

Aboriginal Studies Press

# Publishing Style Guide

*for* **Authors**  
*and* **Editors**



Aboriginal  
Studies  
Press





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*and* **Editors**



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Studies  
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Publishing Style Guide for Authors and Editors  
was published in 2006.

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Aboriginal Studies Press  
is the publishing arm of the  
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Aboriginal Studies Press welcomes feedback and ideas from editors and authors for future editions.

**Note:** Aboriginal Studies Press (ASP) publishes material by and for Aboriginal and Torres Strait Islander peoples. We use 'Indigenous' when speaking about both peoples.

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## *Aboriginal Studies Press*

Aboriginal Studies Press (ASP) is the publishing arm of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). At ASP we strive to develop and publish works that encourage an understanding of Aboriginal and Torres Strait Islander societies. One of our goals is to encourage Indigenous authors, and collaborations with Indigenous authors, in a limited but diverse list of quality academic and general publications.

We foster relationships with distributors, marketers, festival and conference organisers and constantly explore effective ways to disseminate the works published to Indigenous and general audiences, whether print-based, as ebooks, or other digital technologies such as apps.

## *Welcome*

ASP is pleased to be working with you to publish your book. Turning your manuscript into a finished book is an exciting, though sometimes challenging process. We hope that even though there is work involved on your part, you find it an enjoyable and productive time.

This guide has been produced to help you understand the publishing process, especially the way we work at ASP and what is required of you, the author. The guide is divided into three sections. For a quick overview, read Section 1. If you need more detail, clear links will take you to the relevant part of Section 2. Copyeditors should refer to Section 3, while a list of proofreading symbols, glossary and references complete the guide.

If you have any remaining queries, please contact Rachel Ippoliti, Production Manager, on (02) 6246 1131. For specific queries relating to style contact Lisa Fuller, Editorial and Production Officer, on (02) 6246 1192.



## Section 1 • Basic guide

ASP is a small publisher with a committed staff. You may be in touch with all or some of the staff during the production and promotion of your book. The following table spells out the stages of production, including how and when you'll be working with us at ASP, and the relevant timeframes that will apply.

The ASP team consists of:

Rhonda Black, Director

Responsible for the strategic direction and outputs of the program, including shaping the publishing list, sourcing funding, joint ventures with authors, publishers and other organisations, and marketing.

Rachel Ippoliti, Publishing Manager

Responsible for creating the list and the day-to-day management of the team's activities.

Lisa Fuller, Editorial and Production Officer

Responsible for editorial and production support in creating the list; the coordination of manuscript assessments and secretariat support to the Publishing Advisory Committee; and proofreading and providing input to the content of incoming manuscripts.

Rochelle Jones, Publishing Assistant

Responsible for administrative support to the ASP team and is the first point of contact for authors and customers; and provides marketing and event management services to ASP.

Kim Johnston, Special Sales/Marketing (part-time)

The special sales/marketing contractor undertakes direct and special sales of frontlist and backlist books to individuals and organisations; and provides marketing and event management services to ASP.

Usha Subramanian, Finance Officer (part-time)

Responsible for the processing of invoices, sales and other income; the reconciliation of ASP sales; and maintaining inventory in the finance management system.

Matt Jackson, Packer (part-time)

Responsible for the dispatch of ASP's own sales and stock movements between warehouses and distributors.

## Author's responsibilities

### **Manuscript preparation**

Author prepares manuscript and delivers to ASP. ASP will obtain multiple assessors' reports for review by their Publishing Advisory Committee, to assist in making the decision whether or not to accept the manuscript for publication. In some circumstances the Director may require the author to rework the manuscript to meet agreed standards.

### **Author is required to:**

Prepare the manuscript in accordance with this style guide.  
Deliver one hard copy of the final manuscript including copies of any illustrations, along with matching copies on a disk or by email. Do not save the illustrations in the Word document, keep them as separate files.  
Discuss with ASP any requirements for the delivery (or creation) of artwork or illustrations, as per the contract.  
Provide supporting documents regarding Indigenous cultural approvals and copyright permissions, if appropriate, as outlined in the contract.  
If requested, provide the names of eminent or relevant people who ASP could request write an 'endorsement' to be included in marketing initiatives and/or in the book or on the cover.

### **Confirmation of acceptance**

Director confirms acceptance of manuscript and provides contract and Author Promotion form to author. Publishing Manager becomes the main point of contact but you may have contact with other ASP staff, freelance copyeditors, publicists and sales and marketing staff. The Publishing Manager will discuss the publication schedule with you.

### **Author is required to:**

Read and sign contract, having come to an agreement with ASP.  
Provide the completed Author's Promotion form, if not already delivered.  
**Author confirms their availability for:**  
Working with the copyeditor.  
Checking text and cover proofs.  
Providing information to aid promotion.  
Supporting marketing and promotional efforts at the time of publication. For instance, providing details or suggestions for direct marketing initiatives, taking part in a panel at a festival or undertaking radio interviews.

### **Copyediting**

Manuscript is copyedited for clarity; coherence; consistency of grammar, spelling and language; and that it matches house style. This process may also raise questions about the content. This is the last chance for amending or modifying the content.

### **Author is required to:**

Check carefully and approve the edited manuscript.  
Work with the copyeditor to resolve any queries raised.  
Confirm the choice of illustrations and check the edited captions.  
Supply ideas, if any, for the cover, though ASP will retain final control over the way the cover looks.  
Approve copy for the back cover blurb.

### **Design**

Text and cover are designed. The design will be undertaken by ASP staff or a freelance designer, taking ideas from the author.

### **Author is required to:**

View and comment on the text and cover design. ASP consults with all authors about the design of their books but retains final control over their production.

**Proofing**

First and second page proofs are produced. ASP proofreads the first pages in tandem with the author. This is not a time for polishing the content; only changes that are vital to the book can be made at this stage. ASP will check the second page proofs.

**Author is required to:**

Proofread the first page proofs carefully. See Proofreading (p. 17).

**Indexing**

Author asks ASP to commission an index or produces one themselves.

**Author is required to:**

Provide an index of professional quality, unless otherwise mutually agreed. Alternatively, the author provides keywords and/or concepts for inclusion in an index which ASP commissions for the author. The author carries the cost of creating the index, or it may be set against royalties if previously discussed and agreed with ASP.

**Printing**

Final materials are sent to the printer. ASP checks the text, illustrations and cover proofs.

Author is not usually required to do anything at this stage, but may be asked to check final proofs.

**Selling to bookshops**

Four months prior to advance copies, ASP sends information to the distributors. The next month the distributors send sales reps to bookshops across the country to 'sell-in' the book. Generally, ASP finalises promotional plans.

**Author is required to:**

Ensure that the Author Promotion form has been filled out and returned to ASP. Promotional plans are tailored for each book and take into account the author's capacity to help promote their book.

**Books received**

Advance copies are received, followed by the complete print run. ASP checks the advance copies before sending the author their free copies, and delivering the bulk stock to the distributors.

**Author is required to:**

Finalise promotional ideas, contacts and mailing lists if they haven't done so already.

**Publication date**

Between one to four weeks (approximately) after receipt of the bulk stock the book will be 'released' or officially published, and available across the country.

**Author is required to:**

Assist ASP's promotional program for the book.

## *Presenting your manuscript*

### **Manuscript delivery**

In signing your contract with ASP you've agreed to supply your manuscript as a hard copy print-out (paper) as well as electronically (by disk or email). Your electronic files and hard copy must be identical. If you make any changes to the electronic version after you've printed out the manuscript, you'll need to print out a new hard copy. Send only copies of everything, and keep your unaltered original in a safe place.

The reason we're so specific about how to present your manuscript is that we want our editors, designers and typesetters to receive a clean manuscript to work with. That way, they don't spend hours 'cleaning up' a manuscript before beginning work. Don't include images within the electronic version of your manuscript, as this makes the file too large and therefore unmanageable, in some cases they even become impossible to open.

### **Software programs**

The most widely used word processing programs are the best, for example Microsoft Word. Don't use a desktop publishing program like InDesign, Pagemaker or QuarkExpress. In general, any program that can save your text as RTF (Rich Text Format) is suitable. RTF is a file type that can be used to transfer copy between Macs and PCs while retaining styles like bold, italic etc. If you're unsure, please send ASP a sample to check before you deliver your final manuscript, taking care to indicate different versions of your manuscript.

### **Formatting your text**

The best rule is: keep it simple — and consistent. Don't use advanced functions to design the manuscript to look like a book, because that's ASP's job. Please print your hard copy on A4-size paper, on one side of the page only, using double line-spacing. Leave large margins on all sides (use your computer's default setting) and provide ASP with an accurate word count for each text file. All word processing programs have a word-count function.

