

*MUP*  
*guide for*  
*authors*

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## **The stages of book production**

This guide has been prepared to help you in the preparation of your manuscript, to explain the path your manuscript takes from submission to printed book and to highlight the various stages in which you, as the author, will be involved. Please feel free to contact MUP production and editorial staff to discuss any questions or concerns you have during the preparation of your manuscript and the production of your book.

### **Preparing your manuscript**

Before a manuscript is accepted for publication there is a crucial and often lengthy process of content evaluation and discussion about contractual arrangements. It may be necessary to amend or to revise your manuscript—sometimes substantially—before it is accepted for publication.

In preparing your manuscript, you will need to pay attention to consistency in such areas as spelling, capitalisation and hyphenation.

The sections on Wordprocessing Requirements (page 5) and MUP Style (page 6) in this guide will help you.

All artwork roughs and photographic material must be submitted with your manuscript.

### **Permissions**

It is the author's responsibility to obtain permission to use copyright material and to bear any associated costs. Permission should be sought in all cases where doubt exists.

Under Australian copyright law, you may need to obtain permission to reproduce extracts of text, including poems, and other material such as graphs and tables created by someone other than yourself. You must obtain permission to reproduce a 'substantial part' of any written work protected by copyright. This usually means about 250 words taken from a medium-length book, but includes any shorter extract that summarises the crux of the original

author's argument or research. Short quotations from poems can be a 'substantial part', and permission should be sought. Permission must be obtained for the use of tables, diagrams, charts, music, photographs, advertisements and illustrations that are protected by copyright.

Copyright permissions can take weeks or even months to obtain, especially from overseas publishers, so do not leave this task until the manuscript is completed in every other respect.

If you need further information, chapter 12 in the *Style Manual for Authors, Editors and Printers*, 5th edition, AGPS, Canberra, 1994, is a good reference. You are also welcome to contact MUP, or you may wish to contact the very helpful Copyright Council (Australia). <<http://www.copyright.org.au/>>

A sample request for copyright permission is included at the end of this guide. Usually your request should be directed to the publisher of the work from which you wish to reproduce the quotation, or the art gallery representing the artist whose work you wish to use.

All material quoted and all illustrative material must be appropriately acknowledged, and a list of acknowledgements should accompany the final manuscript.

### **Submitting your manuscript**

You must provide one hard copy and a corresponding electronic copy of your manuscript on disk (3.5 floppy, CD, Zip). Email delivery of electronic files is currently not acceptable. The electronic files must be readable by Microsoft Word (.doc or .rtf files).

The hard copy must be presented on A4-size paper, printed on one side only. Double-sided copy (printing on both sides of the page) is not acceptable.

All copy should be double-spaced, with generous margins left and right. Single-spaced copy is not acceptable.

Do not put the pages into plastic sleeves, ring binders, folders, etc.

Do not staple or bind your manuscript in any way. The pages should be loose, numbered sequentially and held together only with ribbon or rubber bands.

The manuscript should include a title page, bearing your name and contact details, and a proper list of contents.

Illustrations should be individually numbered and placed, loose, in a large envelope or plastic sleeve. Please do not stick your illustrations onto pages within the manuscript.

A separate list of captions should be provided, numbered to correspond with the numbered illustrations.

Do not write on the back of photographic prints. Write on a sticky label and stick it on the back of the photo.

Keep a back-up electronic copy of the manuscript, and any other material you submit. While MUP takes all reasonable steps to safeguard the material submitted, it does not accept any liability for loss or destruction of this material while in its possession.

The selection of artwork and photographs to be used in the book will be finalised during the editorial process, so your selection and captions/labels must be complete at this time (see page 14 for how to prepare these).

## **Editing**

Our editing will begin once your manuscript has been accepted for publication and the contract has been signed. Working on the hard copy, your editor will address the detail of every component of your text.

