

Oxford University Press
Academic Division
Guide for authors and editors
Oxford Paperback Reference
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Introduction

Oxford Paperback Reference is a collection of comprehensive, authoritative A–Z subject reference works for students and general readers. All works are published online at www.oxfordreference.com and print and ebook editions are available for some titles.

The Guide has been prepared to help you to deliver the text of your work to Oxford University Press in a form that will ensure its smooth passage through the publication process. Please read it through before you start work and observe its provisions closely.

Alphabetically arranged reference works have their own conventions, in which OUP's reference commissioning editors are experts. During the preparation of the dictionary you will work closely with your OUP editor, who can answer any questions you have about content, presentation, or the process of creating your work and seeing it through planning, writing, delivery, and production to publication.

This document describes the process of creating a new A-Z reference work by a single author, or by a small team of authors, perhaps assisted by a number of contributors, and is directed at the editor or main author; contributors, however few, will require guidelines specific to the work, covering the content, form, style, and presentation of entries. These will be written before entries are commissioned (see 'The publishing process', §2 'Planning' below).

Further guidance can be found in *New Hart's Rules: The Oxford Style Guide* and the *New Oxford Dictionary for Writers and Editors*. These and the *New Oxford Spelling Dictionary* may be ordered via the OUP website (www.oup.com) using your author discount of 40 per cent.

Terminology

The following terms are used throughout the guide to describe the structure of reference entries and the management processes that go into creating a subject dictionary.

1 *Entry structure*

entry: the article as a whole, beginning with the headword.

subject: the person, place, organization, concept, technical term, work, or other matter dealt with in an entry.

headword: the bold 'title' with which the entry begins, the first word of which dictates the alphabetical position of the entry in the dictionary; it may be followed by supplementary information such as alternative forms, a translation, dates, etc.

definition: the one-sentence description that encapsulates the meaning of the headword or otherwise accounts for the subject's importance and its inclusion in the dictionary.

sense: one of two or more discrete meanings of the headword dealt with in the entry.

heading: a signposting device used in longer entries to articulate the content.

subsidiary term: within an entry, a key term, or related concept, person, organization, etc., defined in sufficient detail to warrant special identification, but which does not have its own entry in the dictionary.

cross-reference: a device that directs the reader's attention to other entries in the dictionary; an informal cross-reference is one that occurs naturally in the running text, a formal cross-reference is one prefaced by a 'pointer' — *see* or *compare* or *see also* or *see under*.

further reading / references / sources: a section of bibliographic citations at the end of an entry or of the work.

web link: the address (URL) of a website providing further information on the subject of an entry or group of entries, or relevant to the dictionary as a whole.

2 *Entry management*

entry type: any of three kinds of entry; **main** entries form the substance of the dictionary, **highlighted** entries are singled out for special attention and identified in print by boxing, and a **signpost** entry refers the reader from an alternative headword to the headword under which the subject is dealt with.

length band: any of four word limits to which entries are commissioned; 'signpost' = 5 words, 'basic' = 100 words, 'standard' = 300 words, 'extended' = 800 words. (The length band includes end-of-entry further reading, if any.)

actual length: the extent, in words, of the entry when it is delivered, edited, or finalized. (End-of-entry further reading, if any, must be included in the actual length.)

entry category: a classification of entries according to the kind of content; typical categories are biographies, organizations, terms, works, etc.

subject area: the key classification of the content of the dictionary according to subject matter; typical categories might relate to historical periods, geographical areas, and specialisms.

advisory editor: a scholarly editor who advises on content coverage and balance, the headword list, and individual issues, and who reads the text as it is written.

subject adviser: a scholarly editor who advises on one subject area or provides a particular perspective on the work, who comments on the headwords in that area, and reads relevant entries as they are written.

contributor: author who has no responsibility for the work other than to write a number of commissioned entries.

status: any of the key stages in the progress of an entry from commissioning to finalization.

alphabetical order: the sequencing of entries by headword according to the chosen alphabetization principle (see 'Headwords and tracking', §4 'Alphabetical order').

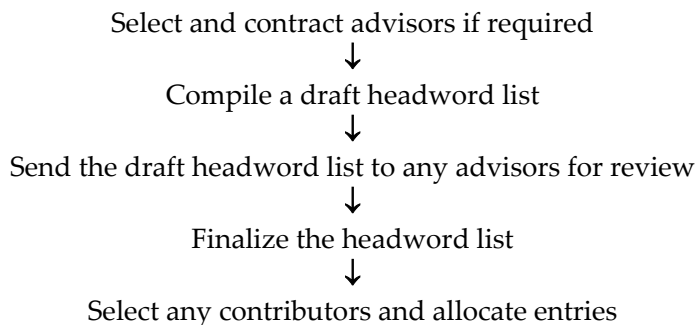
The publishing process

Every work published by OUP starts life as a proposal to the Delegates of the Press, who must accept all works for publication. Your proposal has now been accepted and you have been contracted to write for us. This section explains what happens at each stage between your signing the publishing agreement with OUP and the publication of your dictionary.

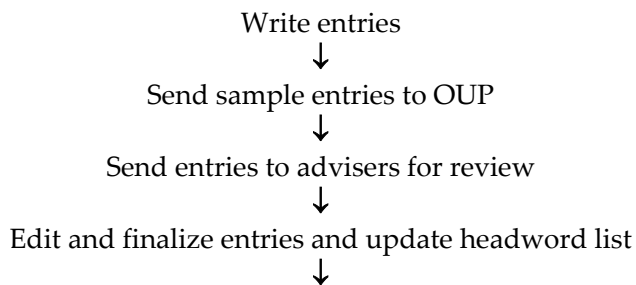
1 *Outline*

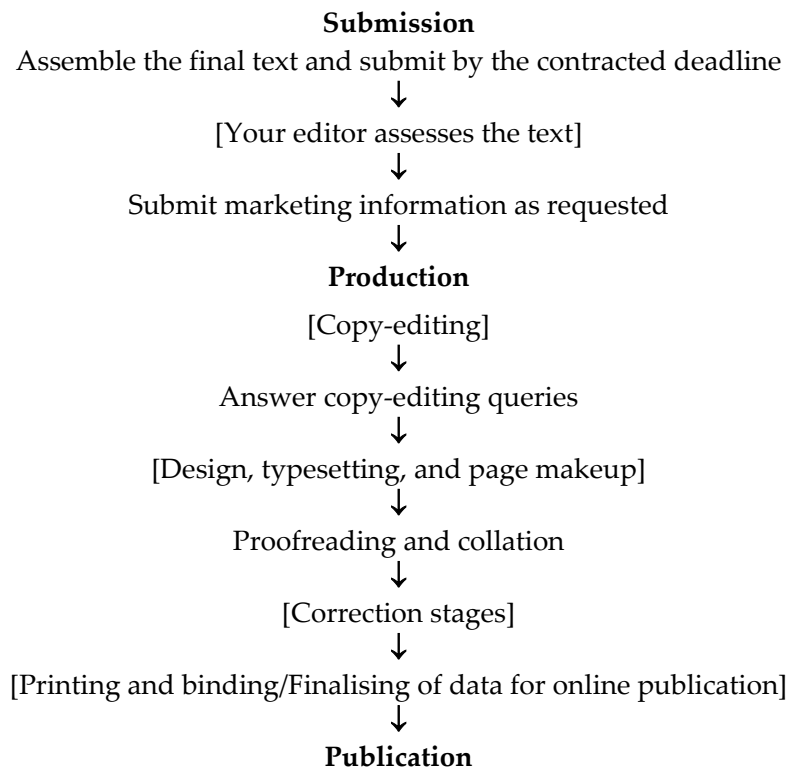
The life cycle of a subject dictionary is shown in brief below and explained at more length in the following sections. Steps that are wholly the responsibility of your OUP editor are enclosed in square brackets in the list; you are wholly or partly responsible for all others.

