of each chapter.
- Please create notes automatically using Word's referencing tool rather than inputting notes or note numbers manually.
- Do not use 'ibid.' in endnotes or a triple em dash for a repeat author in a reference list/bibliography. Spell out each reference in full in both cases.
- When citing online sources please include the date that you visited the website, as site content can be updated, revised or moved at any time. Please ensure that all links given are still active at the time you submit your manuscript.
- If consulting a journal article, book or book chapter online, you should include the DOI (Digital Object Identifier) or, if no DOI is given, include the URL.
- Endnotes may also be used to provide additional detail or context that cannot otherwise go into the main text but is still essential to include. However, such notes should be kept to a minimum and as concise as possible otherwise it can impact readability.

Referencing: Worked Examples

Please note that these worked examples use the Chicago style, and are taken from the [Chicago Manual of Style Online](#).

NOTES AND BIBLIOGRAPHY

Books

Full note: Zadie Smith, *Swing Time* (New York: Penguin Press, 2016), 315–16.

Subsequent notes: Smith, *Swing Time*, 320.

Bibliography entry: Smith, Zadie. *Swing Time*. New York: Penguin Press, 2016.

Edited volumes

Full note: John D'Agata, ed., *The Making of the American Essay* (Minneapolis: Graywolf Press, 2016), 177–78.

Subsequent notes: D'Agata, *American Essay*, 182.

Bibliography entry: D'Agata, John, ed. *The Making of the American Essay*. Minneapolis: Graywolf Press, 2016.

Book chapters

Full note: Henry David Thoreau, 'Walking', in *The Making of the American Essay*, ed. John D'Agata (Minneapolis: Graywolf Press, 2016) 177–78.

Subsequent notes: Thoreau, 'Walking', 182.

Bibliography entry: Thoreau, Henry David. 'Walking'. In *The Making of the American Essay*, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press, 2016.

Journal articles

Full note: Susan Satterfield, 'Livy and the Pax Deum', *Classical Philology* 111, no. 2 (April 2016): 170.

Subsequent notes: Sattersfield, 'Livy', 172–73.

Bibliography entry: Sattersfield, Susan. 'Livy and the Pax Deum', *Classical Philology* 111, no. 2 (April 2016): 165–76.

Websites

Full note: 'About Yale: Yale Facts', Yale University, accessed 1 May 2017, <http://www.yale.edu/about-yale/yale-facts>.

Subsequent notes: 'Yale Facts'.

Bibliography entry: Yale University. 'About Yale: Yale Facts'. Accessed 1 May 2017. <http://www.yale.edu/about-yale/yale-facts>.

AUTHOR-DATE

Books

In-text citations: (Smith 2016, 315–16)

Reference list entry: Smith, Zadie. *Swing Time*. New York: Penguin Press, 2016.

Edited volumes

In-text citations: (D'Agata 2016, 177–78)

Reference list entry: D'Agata, John, ed. *The Making of the American Essay*. Minneapolis: Graywolf Press, 2016.

Book chapters

In-text citations: (Thoreau 2016, 177–78)

Reference list entry: Thoreau, Henry David. 'Walking'. In *The Making of the American Essay*, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press, 2016.

Journal articles

In-text citations: (Satterfield 2016, 170)

Reference list entry: Sattersfield, Susan. 'Livy and the Pax Deum', *Classical Philology* 111, no. 2 (April 2016): 165–76.

Websites

In-text citations: (Yale University, n.d.)

Reference list entry: Yale University. 'About Yale: Yale Facts'. Accessed 1 May 2017.

<http://www.yale.edu/about-yale/yale-facts>.

The manual for your chosen referencing style will contain guidance on citing other text and non-text sources such as newspapers, dissertations, archival manuscripts, audiovisual sources etc.

Spacing

- There should be no double spaces after full stops.
- Use one line break to separate paragraphs, and do not indent the beginning of paragraphs.

Spelling

- You may use either British or American spelling conventions but you must apply whichever style you choose consistently throughout the book.
- Either the -ise or -ize suffix may be used in British English but the chosen form must be used consistently. The -ize suffix should be used in American English.
- However, there are some words such as 'advise' and 'comprise' that are always -ise (see the MHRA handbook for a full list <http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf>, p.20).

Translations

- Quotations from non-English sources should be included in their original language, with a translation provided either in square brackets in the text following the quotation, or in an endnote.
- If using a published translation rather than your own, please be aware of any copyright restrictions that may apply (see [Copyright Permissions](#)).
- Transliteration for non-Roman alphabets: Please be consistent with the transliteration style you use if there is transliterated text in your book. It will be your responsibility to check the accuracy and consistency of the transliteration.

Units of measurement

- When abbreviated, units of measurement do not have points or a final 's' in the plural form: 1mm, 100g, 14oz
- 'Per cent' should always be written out in the main text rather than '%' (except in tables or charts).
- Use numerals when the unit of measurement is abbreviated, but write out the number in words if the unit is also given in full: 100L or one hundred litres.
- Pre-decimal currency (UK) should be formatted as follows: £4 6s 8d

Illustrations

Key Points

- We can only accept illustrations that are essential to include in your book. Illustrations used for decorative purposes only are not permitted.
- We require you to supply written permission from the copyright holders of all third-party illustrations in order to use them in the book, including for open access publication if your book will be published OA.
- Captions and credit lines, using the exact wording specified by copyright holders where relevant, should be provided for each illustration.
- Please supply illustrations as separate image files, clearly labelled with the figure number, and insert callouts in the text to indicate where each image should appear. Do not embed illustrations within the chapters themselves.
- Illustrations should be supplied at a high resolution to ensure that they're good enough quality for print (300dpi, or 1200dpi for line diagrams).
- You must supply a Word document including alt text for all of the illustrations in your book to meet accessibility requirements.