The hard copy will then be returned to you. Any amendments required for reasons of house style, consistency etc. will be marked in ink. There will also be

queries and suggestions pencilled on the hard copy, where the editor attempts to resolve ambiguities or to restructure difficult areas.

You will be asked to consider all these queries and suggestions and to amend the electronic manuscript contents accordingly, before sending the new double-spaced hard copy with corresponding electronic copy on disk, along with the original edited hard copy, to MUP. Always keep a copy of the electronic files you have sent.

Our editorial process ensures that you see every proposed alteration to your manuscript, and enables *you* to decide what changes are made.

It is your responsibility to ensure that the contents of the final electronic and hard copy are identical. If you make further amendments to the electronic version of the manuscript after printing the final hard copy, please make sure that these are handwritten clearly on the hard copy.

The revisions you make to your manuscript will be checked by your editor, who will contact you with any final queries arising from them. Your editor will also contribute to the design brief that will accompany your book to the next stage: design.

## **Design**

MUP briefs the text designer, who prepares the design specifications for the typesetter. These are checked and approved by MUP.

Any separate pages for illustrations are also designed, then checked and approved by MUP.

## **Typesetting/page proofs**

Typesetting is arranged by MUP.

When the first page proofs are received at MUP from the typesetter, the production and editorial staff check to ensure that the design specifications have been followed.

Generally, two sets of page proofs will be sent to you. The first set is for you to

proofread carefully against the manuscript, and the second set is for index preparation (see below). At this stage, only corrections that are absolutely necessary—for example, to errors of fact—can be accepted.

On the return of the proofs to MUP, your editor will check that your corrections are clear and acceptable. Any queries will be raised with you before the proofs go to the typesetter for revision.

You will also check proofs of your illustration layouts to ensure that the illustrations are correctly presented, labelled and captioned. Again, your corrections will be checked by your editor, and any queries raised with you.

### **Indexing**

The second set of page proofs is for your use in preparing the index, unless you have requested that we engage a professional indexer (at your expense). MUP can supply you with a simple guide to book indexing. You might find it helpful to submit a draft of your index head words (with or without page numbers) to your editor at an early stage for comment and advice.

See page 10 for guidance on presenting your index.

Your finished index will be worked on by your editor, who will resolve any queries with you before sending the index to the typesetter. Your editor will proofread the typeset index.

### **Cover/jacket design**

A blurb will be prepared by your sponsor or editor and circulated in-house for amendment and approval. You will be asked to check the approved blurb for any errors.

MUP briefs the cover designer, approves the design, and checks and approves the typesetting. You will be sent a proof of the approved design.

### **Imposition/printing and binding**

Once the proofs of your book are finalised, the printing procedures begin.

The pages are imposed by the printer and checked by MUP. The book is printed, and a pre-bind copy is checked by MUP before the book is bound.

### **Advance copies/bulk stock delivery**

Advance copies are checked by MUP before approval is given for bulk delivery to be made.

### **Marketing and publicity**

For several weeks before and after publication (the date your book is available in bookshops), your book will be promoted widely to the bookselling trade and to selected book-buying audiences via advertising and direct mail. Review copies will be sent to the media, and you may be required for interview by the media during this time. Books are usually under a media embargo until the publication date, to ensure that copies are available when book-buyers hear of the book.

### **Publication**

Hooray!

## **Wordprocessing requirements**

### **Preparing and handling electronic files**

Make a separate electronic file for each chapter or section in the book, naming and numbering them appropriately.

Label the disk(s) you send us with the title of the book and author's name, as well as the hardware and software used (for example, Macintosh, Microsoft Word 2001) and date of the final amendment.

The disks you send to MUP should contain only the files relevant to your book, so please remove any unnecessary files. Provide a list (on paper) of the files on the disk(s) in the correct sequence.

### **General presentation**

Use an easy-to-read font (we prefer Palatino or Times Roman) in 12 point size for **all** text, including indented quotes, notes and bibliography.