So that electronic files are manageable, each element of your manuscript must be saved as an individual file with all illustrations removed. If you want to indicate the position of your images include something like '[insert image 1 here]' and be sure to match the inserts with the actual file names of the images. *See What to Include in this section (p. 8).*

Save each chapter as an individual file. Save preliminary material (title page, Contents, Acknowledgments, Illustrations, Preface, etc.) as one file. Save endmatter (Appendices and Bibliography) as individual files. Each file name must be easily identifiable and should contain your family name, the chapter number, or other relevant title (for example, Smith-prelims, Smith-ch1, Smith-bibliography, etc).

## Formatting guide

<b>Typeface</b>	Use an easy-to-read font such as Palatino or Times New Roman in 12 point for <i>all</i> text, including indented quotes, notes and bibliography. For information on headings, see below.
<b>Bold and italics</b>	Use a minimum of bold and italic and use them consistently. Bold can be used for emphasis in headings.
<b>Spacing of lines and paragraphs</b>	<p>Double-space everything, including quotations, notes and captions. This makes it much easier to read.</p> <p>Don't put any extra spacing between paragraphs, except where you want a section break.</p> <p>Indent paragraphs by one tab at the first line, except after headings or subheadings.</p>
<b>Word and sentence spacing</b>	Use only one space between words and after all punctuation, including full stops and colons.
<b>Justification</b>	Don't justify your text so that both the left and right-hand margins are aligned. It looks neater but it's actually harder to read. Use left alignment which allows the text to 'run ragged' (uneven line length) on the right-hand margin.
<b>Hyphenation</b>	Use hyphens only when they are part of a compound word. Turn off the automatic hyphenation.
<b>Headings</b>	<p>Headings and subheadings help give your manuscript shape. Use no more than three levels of headings (for example, a chapter head and then two levels of subheadings). Check with ASP before using numbered headings.</p> <p>Set headings this way:</p> <p><b>Chapter 1 (14pt bold)</b></p> <p><b>First level subheading (12pt bold)</b></p> <p><i>Second level subheading (12pt italics)</i></p>
<b>Capitalisation</b>	<p>ASP's style for the capitalisation of headings is as per the AGPS:</p> <ul style="list-style-type: none"> <li>• Initial capital in all headings and then lower case, e.g. 'How to make headings consistent'.</li> <li>• Avoid using all capital letters or all lower case within the text, That said, a designer is able to use whatever capitalisation suits on the cover and title pages.</li> </ul>
<b>Page numbering</b>	Number all the pages of the manuscript consecutively throughout in the lower right-hand corner, including the preliminary pages and endmatter. Do not use roman numerals on the preliminary pages of your manuscript. To ensure numbering is consecutive, go to Insert, Page Numbers, Format (or Format Page Numbers, and in the 'Start at' section type in the number you need.

If you need more detail, please contact Lisa Fuller on (02) 6246 1192. *See also* Section 2, especially Sample Annotated Manuscript Pages (p. 33), and References (p. 49).

<b>Headers</b>	Insert a header to appear on every page of your manuscript. This should include the chapter number and title.
<b>Quotations</b>	<p>Short quotations from another source (less than 50 words, or about four typed lines) should be included in the body of the text. Enclose the quote within ‘single quotation marks’. Use “double quotation marks” for any quotation within the first quote.</p> <p>Longer quotations should be indented from the left margin. Don’t use quotation marks around the block quote, but use ‘single quotation marks’ for any quotes within this displayed material. Use a paragraph space above and below the quotation and be sure to introduce it with a colon.</p>
<b>Footnotes/endnotes</b>	<p>If using the name–date system (also called Harvard) you’ll provide notes only for material that can’t be incorporated in that referencing system. Use endnotes rather than footnotes.</p> <p>Alternatively, some kinds of writing and referencing don’t lend themselves to the name–date system in which case you may choose the endnote system of referencing (also called documentary note).</p> <p><i>See also</i> Section 2, Notes and Bibliographies (p. 28).</p>

## Keyboarding functions

Use the following functions as tools to help you, but remember that they don’t take the place of careful writing and proofreading. *See also* Section 2, Structure and Writing Style (p. 20).

### **Dictionary**

Set the language in your wordprocessing program to Australian English or UK English because its closer to the way we write than the default US English option on most wordprocessors.

### **Spellchecking**

Use the spellchecker carefully. It picks up typos (it will correct ‘defeat’ to ‘defeat’), but it won’t recognise Aboriginal languages or unusual vocabulary. An addition, it wrongly corrects some words (for example, ‘daze’ to ‘days’). Accept the spellchecker’s alternatives only after ensuring that they make sense.

### **Grammarchecking**

Because of the inconsistent and sometimes inappropriate answers it provides, use the grammarchecker with extreme caution. If you’re unconfident about your grammatical choices, turn it off.

### ***Find-and-replace***

The find-and-replace function is useful when you want to make changes throughout the manuscript (for example, to change the spelling of a key word or updating the name of an organisation). However, as with the spellchecker, it must be used with caution. ‘Replace all’ can cause unexpected results. For example, unless used carefully, replacing ‘disc’ with ‘disk’ could result in ‘diskussion’. As well, it will inappropriately change spelling within quoted material.

### ***Illustrations***

In signing your contract with ASP you will have agreed with us the number and kind of illustrations or pictures to be included. ASP authors are responsible for obtaining permission to use other people’s copyright material, and to pay any associated costs (*see Using Other People’s Material*, p. 10). Gaining clearances can be a time-consuming process and you should begin seeking them as soon as the contract is signed, if you haven’t already done so during the writing process. Illustrations must be supplied as individual image files, never within a Word document.

### ***Types and placement***

Illustrations include photographs, line drawings, graphs, and maps. Don’t insert these images in the text. Type ‘Pic. 1 here’ or ‘Fig. 1 here’ to indicate their placement in the text. Supply an individual print-out or photocopy of each image, with one image per page. The author must supply reference material for any commissioned images (ie original artwork, maps) that are required.

Finalising of images will be done during the editorial process. At that time you’ll also be advised in what format and how to provide the images.

### ***Captions***

Make a list of numbered captions to match all images and to match any numbering in the manuscript. Include information about the source, and the way the copyright holder wants to be acknowledged. *See also Using Other People’s Material (permissions)* (p. 10).

### ***Tables***

These are usually part of the text, typed in your wordprocessing program. Create tables to complement or add to the text, rather than duplicating it. Ensure your table is the simplest possible way of relaying your message and aim for a consistent style between and within tables. Number tables consecutively, in chapter order (for example, Table 1.1, 1.2, then 2.1, 2.2).

## What to include

The elements you include in your manuscript will be shaped by its content and the audience you're addressing, and will have been agreed with ASP at the contractual stage. The following tables list the most common elements and the order they appear. If you want to differ from this, or include something else, call us first to check, (02) 6246 1184.

### Preliminary pages

The copyeditor will help compile these pages, but you must include all the elements you want (for example, a dedication).

<b>Half-title</b>	Title of the book (subtitle is not included). Can be used to include one or more 'endorsements'.
<b>Reverse half-title</b>	Often blank, but can contain a dedication or list of the author's other books.
<b>Title page</b>	Title, subtitle, author(s) and publisher's name and logo.
<b>Reverse title-page</b>	Imprint page which includes copyright and cataloguing information. ASP will produce this page.
<b>Foreword</b>	Optional, and usually written by someone other than the author. The author may recommend to ASP a suitable person to write a foreword and ASP will then make a formal request.
<b>Contents</b>	Provide a full list, including a foreword, introduction, bibliography, notes, index, etc., as well as the chapter titles.  List the main subheadings under each chapter if appropriate. The final decision on this will be made in the copyediting stage.  Add the relevant author's name beside the chapter title with multi-authored works.
<b>Lists</b>	Illustrations, figures, tables, maps or abbreviations, as appropriate. See <i>also</i> Text Organisation (p. 13).
<b>Acknowledgments</b>	This is the author's opportunity to acknowledge the help of any research or editorial assistance, help with funding, copyright organisations, etc.
<b>Preface</b>	Author/editor's rationale for undertaking the work. Acknowledgments can be included here, or under a separate heading. Permissions can be listed here, or on a separate page at the end of the manuscript.



<b>Contributors</b>	This is an alphabetical list of name, affiliation, previous major publication(s) and current work being undertaken. In multi-authored works only.
<b>Introduction</b>	Information that's vital to a full understanding of the whole book. Usually not called Chapter 1.