Planning



Writing and editing





2 *Planning*

Advisors

It will have been agreed as part of the proposal if advisory editors and subject advisers will be brought on board to help shape the dictionary and vet its content, and a budget agreed. Discuss the appointment of any advisors with your OUP editor before approaching possible candidates. When they accept the invitation, your editor will send them formal letters of agreement, outlining their role in the project. An example of the letter of agreement will be sent to you for reference. Advisors may also write entries but they will be contracted separately as contributors (see below).

Headword list and progress tracker

The headword list is a key tool, used in the creation, production, and marketing of the dictionary. It encapsulates the architecture of the dictionary and records essential information about the type, category, subject, and length of each entry, its contributor (if relevant), the inclusion of figures, tables, and web links, and its progress. Your OUP editor will provide you with an Excel spreadsheet customized for your dictionary (see ‘Headwords and tracking’, §2). If you do not have Excel software or are unfamiliar with its use, please discuss with your editor an alternative method of tracking the contents and progress of your work.

Co-authors or contributors

You may or may not need to enlist the help of co-authors or contributors to write your dictionary. Two or three co-authors may write the work together, though one member—the

'main author' — takes the leading role and is the chief point of contact for all exchanges with OUP, editorial advisers, and freelancers.

Contributors are more loosely involved: they are contracted to write specified entries, and their involvement usually ends when they submit their commissions. It is advisable to engage as few contributors as possible: the greater the number of contributors, the harder it is to manage the writing and editing of the dictionary.

Shaping the content

You have already provided a content outline in your formal proposal for the dictionary; your contract states the form and extent of the work you have agreed to deliver and the number of figures you may include. Now fill out this framework, as follows:

- allocate a number of words to each subject area, ensuring an appropriate balance according to relative importance and breadth of coverage: keep an allowance for the prelims and endmatter and web links, and keep a proportion of the total in reserve to cover later additions and legitimate overwriting
- Using your OUP Excel headword list, produce a draft list of headwords in each subject area, assigning each entry a type, category, and length, and proposing a contributor; determine which entries (if any) should be illustrated with figures. See Headwords and Tracking §3 for guidelines on how to sort the headword list.

You will find it easier to control the development of the dictionary if you group headwords according to subject area until a late stage in the writing and editing. This will allow you to keep tabs on coverage and the relative word extent of the different areas. At the initial stage you may wish to subdivide areas and work on each subdivision separately, or think about the headwords you wish to include in each category (organizations, terms, people, etc.).

Send the draft headword list to your advisers if applicable. In light of their comments finalize the list, firm up the lengths of individual entries, and assign entries to any contributors.

Guidelines for contributors

This section only applies to multi-contributor works. While your advisers are reviewing the list, work with your OUP editor to prepare guidelines for your contributors. These should provide:

- instructions on how to formulate headwords, definitions, entries, and bibliographical citations
- lists of abbreviations, standard terms, and proper names that will recur throughout
- coverage of writing style and house style
- technical instructions on recording word length, keying and submitting material, and supplying figures

Much of the necessary information is in this document, but your OUP editor will help you to create suitable guidelines: the shorter they are the more likely contributors are to read and use them.

Provide model entries of each type (main, highlighted, and signpost); these may be the sample entries you supplied with your proposal. Contributors will find it easier to conform to the guidelines if they can see what a finished entry, with its different elements, should look like.

The importance of establishing clear guidelines for a multi-contributor work and ensuring that your contributors follow them cannot be overstated. Left to themselves, contributors will inevitably formulate and style their entries differently from one another; all such differences are time-consuming and costly to reconcile during editing, and some may be hard to remove once they have been 'written into' the material.

Even if you are writing the dictionary with one or two co-authors or alone, you will find it helpful to articulate in advance the editorial conventions to be followed.

Your OUP editor will send all new manuscripts to an external academic or subject specialist for review. By submitting your manuscript to us, you are consenting to us circulating your manuscript, your name, and any details about you in that manuscript to those advisers. Where the manuscript identifies other authors, editors, or contributors, it is your responsibility to ensure that they are aware that we will send their work and their personal details to those advisers and that they consent to us doing that.

Commissioning

When the headword list is complete, send it to your OUP editor, who may suggest changes. With your editor review your plans for prelims and endmatter, agree on the sections to be included, and decide who will be responsible for producing them.

If applicable, your editor will contract contributors according to the specification on the headword list, sending a copy of the guidelines and model entries, and setting a deadline for submission. By the terms of their contract contributors assign copyright in their work to OUP in return for a fee. Contributors are paid when you inform your editor that all entries commissioned to them have been delivered to an acceptable standard.

In the headword list and progress tracker, change the status for each entry to 'Commissioned' when the contributor has agreed to write. If a contributor later withdraws or defaults, the 'Commissioned' status should be removed until you have gained agreement from a new contributor to write the entry. Review the status column regularly: recommissioning is an urgent priority and you may need to chase contributors who are slow to deliver.

3 Writing and editing

Delivery and editing

As you write your own entries or receive those written by contributors it is essential to:

- save an electronic version of the original entry: it is convenient to create one or more Word folders in which to preserve these safety copies of submitted versions

- record the delivery of the entry by changing its status from 'Commissioned' to 'Draft' in the progress tracker
- record the 'Actual length' of the delivered entry in the progress tracker

Send entries (singly or in batches, as convenient) to advisers for review, recording dispatch and return by entering the appropriate statuses in the progress tracker.

Edit entries in relation to the rest of the dictionary, taking account of the adviser's comments and standardizing structure and presentation; save edited entries in one or more Word folders, separate from the original versions. Add subsidiary subjects. Introduce informal and formal cross-references (including *see also* references at the end to related entries) and create new signpost entries where they are needed, remembering to add the latter in the headword list. If you find it necessary to make substantial changes to an entry, agree the edited version with the contributor; minor changes may be made without consultation.

When you have edited an entry change its status to 'Edited' in the progress tracker; you may wish to use 'Edit1' and 'Edit2' statuses if you need to involve the contributor. Keep updating the 'Actual length' in the progress tracker as you go along and regularly check the total word length of the dictionary. It is of the utmost importance to submit the text to the commissioned length: if you believe that the finished work may be significantly longer or shorter than expected please contact your editor at once.

Create a separate Word folder for the final versions of entries. When you are happy with an entry, check its headword against the headword list, making sure that they match precisely, and then save the final version to the appropriate folder. Change the status of the entry to 'Finalized' in the progress tracker.