Using Illustrations

Illustrations can be an integral part of a book publication, helping to convey your arguments, clarify key concepts, or introduce readers to little-known archival material, for example.

However, illustrations can add time and costs to your book, and the process of clearing copyright can often be complicated and costly. We can therefore only include illustrations that are *essential* for your book, as specified in your publishing contract. Images that are decorative only, or replicate what is already being expressed in the text, are not permitted. Ask yourself: will the reader understand the point I am making without needing to include an image?

The number of illustrations in your book should not exceed the maximum agreed at contract stage between you and your editorial contact.

You will be advised on whether the illustrations will be printed in black and white or in colour.

Image Copyright

Written permission must be obtained from the copyright holder for all illustrations that are not your own or in the public domain. If your book will be published open access it is important that the illustration permissions explicitly cover this.

It is your responsibility to identify the copyright holder, contact them to request permission, and to pay any fee that may be charged for using the image.

We are unable to use any images without the necessary written permission to do so. Permission must be cleared for all images before editing and production work can begin on your book.

Please send us your completed Permissions Log with the manuscript, indicating the copyright status of all images. You should also use the log to note any requirements that the copyright holders have in terms of the image sizing, orientation (portrait/landscape), cropping restrictions, credit line wording or any other restrictions or conditions of use.

See the [Copyright Permissions](#) section of this Author Pack for detailed guidance or get in touch with us if further support is required.

Supplying and Labelling Illustrations

All illustrations must be supplied electronically and saved as separate image files. Please include the figure number in the filename, e.g. Figure 1.1.tif.

Do not embed the illustrations within the chapters themselves. The exception to this is tables that have been generated within Word, which can remain in the text.

All illustrations must be numbered consecutively by chapter, e.g.:

In Chapter 1: Figure 1.1, Figure 1.2, Figure 1.3

In Chapter 2: Figure 2.1, Table 2.1, Table 2.2

Callouts

Any illustrations that have been pasted directly into the text should be removed. Please indicate where the illustration should be placed by inserting a callout in square brackets in the relevant place in the chapter, e.g.:

[Insert Figure 1.1 near here]

We may not be able to guarantee that the illustration will be placed in the exact location indicated (e.g. if it would result in a lot of blank space left on the page once typeset). We will place the image as close to the callout as possible.

Captions and Credit Lines

Please include a caption for each illustration below the callout, including the image source or credit line where applicable, e.g.:

[Insert Figure 1.1 near here]

Figure 1.1 Edward Gibbon by Unknown artist, watercolour, circa 1825, NPG 3317 © National Portrait Gallery

It is your responsibility to ensure that the wording of the caption and credit line meets the requirements of the copyright holder.

If the illustration has been published under a [Creative Commons](#) licence please include the relevant licence in the credit line.

Illustration Quality/Resolution

It is important that illustrations are provided at a high resolution to ensure that they are good enough quality for print.

You should be able to check the image resolution and size using the picture-viewing software on your computer, but please get in touch with your editorial contact at UoL Press if further guidance is required. You are welcome to submit a sample illustration to us in advance for checking if necessary.

Halftones (e.g. photographs, paintings, any images formed of a continuous tone/shading)

- Please supply halftones as TIF, JPEG or PNG files.
- They should be supplied at a resolution of 300dpi at the size they will appear in the book or greater (approximately 5 inches width depending on your book's page design).

Line diagrams (e.g. graphs, maps, anything containing text, line drawings, music examples)

- Please supply line diagrams as EPS or PDF files, depending on how they've been created.
- If you must supply them as TIF, JPEG or PNG files, they should be at a resolution of 1200dpi at the size they will appear in the book or greater (approximately 5 inches width depending on your book's page design).

- Please make sure that any text or labels in line diagrams follow our house style.

Tables

Tables can be helpful to present data clearly and concisely. However, long and complex tables can be difficult for readers to follow, and landscape tables can be particularly difficult to read in ebooks, so alternative methods of presentation are usually recommended in these instances.

It is normally best to create tables directly within the chapter text file using Word's 'Insert' and 'Table' function.

Please do not use tabs to create the table.

If using tables from a third-party source we advise redrawing these in Word rather than supplying the original as an image file. Acknowledgement of the source and written permission will be needed to include tables from other sources, as with other illustrations.

Accessibility and Alt Text

What is accessible content and why is it important?

In the context of a book, content that is accessible (both text and illustrative matter) means that it is designed to be perceivable and understandable for all readers including those with print disabilities.

As publishers, we have a moral and legal obligation to ensure that our publications are inclusive and that any barriers to accessing the content are reduced as far as possible. Our production suppliers produce our books in line with the latest standards and best practice in accessible book publishing. The benefit for you as an author is that improving the accessibility of the book will help your research to reach a much wider readership.

This section outlines the accessibility requirements for supplying your illustrations. For more on text-related accessibility considerations, please see the [non-discriminatory and inclusive language](#) section of the Style Guide.

Alt text

Authors are required to provide alternative text or 'alt text' for all illustrations in their book as well as captions.

Alt text is a short textual description of the illustration that is embedded digitally into the image for use in the ebook editions, and is used by assistive technologies (such as screen readers) to convey the type and content of the image to readers with visual impairments.

Alt text is not the same as a caption. The description should convey as closely as possible the content, purpose and meaning of the illustration in the context you have used it so that readers listening to the description can access the equivalent key information as readers that see the image.