## Text

The text is usually divided into chapters which use headings and subheadings to help the reader navigate. You can also gather chapters together into parts. You may want to include an Introduction and/or Conclusion at the beginning and end of the text. Number all the text pages consecutively, not by chapter, in ordinary numerals, that is, 1, 2, 3. All internal references to other sections within the book should have a page number after it, do not include references such as 'below' or 'above', as that often confuses readers if the text doesn't appear on the same page.

## Endmatter

This appears after the main text and will include some or all of the following elements.

<b>Appendices</b>	Text that supplements the main text of the book, generally explanatory or statistical.
<b>Glossary</b>	Alphabetical list of short definitions of terms used in the text. Alternatively, this could appear in the preliminary pages.
<b>Endnotes</b>	<p>If using the name–date system (also called Harvard), you'll provide endnotes only for material that can't be incorporated in that referencing system.</p> <p>Alternatively, you may choose the endnote system of referencing (also called documentary note).</p> <p>See Section 2, Notes and Bibliographies, (p. 28) for referencing choices.</p>
<b>Bibliography</b>	<p>An alphabetical list of works referred to by the author.</p> <p>See <i>also</i>, Referring to Other Publications (p. 15), and Section 2, Notes and Bibliographies (p. 28).</p>
<b>Credits/sources or Acknowledgments</b>	The acknowledgment of sources for illustrations, quoted material etc. (if not included in the Preface). See <i>also</i> Using Other People's Material (permissions) (p. 10).
<b>Index</b>	A detailed alphabetical key to names, places and topics in a book, with relevant page numbers. This is not compiled until the manuscript has been typeset and paged. See <i>also</i> Indexing (p. 17).

## *Using other people's material (permissions)*

ASP authors are responsible for obtaining permission to use other people's copyright material and to pay any associated costs.

These are the kinds of material you'll need to seek permission to use:

- extracts of text, including poems
- graphs, diagrams, charts and tables
- music (scores or words)
- illustrations, paintings, photographs and advertisements.

You must obtain permission to reproduce a 'substantial part' of any written work protected by copyright. This can mean 200 words from a medium-length book, part or whole of an article or essay, and even very short quotations from poems or songs. Permission should also be sought for a shorter extract that summarises the crux of the creator's argument or research. If in doubt, seek permission or discuss with ASP. The Australian Copyright Council provides free downloadable information sheets on a range of areas of copyright. *See also* References (p. 49)

The processing of copyright permissions requests can take weeks or even months, especially from overseas publishers, so apply during the editing process if you haven't already done so during the writing process, don't leave it until after the editing stage is complete. If the person or organisation you're seeking permission from asks you to supply information you don't have, like format, page extent or retail price, get in touch with ASP.

As ASP now publishes in both print and ebook formats simultaneously, please ensure you clear the rights for both of these types of editions, for both text or photographic permissions

Visit <[www.aiatsis.gov.au/aboriginal\\_studies\\_press/for\\_author/permissions](http://www.aiatsis.gov.au/aboriginal_studies_press/for_author/permissions)> for more information and to download permission request forms.

## Defamation

For defamation to occur one person has to communicate something to another person that lowers the reputation of a third person. For a claim to succeed, the third person has to be identifiable and the first person have no legal defence, as defined under the laws of defamation (for example, truth and justification; qualified privilege, honest opinion). The aim of defamation laws is to protect the reputations of individuals and to balance that against the right to speak freely.

Damages payouts can be very expensive, and both the publisher and the author may be sued.

You are contractually bound to bring to ASP's attention any section of the text where you've written about someone who's alive (whether using their real name or not) or where you have a reasonable concern that what you've written might be damaging.

ASP will make the decision about whether to seek a legal reading. If that happens, and depending on the advice, ASP may require you to make some amendments to the manuscript. ASP, through AIATSIS, carries insurance but is required to take every step possible to avoid a claim being made against it. We need to be certain for the sake of our authors as well as ASP that we've done everything we can possibly do.

Visit <<http://www.artslaw.com.au/LegalInformation/>> for their InfoSheet on Defamation. *See also* References (p. 49).

## *Cultural appropriateness and responsibilities*

One of the functions of AIATSIS and ASP is to publish the results of Aboriginal and Torres Strait Islander studies and to encourage understanding, in the general community, of Aboriginal and Torres Strait Islander societies.

AIATSIS and ASP take Indigenous intellectual property and cultural rights seriously. Intellectual property here means copyright. Cultural rights means Indigenous peoples' rights to their heritage. Heritage includes objects, sites and knowledge. Knowledge includes languages, spiritual knowledge, myths, legends or other similar material, illustrations, music, song, poetry and the like.

The contract you signed with ASP included a set of warranties or promises. One of these is that you have the right to tell a story (and that someone else doesn't have the rights which prevent that) and that you have gained the express permission of any relevant owner or custodian of traditional material and to supply that permission, prior to publication. This means you take responsibility for checking with relevant communities and individuals that you have permission to use the material from those who are entitled to give that permission. If your work derives from a PhD thesis for which you sought the appropriate cultural approvals, ASP will still require an up-to-date written document from the relevant people or communities, approving publication in book form.

A visit to <<http://www.artslaw.com.au/Indigenous>> to read their Art+Law articles on Indigenous artists may be helpful, as would checking the downloadable information sheet produced by the Australian Copyright Council <<http://www.copyright.org.au>>. The Aboriginal and Torres Strait Islander Arts Board of the Australia Council has produced a series of booklets detailing protocols when dealing with Indigenous cultural heritage, available at <<http://www.australiacouncil.gov.au/grants-2012/information-for-applicants/indigenous-protocols>>. Refer specifically to *Writing: Protocols for producing Indigenous Australian writing* for more information. See also References (p. 49).

ASP publishes work from both Indigenous and non-Indigenous authors. If you identify yourself as Indigenous, ASP will be promoting you as an Indigenous author to the general media, as well as promoting you and your book to your community.

## Text organisation

The main purpose in writing a book is to communicate to an audience. Your choices about format, structure, formality (register) and language help shape your message. ASP will provide guidance, through external and internal assessments, to ensure that your book has the best possible chance of reaching, and being understood, by its intended audience.

In most manuscripts, you will provide signposts to the reader about the content and how to access it: these include headings, subheadings, length of paragraphs and sentences, register (formality) and choices of language.

*See also* Section 2, Structure and Writing Style (p. 20) .

If you're editing a collection written by a variety of authors, or are one of the authors in a collection, develop and follow writing guidelines to ensure, as much as possible, that the structure, chapter lengths, writing style and referencing system used by all authors are reasonably consistent.

### Length and balance

Your contract will stipulate a length for the complete manuscript. Make sure your manuscript is the contracted length, unless you later agree with us to vary that length. ASP may choose not to accept a manuscript for publication if it's over-length, or may ask you to cut it prior to our final acceptance. If your manuscript is under-length, consult with ASP prior to submitting the final version.

Try to keep chapters roughly the same length, as most readers expect consistency and balance.

Generally, ASP publishes books that are between 60,000 to 90,000 words long. Up to 30 images may be included if appropriate (for example, a biography), but it really depends on the style of book. This will have been discussed and agreed with ASP at the contractual stage.

### Headings

Headings should relate to all the copy that follows them, not just to the first sentence or paragraph. Keep them short and grammatically consistent and ensure there is text between each heading, the exception being when a Head B is directly followed by a Head C. Use numbered headings only if they are common in the literature. Avoid using humour or irony as readers may miss your point. Remember that readers use headings for navigation.

## Paragraphs and sentences

The longer the paragraph, or sentence, the harder the reader has to work, so adapt your writing style to the content and the audience. Use shorter, rather than longer paragraphs to ensure your text doesn't look too dense on the page, as this can alienate busy or less-skilled readers. Long sentences mean that readers have to absorb sometimes complex ideas without being able to stop between sentences and reflect on what's being said. Ensure your paragraphs have internal grammatical consistency (for example using the same tense throughout, or the consistent use of pronouns) as well as consistency in formality and tone.

## Lists

Bulleted or numbered lists allow you to compact detailed information into easy-to-read snippets for readers. Bullets are preferable to numbers or letters, unless you're showing priority or chronology.

As with the rest of your writing, ensure each bullet point is grammatically consistent with others in the list.

For lists where the bullet points don't form whole sentences use the punctuation style following:

Use a selection of the following:

- bulleted points
- numbered points
- break-out boxes
- short paragraphs
- simple sentences
- captions to graphics.

If any of the bullet points are full sentences, convert all the bullet points to full sentences.

## Illustrations

ASP and the copyeditor will work together with the designer to choose which images will reproduce well. Decisions may be made at this stage, in consultation with you, to exclude or substitute some images.

