

Author's Handbook

Aarhus University Press

CHECKLIST: IS YOUR MANUSCRIPT READY FOR DELIVERY?

- ◀ All levels of the text are clearly indicated, with the same type size and typeface used for each level. Where numbers or letters are used to indicate levels of text, these are consistently applied.
- ◀ No paragraph exceeds half a page in length.
- ◀ Chapter titles and sub-headings are kept short.
- ◀ There is no indentation at the beginning of a chapter, after sub-headings, quotations, figures, tables or blank lines. All other paragraphs are indented with a tabulator.
- ◀ A consistent choice is made between footnotes and endnotes. Notes are placed after the fullstop, like this.¹
- ◀ A consistent choice is made between British and American spelling. Anthologies may include contributions in both styles, but the spelling must be consistent within each chapter.
- ◀ The placing of pictures, figures and tables is clearly indicated with square brackets and extra lines above and below. All picture files are named so that it is obvious where they belong.
- ◀ Special formats (boxes, list templates etc.) are excluded. Any special typesetting requirements are indicated in square brackets.
- ◀ References and quotations are precise and presented in the same way throughout – see examples on the next page. In the case of anthologies the editor has decided whether quotations should be made from specific editions, including whether a given work should be quoted in the original language or in translation.
- ◀ Quotations of more than approximately two lines are indented, with extra lines above and below.
- ◀ According to whether British or American spelling is used, a choice should be made between the British and American rules for double and single quotation marks. The British use single marks ‘ ’ (6/9) for the first quotation, and double “ ” (66/99) for quotations within a quotation, while in American manuscripts the opposite applies.
- ◀ The use of commas is consistent throughout the text.
- ◀ Underlining is avoided, italics are used in moderation, and bold is not used in the main body of the text.
- ◀ The manuscript has been checked throughout for proofing errors – for example, whether:
 1. The hyphen (-) or the dash (–) has been correctly used – as here.
 2. A hyphen is used between years: e.g. 1985-1988
 3. A space has been inserted next to percentage and paragraph signs: (§ 1 and 1 %)
 4. Initials are correctly typed with no space in between (H.C. Andersen)

5. Abbreviations are correctly punctuated (etc., i.e.) and used consistently; this applies to anthologies as well as works by single authors.
6. Decades are written without an apostrophe: the 1990s.
7. Capital letters are used after colons where the colon is followed by a complete sentence. Otherwise, lowercase letters are used.
8. Marks of omission consist of three dots with a space on either side: bla ... bla.

- ◀ Pictures and drawings are ready for printing (see advice on illustrations).
- ◀ The copyright of pictures and quoted texts has been established where possible.
- ◀ The manuscript is delivered electronically (e.g. as an e-mail attachment or on a CD-rom) as a single, coherent Word file; a printed copy is also sent.
- ◀ A brief biography of all editors and authors is included in the manuscript – indicating their education, place of work and relevant publications. In the case of anthologies the editor of the book has selected a model for such biographies and communicated this to the contributors.
- ◀ Two texts, for advertising purposes (of respectively 400 and 1100 signs, including spaces) are delivered with the book.
- ◀ All the editors' and authors' addresses are listed separately.
- ◀ The contract has been signed and returned to the Press.
- ◀ Copies of any grants made towards printing expenses have been sent to the Press.

References and bibliography

The manner in which references are made and bibliographies presented differs from subject to subject, and also depends on the literary style of the manuscript. The Press accepts several different models, provided that the information given makes it possible for the reader to find the source referred to and the precise place from which the quotation is made – and provided the method and style of presentation are consistently applied. In the case of anthologies it is important that the editor should choose a model and communicate it to the contributors.

Examples of bibliographies

1.

Andersen, Torben: *Reflekterende processer – samtaler og samtaler om samtalerne*, Copenhagen 1996

Argyris, Christina and Schön, Dorte: *Organizational learning: A theory of action perspective*.

Reading, Mass. 1978

Barrett, Fredrick J. and Cooperrider, Daniel: "Generative metaphor Intervention: A new Approach for working with systems divided by conflict and caught in defensive perception" in *The journal of applied behavioral Science* 36

Oestrich, Irene: "Supervision og vedligeholdelse af faglige færdigheder" in Oestrich, I. & Holm, L.: *Kognitiv miljøterapi*, Copenhagen 2001

2.

Andersen, T. (1996). *Reflekterende processer – samtaler og samtaler om samtalerne*. Copenhagen: Dansk psykologisk Forlag

Argyris, C. & Schön, D. (1978). *Organizational learning: A theory of action perspective*. Reading, Mass: Addison Wesley.