Once you have checked and edited figures, extract them from the text, making sure that the entry contains a reference to the figure, that the figure itself is clearly labelled with the headword, and that the progress tracker records the presence of a figure in that entry. Send figure roughs to your OUP editor to be redrawn. (For further information on preparing and referring to figures, see 'Images'.)

Sample material

Your contract requires you to send sample material to OUP by a given date. Select at least twenty-five finalized entries that show all the different elements in the text—headings, lists, tables, figures, etc.—as well as any special characters (such as accented letters, non-Roman alphabets, or mathematical symbols) that are needed. Please send these on a memory stick or as Word email attachments. (For further instructions on keying the script see 'Preparing and presenting the script'.)

This material may be used for technical testing and work on the design, and for editorial review in house or by specialist readers.

4 *Submission*

It is essential to do everything in your power to meet the contracted date for the submission of your work: the highest possible sales, publishing programmes, and (as the date draws near) the possibility of engaging the right freelance copy-editor all depend on your promptness in meeting this commitment. If you have reason to think that you will be unable to submit your dictionary on time, please inform your OUP editor as far as possible in advance.

When all entries are at the 'Finalized' status, prelims and endmatter sections are complete, and any copyright permissions have been cleared your script is ready for assembly and submission (see 'Preparing and presenting your script' for technical instructions):

- review cross-reference coverage and ensure that it is consistent within and between subject areas
- make a final check to ensure that the headword list and the text match precisely and that figures are recorded against the right entries in the list
- sort the headword list into alphabetical order and check that the order is correct
- add prelims and endmatter sections that you have agreed to provide
- send a disk or electronic files of the complete work to OUP, accompanied by either a printout or a pdf which displays all features, e.g. special characters, equations, tables and illustrations, in the form in which they should appear in the published work.

OUP will have your submitted text reviewed and your OUP editor will discuss with you any suggested amendments that result. Your work will then be handed over to our Content Operations (CO) department for processing to publication.

Marketing

The job of the marketing team in the US and the UK is to raise awareness of your title through targeted contact with relevant customer groups around the globe. We ask you to fill in an Author Publicity Form, which gives the marketing department the information it needs to promote your title. This is extremely important for the success of your dictionary, so please submit all the necessary details promptly.

5 Production

A production editor in Reference CO will see your script through the stages to publication. At the point when the script is handed over the production editor will send you a schedule showing the dates on which each step will take place.

Copy-editing

The copy-editor's role is to make sure that your message reaches the reader as clearly and directly as possible. She or he will correct errors in spelling and grammar, ensure that the 'editorial style' (capitalization, use of italics, styling of numbers, etc.) is consistent with OUP's practice (see the section 'House style'), monitor factual integrity (checking that statements made at different points in the text are congruent, matching the text to figures and tables, checking cross-references against the headword list, etc.), and mark up the text so that the design can be applied to it and figures and tables are suitably positioned.

The copy-editor will not make a complete factual check of your text: please verify the content of all entries before submission as it is your responsibility to vouch for the accuracy of the material you supply. The copy-editor will make only necessary changes and will ask you about matters of doubt or passages where alterations of any substance are wanted.

As editor or main author, you will receive copy-editing queries on behalf of your co-authors or contributors; appeal to contributors only in cases where you are unable to resolve problems yourself. It is very important to answer the queries promptly and clearly. You will receive advance warning of their arrival, advice on how best to present your answers, and a deadline for return.

The copy-editor will apply the answers you have given to the script and check it over (a process sometimes called 'tidying').

Design, typesetting, and page makeup

OUP will use our standard design templates for the format in which your dictionary will be published. For titles that are to be published in print, the designer, in consultation with the editor, determines how the book will look, choosing typefaces, type styles, and sizes for the different elements and deciding how the pages will be laid out. Print editions of OPR titles have a set page design, which will be used for your book. Please let your OUP editor know if your text has any special design needs.

Please note that you should not attempt to mimic the typography and layout of other OPR titles in keying your own entries or preparing those of other contributors. (See 'Writing an OPR entry' and 'Preparing and presenting the script'.)

The typesetter takes the edited script and applies the typographical design to it to produce page proofs.

The cover

For titles that are to be published in print, your OUP editor will send you our chosen image for the cover of the book. (If there are any images that should be avoided please alert your editor early in the development of the project.) You will also receive the proposed cover copy for comment, and your production editor will, in time, send you cover proofs to check.

Proofreading and correction stages

Your production editor will warn you in advance of the date when you will receive the proofs and the date by which you must return them.

The editor or main author of an OPR title takes the leading role at the proof stage on behalf of co-authors and contributors. All co-authors receive a set of proofs of the work but the main author is asked to field queries and produce a single set of corrected proofs onto which all authors' changes have been collated. For a contributed work the editor alone receives and checks the proofs; you should not contact contributors at this stage unless questions arise that only they can answer.

At proofreading stage it is not possible to make any changes other than minor amendments. It is expensive and risky to make more involved changes at this stage, and may lead to errors in cross-references. If you find that such a change is unavoidable, please discuss it with your production editor before making any changes.

All OPR titles are read by a professional proofreader. Your production editor may put you and the proofreader in direct contact so that you can answer any queries on the content; in-house staff will deal with queries on house style and design issues. At the end of the proofreading phase your corrections and those made by the proofreader are collated onto a single set of proofs for return to the typesetter.

Example 1: sample of OPR page design

Park/Dictionary of Environment and Conservation Park-Environment-AlphaB Final Proof page 47 9.8.2006 6:19pm

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biodiversity hotspot

biocide A chemical agent that kills a wide range of organisms.

bioclastic rock A *sedimentary rock made up of broken fragments of organic skeletal material.

biocoenosis See ECOSYSTEM.

bioconcentration See BIOACCUMULATION.

biocontrol See BIOLOGICAL CONTROL.

bioconversion The conversion of a compound from one form to another by the actions of organisms or enzymes. Also known as **biotransformation**.

biocriteria Biological measures of the health of an environment, such as the incidence of a particular disease in a particular species.

biodegradable Capable of being decomposed rapidly by natural biological processes. Most organic waste such as food, wood, paper, wool, and cotton is biodegradable.

biodiesel A *renewable, *biodegradable, *alternative fuel or fuel additive for diesel engines, produced from organic material such as soybean or sunflower seed oil.

Biodiversity Action Network (Bio-net) An international network of *non-

governmental organizations working to strengthen *biodiversity policy and law.

biodiversity action plan (BAP) A national plan, programme or strategy for the *conservation and *sustainable use of biological diversity, drawn up in response to the *United Nations Framework Convention on Biological Diversity.

Biodiversity Conservation Information System (BCIS) An international initiative that seeks to support environmentally sound decision-making and actions affecting the status of *biodiversity and *landscapes at the local, national, regional, and global levels through cooperative provision of data, information, advice, and related services.

Biodiversity Convention See UNITED NATIONS CONVENTION ON BIOLOGICAL DIVERSITY.