## Referring to other publications

### Quoted material

Reproduce copyright material exactly as it was in the original; do not change spelling or punctuation. If there's a significant error in the original, insert [sic] immediately afterwards to alert readers.

For information about how to set out quoted material *see also* Presenting Your Manuscript (p. 4). You may need to seek permission to use the quotation, *see also* Using Other People's Material (permissions) (p. 10).

### Referencing choices

ASP prefers the name–date (Harvard) system within the text. This system gives the author's family name and publication date at each reference. These are linked to a bibliography (which provides the name and date at the beginning of the information). Even if you use the author–date system you may still have some endnotes for extra information that wasn't captured in the reference.

Some material isn't suitable for the name–date system, for example books aimed at a non-specialist audience or containing few references. In this case, use the endnote system, sometimes called the 'documentary-note' system. Here, a superior numeral [<sup>1</sup>] links to a note at the end of the chapter, or book. This system is also used when there are a significant number of references cited.

For information on presentation and style, and for web references, *see* Notes and Bibliographies. The Australian Government's *Style Manual for authors, editors and printers*, sixth edition, published by John Wiley & Sons, is a valuable, detailed source of information on referencing. This *ASP Publishing Style Guide* is based on it. *See* References (p. 49).

## Writing style

A formal writing style is appropriate for some academic work, but if you want to have the widest possible audience read and understand your writing, you'll choose a less formal style. In other words, your style will be a little closer to spoken language; the way you might speak between colleagues. If you're writing dialogue in fiction, or reporting anecdotal speech you may choose a different style again.

Using some of the principles of plain English can help make your writing accessible to a wide audience. This doesn't mean dumbing-down your writing, or making it spartan or inelegant.

Using plain English means to:

- choose a logical structure for the material; use the active voice (though this is not appropriate to all writing)
- use pronouns to avoid repetition ('I' and 'we' instead of 'the author')
- use shorter rather than long sentences
- put conditions, qualifications and modifications into new sentences rather than packing everything into one sentence
- choose the simplest language to carry your meaning.

### Language choices

Most of our books are written in standard formal or standard informal English, some use Aboriginal English while others may include Kriol and Aboriginal languages. *See also* Presenting Your Manuscript (keyboarding functions) (p. 4), and Section 2, Structure and Writing Style (p. 20). Final choices about the way Aboriginal English, Kriol or Aboriginal languages will appear on the page, e.g. whether they appear in italics or not in the book (compared to your manuscript), will be decided by ASP along with the editor and author.



## Proofreading

You will have checked your edited manuscript before receiving page proofs, but it's important you read the page proofs carefully, word for word. If necessary, get someone to help you.

Some kinds of errors can be hard to see. They include literals or 'typos', transposition of characters and words, incorrect words, duplicated characters or words, wrong punctuation, incorrect capitalisation or design inconsistencies. Tables and illustrations are harder to check than text.

Now is not the time to rewrite material or polish your style, but you should ensure your work is free of typesetting or factual errors.

See Proofreading Symbols (p. 44), for information about how to mark and return proofs.

## Indexing

A good index is crucial to a book's usefulness to readers. ASP will advise if an index is required for your book. Under your contract you're responsible for providing one and have the option of creating one yourself. However, as indexing is a specialised skill, we recommend you let ASP engage a professional on your behalf. The cost can be set against your royalties or you may be required to pay for the index when it's produced. You'll need to supply a list of key terms and/or concepts if a professional indexer compiles your index.



## Section 2 • Style matters

The following section provides more detailed information about how to plan and write, as well as a small sample of style choices and requirements.

Above all, be consistent, and make choices that are appropriate to the text and the readership.

Your work will be copyedited after we accept your final manuscript. ASP uses the Australian Government's *Style Manual for authors, editors and printers*, sixth edition, published by John Wiley & Sons, so use that for more detailed information than this guide provides. See References (p. 49).

## *Structure and writing style*

The best way to ensure that your message is appropriate and clearly understood is to match your writing to your audience and make appropriate choices about the following:

- structure
- length
- argument (or inclusion of the appropriate information)
- language (appropriate for the topic and reader).

Good planning will enable you to make the best choices, whatever the length or complexity of your documents. This involves determining the following:

- schedule
- your readership
- what you want/need your readers to know
- what your readers already know
- your readers' needs and expectations
- form of transmission (print or electronic)
- what you'd like to happen as a result of people reading your work (for example, whether you are seeking to inform, inspire or repudiate).

Choose a structure that suits the material and the audience you're addressing. If in any doubt about the audience for the work, consult ASP staff. Use up to three levels of headings: one main heading and two levels of subheadings under that.

### **Formality**

The various levels of language (or formality) we use are called 'registers'. There are generally agreed to be three registers and none is intrinsically better than the other. Context is what's important. Daily we move between the three registers with ease. When writing, we need to consider which register will be the most appropriate.

Here are three examples of the same text, each written in a different register:

At the Board meeting yesterday the Chairman tabled a document for which he hoped to secure formal Board approval. If passed by the Board, Board members' annual remunerations would rise by 50 per cent. (standard formal, the formal register)

The Chairman tabled a document at yesterday's Board Meeting which seeks approval for a 50 per cent increase in Directors' fees. (standard informal, the middle register)

At yesterday's Board Meeting the Chairman pushed for a 50 per cent hike in pay for him and the other Directors. (non-standard, the non-standard register)

Formal or official documents and reports, and academic research are often written in the formal register. Books addressed to a more general audience will use the middle register. Fiction and oral histories might include the non-standard register.

There are now more circumstances where the standard informal style (the middle register) is acceptable in written materials, as the rigid guidelines that used to separate written and spoken English language have eased. Readers understand more quickly something written in the middle register than in the formal register.

If you haven't refined your thoughts, or are paraphrasing someone else, avoid writing in the formal register. A lack of clear thinking can translate into unnecessarily formal and unwieldy language.

### **Writing clearly**

To write clearly and simply, avoid the following:

- jargon your readers won't understand (or provide definitions)
- repetition (use subtly only to reinforce understanding)
- empty expressions (choose 'because', not 'as a result of')
- old-fashioned words, unless appropriate (choose 'announce' not 'promulgate')
- trendy words that date ('level playing field')
- words from other languages (unless readers will understand)
- overly abstract words (especially '-ism' words) unless all your readers will extract the meaning you intend
- tautology (choose 'recur' not 'recur again')
- double negatives ('not unconvinced').

### **Active voice**

The active voice is easier to understand than the passive voice. However, it's not appropriate in all circumstances (for example, academic reports or monographs).

To write in the active voice means to put the 'agent' (the person or things doing the action) before the verb. The first part of the sentence is the most important in English, so placing the agent at the beginning of the sentence gives it primacy.

[active] The researcher spoke to the community elder.

[passive] The community elder was spoken to by the researcher.

## ASP's style preferences

### Spelling

ASP uses the *Macquarie Dictionary*, and accepts language that is common in your literature. Generally we prefer the following spellings:

- '-ise' spellings not '-ize' meaning 'capitalise' not 'capitalise'
- 'colour' not 'color' as well as other '-our' words in English

*Note:* Set your computer to UK English instead of Australian English as Microsoft Word's spellchecker allows through some American choices.

See Section 2, Preferred Spellings (p. 36) for words that commonly occur in our publications.

### Capitalisation

ASP prefers the contemporary style of punctuation that uses fewer capital letters than previously. However, as with other style choices: be consistent.

- Use initial capital letter for all headings and keep the rest lower case.  
Getting ready for publication and Chapter 1: Making headings consistent
- Use initial capital letters for all proper nouns (names of specific people, places and organisations).
- Use lower case for generic uses of words.  
The universities [generic] jointly agreed...  
compared to  
Canberra University...the university [specific/generic].
- Use a capital 'I' for Indigenous when referring to Indigenous Australian peoples and cultures and a lower case 'i' when referring generically to indigenous peoples around the world.

Check the *Style Manual for authors, editors and printers*, sixth edition, for capitalisation of words like 'federal', 'Parliament', 'Commonwealth'.

### Numbers

Numbers are usually written in words in narrative or descriptive contexts, but as figures in mathematical, scientific, technical or statistical contexts. Both contexts may exist in the same work. Be guided by context, commonsense and consistency.

If a number is used to begin a sentence it is always spelt out. The following list shows examples of common usages:

sums of money	\$10.50
time	12.30 pm (can also be 12.30pm)

mass	125 g (can also be 125g)
length	15 mm (can also be 15mm)
percentages	10 per cent (in text) 10% (in tables)
decimal points	0.10
compounds	a 54-year-old man

### **Spans of figures**

pp. 402–5, 410–16, 421–39 and 440–553

Note the treatment of numbers between 10 and 19 in each hundred, as per the *Style Manual*.