Example:



(Photo by Tamas Pap on Unsplash)

Caption: An emotional reunion

Alt text: A person holding a dog closes their eyes and smiles with happiness as the dog touches their cheek with its nose.

Please submit the alt text for the illustrations in a separate Word document alongside your manuscript.

Tips:

- Alt text should be concise: 20–40 words will normally suffice but please ensure that each alt text description is no less than 10 words or more than 100 words.
- Context matters. For example, if the image of the person with the dog was in a veterinary medicine textbook, the alt text might contain a description of the breed of dog or a more specialist description of its behaviour. As the author, you have the subject matter expertise and knowledge of why you used a particular image to be able to include the necessary information in the alt text in order to understand the image in its context.
- You don't need to start the alt text with 'An image of...'
- End each alt text description with a full stop so the screen reader knows to pause.
- It is not necessary to repeat information that is already in the caption.
- If your illustration unavoidably contains text within it (for example, it might be a photograph of a historical diary entry), please transcribe the text and include it as a 'long description' in addition to the alt text description for the image.
- Maps are likely to need a supplementary long description in addition to the alt text, depending on the complexity of the map. The map content should be described in a structured way and any text included in the map should be transcribed.

Other accessibility considerations for illustrations

- Where possible, avoid using images of text.
- Avoid using only colour as an indicator of meaning or a way to differentiate aspects of an image, for example using different colour lines in a line graph.
- Tables can be one of the most difficult illustration types to follow and should be kept as simple as possible. If including tables:
 - create them directly in Word using the Insert > Table function so they can be navigated by a screen reader.
 - use column and row headings.
 - avoid including empty cells.
 - don't supply tables as image files.

Please contact us if more specific guidance is needed on accessibility requirements including writing alt text for more complex illustrations such as maps and graphs (and please send a sample illustration for us to look at).

Further resources

- [Harvard University - Alt Text](#)
- [Ask UP - What is Alt Text?](#)
- [DIAGRAM Center - Image Description Guidelines](#)
- [Institute of Professional Editors - Books without barriers: A practical guide to inclusive publishing](#)
- [Publishing Accessibility Action Group \(PAAG\) Resources](#)
- [How Do You Picture It? Suggested Guidelines for Alt-Text in Art Books \(Mehrnoosh Alborzi; Concordia University Press\)](#)

Copyright Permissions

Key Points

- It is your responsibility to clear all copyright permissions for material you will be including in your book (text and illustrations) that is not your own work. This includes covering the payment of any associated permission fees.
- We require non-exclusive permission to publish the material in the book in all formats, in the English language, for worldwide distribution for the lifetime of the book, and covering open access publication if your book will be published OA.
- All permissions must be cleared by the time you submit your final manuscript. We are not able to begin any aspect of the production process for your book with permissions outstanding.
- We need you to send us a copy of all permission agreements with the copyright holders in writing, confirming the rights that have been granted. The paperwork should be submitted at the same time as your final manuscript.
- The Permissions Log has been provided for you to record the copyright and permissions details of material in your book.
- Applying for permissions can sometimes be a lengthy, complicated and costly process so we would advise keeping the use of copyrighted material in your book to a minimum, and start the permissions application process as early as possible.

Introduction to Copyright in the UK

What is Copyright?

Copyright protects in law original written, artistic and creative works from unauthorised copying or reproduction, and is usually owned by the author/creator. This protection begins automatically from the moment a work is created.

There can be multiple copyrights in one work.

How Long Does it Last?

In the UK, the term of copyright normally lasts for the lifetime of the author or creator plus 70 years. This means that permission must be sought to reproduce and reuse material that is within this term. Once the copyright term of a work has expired (i.e. once 70 years have passed since the creator's death), it is in the public domain and can be reused without needing to seek permission.

For works of joint or multiple authorship, the period of protection ends 70 years after the last author dies.

If the authorship is unknown, the copyright term lasts for 70 years after the year of the work's publication.

Unpublished works created before 1989, and where the author died before 1969, are protected until 2039 no matter when they were originally created. Where the author died after 1969, the term of copyright is the lifetime of the author plus 70 years as with published material.

For more information, and details on further exceptions to these general rules, the [British Academy and the Publishers Association Joint Guidelines on Copyright and Academic Research \(2008\)](#) provide a comprehensive and helpful summary of the key points in UK copyright law relevant to academic research in the humanities and social sciences.

Fair Dealing

The fair dealing convention in the UK permits quoting a limited amount of another's work for the purposes of criticism and review. Permission therefore doesn't need to be cleared for such extracts, but the quotation should be accompanied by a sufficient acknowledgement of the source.

UK copyright law does not specify how much material can be quoted under the fair dealing convention, but guidance instead is that if it is a 'substantial part' then permission must be sought. What counts as 'substantial' can differ based on the type of work being quoted, the context and how reasonable and appropriate the use is – for example, it is usually fine to quote a short paragraph from an academic work under fair dealing but often no more than 1 – 2 lines from a well-known poem or song would be considered reasonable. Please contact us to discuss any quotation you're unsure about.

Fair dealing may not apply to illustrations – permission will usually need to be sought.

Seeking Permissions: Guidance by Type

Text

- Permission required from the publisher AND/OR
- From another party (e.g. the author or an agent) if the publisher advises you that this is necessary.
- The publisher also owns copyright in the typographical arrangement of a published work, and this lasts for 25 years from publication of that edition.
- If the text is unpublished, permission is required from the author.
- Please see the guidance on fair dealing for exceptions.