Biodiversity Forum A web-based forum funded by the US National Science Foundation, that allows people to express and exchange views on topics related to *biodiversity loss and conservation.

biodiversity hotspot A biogeographical region defined by *Conservation International (CI) that is both a significant reservoir of *biodiversity and threa-

b

BIODIVERSITY

Short for biological diversity. A measure of variation (the number of different varieties) amongst living things. The word is most commonly used to describe 'species diversity'—the number and relative abundance of different species, within a particular area (*local biodiversity) or within the world (*global biodiversity), which is not the same as *species richness (the count or number of *species). A number of ways of measuring biodiversity are in use, the most common of which is the *Shannon–Wiener index. The term biodiversity is also sometimes used to describe the number of genetic strains (differences) within species, and the number of different *ecosystems in an area. The most common expression of biodiversity is the number of different species within a particular area (local biodiversity), a specific habitat (*habitat biodiversity), or the world (global biodiversity). The *United Nations Framework Convention on Biological Diversity, agreed by the *United Nations Conference on Environment and Development in 1992, is a framework for international action in protecting biodiversity. See also ALPHA DIVERSITY, BETA DIVERSITY, GAMMA DIVERSITY.

If your work contains figures or maps that have been redrawn for reproduction, you will be asked to check the artwork proofs, which may arrive at a different time from the text proofs. We shall warn you in advance if artwork proofs will reach you separately from the text, and set a deadline for their return.

The text proofs are returned to the typesetter for correction. Further rounds of text proofs will be read by a freelance proofreader or your production editor; you will not see the proofs again at these later stages unless your production editor agrees that you should. Any last corrections are made by the typesetter and checked in house.

Publication

If your Dictionary is published in print, we will send you, your advisory editors, and your contributors advance copies as agreed in your contracts as soon as they are available. The arrival of stock is the cue for publication and the dispatch of orders. Your production editor will keep you informed of the date of publication.

For online editions, you will be notified by your in-house editor once your title is available on Oxford Reference.

Headwords and tracking

1 *Constructing headwords*

Headwords are best thought of like index entries: as a general rule subjects should be entered under the headword most likely to be sought by readers. However, as the ‘most likely’ entry point is in some cases subjective, OPR follows certain general conventions, which are outlined below. The key to useful headwords is a systematic approach and consistent treatment.

The importance of constructing and recording headwords rigorously from the beginning cannot be overstated. Do not rely on contributors to finalize headwords. The coverage of an entry is dictated by its title, and there will be gaps in the coverage of the dictionary as a whole if the framework of headwords is incomplete. Similarly, your dictionary will not ‘work’ as a reference resource for the reader if headwords are not well chosen, consistently formulated, and carefully signposted.

Please read the following guidance carefully and consult your OUP editor if you are in any doubt about creating the headwords for your dictionary, or if the subject matter of your dictionary requires a special approach.

The typography of headwords is shown in the examples towards the end of this section; it is described explicitly in ‘Writing an OPR entry’.

Capitalization

Headwords are written in lower-case letters, except where sentence case in the language concerned decrees that capital initials should be used. That is, if the term, concept, or name would be styled with a capital initial in running text it should appear so in the headword of a dictionary entry. If in doubt favour lower-case initials.

Language

Place names should generally appear in English-language form (if there is one); discuss with your OUP editor the use of accents and diacriticals in place-name headwords.

Generally the names of institutions and organizations should be given in authentic language form:

EXAMPLES

- ✓ **Österreichische Nationalbibliothek**
- ✗ **Austrian National Library**

though some types of institution, such as universities, are rendered in English:

EXAMPLES

- ✓ **Bologna, University of**
- ✗ **Bologna, Università di**

If your dictionary will contain many entries on, or references to, foreign institutions please discuss with your OUP editor how best to style them before you start work.

Personal names should generally be given in the most authentic language form:

EXAMPLES

Glyn Dŵr, Owain	<i>not</i>	Glendower, Owen
Henri IV	<i>not</i>	Henry IV (for the French king)

However, exceptions are usually made for figures such as emperors, popes, and other prominent historical figures, who are well known under an English name form:

EXAMPLES

Frederick Barbarossa
Peter the Great
Francis of Assisi

Where a subject is entered under a foreign language name and some readers may be expected to seek the English form, include a signpost entry from the English name to the entry point.

If your dictionary deals with subjects from cultures that use a non-Roman alphabet, a consistent transliteration system must be used throughout. Discuss this with your OUP editor and ensure that the chosen system is thoroughly covered in guidelines for contributors.

Direct and inverted headwords

In general, headwords consisting of more than one word should appear in direct order for the following categories of entry:

- terms
- concepts
- titles of works (though initial definite and indefinite articles are taken to the end)
- place names and locations
- names of organizations

EXAMPLES

auditory receptive field
cost–benefit analysis
Far from the Madding Crowd
Hampton Court Palace
New Orleans
Royal Society for the Prevention of Cruelty to Animals

Always try, however, to enter headwords under the element most likely to be sought (even though this may sometimes require inversion). Avoid long and syntactically complex headwords.

It is usually preferable to enter organizations under the full form of the name, even when they are best known by an acronym. Include the acronym as an alternative form in the headword and provide a signpost entry leading from the acronym to the entry point:

EXAMPLES

North Atlantic Treaty Organization (NATO) . . .
NATO *See* North Atlantic Treaty Organization.

Personal names consisting of forename(s) and surname should be entered in inverted order. Usage notwithstanding, double-barrelled names should be entered under the second element (or last of more than two); an inflexible rule makes it easier for readers to find entries—the subject’s name as known may be established in the entry text.

EXAMPLES

Darwin, Charles Robert

Thomas, Sir Hugh Evan-

Williams, Ralph Vaughan

For very well-known figures (such as the last above) it may be desirable to include a signpost entry from the first element of a double-barrelled name to the entry point under the second element.

Names that include particles pose three questions:

- Where should a name be entered—under the particle or under the substantive element?
- How should the name appear in surname-only references in the text—with the particle or without it?
- Should the particle be capitalized?

As it is often impossible to establish the preference of the subject as to the indexing and capitalization of his or her name, the practice outlined below is recommended. If you wish to overturn it in particular cases, please point these out to your OUP editor.

These particles are treated as inseparable—that is, they are placed at the beginning of the headword (as the entry point), always appear in surname-only references, and are always capitalized:

À	Du	Les	O’
A’	L’	Mac	St
D’	La	Ní	T’
Des	Le	Ó	Ua

The names of French subjects that include ‘de la’ are entered under ‘La’ and ‘de’ is dropped in surname-only references. The names of English-speaking subjects that include ‘de la’ are entered under the substantive element; both particles are retained and downcased in surname-only references.

EXAMPLES

La Fontaine, Jean de . . . La Fontaine

Mare, Walter de la . . . de la Mare

In all other cases, including ‘de’, the entry point is the substantive element of the name. The particle may or may not be used in surname-only references, and may or may not be capitalized in the headword and surname-only references, depending on common practice. If in doubt, style the particle with a lower-case initial.

EXAMPLES

Beethoven, Ludwig van . . . Beethoven

Quincey, Thomas Penson De . . . De Quincey

For very well-known figures, signpost entries may be included from the form starting with the particle to the entry point under the substantive element of the name.