### **Numbers as words**

Numbers under 100 are generally expressed in words in narrative or descriptive texts.

This was one report that would never be read by the public.

Numbers over 10 can take figures unless they are approximations, or in narrative or descriptive texts.

### **Punctuating numbers**

When two sets of numbers follow each other, separate them by a comma.

In 2002, 20 extra pairs of hands will be required to help make the sandwiches.

Use commas to separate number as follows:

\$100,000 (text and/or table)

\$10,000 (text)

\$1,000 (table) but \$1000 (text).

### **Fractions**

Use hyphens to express fractions in words. For example, one-sixth, three-quarters.

### **Dates**

Write as '20 June 2005' not 'June 20<sup>th</sup>, 2005.

### **Italic and bold type**

Use italics as follows:

- For emphasis, but remember that italics often looks lighter on the page than normal type, so it's not always effective. Don't over-use it.
- For newspaper, journal or book titles (*The Canberra Times*, *Aboriginal History*). Titles of articles within journals take single quotation marks, and are not italicised. For example: The article 'Rapid decrease in real funds for communities' by J Clark, published in *Public Sector Accountability Monthly*, was the most likely to interest readers.

Use bold only for headings.

## Punctuation

The following information on punctuation provides only a small introduction. Refer to the *Style Manual for authors, editors and printers*, sixth edition or other books on writing for more information. See References (p. 49).

### Full stops

Also called a period or full point, this is the most common form of end-of-sentence punctuation. Type a single space only after a full stop at the end of a sentence.

Some points on usage:

- Use in 'e.g.' and 'i.e.'
- Use with abbreviations ('abbrev.')
- Don't use with contractions ('Dr'), or acronyms ('AIATSIS').
- Don't use after people's initials (JM Brown) in or organisations' names.

### Commas

These indicate which parts of a sentence should be read together and which are separate.

Some points on usage:

- Use between adjectives
 

It was a long, tiring negotiation before the agreement was signed.
- Use to avoid ambiguity
 

The student, said the teacher, was acting inappropriately. (teacher speaking)  
The student said the teacher was acting inappropriately. (student speaking)  
The student finalised his report before his computer crashed, and walked to the photocopier. (student walked to the photocopier)  
The student finalised his report before his computer crashed and walked to the photocopier. (computer walked to the photocopier)
- Use in lists; before 'and' only if there might be a misreading
 

There were many expeditions, including those of Sturt, Mitchell, Burke and Wills, and Darling.
- Use to bracket information
 

Gough Whitlam and Malcolm Fraser, former prime ministers, now find they have ideas in common.

Alternatives to commas for bracketing information are parentheses and dashes. Commas allow the bracketed material to read as part of the sentence, parentheses lessen the emphasis of the words, whereas dashes emphasise the words.

Gough Whitlam and Malcolm Fraser (former prime ministers) now find they have ideas in common.

Gough Whitlam and Malcolm Fraser — former prime ministers — now find they have ideas in common.

See also Dashes (p. 26).



**Semicolons**

- Use to separate clauses when a stronger break than a comma is required, but the parts are too closely related to be broken into separate sentences.

The photographers in regional Australia work in a different space and light; they do things differently there.

- Use in parallel clauses with no connecting conjunction ('and', 'but')

To be a designer is difficult; to have design ideas is easy.

- Use to avoid misreading phrases or clauses already containing commas.

The practice of writing is a skill, not an art; a vocation, not a trade.

**Colons**

- Use to introduce or amplify a word, phrase or clauses.

There was only one word for the program's budget blow-out: catastrophic.

- Use to introduce lists, both run-on and displayed.

The photographer's portfolio will be of interest to a wide range of people: librarians, journalists, editors, teachers.

The digital technician's report writing included:

- planning
- researching
- writing
- editing/rewriting
- proofreading.

- Use to introduce block quotes.

The photographer's portfolio was developed as a result of the photographer's readings in the Xanadu Library, particularly:

Photographs form such an important aspect of cultural representation and memory construction that many within the community guard their photos like one might a stack of money under your bed.

- Use when formally introducing a quotation or reported speech.

She then quoted Churchill's famous words: 'This was their finest hour.'

*Note:* A comma is used instead of a colon if the introduction is less formal.

**Apostrophes**

Apostrophes are used to serve two purposes: to show a contraction or to show possession (or belonging).

- Use to indicate a contraction ('don't' and 'can't' instead of 'do not' and 'cannot'). Avoid using contractions in formal writing.
- Use to indicate possession or belonging) with both singular and plural nouns.

The one male Council member's flight to Canberra arrived late. (one member)

The NTRBs' plans for future meetings. (several NTRBs)

- Don't use where there is no possession, but simply a plural noun.  
Both the Pearsons, Noel and Peter, are friends, but they're not part of the same family. (plural, no ownership, no apostrophe)
- Don't use with plural acronyms, CDs not CD's.  
Caution: Don't confuse the contraction of 'it is' (it's) with the possessive pronoun (its).  
It's hot today. (contraction)  
The dog shook its head. (pronoun)

### **Hyphens**

- Use with compound words for clarity of meaning. Check the *Macquarie Dictionary* for words that are hyphenated.
- Use in adjectival compounds before a noun ('high-quality research'). However, don't use a hyphen when the compound is modified ('very high quality research').
- Don't use in a compound modified by an adverb ending in ly (choose 'a highly regarded minister' not 'a highly-regarded minister').

### **Quotation marks**

- Use 'single' quotation marks.
- Use "double" quotation marks only for a quote within a quote.  
In defending the accuracy of the song, Ms Doe allowed that 'McDonald's animals were not housed "in a farm" as such, but rather in a free range paddock'.
- Use this simple rule to determine whether a closing quote mark should be placed inside or outside the full stop:

If the whole sentence is a quotation, place the closing quote mark outside the full stop.

'At the time there was little they could do to prevent the removal of Old McDonald's animals.'

If any part of the sentence is not quoted matter, place the closing quote mark inside the full stop (see example of McDonald's farm above).

### **Dashes**

Typesetting allows the use of two styles of dashes (slightly longer than a hyphen). Hyphens are used as they would be in typed text. Called en-rules and em-rules, they each have specific uses.

En-rules are used

- Between spans of numbers and dates.  
3–6 pm not 3-6 pm, and 1970–72, not 1970-72.
- In compounds where each word is in series or parallel: nouns with nouns, adjectives with adjectives.  
US–UK trade relations, not US-UK trade relations.

Em-rules (with a space on either side) are used as parenthetical dashes.

Needless to say we were game — on that night, anyway — to stand up and take part in the discussion.

Use an unspaced two-em rule (—) to indicate a repeated name in a bibliography.

On a PC, en-rules and em-rules are found in the character map, or by using alt hyphen or alt control hyphen. On older PCs you may have to use alt 0150 or alt 0151 on the number pad.

On Macs, use option-hyphen (for an en-rule) and option-shift-hyphen (for an em-rule).

### **Ellipses**

Use these to show an omission of text or a trailing off or uncertainty in spoken speech. When using Microsoft Word simply type three full stops [...] and the program will adjust the spacing to an ellipsis. Don't add space either side of the dots.

### **Square brackets**

Use these to show your insertion when quoting someone else's words ('The new report was *well received* [emphasis added] by the team').

Also use them around the word 'sic' to draw attention to the fact that something was cited in a particular way in the original.

## Notes and bibliographies

If you've chosen the name–date (Harvard system), your references (author's family name, date and sometimes page number) will be provided within the text, set within parentheses. You'll then compile a bibliography, based on the in-text references. You may find that this in-text system doesn't capture all you need to convey, and so will use a number of endnotes for explanatory information.

### **Name–date system: in-text references**

See *Style Manual for authors, editors and printers*, sixth edition, pp. 190–1.

Perhaps the biggest effects were ecological in terms of plant and animal introductions (see Low 2002, pp. 13–15). In this connection, McNiven and Hitchcock (2004) discuss the implications of terrestrial animal translocations across the Torres Strait.

### **Name–date system: bibliography**

Low, T 2002, *Feral Future: The untold story of Australia's exotic invaders*, University of Chicago Press, Chicago.

McNiven, IJ & Hitchcock, G 2004, 'Torres Strait Islander marine subsistence specialisation and terrestrial animal translocation', *Torres Strait Archaeology and Material Culture: Memoirs of the Queensland Museum*, Cultural Heritage series, vol. 3, no. 1, pp. 105–62.

Groube, LM 1993, 'Contradictions and malaria in Melanesian and Australian prehistory', *A Community of Culture: The People and Prehistory of the Pacific*, pp. 164–86, Occasional Papers in Prehistory 21, Australian National University, Canberra.