Translations

- The guidance given for Text also applies to translations, but please note that separate copyrights apply to the translation and the original work – the copyright in the translation belongs to the translator.

Photographs

- Permission required from the photographer AND/OR
- From the publisher if the photograph was published in a book (the publisher may have acquired the rights – they will inform you if you need to contact the photographer directly) AND/OR
- From the photographic library or archive if you sourced the photo by these means.
- You should also seek permission from any person in a photograph that you have taken.

Artworks

- Permission required from the artist or their estate AND/OR
- From the gallery, museum, archive, picture library or private owner that holds the artwork AND
- From the photographer, if you have acquired a photograph of the artwork.
- DACS in the UK and ARS in the US can facilitate clearing artists' copyright (see the Useful Links section in this document).

Tables and graphs

- Permission required from the publisher of the publication in which the original table or graph appeared.
- If you have used someone else's data to draw your own table or graph then an acknowledgement to the data source is sufficient without needing to seek permission.

Film stills

- As limited and reasonable use of stills from a film is not considered to be a 'substantial part' of the film, this use is usually considered to be fair dealing. The stills must be used for the purpose of criticism and review, and the film must be properly cited.
- Permission would be required, though, if you source professional stills from a picture library or similar, from the library AND/OR the copyright holder.

Poetry and song lyrics

- Permission required from the publisher AND/OR
- From another party (e.g. the author, lyricist or an agent) if the publisher advises you that this is necessary.
- Please see the guidance on fair dealing for exceptions. Although the amount of poetry/lyrics you can cite under fair dealing isn't quantified in UK law, we would advise that this should be no more than one verse except where this would be a very substantial part of the poem/song or in the case of very recognisable texts, where a significantly shorter quotation would require permission.

Your own previously published material

- You should check the contract terms that you agreed with the publisher of the original work. Although you were the original copyright holder as the author of the material, you may have agreed to a transfer of copyright to the publisher or granted the publisher exclusive rights over your work. If either of these situations applies then you will need to seek permission from the publisher before reusing material in your book with UoL Press.
- This applies whether you're looking to reproduce an adapted version of a whole journal article or chapter that you've previously published, a substantial section of text or any illustrative material.

Materials held in archives

- Permission required from the author/creator of the material AND/OR
- Permission can be required from the archive as owner of the material (even if not the owner of the copyright).
- The material should be cited properly including details of the archive, collection and item identifier or reference code.

Website material

- The guidance given in this document applies equally to text and illustrations sourced from websites. Although material might be publicly available online it doesn't mean that it is in the public domain – the copyright holder and website owner must be contacted for permission to reproduce the material in the book and credited properly.

Fonts

- The majority of UoL Press books will be typeset using our house fonts; however, if you need to use a specialist font because your book uses particular characters that are not supported by typical Unicode-compliant fonts it is important to flag this with us at the earliest opportunity and to check the font's licence.

Other

- If you intend to use material in your book that isn't covered under one of these headings and you're unsure about how or whether permission needs to be cleared, please contact for us guidance.

What We Need You to Supply

As part of your final manuscript submission, please send to us:

- A copy of the written permission from the copyright holders/owners of all relevant material, confirming the rights that have been granted.
 - It is important that any conditions of reproducing the material imposed by the copyright holder are communicated to us in writing.
- Your completed Permissions Log.
- The credit lines for any third-party illustrative material using the exact wording supplied by the copyright holder (where applicable). The credit lines should be included in your List of Figures and alongside the captions in the chapters themselves.

Open Access and Permissions

If your book is being published open access you should ensure that you receive permission to reuse the third-party material for the open access edition as well. The owner should be made aware of the Creative Commons (CC) licence your book will be published under – you can consult your book contract if unsure. However, if they are unable to license the image or material under the same CC licence then that's fine – their preferred licence or copyright notice should be included in the credit line.

If you are reproducing material that has been made available open access it is likely to have been published under a Creative Commons or open licence. The specific licence will inform you on the conditions of the material's reuse. Below is a list of the main CC licence components and terms you will see – please note that the licences can comprise more than one of these conditions (e.g. CC BY-NC-ND).

- BY ('Attribution'): You do not need to seek permission but you should credit the copyright holder for the original creation.
- SA ('Share Alike'): You do not need to seek permission but you should licence the reproduced material under identical terms.

- NC ('Non-Commercial'): You need to seek permission for commercial use (this applies to your book as we will be making it available for sale).
- ND ('No Derivatives'): You need to seek permission if you are planning to adapt the material in any way.

It's usually best practice (and essential for 'SA'-licenced material) to include the relevant CC licence in the credit line, so we would request that you do this.

See the Useful Links section in this document for further information on the Creative Commons.

What Information Should be Included in a Permission Request?

When contacting the copyright holder/owner for permission, you should provide the following information:

- Details of the material you wish to reuse (the more specific the better):
- A brief sentence on the context in which you will be using it.
- Details of your book:
 - Title
 - Author/Editor(s)
 - Publisher: University of London Press
 - Planned publication date
 - Price of each format
 - Creative Commons licence if open access
- Rights required:
 - Non-exclusive
 - English language
 - Worldwide distribution
 - Hardback, paperback and ebook (EPUB, PDF and HTML) formats
 - Open access publication if applicable
 - Print run: 250 hardback/paperback copies unless otherwise advised by UoL Press

It can be helpful for the calculation of appropriately reduced permission fees to mention that the University of London Press is a non-profit publisher, and that your book is scholarly in nature, written for an academic and postgraduate audience.

A permission request letter template is available from us on request.