Allow generous margins by setting the left and right margins to at least 3 centimetres. Number the pages consecutively from the Introduction or, in the absence of an introduction, from the first chapter. Pages preceding the Introduction are called the preliminary pages, and will be numbered with roman numerals in the book.

### **Justification**

All copy, including headings, must be aligned against the left-hand margin. Do not justify the text, but leave the right-hand margin at its various (ragged) lengths. Many software packages have justification turned on by default, so you will have to turn it off.

### **Spacing of lines and paragraphs**

Set your wordprocessor to double line spacing. Use it for **everything**, including long quotes, notes and bibliography. Key in a return only at the end of each paragraph, and leave an extra line of space between paragraphs (a second return).

### **Headings**

Chapter titles and the first level of subheading should be typed in upper and lower case, with capitals for the initial letters of the first and important words only. The next level should have a capital for the first word only. Headings do not have punctuation at the end; nor should they be in block capitals.

### **Presentation of notes**

Notes must be presented as endnotes (this can be at the end of each chapter), not as footnotes. To set your wordprocessor for endnotes, or to change footnotes to endnotes, use the insert footnote window and select endnotes (use options in that window to convert footnotes to endnotes). Please double space the notes.

## **MUP style**

### **Spelling**

Consistency is the golden rule. We will accept a reasonable range of spelling styles, provided you remain consistent to the style you choose. We prefer the *OED* and *Macquarie* dictionaries, and highly recommend the *Australian Writers' Dictionary* (OUP, 1997).

When more than one author is contributing to a book, one of the many tasks of the academic editor is to ensure that all of them use the same spellings.

Some words have more than one acceptable spelling or form, such as program/programme, acknowledgement/acknowledgment, while/whilst. Decide which spelling to use and be consistent. Note that the Australian Labor Party and the Australian Trades and Labor Council after 1891 should *always* appear in this form.

In general, MUP prefers '-ise' forms, but if you consistently use '-ize' it will be left in that form.

Hyphens should be used in 'co-operate' and 'co-ordinate' etc., except where the mathematical 'coordinate' is used. The *Australian Writers' Dictionary* is a valuable guide to the use of hyphens.

We prefer World War I, not First World War, etc.

Latin and other foreign words and phrases should be italicised in accordance with the current *Australian Writers' Dictionary*.

### **Abbreviations and contractions**

Abbreviations, which do not end with the final letter of the whole word, are followed by a full point:

ed. (editor, edited)  
vol. (volume)  
ch. (chapter)  
p. (page)  
pp. (pages)

Those such as USA (United States of America), UN (United Nations), do not need full points between the letters.

Contractions, which end in the last letter of the whole word, should not be given a full point:

Dr (Doctor)  
St (Saint)  
edn (edition)  
eds (editors)

### Personal initials

Insert a space between personal initials, for example, A. N. Other.

### Dates and numbers

Avoid unnecessary punctuation:

24 June 1992, not 24 June, 1992 or  
June 24th, 1992.  
1990s, not 1990's, '90's, or nineties.

When referring to a person's age, use the spelt-out form; for example, 'He was in his eighties'; but use figures in the hyphenated form of 'an 80-year-old man'.

In text, use 1990–92 (with an en rule), not 1990–2; and 1902–3, not 1902–03; but in display headings, such as chapter titles, running heads, captions, contents etc., use the longer form, 1990–1992. For financial years, use 1991/92.

In spans of numbers, use as few digits as possible except within the range 11–19, where the 1 is repeated; for example, 132–3 but 112–13.

Numbers up to ninety-nine should generally be spelt out in the text, except where figures are needed in a string of hyphenated words (35-hour week) or where figures will aid clarity (if several numbers are presented comparatively, for example).

Numbers over ninety-nine can be spelt out when approximations are involved (about a thousand people, nearly five hundred sheep) or where figures seem inappropriate to a narrative text. Where a number begins a sentence always use

words, even for dates or percentages (but avoid this construction if possible).