### **Endnote system: in-text references**

Also called the documentary-note system, it has these features:

- Place a superior number at the end of the sentence or clause, and outside the punctuation.

The assumption was first raised by Baker and Smith,<sup>1</sup> and convincingly refuted in 2005 by researchers gathering data in field testing.<sup>2</sup>

- Avoid using superior numbers in headings.
- Use only one superior number per reference.
- Number notes by chapters; not consecutively throughout the manuscript.

### **Endnote system: bibliography**

David, B, B Barker & I McNiven (eds), *The Social Archaeology of Australian Indigenous Societies*, Aboriginal Studies Press, Canberra, 2006.

Bell, JA, 'Linguistic Continuity in Colonised Country' in *Language in Native Title*, eds J Henderson and D Nash, Aboriginal Studies Press, Canberra, 2002, pp. 43–52.

### **Website references**

Use this style:

Department for Health and Ageing, *Annual Report 2004–05*, Canberra, viewed 1 April 2006, <<http://www.health.gov.au/internet/annrpt/publishing.nsf/Content/index-1>>.

See *Style Manual for authors, editors and printers* for detailed advice about citation.

## Grammar recap

### Non-defining clauses ('which'/'who')

A non-defining relative clause contains information that comments on the subject, but does not define it. It is separated from the rest of the sentence by commas.

The elder, who was rarely publicly acknowledged, finally won a lifetime achievement award.

### Defining clauses ('that' or 'which'/'who')

A defining relative clause contains information that is essential to the meaning of the sentence. It should not be marked off with commas.

Company secretaries who defraud their employers will be prosecuted. (i.e. only those who defraud)

*Note:* Microsoft Word sometimes offers different alternatives between 'which' and 'that' than we use in Australia.

### Omission of 'that' and 'which'

It's possible to omit 'that' or 'which' from some defining clauses with no loss of clarity:

The research report [that] I wrote last year was published recently.

### Agreement of subject and verb

Singular subjects, singular verb (report/is)

The report is late.

Plural subjects, plural verb (accounts/are)

The accounts are delivered on time.

Some subjects contain both a singular and plural noun. Choose the first noun in the subject to agree with the verb.

The file of papers was sitting on his desk for weeks. (file/was)

The papers in the file were merely copies of the originals. (papers/were)

If a collective noun (the band, the team, the department) stands for the group as a whole, use a singular verb.

The Committee is planning to meet in three weeks' time. (Committee/is)

As collective nouns can cause confusion, try to write them this way:

The Board members are meeting in Melbourne on Thursday. ([all the] members/are)

The Board is meeting in Melbourne on Thursday. (Board/is)

### **Matching pronouns to nouns**

Pronouns (her/their/his etc.) should match the nouns that precede them.

Singular subject, singular pronoun (supervisor/her)

This supervisor is acting beyond her brief.

Plural subject, plural pronoun

The managers are planning their annual workshop. (managers/are)

Singular subject, plural pronoun (common in speech and increasingly in business communications).

A good manager listens to what their staff have to say. (manager/their)

*Note:* Some people consider this to be poor writing, and inconsistent. However, English is full of inconsistencies. We often speak this way and the meaning is usually clear. Don't use in formal writing.

Alternatively, use a plural noun and pronoun, or a singular noun and pronoun.

Good managers listen to what their staff have to say. (managers/their)

A good manager listens to what his or her staff have to say. (manager/his or her)

## *Author's checklist*

Before sending your final manuscript to ASP, check the following:

- Manuscript is presented as indicated; see pp. 4–7.
- Tables and illustrations are presented [or 'laid out'] as requested on p. 7.
- Permission to use other people's copyright material has been sought, as necessary, see p. 10.
- Captions and copyright acknowledgments are listed matching all images as requested on p. 7.
- Necessary cultural approvals have been sought, see p. 12.
- If you're writing about someone who's alive (whether fiction or non-fiction) you've made a note for ASP, see p. 11.
- Hard copy and electronic version are presented as requested on p. 4.



# sample annotated manuscript pages

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[no of words: ]

**Comment:** Word count: Tools/Word Count/include footnotes

## Chapter 2

### Living off the Land

**Comment:** Whole chapter: Times New Roman, double spaced, single-sided, default margins; do not use Space Above/Space Below

**Comment:** Chapter heading: Times New Roman, 14 pt, bold

Aboriginal people have probably lived around Uluru for over 10 000 years.

Excavations in the James Range, 80 kilometres east of Alice Springs, produced material more than 10 000 years old (Gould 1971), and the more recent excavation at Puntutjarpa, 400 kilometres west of Uluru, in Western Australia, uncovered camp debris shown by radiocarbon dating to be about 10 200 years old (Gould 1971).

**Comment:** Body text: Times New Roman, 12 pt; first paragraph no indent (full out), following paragraphs one indent (tab) only.

Richard Gould found that, despite small changes in the stone tools of different ages in Puntutjarpa rock shelter, the evidence was generally of 'a stable hunting and foraging way of life which can be regarded as the Australian desert culture' (Gould 1971).

[insert Figure 1: Central Australia map]

**Comment:** Do not insert electronic files of pictures or graphics (tables only that can be created in Word). They are generally too big and disrupt electronic editing and printing. Provide illustrative material as a separate electronic files and printed out hardcopy, the file names corresponding to the text placement.

The culture was a subsistence one, and to supply all their needs from the semi-desert in which they live, people must know where to look for many different animals and plants, and where water, scarce as it is, can be found.

Pitjantjatjara dialects recognise at least four distinct types of country: the mulga flats, open sand dunes, rocky hills and the encircling trees around rock faces such as those at Uluru. Each must be visited from time to time to obtain vital resources — different parts of the bush favour different plant species, and animals also have their favoured habitats. Water is never present in large quantities. Rain falls irregularly to fill rock holes among the hills and replenish soaks in dry creek beds, where the sand can be dug away until water seeps into the hole.

**Table 1: Rainfall recorded at Curtin Springs homestead 1960-65 (mm average)**

**Comment:** Times New Roman, 12 pt, double spaced; heading bold; table headings bold; single lines only (tables will be marked for house style by the editor for the attention of the designer).

	Year					
	1960	1961	1962	1963	1964	1965
<b>Summer (Jan-Mar)</b>	9.93	6.3	18.1	2.8	9.3	5.3

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<b>Winter (Apr-Sept)</b>	8.75	6.8	5.35	8.9	11.3	4.5
<b>Summer (Oct-Dec)</b>	10.46	1.3	16.7	10.0	10.9	6.6

Note: Rainfall figures from Peter Severin.

### Useful plants

**Comment:** A level heading:  
Times New Roman, 12 pt, bold

The semi-desert country around Uluru is a varied one. In open country, sandhills alternate with low-lying flats, and many useful plants grow in each environment. Spinifex, desert oaks and light scrub grow on the windblown sand of the dunes, and mulga grows on the intervening flats. According to Peter Latz (1978), the largest variety of food plants is found on the sandhills, yet this is also the habitat where drinking water is most scarce.

### [insert pic 1: Mulga country]

#### *Mulga country*

**Comment:** B level heading:  
Time New Roman, 12 pt, italic

The roots of the witchetty bush, which also grows on mulga flats, are dug up and broken open to take out the witchetty grubs: one side of the bush growing less well than the other is a sign that grubs are in the roots. Another clue is the presence of discarded skins of adult insects that have emerged.

### [insert pic 2: Witchetty grub]

The seeds of woolly-butt grass<sup>1</sup> which also grow in mulga country, were harvested and ground to make flour, from which unleavened bread was baked in the ashes of a fire. The red flowers of the Eremophila bush are filled with a sugary nectar, which can be sucked from the base of the flower.

**Comment:** Convert all  
footnotes to endnote.

#### *Sand country*

On the ridges grow a grevillea with nectar-filled flowers, and also wild 'plum' trees. The Gyrostemon tree provides lightweight timber for carving carrying dishes.

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Emu-poison bush provided poison which was put in water where emus came to drink; the leaves of ilpara,<sup>2</sup> were burnt to an ash and mixed with the 'chewing tobacco' picked from the base of rock faces at Uluru.

### References

- Gould RA 1971, 'The archaeologist as ethnographer: a case from the Western Desert of Australia', *World Archaeology* 3, 143–77.
- Latz P 1978, 'Changes in Aboriginal land management in relation to fire and food plants in Central Australia', in BS Hetzel and HJ Frith (eds) 1978, *The Nutrition of Aborigines in relation to the ecosystem of central Australia*, CSIRO, Melbourne.