Useful Links

- [UK Intellectual Property Office.](#)
- [UK IPO guidance on fair dealing.](#)
- [British Academy and the Publishers Association Joint Guidelines on Copyright and Academic Research \(2008\)](#)
- [Creative Commons](#)
- [Design and Artists Copyright Society \(DACS\).](#)
- [Artists Rights Society \(ARS\)](#)
- [Guidance on managing copyright under UKRI open access policy](#)

What Happens After You've Submitted Your Manuscript?

Manuscript Receipt and Evaluation

MANUSCRIPT CHECKS

Once you have submitted the final version of your manuscript, the editorial team will evaluate it and carry out a series of checks to ensure it has been delivered as agreed, that the text and illustrative material are in good shape and that there are no issues, and that all necessary permission documents have been submitted.

Please note that we're not able to proceed to the production phase if there are missing or incomplete materials, or other outstanding issues.



FINAL REVIEW

A final review (sometimes called a 'clearance review') will be carried out. The purpose of this review stage is to ensure that the full manuscript has been appraised by an expert reader (not only the proposal and sample chapters), that it's in as good shape as possible, and that any last-minute issues are resolved.

The review could be carried out by the series editor and/or a member of the editorial advisory board, one of the original proposal reviewers, or a new reviewer. Your editorial contact at the Press will advise on the procedure for your manuscript.



REVISION

If any revisions are required and agreed with you following the final review, the manuscript will be returned to you and a date for resubmission confirmed.



PRODUCTION HANDOVER

Following the resolution of any outstanding queries or issues, the editorial team will approve, prepare and hand your manuscript over to production. The production process normally takes 6–8 months, depending on the complexity of your project.

The Production Process

The production team will introduce you to your Project Manager who will oversee the production process. Once introductions have been made, your Project Manager will contact you to establish a schedule. The turnaround times given here are a guide.

Copyediting

Expected turnaround time: **6 weeks**

A copyeditor will be assigned to copyedit your manuscript. During this process the copyeditor will correct any grammatical or spelling errors, and put the manuscript into house style, checking against the style guide that you were given when contracted to publish with the University of London Press.

The copyeditor will also check for sense where necessary, as well as complete a check for any missing references or other issues.

The copyedited manuscript will then be returned to you with any comments and queries raised by the copyeditor (otherwise known as author queries or AQs), which you should respond to at this point.

Please note that this is not a proof stage – the manuscript will come back in Word, so any formatting in the manuscript will not be representative of the final layout. Any queries from you about the manuscript at this stage will be addressed before the manuscript copy is finalised for typesetting.

N.B. This will be your last chance to respond to any edits to the text before the pages are typeset.

Typesetting and Proofs

Expected turnaround time: **6 weeks**

The finalised copyedited manuscript will be sent to the typesetter to be set. The first page proofs, i.e. the first typeset version of the book, will be produced by the typesetter. These will be sent back to you, the Press and a professional proofreader for review. The proofreader will 'mark up' the proofs, leaving comments about any style issues missed by the copyeditor, typos, etc., as well as any layout issues related to the design of the manuscript. You will also be asked to 'mark up' any changes at this stage. Instructions will be provided nearer the time.

N.B. Only essential corrections will be permitted at this stage, for example, fixing typos or factual errors. Substantial edits are unlikely to be approved.

Corrections from you, the proofreader and the Press will be returned to the Project Manager, who will then collate them ready to be sent back to the typesetter.

The typesetter will 'key' the corrections returned from you and the proofreader, after which the second page proofs will be produced.

Indexing

Estimated turnaround time: **2 weeks**

The index is compiled after approval of the second page proofs to ensure that pagination does not change.

Your Project Manager will provide guidelines on how to compile an index. Authors/editors are responsible for compiling their own indexes because they are usually best placed to do it, being the experts on the subject they have written about (see [Indexing](#) for further guidance).

Sign-off

Expected turnaround time: **1–2 weeks**

The typesetter will key any corrections arising at second proof stage and typeset the index.

These will be checked by your Project Manager and the Press, who will agree that the manuscript is ready to go to press. Once signed off, the production team at the Press will contact you to confirm the final stages for your book.

Printing

Expected turnaround time: **4 weeks**

Files will be sent to the printer, as well as the Press's distribution partners, e.g. JSTOR, in order to reach a broad audience with your work.

Publication

Your book will be published via the Press's distribution channels, and the next stages of promoting your book will begin! You will be notified when your book has published and when to expect your author copies.

Indexing

Authors/editors will normally be solely responsible for compiling the index for their book during the production process, unless otherwise agreed in advance with the Press. If you are not able to, or do not wish to, create your index then we can arrange for a professional indexer to do this on your behalf, but you will be responsible for paying the indexer's fee.

An index is an alphabetically ordered record of all the pertinent terms, concepts and names in a book and a guide for the reader to locate them.

A good index enhances the usefulness of the book. As you know your book and its subject matter in the most depth, you are the best person to judge:

- ✓ What the most pertinent information is;
- ✓ How best to assist the reader to find this information.

When to Index

The index won't be required by us until you receive the second page proofs with the correct, final pagination for the book. For more on the stages of the production process, please see [What Happens After You've Submitted Your Manuscript](#). Advance notice of when you'll receive the proofs for indexing will be sent to you with the full schedule to publication once your manuscript goes into production. However, it may save you time to start compiling a list of keywords in advance.

What to Index

You should create one combined index that includes subject and proper names, rather than creating separate indexes (e.g. a general index and an index of place names). If you strongly feel that your book needs separate indexes – for example, if it is typical in your subject area – please get in touch with your editorial contact at the Press.