Barrett F.J. & Cooperrider D.L. (1990). Generative metaphor Intervention: A new Approach for working with systems divided by conflict and caught in defensive perception. *The journal of applied behavioral Science*, 36 (2), 219-239.

Oestrich, I. (2001). Supervision og vedligeholdelse af faglige færdigheder. I: Oestrich, I. & Holm, L. (eds.). *Kognitiv miljøterapi*. Copenhagen: Dansk psykologisk Forlag.

Examples of citation techniques

1.

The sexuality of older people is described here from an intra- and inter-psychological viewpoint, where both the biological, physiological and cultural relations can play a part in how the elderly person regards him/herself and acts in the sexual universe. As Harold Oppenheimer writes in *Ageing and Sexual Relations* (1991), it is difficult to throw light on the matter:

The fact that sexuality is normally a private matter has two consequences: the usual social channels for diffusion of information operate inefficiently; and when sex does enter the public domain, it tends to provoke uneasiness and discomfort (s. 872).

2.

The sexuality of older people is described here from an intra- and inter-psychological viewpoint, where both the biological, physiological and cultural relations can play a part in how the elderly person regards him/herself and acts in the sexual universe.

The fact that sexuality is normally a private matter has two consequences: the usual social channels for diffusion of information operate inefficiently; and when sex does enter the public domain, it tends to provoke uneasiness and discomfort
Oppenheimer, 1991, s. 872.

3.

Both biological, physiological and cultural relations can play a part in how the elderly person regards him/herself and acts in the sexual universe, but it is difficult to elucidate, because talking about sexuality can cause discomfort (Oppenheimer 1991: 872).

GOOD ADVICE ON ILLUSTRATIONS

Finding illustrations for books is often a complex matter. The best result is achieved through close cooperation between the author/editor and the publishing house in acquiring rights and obtaining material of appropriate quality. It is useful to clarify a number of questions before the manuscript is delivered to the Press:

In what form can illustrations be delivered?

The author/editor can deliver the desired pictures in the form of slides, negatives, printed photographs or original painting and drawings. Pictures printed in other books can often be used as well. It is important that the material is expertly scanned, and this task should almost always be left to the publishing house. Digital pictures can also in principle be used, but pictures from the Internet are seldom of sufficiently good quality – unless they are especially high resolution pictures obtained, for example, from a picture archive designed for use in printing.

What is required for the illustrations to be ready for printing?

The pictures must be at least 300 DPI, but line drawings must be at least 600 DPI and preferably 1200 – measured in the size in which the picture is to be reproduced. It is also essential that the colours be sufficiently distinct. You can check whether these requirements are met in an image-editing programme such as Photoshop.

Can digital pictures be edited?

Never re-format, cut or edit a picture, avoid compromising the image and do not insert a text or graphic into the picture. Instead, send the original material and the various elements separately with an explanation as to how they should be used. As a rule suitable digital pictures are too big to be sent by e-mail and must therefore be burned onto a CD or DVD.

When must rights be obtained for an illustration?

Pictures are generally protected by copyright law and permission must therefore be obtained from, and a fee paid to, the artist/photographer or his/her representative. However, works can be freely used once 70 or more years have elapsed since the artist's/photographer's death. In certain cases photographs may be freely used 50 years after they were taken; this applies to photographs that are not classified as works of art. If a photograph is classified as a work of art, both the artist and the photographer will usually own the copyright.

How can rights be clarified?

The Danish institution Copydan represents a number of Danish and foreign artists. An application form regarding rights can be obtained at <http://www.copydan.dk>. In many cases the copyright for works of art is owned by a museum, and permissions must be sought from the museum in question. In obtaining rights it is important to make clear whether the illustration is also to be used in an e-book edition for distribution over the internet. Most of the Press's books are published simultaneously in a paper and an electronic edition.

EDITING AND PRODUCTION

The goal

A successful book naturally requires a good manuscript. But cooperation, time, care, creativity and enthusiasm are also needed if the author and publisher are to reach the goal of creating the best possible book: one that both parties are fully satisfied with, and which is of the highest possible quality in regard to both content and form, from idea to typesetting. All editorial and production processes are directed towards this goal, and the author can therefore expect to meet partnership, opposition and cooperation in the editorial and production process.

Overview: Process and timing

Typically, the editorial and production process consists of three overall phases: acceptance, editing and production.