More on personal names

If your work will contain a considerable number of entries on titled persons, discuss with your OUP editor whether to enter all subjects under title names or personal names.

Generally speaking, in works that focus on history or politics, entry under personal names is preferred; in works where such figures appear only incidentally, entry under the title is likely to be more helpful to readers. In either case both personal name and title (using the full rank) should be given in the headword. Professional titles (Dr, Chief Justice) and postnominals (FRS, OP) are not included in headwords.

EXAMPLES

Lamb, William, 2nd Viscount Melbourne
or **Melbourne, Viscount (William Lamb)**

An unused first forename should be enclosed in parentheses, but no attempt should be made to identify unused second and subsequent forenames.

EXAMPLES

Woolf, (Adeline) Virginia

Please use the most familiar form of the name as the main headword. If a person is known principally by initials please use these in the headword. Full forenames should be given as an alternative (see further below):

EXAMPLES

Eliot, T. S. (Thomas Stearns)
Lewis, C. S. (Clive Staples)

If your dictionary contains entries on people with non-Western names, it is essential to treat these consistently and to let us know whether headwords begin with the family name or the given name. If in doubt about how to enter subjects with such names please consult your OUP editor.

Variant and alternative headwords

Significant variant and alternative forms may be given in the headword if they will:

- help readers to identify the subject sought
- supply a commonly used alternative form or variant spelling; in particular, include an abbreviated form or acronym as an alternative headword if it is commonly found

They should be keyed in the same bold serifed font as the headword:

EXAMPLES

conditional response (conditioned reflex)
Parliamentary Labour Party (PLP)

Signpost entries

Signpost entries are needed where:

- the reader is likely to seek the subject under one headword and needs to be directed to another location

- a subject has no entry of its own but is dealt with under a related headword (in this case it might be highlighted as a subsidiary subject in the parent entry)

'Blanket' signposting is not wanted. Do not include signpost entries for instances of a convention followed consistently throughout the dictionary (such as those outlined above relating to entry points for organizations and persons); such conventions may be explained, if necessary, in a note to the reader in the front-matter. Restrict signpost entries for alternative headwords to those that readers are likely to seek.

Signpost entries consist of a headword, a pointer, and a target headword. The target must precisely match the wording and capitalization of the entry referred to. The pointer *See* is usually used for all signpost entries.

EXAMPLES

micronucleus *See* nucleus.

A more informative signpost entry may identify the connection between the signpost and the target or give some minimal information. It may be formulated as a miniature entry:

EXAMPLES

BBC (British Broadcasting Corporation) *See* broadcasting.

reading by sound *n.* Another name for *surface dyslexia.

Encyclopedic information

A headword may be supplemented by any appropriate details that can be briefly presented. These may include one or more dates, a part of speech, a language label, a translation or other-language equivalent, or a qualifier that circumscribes the coverage of the entry.

EXAMPLES

Pasteur, Louis (1822–95)

patrilineal *adj.*

Pericles (1608–9)

phala (Skt, Pāli: 'fruit')

phurba (Tib.; Skt, kīla)

physiognomy (in ecology)

Biographical entries must provide vital dates (or dates of activity) as encyclopedic information.

2 *The headword list and progress tracker*

Your OUP editor will provide you with a template in Excel prepared according to your proposal for your dictionary. This is the key tool for recording headwords and tracking the progress of entries from commissioning to submission. If you are unable to use Excel, your editor will advise you on how to keep track of your work.

Column A: Headwords

You will find it easier to keep control of your dictionary and maintain an appropriate balance if you organize entries by subject area as you work, though of course the entries will ultimately be ordered alphabetically. (See 'The publishing process', §2, for advice on building the list.)

Enter your chosen headwords in Column A in exactly the form you intend them to take in the finished dictionary, in direct or inverted order, and with any alternative or variant forms or supplementary information that you wish to see included.

Include signpost entries in the headword list. For example, if you create a headword:

Special Air Service (SAS)

create a signpost entry for the alternative form **SAS**, which readers are likely to look up.

Remember to record the signpost entry as a headword in its own right in Column A (and note in Column I the full target headword to which the signpost entry points – see below).

Column B: Estimated entry lengths

Decide for each entry which length band it should fall into:

basic = 50–150 words

standard = 150–500 words

extended = 500–1500 words

Enter the average length of each entry in Column B:

basic = 100

standard = 300

extended = 800

signpost = 5

As you decide on lengths, keep a check on total word counts and the number of entries in each length band within each subject area. Aim somewhat under the target number of words for the whole dictionary so that you have room to add suggestions from your advisers and editor, and keep an allowance for the prelims and endmatter. Remember that word counts must include any further reading and web links at the ends of entries.

If your initial draft of the headword list is overlength you will need to cut the number of words and/or entries. Ways of doing this include:

- reducing word lengths for individual entries
- deleting marginal entries
- amalgamating entries
- replacing groups of entries with lists or tables (for example, a list of organizations or a table of statutes) to be included as appendices

Column C: Type of entry

Record for each headword whether it is a main, highlighted, or signpost entry. As you build up the headword list, keep a check on the number of entries and the percentage split of different types within each subject area.

Column D: Subject areas

Enter the subject area for each headword, choosing one from the list in blue at the top of the column. If you need to add another category to the ‘blue’ list see §3 ‘Excel tips’ below.

Although we advise you to maintain the list by subject area until late in the editing process, do not omit to enter subject areas: you will want to sort the list by different criteria during the editing process (see §3 'Excel tips' below) and once it has been sorted you will be unable to reconstruct the subject areas if you have left this column blank.

As the dictionary grows you will need to monitor the number of entries and the extent of each subject area and compare them against the estimates in your proposal.

Column E: Contributor

Replace the 'blue' list ('Contrib 1', etc.) with a list of your contributors' initials and names:

AB = Ann Brown

CD = Charles Dawson

EF = Edward Fox

Make sure that each contributor's initials are unique. Enter the initials of a contributor against each headword.

Column F: Status

The status column allows you to record the work that has been done on each entry. Leave the column blank until work begins. Enter 'Commissioned' when it has been decided that you should write the article or when a contributor has accepted the invitation to write it; change this to 'Draft' when you or a contributor have written an entry, and so on through the editing stages shown in blue at the top of the column.

If you wish to add more progress stages to the 'blue' list see §3 'Excel tips' below, but avoid making the process overcomplicated.

Column G: Actual entry length

Leave this column blank at the planning stage. When articles are delivered and at every editing stage enter the actual length in Column G, so that at any point you can find out the total length of the dictionary.

Column H: Comments

Use the comments column as a notepad to record outstanding points, things to check, etc. Record here the full target headword for a signpost entry.

Column I: Images and tables

Record in Column I the entries you select for the inclusion of a figure or illustration. If contributors supply figures uninvited you should note this: you will need to decide which to include without exceeding the number permitted in the dictionary as a whole. It will help during the production stages if you also record the existence of tables in this column of the tracker.

3 *Excel tips*

Your OUP editor is happy to sort and analyse your data for you at regular intervals during the preparation of your dictionary. However, if you would like to do it yourself as you go along follow the instructions in this section.