Use figures for sums of money (\$14.95, £2 2s 6d, but three cents, two shillings), times (3 a.m., but three o'clock), weights and measures, percentages (93 per cent), degrees of inclination and temperature, and information of a statistical kind.

In numbers of four digits no space or comma is required (5000), but in numbers of five digits or more insert a space (45 689 not 45,689). The exception to 'closing up' four-digit numbers is in tables (see page 13).

For percentages use 'per cent' in text and '%' in notes, tables and illustrations.

### Hyphens and dashes

En rules (short dash) are used for spans of numbers, for example, pp. 23–4, 1992–93; for expressions of time, for example, May–November; for expressions of distance, for example, Sydney–Hobart yacht race; where 'and' is meant, for example, Liberal–Country Party government.

Em rules (long dash) are used in parenthetical statements, for example:

To have the wide lawns of the college gardens—and not to have to do so much as rake the leaves—was indeed to be lucky.

Hyphens, en rules and em rules should all be typed with no space on either side, except where this leads to ambiguity, for example, 2 December 1958 – 9 January 1959.

### Quotations

Quotations of more than 50 words should be indented, with an extra line of space above and below. Indented quotes do not require opening and closing quotation marks. Short extracts of less than 50 words may appear within the text, enclosed in single quotation marks. Quotation marks should go inside the final full point if there is any authorial comment within the sentence; that is, the full point belongs to the author as part of his/her sentence.

The house, 'all brown linoleum and photographs in Oxford frames', was a disappointment to Davis.

Its atmosphere was as hard to define as to resist, as Albert Turner's account shows: 'The setting was hardly middle-class suburbia, but somewhat bohemian and eccentric'.

'The coat of arms we have used', he explained to Margaret, 'has not been registered in recent generations'.

If the quote begins within a sentence containing authorial comment but runs to more than one sentence, it is acceptable to place the closing quotation mark after the final full point.

George Stephens wrote with glee that 'about fifty men broke out of the prison yesterday evening. We expect to have them rounded up before the week is past.'

When a sentence consists entirely of quoted material, all punctuation belongs to the quotation; therefore, the final full point goes inside the closing quotation mark.

Mary received the telegram at 10 a.m. 'I never knew a darker moment than when I read of John's death.'

Use double quotation marks only for quotes within quotes:

Eggs were thrown at the 'Vote "No" for a republic' banner.

Spellings and punctuation within quotations must not be altered to conform to the style of the remainder of the text. If something looks wrong, but the original has been copied correctly, place an italic *[sic]* within square brackets after the doubtful material. Check the punctuation of quotations. Any authorial or editorial interpolations into the quotation should also be enclosed within square brackets. For example, if you use italics to emphasise part of the quote, at the end of the quote add [my emphasis].

Indicate any omission from the quotation by the use of an ellipsis (. . .), with a single space keyed before and after. Do not insert an additional full

point if the ellipsis occurs at the end of a sentence.

Do not use editorial caps within square brackets; for example, '[I]t is then obvious . . .' It is better to leave the lower case letter, or adjust the way you use the quote: It is then 'obvious . . .'

## Notes

In all straightforward texts, notes will be typeset as endnotes, placed at the end of the book. Endnotes must be limited to sources you have used, published or unpublished, and to brief discussion of those sources. They can also give cross-references to other parts of the text.

If any of your notes include comments or explanations relevant to your text (as notes derived from theses often do), this material should either be incorporated in the text or discarded. Please deal with such notes **before** submitting your manuscript.

Indicate notes in the text by a superior numeral and number them consecutively within chapters. Notes should be as few as possible. Their number can often be reduced substantially, and with ease, by sensible combination of notes (for example, within one paragraph).

Notes should avoid undue repetition of information given in your bibliography. They should provide only such information—usually author surname and title (not subtitle)—as will enable the reader to locate the full entry in the bibliography. Clearly, inclusion of a bibliography greatly simplifies the presentation of notes, which is one of the many reasons for having a bibliography.