Index the main body of the text only:

- You do not need to index front matter or end matter.
- Your book will contain a list of illustrations in the contents, if applicable, so you do not need to index figures. Salient information in tables can, however, be indexed.
- If endnotes contain citation references only, then they don't need to be indexed. However, if endnotes expand on or contribute to the discussion in the text, then they can be indexed.

Length

As a guide, an index is normally around 2–5 per cent of the length of the book – for example, the index of a 300-page book would be between 6 and 15 pages. Please note that an excessively long, detailed or complex index may not be useful for readers.

Selecting Entries

Often the best way to start the indexing process is by creating a keyword list. There are different methods of approaching this, but it can be helpful to go through the text and highlight the pertinent terms and concepts, noting down the page references in your list as you are going.

Main entries: Your keyword list will form the basis of the main entries for your index. Main entries/keywords should be nouns.

As this is an index and not a concordance, an exact word does not have to be used in the main text for an index entry to be created for that word – an entry can be included if the concept relating to that word is discussed. For example, you could index a discussion of travel for pleasure and the commercial organisation of holidaymaking under the entry ‘tourism’, even if you don’t use the specific term ‘tourism’ in the text.

The strongest indexes are selective and concise. When choosing which entries to include you should consider:

- Which are the most relevant and necessary terms that readers of your book would be likely to search for.
- How often the word or concept appears in the text and how in depth the discussion of it is – it is best not to index terms that are mentioned only once (unless judged to be an important inclusion) or in passing.

Subentries: For terms or concepts that are very frequently used in the book (more than ten page references against the index entry), or the discussion of which is particularly involved, complex or multifaceted, it can be helpful to include subentries against the main entry.

Subentries help to break up and categorise numerous references to a term or concept. They should be logically and grammatically related to the main entry, often taking the form of a short phrase – see the sample index that follows in this section.

Subentries can be terms that make a full phrase when combined with their main entry, either after or before it, e.g:

gender

constructions of, 115, 119, 154–61
 as a part of identity, 119
 roles, 5, 102n7, 131–2
 and sexuality, 150
 gender studies, 231

Sub-subentries should be avoided.

How to Index

Please submit your index as a Microsoft Word file, formatted in a single column. Our preference is for the index to be created manually from your keyword list rather than using MS Word's indexing/tagging function or other indexing software.

Formatting the Index

Your index should be formatted as an indented style index rather than a run-in style index. An indented style index lists each subentry on its own indented line.

Each term or concept in the entry should be followed by a comma before listing the page number(s). Where there are multiple page numbers in an entry or subentry they should be separated by commas. No punctuation should follow an entry or subentry.

Names should be indexed using the last name of the person, followed by a comma and the first name(s).

The sample index shows these formatting guidelines in practice.

As a general rule, capitalise proper nouns but use lower case otherwise, though check that the spelling, punctuation and capitalisation that you use is consistent with the main text. Use of italics should also correspond with the main text.

Alphabetisation

Please ignore spaces when alphabetising your index (the 'letter-by-letter' method of alphabetising – see the Chicago Manual of Style, 16th ed., section 16.58–61 for further guidance).

Opening articles, conjunctions and prepositions should be ignored when alphabetising subentries.

Cross-References

The use of cross-references is optional but it occasionally can be helpful to point readers to preferred or related concepts in the index. There are two types:

- 'See' cross-references: These are placed after an entry or subentry instead of a page number and direct the reader to an alternative term, for example:
 - universities. See higher education institutions
- 'See also' cross-references: These are placed after an entry or subentry and its page numbers to direct the reader to a related term, for example:
 - childcare, 5, 22–3, 161. See also parental leave

In both cases, the cross-reference is preceded by a full stop and is not followed by any punctuation.

Page Numbers

List page numbers against each entry starting with the lowest. You should avoid more than ten page numbers against one entry, and use subentries instead.

Please follow the [Style Guide](#) in this Author Pack and elide page number ranges as far as possible, though they must make sense if spoken: 58–9, 223–44, 1006–7, (not e.g. 30–3). Unspaced en dashes should be used in page ranges rather than hyphens.

If an endnote is indexed then the page number should be included along with the letter ‘n’ and the note number (e.g. 142n3).

Sample (to demonstrate formatting)

family, 5, 131–4, 212–13
 feminism, 16–29, 142n8
 finances 15, 20, 28–31, 199. See also income
 inheritance, 102
 management of, 28–9
 Foucault, Michel, 71, 78
 Madness and Civilization, 78
 games, 221–2, 244, 251–7
 outdoor. See sports
 video, 244
 gender
 constructions of, 115, 119, 154–61
 as a part of identity, 119
 roles, 5, 102n7, 131–2
 and sexuality, 150
 gender studies, 231
 Germany, 18–23
 suffrage, 18–19
 women’s rights legislation, 20, 51
 girlhood, 6, 100
 government, 78, 84
 hagiography, 2
 Haraway, Donna J., 113
 high altar, 39
 highland, 66–7
 high school. See education

Effectively Promoting Your Book

Advice from your publisher to help maximise your book's success

We know the hard work that goes into planning and publishing a book and want to support you in the next step – ensuring that your work is effectively disseminated.

This section outlines how you can work with the marketing and sales team at the University of London Press to help your book find its intended audience in order to increase sales, downloads and reach.

How we will work with you to promote your book: 10 key marketing opportunities

We'll work closely with you to maximise your book's success and hope these guidelines demystify some of the sales and marketing processes that go on behind the scenes, as well as giving you some ideas for further effective promotional activity.