VERY IMPORTANT: Before you attempt any reordering, sorting, or filtering in Excel, save a master copy of the Headword list and progress tracker, just in case anything goes wrong.

How to sort by alphabetical order

To put your headword list in alphabetical order you will need to sort on Column A.

- ☞ Highlight the section of the list you wish to alphabetize by clicking on the first headword, dragging across the row until you have selected all the Columns A–J, then dragging downwards until you reach the end of section you wish to sort or the end of the headword list.
- ! Do not select column heads or any part of the ‘blue’ lists at the tops of the columns.
- ! Make sure that you highlight all the columns so the information belonging to each headword is carried with it when the data is sorted.
- ☞ Go to the ‘Data’ menu on the Excel toolbar, select ‘Sort’, check the option ‘Continue with the current selection’, and click on the ‘Sort...’ button at the bottom of the dialogue box.
- ☞ In the ‘Sort’ dialogue box make sure that Excel will sort by Column A, in Ascending order, with No header row. If necessary adjust these settings. Then click on OK at the bottom of the box.

Unfortunately Excel sorts in word-by-word order, while reference dictionaries are always ordered letter by letter (see §4 ‘Alphabetical order’ below). You will need to adjust the order manually at the final stage before submission, but the Excel sort order will serve during the preparation of the work.

Filtering

If you wish to look at a list of all entries of a particular type, length, category, or subject area, those by a particular contributor, or those that are at a particular status (such as commissioned but not yet delivered), you can use the ‘filter’ function in Excel to assemble such lists.

You can filter on any column that shows an arrow head to the right of the column heading.

- ☞ Click on the arrow head, and then on the appropriate criterion.
- Excel will deliver a list of all the entries that meet the criterion you have selected. At the bottom left of the screen it shows how many entries out of the total meet your criterion (for example, ‘5 out of 41 records found’).
- ! Excel counts the entry in the ‘blue’ list as an item: the true total will always be one fewer than the Excel count.

To revert to the full list:

- ☞ Click on the same arrow head, and then on ‘All’.

The count is useful not only because it provides absolute numbers but because it allows you to monitor the proportion of entries in the dictionary that meet the criterion you have chosen. It is important, for example, to make sure that your different subject areas are fairly represented, to avoid having too many highlighted entries, and to prevent the dictionary being overwhelmed with signpost entries. The filter function offers a simple method for managing these key factors.

Word counts

It is crucial to keep track of the extent of the dictionary, not only at the planning stage (when you will need to keep a running total of Column B: Estimated entry lengths) but during editing (when Column G: Actual length comes into play). To total word lengths proceed as follows:

- ☞ Put the cursor in the empty cell below the last entry in Column B or Column G (depending on which total you wish to check) and type the formula:

$$=SUM(B17:B52)$$
 where B17 is the first cell in the column that you wish to include in the calculation and B52 is the last; the row numbers run down the left-hand side of the spreadsheet.
- ☞ Press 'Return' and the total word length for all cells in Column B from 17 to 52 will appear in the cell (B53) in which you have typed the formula.

Adding new rows

If you need to extend one of the 'blue' lists—for example, by adding an extra category or status:

- ☞ Put the cursor in the empty cell below the last entry in the existing list.
- ☞ Go to the 'Insert' menu on the Excel toolbar and click on 'Rows'; a new row will be added into which you can type your additional item. The new item will appear in blue and will automatically be added to the options offered by the filter.

4 *Alphabetical order*

There are two systems for alphabetizing reference works:

word by word
letter by letter

Reference works, like lexical dictionaries, are usually alphabetized letter by letter, and this is the system used for OPR titles. It works as follows:

- entries are ordered according to the sequence of letters—up to the comma in any inverted headword;
- hyphens, spaces, and accents are ignored: the letters are treated as though they were continuous;
- alphabetization of headwords that are identical up to the comma depends on the sequence of letters starting after the comma.

EXAMPLES

High, G.

High, Geoffrey

High, George Henry

Highclere Castle

High Court of Justice

Highsmith, A.

- | | |
|----------------|-----------------|
| High-Smith, D. | Highways Agency |
| high water | High Wycombe |
- Mc, Mac, M', and M' are all alphabetized as though they were spelt 'Mac';

EXAMPLES	
M'Culloch	Mactaggart
McDonald	McVey
M'Kay	MacVitie
MacKillivray	Macy
 - St in personal, place, and institutional names is alphabetized as 'Saint'.

EXAMPLES	
Saint-Georges, Henri	St Kitts and Nevis
St John, Cheryl	Saintsbury
St John's Infirmary	St Vincent, Edward

Symbols or numbers are treated as though they were spelt out: so 10 is alphabetized as 'ten'.

Word-by-word ordering takes account of word spaces, so that headwords are alphabetized on the entity that precedes the first word space. Hyphens are treated as spaces. The list above would be ordered as follows if word-by-word alphabetization were in force:

EXAMPLES	
High, G.	high water
High, Geoffrey	High Wycombe
High, George Henry	Highclere Castle
High Court of Justice	Highsmith, A.
High-Smith, D.	Highways Agency

Writing an OPR entry

The main text of an A–Z reference work consists of the dictionary entries alone. When you assemble the completed text, please start arabic page numbering on the first page of the main text and continue in a single sequence to the end of the script. (For further instructions on the preparation of the script see ‘Preparing and presenting the script’.)

Begin each letter of the alphabet on a new page, with its capital letter, set in large type, at the head.

1 *The parts of an entry*

The entries in your dictionary will contain most if not all of the elements listed below. It is important to use a consistent style—wording, capitalization, punctuation, typography, and layout—throughout your text. The appearance of the material may be altered when we come to design the text (see Example 1 in the first section of this guide for an impression of how the final page will look in a print edition): at the writing stage what is important is to differentiate the features of the text consistently.

Key your text in a serif font (Times Roman is the standard font) and the same type size (12 pt is appropriate) throughout.

Highlighted or feature entries should be identified in the headword list and progress tracker (see ‘Headwords and tracking’, §2). There is no need to key them differently from other entries, though when typeset they will be distinguished by a tinted box.

Headword

The construction of headwords is described above in ‘Headwords and tracking’. It is quite unlikely that your headwords will need to contain all the elements described here. Discuss with your OUP editor what components you will include and the order in which supplementary information should be presented.

Key the main headword in **bold** type, including any punctuation needed in inverted headwords. Begin each word with a lower-case initial unless it is a proper noun. If the headword consists of a work title key it in **bold italic** type (work titles are italicized in running text) with capital initials on all important words. Use **bold italic** type also for headwords consisting of foreign terms or expressions; however, if more than ten per cent of headwords will appear in this style consult your OUP editor before imposing it.

Key variant and alternative headwords in **bold** type and enclose them in parentheses. Do not use the word ‘or’—the parentheses signal the status of this part of the headword.

Key encyclopedic information—dates, a language label, a translation or other-language equivalent, or a qualifier that circumscribes the coverage of the entry—in roman type and enclose them in parentheses; abbreviate parts of speech and key them in *italic* type. (See the examples in ‘Headwords and tracking’, §1.) Encyclopedic information must be as brief as

possible so that the reader is not obstructed in passing from the headword to the definition: elide dates and use abbreviations wherever you can.