A note referring to a book (whose full bibliographic details are given in your bibliography) should read:

<sup>2</sup> Foot, *Identity Crisis in University Presses*, p. 32.

A note to a journal article (whose full details are in your bibliography) should read:

<sup>10</sup> Bloggs, 'Who Owns the Universities?', pp. 44–5.

Harvard University Press,  
Cambridge, Mass., 1999, pp.  
70–88.

A note to an article within a book (whose full details are in your bibliography under the individual contributor) should read:

Thesis titles are cited in roman letters (not italic) without quotation marks:

<sup>12</sup> Nerck, 'Academe, O Academe', p. 72.

Tomie, A. N., *Philosophical Considerations on the Muted Inner Left Ear Syndrome*, PhD, Bond University, 1997.

Ibid. can be used for a reference to the same text as in the previous note, or you can simply repeat the previous short note. Do not use *op. cit.* for references to a work cited earlier, as the reader won't want to trawl through previous notes.

References to publications on the Internet follow the form of journal publications, followed by the Internet address (note there is no full stop at the end of the address):

Each note must begin on a new line.

*Academe This Week*,  
<http://www.chronicle.merit.edu>

Surnames and initials are not reversed in the notes as they are in the bibliography, the alphabetical structure of which is based on surnames.

References to websites list the title of the website and the address:

Please do not use the author–date form (the Harvard system) of referencing in the text without first discussing this with MUP. We generally discourage the use of this system.

National Health and Medical  
Research Council,  
<http://www.health.gov.au/nhmrc/>

## Bibliography

Your bibliography must be geared to the needs of your readers. A bibliography should cover texts cited in the notes and provide selected further reading for the full range of anticipated readers. You may prefer to entitle it a select bibliography.

If there is more than one entry for an author, the second entry begins with a long dash (key in two em rules). Do not use the long dash where the author's name is repeated for an edited, joint or multi-authored work.

For information on how to cite official government publications, letters and primary source material, see the Australian Government Publishing Service's *Style Manual*.

References to books should be in the form:

Foot, Algernon, *Identity Crisis in University Presses*, Blowhard Press, Sydney, 1998.

Journal articles are cited as:

Bloggs, Mervyn, 'Who Owns the Universities?', *Academic Journal*, vol. 128, 1999, pp. 126–7.

An article or chapter in a book is cited as:

Nerck, Frederick, 'Academe, O Academe', in A. Foot and M. Bloggs (eds), *University in Crisis*,

## Index

Use lowercase for all entries other than proper nouns.

Use subheadings to divide complex entries. A long string of page numbers referring to, for example, 'Australia', will be almost useless to a reader. Subheadings referring to 'discovery', 'agriculture', 'politics' and so on will help readers to find their way through an otherwise indigestible mass of page numbers. Subheadings can be either chronological (for instance, in a biography you might have: Jones, Rod: childhood, 2, 5; marriage, 98; death, 153) or alphabetical (trees, 4, 78; deciduous, 35, 12; evergreen, 66) depending on the type of book being indexed.

Subentries are separated by a semicolon and run on. Indent the second and subsequent lines of each entry and insert an extra one-line space between each alphabetical section.

If the entry is the main theme of a succession of pages, but is not specifically dealt with on all of them, use *passim*. For example:

cattle fever, 118–25 *passim*

Use a *see* cross-reference to direct the reader from a heading with no page references to another. For example:

STD, *see* sexually transmitted diseases

Use a *see also* cross-reference to refer the reader from one complete entry to others (note that these headings appear in alphabetical order):

sexually transmitted diseases, 15, 18, 34–9; *see also* AIDS; herpes

For a fuller discussion of the various conventions of indexing, see the *AGPS Style Manual*.

## Tables

The preferred table layout is shown below. Note that if there are numbers containing five or more digits, all 4-digit numbers must include spaces. Text turnover lines within the body of the table are indented by 2 spaces. Footnotes are indicated by a superior roman lowercase letter unbracketed rather than by figures, daggers or asterisks.