The length of time it takes to produce a book varies considerably. Many people are involved before the manuscript is turned into a book that is available in bookshops or can be bought from the publisher's website. The author of course plays the greatest role, but many other people come into the picture too: the editor at the publishing house, proofreaders, graphic designers, print workers (DTP artist, plate-maker, printer), bookbinder, marketing agent, sales representative, IT expert, carrier, administrative staff and booksellers. The rule of thumb is that the total process takes six-nine months, but it may take either less time or more, depending on the circumstances.

It is crucial that the author be actively involved throughout the process and that s/he works at a tempo agreed with the publishing house. The Press sets in motion a number of internal and external processes for each individual book, and delays can therefore multiply if several productions collide.

The Press decides whether a manuscript can be accepted for publication after evaluating its quality – both in terms of its scholarship and its success in expounding its theme. As far as the specific scholarly content is concerned the Press always consults external experts in the field, and all incoming manuscripts are subject as a matter of principle to peer review. The aim is to ensure the highest possible quality in the Press's books. A peer review is undertaken by one or more independent scholars who are on (at least) the same professional level as the author whose book is being judged. The peer reviewer must have expert knowledge of the subject of the book, and the aim of the evaluation process is strictly to judge the academic quality of the book. It is therefore the task of the peer reviewer to determine whether the book presents new insights – and whether these insights are presented in such a form that the results can be tested or applied in new research. If the book is accepted, the peer reviewer is also involved in the subsequent editorial process.

Editing

The editor at the Press advises the author with a view to making the manuscript inviting and focused, ensuring that the book's insights are clearly expressed and that it reaches its target audience. Critical advice on the purely academic content of the book is given by the peer reviewers, while the editors at the Press concentrate primarily on the mode in which the content is communicated. At the same time they are trained in reading scholarly manuscripts and are acquainted with the various conventions of academic writing. In addition, your editor will comment on the choice of illustrations and judge whether they work well in conjunction with the text. Advice to the author may be given in a number of areas and may consist in:

- Suggestions as to how the overall 'red thread' could be brought out more clearly, for example indicating where a paragraph could be shifted or deleted – and sketching out new sections that could fill gaps in the text.
- Detailed linguistic suggestions to ensure that the language throughout is fluent, clear, stimulating, and precise and that it radiates scholarly authority.
- Help in maintaining a consistent style that accords with the intention of the book and suits its target audience.

- Tips for increasing reader appeal, for example by identifying obvious passages or sections that could function as “hooks” and draw the reader into the text.
- Ideas for how the arguments could be sharpened to make them both coherent and easy to follow.
- Suggestions as to how quotations can best be used to serve the author’s intended purpose.
- Advice on the system for making references, the note system and the arrangement of the bibliography.
- Support in creating consistency at all levels.
- Proofreading. The book will profit more from professional proofreading if as many errors as possible are caught before the manuscript is sent to the proof reader.

This editorial work – including the revision of English-language texts – is the core competence of the Press, and long experience indicates that all manuscripts benefit considerably from thorough editing. In working on the text, however, the editors always bear in mind both the author’s and the Press’s views as to what will be most suitable for the book in question, and the work therefore presupposes close cooperation.

The timing of the editorial process

The editorial work takes place in several phases. The following gives a rough overview of the process (all time indications are approximate and can vary considerably according to the concrete circumstances and the nature of the manuscript):

1. The author, the editor at the Press and the director of the Press hold a preliminary meeting where they agree on the nature of the book. At this meeting the author is also provided with an *Author’s Handbook*, which includes a checklist to assist him/her in preparing the manuscript for delivery. In the case of an anthology, the editor of the book becomes the “author”, representing all the contributors, and all communication between the Press and the contributors takes place via him or her.
2. The manuscript is sent out for peer review, and the reviewer’s evaluation is then forwarded to the author. *Length of phase: from two weeks to two months.*
3. The author corrects the manuscript in the light of the peer reviewer’s comments. S/he also revises the manuscript on the basis of the checklist provided, and the manuscript is then sent to the editor at the Press – in the form of an e-mail attachment or on a CD-rom, and preferably also in printed form (this is especially important if the manuscript includes non-Danish letters or figures). Any missing illustrations and rights are obtained by the author in cooperation with the editor. The *Author’s Handbook* contains a number of useful tips on illustrations. *Length of phase: Ideally no more than two-three weeks – but as long as is necessary.*
4. The editor at the Press now goes through the manuscript at several levels, looking in more detail at the style and genre, individual linguistic formulations, the flow of the text, the coherence of the arguments, the dynamics of the references, consistency, etc. *Length of phase: two weeks.*
5. Next, the author evaluates the editor’s proposals for changes and revises the manuscript accordingly in a Word document that is then returned to the editor at the Press. From this point onwards the author is entitled to correct only typographic and other errors that have previously been overlooked, but *not* to undertake any further re-writing. *Length of phase: ideally no more than two-three weeks.*
6. The editor at the Press goes through all the changes. *Length of phase: a couple of days.*
7. The manuscript is sent out for professional proofreading. *Length of phase: one to three weeks.*
8. The author evaluates the proofreader’s corrections and inserts those that are relevant in a Word document that is then returned to the editor at the Press. *Length of phase: ideally no more than two-three weeks.*
9. The editor at the Press and the author together present design proposals for the cover, which the Press’s graphic designer then works on. The author, the editor and the marketing director cooperate in writing the blurb for the back cover.
10. The editor at the Press goes through the manuscript once more to check that all corrections have been made.