Do not end the headword with any punctuation and do not key a hard return before the entry text begins.

Senses

If a headword has more than one meaning and you wish to cover these multiple meanings, use numbers to distinguish the senses. Key the numbers in **bold** type, followed by a bold full point: **1. 2.** etc. The first sense will probably follow the headword immediately and should be run on to it. Subsequent senses may be run on or start a new paragraph, depending on the length of the entry.

tolerance 1. The ability of an organism to withstand extreme environmental conditions, such as drought. **2.** The build-up of resistance to drugs or other chemicals.

Definition

The opening sentence of an OPR entry should be self-contained and concise; it should refer to and define the headword.

The headword should not be part of the opening sentence, so there should be a capital letter following the headword rather than a comma.

Where the headword is a noun, it and the relevant part of the verb 'to be' are understood; where it is an adjective the headword, the verb, and an introductory clause are understood.

gene [A gene is] A unit of heredity composed of DNA.

neutral [Neutral is a term] Describing a compound or solution that is neither acidic nor basic.

It follows, therefore, that the definition should not begin with a repetition of the headword.

The definition will often start with a definite or indefinite article.

- ✓ **cognitive interview** An interviewing procedure that . . .
- ✗ **cognitive interview** Interviewing procedure that . . .

It should not begin with a demonstrative pronoun referring back to the headword:

- ✗ **cognitive interview** This type of interviewing procedure involves . . .

Unless to do otherwise would lead to misunderstanding, a headword should not begin with a phrase such as 'A term used to describe' or 'A type of':

- ✓ **cognitive interview** An interviewing procedure that
- ✗ **cognitive interview** A term for an interviewing procedure that . . .
- ✗ **cognitive interview** A type of interviewing procedure in which . . .

The definition must be clear, factual, and concise.

Subheadings

In a long entry subheadings are used to divide up the text so that the reader can easily locate information dealing with a particular aspect of the subject. Discuss the use of headings with

your OUP editor before deciding to include them. Subheadings must be no more than a few words and must accurately encapsulate the content of the section they cover.

Start a new line for a heading, key it in *bold italic* type (though headings will not appear thus in the finished work). Do not end the heading with a full point or other punctuation. Run on the text after the heading.

Subsidiary terms

To qualify for identification as a subsidiary subject, a person, term, or other entity related to the subject must:

- be important within the coverage of the dictionary
- not have an entry of its own (though sometimes it may merit a signpost entry pointing into the host entry)
- be defined or explained in its own right within the host entry

Key subsidiary terms in bold type. Be sparing of their inclusion: it is unhelpful to pepper entries with bold signals where there is little or no significant information on the entities so distinguished.

Bray, Jan de (1627–97) Dutch painter. His father, **Salomon de Bray** (1597–1664) was an architect and painter, active in . . .

codex (plural **codices**) A book consisting of ancient manuscripts. The study of codices is called **codicology**.

Lists

Displayed lists (that is, lists that are broken off from the running text and set out with each list point on a separate line) are extravagant of space in print editions but are desirable if they will help the reader to grasp difficult content; use them carefully. Prefer bulleted lists or lists with neither bullets nor numbers. (Numbered lists are best avoided for fear of confusion with senses.)

Quotations

Quoted matter must reflect the original source exactly in spelling, punctuation, and capitalization. Please double-check all quotations against the sources from which you have taken them to ensure that you have copied accurately.

It must be possible for the reader to identify the work from which a quotation has been taken. Include in parentheses either a full citation, or a short form that can be identified from a list of further reading at the foot of the entry (see 'Bibliography and references'). There is no need to provide a page number.

Do not use quotations of more than twenty words. If your dictionary quotes extensively from any one source, even if no single quotation is very long, you may need to clear copyright permission to reproduce the extracts (see 'Legal issues').

Cross-references

Cross-references should point only to main entries, not to signpost entries.

If a subject is mentioned more than once in an entry it is cross-referenced once only, at the first (or first significant) mention. Usually all subjects in the dictionary are cross-referenced wherever they occur ('blanket cross-referencing'). However, you and your OUP editor may decide to apply a 'selective cross-referencing' policy: (1) a few common words used repeatedly (such as the title word of the dictionary) may be exempted from cross-referencing, or (2) cross-references may be included only where the target entry contains additional material of direct relevance to the subject matter of the pointing entry. Discuss your cross-referencing policy with your OUP editor before starting work and in case (1) please supply a list of exempt terms when you submit your script.

Informal cross-references—those that occur naturally in the running text—are keyed in roman type and indicated with an asterisk set close up to the entry point word:

famous names test A technique for measuring *long-term memory and providing evidence for *amnesia.

Krebs cycle A cyclical series of biochemical reactions . . . It is named after its principal discoverer, Hans *Krebs.

Informal cross-references should never involve inversion and do not need to match the target headword exactly, though there must be no doubt as to the entry referred to. (For example, the target headword in the second example above is **Krebs**, Sir **Hans Adolf**.)

Formal cross-references, which are prefixed by an *italic* pointer word or words, and keyed in **bold** type (though they will not appear thus in the finished dictionary), must match the target headword exactly and should be inverted if necessary. They may sometimes occur in text; in this case they are enclosed in parentheses:

lactic acid An alpha hydroxy carboxylic acid . . . produced . . . in active muscle tissue when oxygen is limited (*see* **oxygen debt**) and subsequently removed for conversion to glucose by the liver.

Formal cross-references mostly occur in signpost entries or at the ends of entries. The pointer words and their meanings are as follows:

see—used in signpost entries and wherever the reader is directed to another entry for the information sought

see also—used at the end of the text when the reader is directed to another entry for additional information

compare—used within or at the end of the text when the target subject is contrasted with the subject of the pointing entry

Multiple formal cross-references are separated by semi-colons.

If the cross-reference is to an entry containing multiple senses, the relevant sense may be appended to the target headword in parentheses:

opiate Any of a group of chemical substances that contain *opium . . . and are sometimes used as *analgesics (1), *anaesthetics (1), or cough suppressants.

When adding a formal cross reference to a multiple-sense entry, add it at the end of the sense if it applies to that sense only:

analgesic **1.** Any drug or substance that induces *analgesia. See **beta-endorphin; codeine; quinine**. *See also* **phenylquinine writhing test**. **2.** Inducing or characterized by analgesia.

However, if the cross reference applies to all the senses, then place it after the headword and any headword-related elements, such as variant headwords, abbreviations, vital death dates, or contextual information:

asynchronous sound (in audio-visual media) *Compare* **synchronous sound**. **1.** *Diegetic sound that is heard prior to the depiction of the action that produces it or that continues after that action is no longer on screen. **2.** A technical fault in which the sound is unintentionally out of sync with the screen image.

Images

If your dictionary is to contain photographs or figures see the section 'Images' for guidance. Indicate the presence of an image by a cue, keyed on a line of its own in square brackets. Keep captions for illustrations short and descriptive; key them in a sans serif font, such as Arial, starting with a capital initial and ending with a full point. Figures will not be numbered sequentially through the text. Figures are generally identified during the production process by headword, and the headword will often also be used as or included in the caption. If you are including more than one figure in single entry, please number them sequentially within the entry, e.g. Fig. 1, Fig 2, etc.