You may wish to use special table-creation facilities in your wordprocessing program. If so, please apply rules and borders sparingly. Many programs produce a plethora of vertical and horizontal rules by default. You will have to turn this formatting off.

To prepare a table in an electronic file as plain text—a very acceptable form—use one tab only between columns and key in a return at the end of each row of the table. Indicate on the printout how the table should appear.

If a table will not fit vertically on the page, place it horizontally, but make a note in the manuscript to this effect.

## Illustrations

Your production controller can give you specific advice.

### *Photographs*

For black-and-white reproduction, please try to supply prints of a reasonable standard, in preference to negatives. Colour transparencies (slides)

**Table 1: Australian horse exports 1861–1900**

<i>Date</i>	<i>NSW</i> <i>no.</i>	<i>Vic.</i> <i>no.</i>	<i>SA</i> <i>no.</i>	<i>Tas.</i> <i>no.</i>	<i>WA</i> <i>no.</i>	<i>Qld</i> <i>no.</i>	<i>Total</i> <i>no.</i>
1861–70 <sup>a</sup>	7 139	25 639	351	4 357	3 101	60	40 647
1871–80	2 322	26 855	378	953	5 766	163	36 437
1881–90	4 717	35 411	822	31	6 283	301	47 565
1891–1900	31 652	44 025	1 668	106	922	12 189	90 562
Total	114 793	214 328	24 997	5 804	19 038	159 923	538 883

<sup>a</sup> Footnotes to a table should be indicated by a superior roman lowercase letter.

Source: *Statistical Registers and Commonwealth Year Books*

are not usually suitable for black-and-white reproduction.

For colour reproduction, good colour prints are acceptable. If colour transparencies are supplied, clearly indicate which is the front.

Where necessary, include an arrow on a label on the back of a photograph to indicate the top.

To protect the quality of your photographs, please do not write directly on the backs of the photographs with biro or hard pencil, or with water-based markers. It is best to use a 'permanent' marker on a separate label, allowing time for the ink to dry before sticking it to the back of the photograph with non-oil-based adhesive. Paper clips and staples must **never** be used on photographs, and photographs should not be taped or glued to backing paper or card.

#### *Computer-generated artwork*

Generally, the preparation of 'camera-ready' or computer-generated artwork for illustrations, graphs, maps or drawings is arranged by MUP. Please do not prepare or commission finished artwork without first consulting our Production department. Certain computer programs are not suitable for reproduction purposes and some do not convert easily to the typesetting and layout programs we normally use.

It is very important that you supply accurate guide sketches or 'roughs' of these illustrations, with labels placed in position and with an indication of the final size.

Illustrations must be numbered consecutively from the beginning to the end of the book, except for complex (text) books where we may advise you to number within chapters. The position of each illustration should be indicated by hand on the printout.

#### *Captions*

Every illustration must have a caption, which identifies, explains or gives more information about the illustration. It will be typeset outside the illustration, usually below it.

The list of captions (provided both as hard copy and in the electronic file) must include the source of each illustration, and be numbered to correspond with the numbered illustrations.

#### *Labels*

All labels must be provided separately—on separate sheets and in a clearly marked file on the disk—except where finished artwork is supplied.

## Sample request for copyright permission

Dear . . .

### Request to reproduce copyright material

I am preparing a book . . . to be published by Melbourne University Press.  
Approximately . . . copies will be produced at a retail price of . . .

I seek your permission to reproduce in this book, and in future editions, extracts  
from the following publication:

(Publisher)  
(Author)  
(Work)  
(Page number/s)  
(Lines)

Full acknowledgement of the origin of the extract will be given in the book. A  
release form appears below for your convenience, and a duplicate copy of this  
request and the release is attached for your files. Please reply to . . . by . . .

If you are not the copyright holder could you please pass on any information you  
may have concerning the rights holder?

Yours sincerely,

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Lines .....

Date .....

Signature .....

If any special form of acknowledgment is required, please list below.

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