Production

Once the editing is complete, book production begins. Here, too, time indications are approximate and can vary considerably.

1. The manuscript is sent to the graphic designer, who typesets the book and does the page make-up. A first set of print proofs is then sent out. If there are many illustrations, one set of proofs (galley proofs) may be made without the illustrations. *Length of phase: two-three weeks.*
2. The author and the editor at the Press go through the first proofs. *Length of phase: ideally no more than two-three weeks.*
3. The corrections to the first proofs are sent to the graphic designer, and the publisher's editor subsequently checks to ensure they have been made in the second proofs. *Length of phase: two-three weeks.*
4. Together the author and the publisher's editor go through the second proofs and the procedure from the first proofs is repeated for as many rounds as are necessary to eliminate all errors – usually three rounds are needed. *Length of phase: (per round of proofs): ideally no more than one week, plus two weeks to insert and check corrections.*
5. When the manuscript is ready, an index can be generated. There are several ways of doing this, all of which require considerable input from the author. The most reliable is the manual method, in which the author marks words for indexing in the manuscript with a highlighter pen and notes page numbers in a corresponding list. The editor at the Press then sends the list to the printers, who add it to the manuscript. Another good method is for the author to set up an index in the Word file. *Length of phase: ideally no more than two weeks.*
6. The printers do a trial printing of the cover. Sometimes a trial printing is done of the illustrations as well, when extra quality control is needed. The trial printing is approved by the publisher's editor and in some cases the author, and the book is then sent for printing. *Length of phase: ideally no more than a couple of days.*
7. Once the rounds of proofreading have been done the printers make a digital trial copy (a blueprint). The author and publisher's editor check that all the pages are in the right place, that the transitions from page to page are correct, that the illustrations etc. are correctly placed and cropped, that any special letters or figures are still correct. The document is "ripped", meaning that each page in turn is locked and equipped with the information needed in the printing process. This phase does not therefore constitute a last round of proofs in the usual sense. Once the book has been approved, printing begins. *Length of phase: ideally no more than a couple of days.*
8. The printed sheets are sent to the bookbinder, who binds them in (folds the sheets and "hangs" them from the cover). *Length of phase: one-two or two-three weeks, depending whether the book is soft or hard cover.*
9. The books are delivered to the publisher's warehouse. The author is contacted immediately on their arrival.
10. The books are driven from the publisher's warehouse to the Nordic Book Centre (Nordisk Bog Center, or NBC), which will distribute them to bookshops round Denmark.
11. The official launch takes place two-four weeks after the book is delivered. Detailed information on marketing strategy is given in the *Author's Handbook*.

MARKETING

The publisher's marketing is always adapted to the individual book. In cases where the book has major potential we may place advertisements in national newspapers, but often a more specific strategy is needed. Close cooperation between the publishing house and the author/editor of the book is also crucial here.

Cooperation on wording of blurbs and relevant recipients

The individual author/editor of the book has first-hand knowledge of the book and can often define the potential target group more precisely than the publisher. We therefore ask the author/editor to undertake three concrete tasks:

- To write two draft blurbs – one of 400 signs including spaces. The Press and the author/editor cooperate in editing these blurbs so that the best possible descriptions of the book are presented on the Press's homepage, in folders, advertisements, catalogues, booksellers' search systems, the back cover of the book and so on. The blurbs should present the main themes of the book in an inviting and captivating way. Their purpose is to open the book to the public while remaining faithful to its aims and style.
- To make suggestions for a press release to be sent to newspapers and electronic mass media two-three weeks before the book is launched. The purpose of a press release is to highlight the elements of the book that are likely to attract attention and arouse journalists' curiosity.
- To identify relevant recipients of press copies, press releases and free copies of the book, embarking from the Press's database of journals, mass media and key individuals. Usually a form is generated from this database, which is then sent to the author/editor prior to the launch so that s/he can tick relevant recipients. The completed form is returned to the Press with any supplementary suggestions for recipients. There may often be considerable sales potential in getting teachers/academics to recommend a book or put it on their reading list. The Press is therefore happy to send free copies to teachers or other key individuals.