1. Bibliographic data

In today's publishing landscape, much of a book's success depends on information about the book being accurately and widely distributed online prior to publication. Before your book is published, we'll ensure it's set up correctly on our title management system with accurate descriptions, audience information, keywords, and marketing codes, which feed out to a range of outlets including our distribution partners, booksellers and libraries. This information will also be used to create an individual webpage for your book on the University of London Press website.

To help your book's online discoverability, do ensure that the title (and subtitle, if the book has one) reflects the book's content as accurately as possible using keywords likely to be used in online searches. Filling out your Author Marketing Form to the best of your ability will also help us to ensure relevant customers will find your book, as this information is fed out to third parties ahead of publication, allowing our global distributors to begin advertising your book and taking orders for print copies. Bibliographic data relating to your book is also essential for open access books, ensuring that relevant platforms such as JSTOR and OAPEN can make your book available to the widest possible readership.

2. Conferences and public events

The University of London Press may sell and/or display books at relevant events and lectures held at the University of London, as well as some held externally. Our close relationship with the School of Advanced Study (SAS) gives us access to regular events at which we highlight our range of titles and authors.

With reasonable notice, we're able to send marketing materials to any event you consider important for the promotion of your book, such as a flyer with your book's details. If you're planning to take part in any conferences, or other events, please let us know with as much notice as possible so we're able to provide the most relevant materials for you.

3. Catalogues

Several months before publication, information about your book will be sent to our international distributors, allowing them to list your title in their catalogues. These catalogues are key selling tools, and are sent out to universities, libraries, bookstores and other interested parties, giving them the opportunity to pre-order your book.

Your book will also appear in our own University of London Press catalogue, which is published annually and emailed to academics and libraries.

4. Online listings

We may be able to update certain relevant listservs to inform interested parties about new releases. If you are a member of, or subscribe to a particular listserv which wasn't noted on your Author Marketing Form, please let us know as soon as you can. If you would prefer to post news about your book yourself, we're happy to provide wording and/or images for you to use. This can be a particularly effective way to promote open access titles to specific research communities.

5. Email

Email is one of the key promotional tools for your book. We recommend that you list your book in your email signature, with the cover and a link to the book's page on the University of London Press website. This is a quick and easy way to let all your contacts know about your new publication. If your book is open access, we recommend you include the link to the full PDF.

We will ensure the book is promoted to various mailing lists, including at least one of the following:

- The University of London Press newsletter (you can [sign up to receive emails](#))
- Relevant Institute newsletters within the School of Advanced Study

6. Social media

Authors and editors are encouraged to follow our [Bluesky account](#) as well as our [LinkedIn page](#). We regularly post about our books, and share reviews, news and events. If you use Bluesky, please include your handle in your Author Marketing Form. We may repost or tag you and encourage you to do the same. To help support you in this, our marketing team can supply an image of your book for use on social media when your book publishes. If you do not use social media personally, please email your marketing contact any news you think we might be able to share about your book on your behalf.

7. Website and blogs

Your book will be featured on our website, and included in various promotional campaigns throughout the year.

We also encourage authors to pitch a blog post for the [‘News’ section of our website](#). This is a great vehicle to promote your new book. The blog provides an informal space to discuss University of London Press titles in more detail, as well as increasing their online discoverability. Please contact the Press to discuss an idea for a blog post.

News and reviews about your book may also be featured on websites relating to the Press, such as the School of Advanced Study site, the University of London site and/or Institute website home pages (where relevant), so we ask that you share any exciting news with us as soon as you hear about it so we can arrange for it to be promoted as widely as possible.

8. Flyers and discounts

We can design and print a title flyer for authors/editors to distribute to colleagues and during conferences or events you may be attending. Please contact us to request a flyer with as much notice as possible to ensure we're able to fulfil all requests. We're also able to set up a discount code on the print editions of your book for event attendees, if that's preferable to direct sales (which is often the case).

9. Launches

You may wish to organise a launch event in conjunction with your institution or a relevant organisation. These can be a useful way to let more people know about your book, as well as a moment to celebrate your achievement. We are happy to provide marketing materials for launch events provided we're given enough notice to arrange this (at least a month ahead of the event). We're also happy to provide ideas and guidance at an early stage if you're questioning whether a launch would be worthwhile or are unsure about the best format.

10. Book reviews

We will proactively target publications for review based on our knowledge of the subject area and your suggestions in your Author Marketing Form. Our preference is to provide review

copies in ebook format, due to shipping costs, but for those with accessibility requirements, or a strong preference for a print copy, we will always do our best to accommodate them.

The greatest asset to your book's marketing campaign is you

The best marketing campaign for a book involves cooperation between publisher and author. As an expert in your field, you are best placed to provide insights as to how to reach scholars in your field. You know which arguments are most topical and likely to inspire debate, and the best avenues for promotion outside our own channels. It's likely that you have peers who will also choose to share information about your work and grow your audience further.

You can start the work of helping your book be as successful as possible before it's even available. If you'd like to add to your Author Marketing Form at any time, or share suggestions you think could be useful for your book's marketing campaign, please get in touch with your marketing contact.

In the following section, we have gathered our top tips on how to raise the profile of your work. We know your time is precious, so we've indicated how long a task is likely to take using an icon, enabling you to market your book effectively with whatever time you have available.

Even a relatively short amount of time invested in promoting your book to your contacts can result in an increased audience for your work and increased usage.

Tips for promoting your book

⚡ This high voltage icon indicates a short task that will take less than 15 minutes.

⌚ This stopwatch icon indicates a more complicated task that will take 30 or more minutes.

- **Fill out your Author Marketing Form** ⌚

Once you have signed your publishing contract, you will be asked to complete an Author Marketing Form. Please do so to the best of your ability as it will ensure we are targeting the right audience from the start.