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### Notes

<sup>1</sup> Woolly-butt grass is commonly known as millet.

<sup>2</sup> Generally named 'waterbush'.

## Preferred spellings & hyphenations

- ASP follows the Macquarie Dictionary for most spelling, with certain exceptions listed below
- Editors to ensure that authors have supplied correct spelling for unfamiliar Indigenous proper nouns
- ‘ise’ rather than ‘ize’ endings
- Indigenous proper nouns are not to be hyphenated unless they already exist within the name, e.g. Wurundjeri-william

### A

Aborigines Protection Board *also* the Board

Aborigines Protection League

acknowledgment (no ‘e’)

adviser

among *not* amongst

artefact (with ‘e’)

audiovisual

Australian Aborigines Progressive Association

Australian Aborigines’ League

### B

basketweaving (one word)

benefited (one ‘t’)

### C

Central Australia

Channel Island (off Darwin)

clan-heads

clansmen

coexist

co-operation

cross-cultural

Crown and Crown land

### D

day-to-day

decision making, *but* decision-making process

didjeridu

### E

ethno-historical

### F

Federal Court (initial caps)

First World War *rather than* World War I (do not abbreviate to WWI)

focused/focusing (single ‘s’)

food gathering but food-gathering roles

### G

granddaughter

great-granddaughter

### H

headdress

### I

Indigenous

intercultural

inter-war

intra-racial

### J

jail

Joe McGinness

judgment (no ‘e’)

### K

kilometres (spell out in main text)

Koori (no ‘e’)

**L**

left, the (political)

**M**

multi-faceted

**N**

native title

Native Title Tribunal

non-Indigenous

no one

NSW in official titles but New South  
Wales when referring to the state/  
place

**O**

ongoing

**P**

people, *not* persons

postcolonial

post-war

program, *not* programme

**Q, R**

right, the (political)

**S**

Saltwater (when talking about people)

schoolroom

Second World War *rather than* World  
War II (do not abbreviate to WWII)

secret-sacred

skilful

socioeconomic

song titles: *italic, no quote marks*

south-eastern

State's (specific use)

stockcamp

Stolen Generations

**T**

terra nullius (roman)

Thursday Island, or T.I.

Top End

traditional owners

**U, V, W**

worldview



## Section 3 • Copyeditor's section

This section sets out ASP's requirements of copyeditors.

We rely on our valued freelance editors to operate as part of our small team in their dealings with our authors. ASP provides a brief which will supply the information you need. Generally our books fall into two kinds: (1) academic books within particular disciplines, though not usually textbooks and (2) general books, usually biographies, autobiographies and community or local histories. We sell our books through a national network of bookshops as well as directly from ASP. We employ a publicist to achieve media coverage of selected titles, and we market via flyers and e-newsletters to teaching academics and by attending conferences, writers' festival and the like.

## **Getting started**

ASP will provide an electronic version, having undertaken a basic clean-up of the ms for consistency.

Before beginning work, confirm with ASP whether you'll be liaising directly with the author about queries.

Use the checklist at the end of this section.

## **Permissions and legal issues**

Indicate to ASP if you spot any potential legal problems, for example, libel or defamation. Err on the side of caution. ASP requires authors to advise if people they're discussing are alive and may make the decision to obtain a legal reading. Also, indicate where copyright permissions are still to be sought or supplied.

## **Preliminary pages**

Check that these pages are complete and prepare a contents list and lists of figures, tables, illustrations, as appropriate. Cross-check the wording of all copy against these lists.

## **Running heads**

If chapter titles are too long to be used as running heads, provide a list of shortened titles to be used for this purpose.

## **Checking facts**

Spotcheck a sample of place and proper names and any other material that may contain errors, referring anything to the author you can't confirm, or any worrying pattern of inaccuracy or inconsistency. If using the internet, determine whether the source is reputable.

## **Acronyms and abbreviations**

All acronyms and abbreviations are to be spelt out either in the text or in a list of abbreviations (with the first mention in the text also spelt out).

## **Indents**

Ensure the following style has been followed:

- Indent paragraph openings one em (except for those immediately below chapter openings and subheadings, which should be full out), with no extra spacing between paragraphs.
- Indent second and subsequent lines of entries in the bibliography, endnotes and index.



## Hyphens and dashes

Make sure that em-rules and en-rules are accurately keyed.

- Use unspaced two-em rules in bibliographies to denote the same author as the one immediately above.

*See also* Section 2, ASP's Style Preferences (p. 22).

## Endmatter

- Check that endnotes are numbered correctly within each chapter (not throughout the book as a whole, and that all necessary information is correctly supplied).

The usual style is for endnotes to be at the end of the book, but with multi-authored works they can be at the end of each relevant chapter. Check with ASP.

Check the alphabetical ordering of entries in the bibliography.

Entries by the same author should be in chronological order (from earliest to most recent).

Add 'a', 'b' or 'c' after the date if an author has more than one publication in the same year.

*See also* Section 2, Notes and Bibliographies (p. 28), and the Australian Government's *Style Manual for authors, editors and printers*, sixth edition, published by John Wiley & Sons.

## Illustrations

- Check artwork or photocopies of all illustrations to be considered for inclusion.
- With ASP and designer, choose which illustrations to be included.
- Number illustrations consecutively, in chapter order (for example Fig. 1.1, 1.2, 1.3).
- Edit the captions and attributions.
- Include a list of illustrations in the prelims, if appropriate.

## Tables

- Check tables for relevance to the manuscript. Make suggestions for change, if appropriate.
- Number tables consecutively, in chapter order (for example, Table 1.1, 1.2, 1.3).
- Edit the headings, crossheads, subheads, columns as well as notes and sources.
- Do a spot check of the columns, if appropriate.
- Include a list of tables in the prelims, if appropriate.

## Style sheet

Compile a list of specific uses for the following items. Ensure you create consistency with the author's writing style (for example, conservative or contemporary), not just spellings or accents.

- spellings (for example, 'disc' or 'disk')
- use of capital letters
- use of italics or bold
- hyphenations (use hyphens minimally, but appropriately for meaning; use the *Style Manual for authors, editors and printers*, sixth edition, or the relevant literature as a reference)
- abbreviations (if there are a substantial number, compile a list for the prelims)
- treatment of numbers, including percentages and measurements
- anything else peculiar to the text, for example, accents or symbols.

Separately include:

- Notes about any parts of the ms you feel may cause legal problems.
- Information to guide the designer/typesetter (for example, list styles; any long quotations; number of authorial voices, if more than one, etc.).

### **Notes for editors**

- Ensure the manuscript pages are numbered consecutively, before beginning work.
- Edit in soft pencil.
- Provide author queries as a separate wordprocessed document.
- Code all design elements. Mark them as:
  - Chapter title: A
  - Authors (on multi-authored work): A1
  - First-level subhead: B; second-level subhead: C.
- Devise a style for further heading levels.
- Use a colour highlight to mark block quotations and lists.
- Create a list of global commands for the typesetter to find and replace, if appropriate.

### **Notes for electronic-copy editors**

Confirm with ASP whether the author should use Track Changes to respond to your queries.

- Use Track Changes for editorial changes you're reasonably confident about.
- Use Microsoft Word's Insert Comment system for queries to the author and to explain some of your editorial changes.
- Ensure headings are styled correctly.
- Change copy using find and replace carefully.

## *Copyeditor's checklist*

- note of any parts of the ms that might cause legal problems (ASP will have contractually required the author to divulge whether anyone included in the manuscript is alive so they can make decisions about getting a legal reading)
- elements of the ms in correct order
- list of suggested running heads
- final word count
- style sheet
- illustrations list (if required)
- list of captions
- symbols or items requiring the designer's/typesetter's attention

## Proofreading symbols

### Commonly used symbols in proofreading

Instruction	Textual mark	In the margin
Insert something in the text	Use what's called insertion 'caret' where the change needs to be made. I hope this information doesn't come late for you.	Write the correction and follow it by an oblique stroke (solidus) /
Replace something in the text	Use the insertion caret directly over the character to be changed. Write the replacement character to the right of the top of the insertion caret. I hope this information doesn't come too late for you.	o/
Delete a single character	Strike through characters.	g
Delete and close up	Above and below copy to be deleted.	g
Make italics	Place a straight line under the characters.	itals
Make bold	Place a wavy line under the characters.	bold
Make roman	Circle the characters. <i>Don't confuse with the name of the typeface, Times Roman.</i>	rom
Make capital letters	three lines under the characters or words.	cap
Make lower case	Strike through Character to be changed.	l.c.
Leave as was printed	A dotted line under the characters to be reinstated.	stet
Transpose	Mark between characters or words.	trs
Close up space, horizontally	Mark over the characters to be linked.	—
Close up space, vertically	Mark between the lines to be linked. <i>Don't confuse with no new paragraph, ie run on, shown below.</i>	close up
No new paragraph	Between paragraphs or lines. <i>Use when you want the first word of the second line to come straight after the last word of the previous line.</i>	run on
Insert a hyphen	Forty three of these are non paying members.	-/
Insert en or em-rule	The NGA/MCA merger has been mooted for years.	en   em