Feedback

The author/editor is kept informed of any responses to the book. The Press subscribes to a cutting service that sends in reviews or mentions of the book from Danish newspapers and magazines. Journals normally send two copies of a review to the Press. The Press photocopies the press cuttings, collects them and sends them on to the author/editor.

Target areas for marketing

The Press takes a number of strategic initiatives in the course of a book's life – from the initial information to booksellers long before the book is launched to the inclusion of the book in subject folders for up to five years afterwards. Some of the most important steps and people involved are presented below.

Booksellers

Since 2002 the Press has worked with a distributor/salesperson who visits numerous booksellers in Denmark both in the spring and the autumn and presents some of the year's publications.

Similarly, the Press has distributors in both the UK and the USA, who keep in close contact with the main academic bookstores and universities and market the Press's books.

Roughly a month before the launch of a book, the title is announced in a newsletter sent out to the approximately 365 booksellers in Denmark and to selected bookstores in the rest of Scandinavia. The publication of books in languages other than Danish is announced in a newsletter to our distributors, who include the book in their sales material to booksellers. In addition this newsletter is sent directly to major bookstores in continental Europe, Scandinavia and certain other places in the world.

Months before they are published the Press's new titles are registered in the booksellers' internal search system, which allows them quickly and easily to search for our books electronically and order the required copies. The Press's books are stored and distributed by the Gyldendal company NBC, which ensures day-to-day deliveries to booksellers.

The press

Two-three weeks before publication we send press copies and a press release to the editors of a number of national and regional newspapers and magazines. At the same time, press releases encouraging the media to order the book for review or mention in an article are sent to a number of freelance and staff journalists. In certain cases the Press contacts selected journalists and editors personally.

Electronic newsletter

At the latest on the day of publication the Press sends an electronic newsletter out to the 8000 individuals in its card index - a number that is constantly growing.

Journals

Mentions and reviews in academic journals are of great importance in ensuring that a scholarly book makes an impact. As mentioned above, the starting point for marketing a book to journals will usually be a form generated by the Press's database and filled in by the author/editor, who is always encouraged to offer additional suggestions.

Catalogue of new titles

The Press publishes a catalogue of new titles in September-October most years, in which all the books published that year are presented with their front cover, a short blurb and formal information. The catalogue is usually printed in about 20,000 copies, which are distributed to booksellers and educational institutions and sent directly to all the Press's customers in Scandinavia. The catalogue of new titles also plays a central role in marketing the Press's books at the book fair in the Forum, Copenhagen.

Newsletter in English

Every spring and autumn the Press also issues a newsletter, "New Books from Aarhus University Press", presenting the latest books written in languages other than Danish, the majority being books in English. The newsletter is an important sales tool for the Press's distributors abroad and at the international book fair in Frankfurt, and is also sent to academic bookstores all over Europe.

Folders and order forms

The author/editor can request order forms for individual books for use at conferences, seminars etc. The order forms consist of A4 sheets printed in colour and designed in the same style as the press releases and newsletters, with the book's front cover as the main graphic element.

Each year the Press also produces a number of folders or subject catalogues that gather together all recent publications within a particular area (e.g. archaeology, literary studies, history or theology). These folders are sent out with all the relevant books and placed as an insert in scholarly journals.

Home page

On the Press's home page you can get information about the publishing house and buy its publications. Authors and editors are very welcome to place their e-mail addresses and links to their own home pages on the Press's home page. Information can be sent to the Press's webmaster at:

webmaster@unipress.au.dk.

Book fairs

The Press participates in the two most important annual book fairs: the book fair at the Forum, Copenhagen and the international book fair in Frankfurt, and occasionally attends other book fairs and similar arrangements.

Book clubs

A book achieves a wide readership when it is included in a book club's selection. We present selected books in particular to the Collector's Book Club (Samlerens Bogklub), but sometimes also contribute titles to more subject-specific book clubs.

ⁱ Footnote