- **Tell your librarian** ⚡

Librarians are more likely to order your book if they hear about it directly from you. Send an email to your subject librarian to let them know about your book and check that they either purchase it or include the open access edition in their collection, ideally just before it publishes.

- **Update your email signature** ⚡

Adding a link to your book's webpage in your email signature is an easy way to promote your publication. We can provide an image of the book's cover to go along with the link.

- **Inform your university** ✎

Let your faculty or university's communications department know about your new book. They may be able to use their publicity channels to promote it. If it is an edited volume, please ask your contributors to do the same at their universities/institutions. Similarly, if your institution has a newsletter, write to the editor with news about your recent publication, and details of where to buy the book.

- **Inform your networks** ✎

Let colleagues, students and peers know about your book through email and word of mouth. It's a great way to create interest and encourage orders. We suggest you send out a short email announcement to your academic network, along with a link to the book.

- **Online listings** ✎

Send a similar announcement to any relevant listservs – or if you prefer, you can ask us to do this on your behalf.

- **Update your website(s)** ✎

Add the book to your academic profiles, including your university website and your LinkedIn profile. If your book is open access, we would encourage you to upload it to relevant subject repositories or resource websites within your discipline. Remember to provide the full reference to the publication and DOI linking to the book's webpage.

- **Reviewers: Academic** ⌚

In your Author Marketing Form, please list the most relevant academic journals you feel would be interested in reviewing your book. We will contact them and try to secure a review. PDF and EPUB versions are available for book reviewers, as well as hard copies if required.

- **Reviewers: Commercial** ✎

90% of book buyers are influenced by book reviews read online. Ask colleagues to write a short, informative review of your book on Amazon.

- **Register for an ORCID iD** ✎

Have you registered for your ORCID iD yet? This is an important tool as it distinguishes you from other researchers. Once your book has published, you can add it to your ORCID profile. Please share your ORCID iD with us if you haven't already done so. [Register for an ORCID iD.](#)

- **Create an author profile** ✎

Establishing an [author profile for yourself](#) on Amazon Author Central and on [Goodreads](#) will improve your book's discoverability.

- **Utilise marketing materials at conferences and events** ⓘ

Please let us know in advance if you are attending any conferences or other academic events. We can create promotional material for you to take with you, and offer a discount on your book to delegates. It is also possible for you to take books to conferences/events and sell them. If there is potential to do this, please contact us in advance and we can sell stock of the book to you at a discount, allowing you to sell copies directly at events. If you're presenting at a conference, think about including a slide about your book to help promote it.

- **Write a short article** ⓘ

If you think your book has broader appeal and could do well outside of the academic market, consider sending information about its publication to one of the editors at *Times Higher Education*, or other relevant publications such as *The Conversation*, who generally prefer to hear directly from authors. *The Conversation* is a crossover website that publishes articles written exclusively by academics for both academic and non-academic audiences. If you have any questions about this, please discuss them with your marketing contact.

- **Leverage your memberships** ✎

If you're a member of any professional organisations or societies, let them know about your latest publication. We can provide you with a special discount to use when promoting your book to relevant organisations or societies, so do get in touch with us in advance to request that a discount code be set up.

- **Blogs and multimedia content** ✎

Blogs, videos and podcasts are all excellent promotional tools – provided you feel happy producing them. If you're interested in these options, please let us know.

If your university/institution has a blog, please consider writing a piece for it to engage potential readers, and include a link to buy or download your book.

- **Social media** ✎

Creating positive online interactions around your book can be a great way to get it in front of new contacts and increase sales, downloads and citations. Talking about the content of the book and engaging with relevant conversations and accounts can help you build your own profile and community online, as well as increase your pool of potential readers, if you're willing to do this. Do make sure that you link to your book's webpage when mentioning it on social media, particularly if your book is published open access, which will help to increase the usage and potential audience for your work. Open access publication can mean that your book is able to reach readers from different fields and members of the general public in a way that traditional print publications can't, so do think about how to actively reach out to these potential audiences to help them engage with your book.

✎ The School of Advanced Study that the Press is affiliated to also has a variety of social media channels which may be willing to promote your book – we will make them aware of your book's publication date well in advance. And if you do not have your own social accounts, bear in mind that we do! We may post news you share with us on our Bluesky page or via our LinkedIn account (with your permission of course).

- **Social media: LinkedIn or Bluesky** ✎

These platforms can be a powerful tool to promote your book, events and news about your academic career and accomplishments. Include a link to your book in your bio, and make sure you use any relevant hashtags to help link your book into wider discussions. Follow us at [@uolpress.bsky.social](https://bsky.app/profile/uolpress.bsky.social) on Bluesky and feel free to tag us in relevant posts so that we can help amplify these.

- **Social Media: Facebook** ✎

If you use Facebook either personally or professionally, your account could be the perfect place to make an informal announcement about your book (both to let your network know where they can buy or download it from, and to ask them to review it on sites such as Amazon).

UoL Press Contacts (Books)

Head of Publishing

Paula Kennedy
paula.kennedy@sas.ac.uk

Publisher

Emma Gallon
emma.gallon@sas.ac.uk

Editorial Assistant

Natalia Fantetti
natalia.fantetti@sas.ac.uk

Production Manager

Tim Kapp
timothy.kapp@sas.ac.uk

Sales and Marketing Manager

Katharine Nelson
katharine.nelson@sas.ac.uk

Publications Officer

Faridha Karim
faridha.karim@sas.ac.uk

General Enquiries

uolpress@london.ac.uk