<p><b>Insert</b> punctuation: comma, full stop, colon, semicolon, etc.</p>	<p>Use the insertion caret where required, and write the punctuation in the margin, circled.</p> <p>I hope this information doesn't come too late for you<sup>x</sup></p>	<p>o</p>
<p><b>Substitute</b> punctuation: comma, full stop, colon, semicolon, etc.</p>	<p>Use the insertion caret over the character to be changed and write the punctuation in the margin, circled.</p> <p><i>Note: Don't delete and replace; simply replace.</i></p> <p>I hope this information doesn't come too late for you<sup>x</sup></p>	<p>o</p>
<p>Insert space between lines/paras</p>	<p>&gt; Space Here</p>	<p>#</p>
<p>Insert apostrophe</p>	<p>Use insertion caret and symbol.</p> <p>I hope this information doesn't come too late for you.</p>	<p>ʹ</p>
<p>Insert quotation marks</p>	<p>Use insertion<sup>x</sup> caret<sup>x</sup> and symbols.</p> <p><i>Note: Use the symbol to show they're 'superior' characters, for clarity. You'd use the same symbol to show a superior numeral like a footnote reference.</i></p>	<p>“ ”</p>
<p>Centre copy</p>	<p>Mark both ends of the copy. [ ]</p>	<p>centre</p>
<p>Full out to left margin (use one of these options)</p>	<p>Use either one when you want to move copy to the left.</p> <p>← Use either one when you want to move copy to the left.</p>	<p>⌋ (f)l (f)l</p>
<p>Move matter to the right</p>	<p>Move matter over. [ ]</p>	<p>⌋</p>
<p>Take over a word, or line</p>	<p>Move a word over to the next line, or a line over to the next page. [ ]</p>	<p>take over or +.o.</p>
<p>Take back a word, or line</p>	<p>Move a word back to the previous line, or a line back to the previous page. [ ]</p>	<p>take back or +.b.</p>

## Glossary

The publishing industry uses words that aren't familiar to all readers. The following explanations should help.

**advance copies** Usually a small number of printed and bound books supplied by the printer before delivery of bulk stock, to check print quality.

**appendix** Material placed at the back of a book that's supplementary or extra to the main text.

**backlist** Books published prior to the current publishing program which are reordered and kept in print.

**binding** Either a paperback or hardback. Also means the process of gluing or stitching pages together.

**blurb** The description of a book, usually on the back cover. Can also include an endorsement.

**bold** Heavy type used for emphasis. Best restricted to headings.

**caption** The explanatory text for photos, figures or tables; can include information about sources.

**Cataloguing-in-Publication (CiP) entry** Data created by and kept at the National Library of Australia containing details of the author(s) and the work and used worldwide for bibliographical records. Usually included on the book's imprint page.

**copyediting** The process of reading copy to check for errors, inconsistencies, style and expression.

**ebook** A digital book that can be read on a variety of electronic devices. It mainly refers to ebooks available in ePub format but also includes PDF (Portable Document Format) and Mobi (a format that is read by Kindle devices).

**endmatter** Material that follows the main text, e.g. appendices, bibliography and index.

**endnotes** Detailed, explanatory material at the end of a chapter or book which relate to references within the text, or extra, explanatory material.

**endorsement** A positive comment, usually by a peer, colleague, or public figure, appearing on the back cover or placed in the prelims.

**extent** The total number of pages in a book, including preliminary and pages where the page numbers aren't necessary printed.

**firm sale** Books sold by publishers that are not returnable. Different from sale-or-return.

**folios** Page numbers; right-hand pages are always odd numbers; left-hand pages even numbers.

**font** the sizes (e.g. 12 pt) and styles (e.g. bold or italic) of a typeface, e.g. Times New Roman or Arial.

**foreword** Material at the front of the book written by someone other than the author, an optional addition.

**format** The size (depth and width) of the finished book.

**freelancers** Independent contractors such as editors, proofreaders and designers.

**hard copy** Material produced by a word processor or computer. Sometimes called a print-out.

**imposed proofs** Printer's proofs; they are the final stage in the book's production before it is printed and are checked only by the publisher.

**imprint page** Copy printed on the back of the title page, usually containing the publisher's imprint (name and address), copyright information and the CIP entry.

**indent, to** To begin a line of text spaced in from the left margin; new paragraphs are usually indented within page proofs but not in manuscripts.

**inspection copies** Free copies of a book sent out for consideration by academics for use as a text.

**ISBN** International Standard Book Number. A numbering system used by libraries and other book-handling agencies for the identification of individual book titles.

**italics** Sloping type with particular uses, e.g. for citing published books. *See also roman.*

**justified** Type that is aligned at both the left and right margins.

**layout** the plan of any piece of printing, specifying the size, face and area of type, the treatment of headings and the position of illustrations

**list** A category of books created by a publisher, for example, children's books, or a publisher's complete catalogue of books, for example, a publisher's list.

**lower case** small letters, as opposed to Capital Letters.

**manuscript** (ms) word processed pages prepared by the author.

**new edition** Revised, updated edition of a book, as opposed to a reprint where the copy remains the same. Takes a new ISBN; may have a new cover.

**page proofs** Proofs produced when the manuscript has been designed and set. First page proofs are checked and corrected then second proofs created. These are then checked and the final copy goes to the printer.

**pagination** The design of a book into numbered pages.

**PDF** (Portable Document Format) A cross-application, cross-platform file format that accurately shows and preserves layout, images, fonts etc. in its original design. Often used to send images and text by email.

**permission** To seek clearance to reproduce copyright text or other material such as illustrations and tables produced by someone other than the author.

**prelims** Preliminary pages of a book, e.g. preface, introduction, usually numbered with small roman numerals (i, ii, iii), which appear before the main body of the work.

**print run** the number of copies to be printed.

**proofreading** reading page proofs against the edited manuscript and editor's style sheet, and marking any corrections. Includes checking design features.

**publication date** The date set by the publisher for the official announcement of a new book, when it is generally available in bookshops. Also called release date.

**ragged** The opposite of justified type. Type set ragged gives an uneven right-hand margin. Also called unjustified.

**remainders** Books no longer able to be sold at full retail price which are sold off cheaply. Authors don't usually receive royalties on these books.

**reprint** A second or further printing of a book which may include minimal corrections.

**returns** Books not sold and returned to the publisher by the bookseller for a credit.

**review copies** Free copies of books distributed to the media to facilitate a review or interview. Authors do not normally receive royalties for these books, as no sale has been made.

**rights** The ability to use an author's work in ways other than through sale as a book, for example, extracts in newspapers, broadcasting, translation.

**roman** Ordinary upright type; not *italic* or **bold**.

**RRP** Recommended retail price. The price a publisher recommends for sale. Booksellers can sell above or below that price.

**run on** Text to follow immediately, without a hard return or other break. It can also mean extra copies of a book printed above the number ordered.

**running heads** Headings used at the top of the pages, usually alternating between the book's title and the chapter title.

**sale-or-return** Books are sold to booksellers who can return unsold stock for a credit after a specified time. Most booksellers buy books in this way.

**typeface** A design of type (also called font).



**typesetting** Designers or typesetters transform edited manuscripts into designed pages using computerised systems.

**upper case** Capital Letters, as opposed to lower case.

## References

*Macquarie Dictionary*, revised 3rd edition, Macquarie Library, Macquarie University, NSW, 2003.

*Style Manual: For authors, editors and printers*, 6th edn, John Wiley & Sons Australia, Ltd, Brisbane, 2002.

Peters, P, *The Cambridge Australian English Style Guide*, Cambridge University Press, Cambridge, 1996.

Hughes, B, (ed.) *The Penguin Working Words: An Australian Guide to Modern English Usage*, Penguin Books, Camberwell, Victoria, 1993.

### **Helpful organisations with downloadable information**

Arts Law Centre of Australia Online <[www.artslaw.com.au](http://www.artslaw.com.au)>

Australia Council for the Arts <[www.ozco.gov.au](http://www.ozco.gov.au)>

Australian Copyright Council <[www.copyright.org.au](http://www.copyright.org.au)>

Copyright Agency Limited <[www.copyright.com.au](http://www.copyright.com.au)>