Tables

See the section 'Tables' for guidance on the preparation of tables. Indicate the presence of a table in the same way as for an image. Tables and their headings should be keyed in the same type as the main text; keep table headings short and descriptive. Like figures, tables will not be numbered sequentially through the text, but if you are including more than one table in an entry, please number them sequentially within the entry, e.g. Table 1; Table 2, etc.

Further reading

You and your OUP editor should decide whether to include further reading in your dictionary and if so whether to append citations to individual entries, or whether to provide a bibliography in the endmatter, or both. The guidelines for contributors must include instructions on the selection and formulation of bibliographical citations, and lists of any standard abbreviations that you would like contributors to use. (See 'Bibliography and references' for further details of how to prepare citations.)

OUP's favoured style for bibliographical citations may be found in *New Hart's Rules: The Oxford Style Guide*.

Further reading lists supplied for individual entries fall at the end of the entry, starting a new line, and introduced by the heading Further Reading: (keyed in roman type with a colon). Key citations in the same type as the main text. Run on multiple citations between semi-colons; very short comments may be appended to citations.

You should include the ISBNs of any texts cited or given as bibliographic references. The ISBN should be given at the start of the reference, before the author's name. For online sources, please give URL and the DOI if you can identify it. For further information on how to present online sources, please refer to *New Hart's Rules*.

Web links

Web links fall at the end of the entry after any further reading. Key them in the same type as the main text, each on a line of its own. (See 'Web links' for further details).

The main components of an OPR entry will look like this when keyed according to style:

headword (alternative headword) (encyclopedic information) **1.** Main entry text which should start with a complete sentence defining the first sense. It may possibly include a **subsidiary term** such as a **Personal Name** (1925–86).

2. Main entry text for the second sense, which like the first should start with a complete defining sentence. As each of the two senses is more than a sentence long, the second sense starts a new paragraph.

Subheading More entry text on the subject of the second sense, possibly including a *cross-reference to another headword. *See also another headword.*

Further Reading: 9780521855129 W. Daniel *The Structure of DNA* (CUP, 2002) gives a clear overview of this topic.

[figure number]

Figure caption.

<http://www.address.co.uk> Brief description of the content of the website.

2 *Content and style*

Length bands

OPR entries fall into one of three length bands, which are characterized by the following content and approach:

basic entries (50–150 words) define standard terminology, give brief definitions, and provide very condensed summaries of minor topics.

standard entries (150–500 words) are concise, mainly factual, accounts, which form the bulk of the dictionary; they may include, where appropriate and helpful, further reading and web links (see ‘Web links’ below) to provide sources of further information.

extended entries (500–1500 words) are more discursive overviews of major topics; they might have subheadings, set out opposing views, and give historical and theoretical context. They are likely to be the most appropriate location for web links.

Factual coverage and delivery

It is a good idea to discuss with your OUP editor and then to articulate clearly the content that each different category of entry (biographies, organizations, terms, works, etc.) should present. For example, biographical entries should usually proceed chronologically and outline the subject’s education, career, contribution, and key publications, all supported by dates. The sample entries you provide should include one of every category so that contributors can see how and in what order to deliver relevant information.

References to people, places, and institutions in text should generally follow the language forms used for headwords (see ‘Headwords’, §1, ‘Language’). Keep in mind the needs of non-specialist readers. All but the most passing references to people should be followed by vital dates, dates of activity, regnal dates, or other dates that locate them chronologically; a brief definition of a person’s area of renown may also be helpful:

the Irish nationalist Robert Emmet (1778–1803)

Provide a brief gloss for references to places, organizations, and events that may be unfamiliar to readers:

the Galpin Society, the first society to specialize in the study of musical instruments
 the Cato Street conspiracy, a plot of 1820 to assassinate the British cabinet

Sentence structure

It is very important to maintain the theme of the entry by means of sentence construction: in a biographical entry the person or his / her work should be the main topic of most sentences:

She grew up in . . . and was influenced at an early age by . . .
 At university she met . . . and became associated with . . .
 She published . . . which caused controversy because . . .
 She is remembered for . . .

The use of the active or passive voice and other aspects of grammar and syntax are dictated by the need to keep the subject in the forefront and relate everything else that is discussed to it. It would, for instance, seem odd and irrelevant if the second sentence above started with a reference to some other famous person who met the subject and introduced her to the movement that she later represented.

Similarly in an entry about a place, keep the place at the head of each sentence rather than the people who affected its history:

- ✗ King X came to the throne in . . . and established Y as the country's capital in . . .
- ✓ Y was established as the country's capital in . . . by King X, who came to the throne in . . .

Avoid long, rambling, complex sentences. Aim for short sentences without too many clauses. It is sometimes helpful to split a sentence into two, or to break it up with a semi-colon (though overuse of this remedy can make the writing staccato and jerky):

- ✗ It was perhaps no accident that a monarch who had set his face against democracy (challenging, as it did, his conception of the divine right of kings) should seek to limit the extent to which parliament was permitted to control the law.
- ✓ The king's opposition to democracy led him to limit parliamentary control of the law.

Balance

A dictionary entry should present the current state of knowledge on a subject, and is not the place for idiosyncratic interpretation, unsubstantiated speculation, or trenchant criticism. Avoid bias and personal views wherever possible; where controversy exists present a rounded, balanced overview of the debate. Consider any legal implications of the content and expression of the ideas in your text. If you are unsure about the legality or acceptability of your work, consult your OUP editor.

Register and tone

Remember the readership for which OPR dictionaries are intended: students and serious general readers. Depending on the subject of your dictionary you may be able to assume a certain level of understanding in readers using it. Discuss this and the appropriate language level with your OUP editor.

Maintain a serious tone and avoid colloquial language and slang.

Acceptable language

Before submitting your script, read it over carefully to ensure that it is as clear and concise as possible. Edit out repetition and make sure that your arguments unfold logically.

OUP's publications have an international readership. Avoid parochial references to 'this country', a person's 'coming to London', 'our legal system', etc., and take all reasonable steps to identify people, places, institutions, and other entities that may be puzzling to readers from outside Britain (see 'Factual coverage and delivery' above).

Please make every effort to avoid any form of language or expression that might be interpreted by a reader as racist or sexist, derogatory of a particular religion or creed, or otherwise offensive.

Consider using alternatives to gender-specific terms wherever possible: for example, 'people', 'human beings', or 'individuals' rather than 'man'; 'humanity', 'humankind', 'human beings' rather than 'mankind'.

Avoid using 'he' as a generic singular pronoun, but do not use constructions that employ the solidus ('s/he', 'his/her'), or alternate masculine and feminine pronouns ('he' in one sentence and 'she' in the next). It is acceptable to use the plural 'their' after a singular indefinite pronoun:

- ✓ everyone has their own view of . . .
- ✗ everyone has his own view of . . .

Your OUP editor can give further guidance on avoiding inappropriate gender-specific pronouns.

Web links

Web links are addresses (or URLs—uniform resource locators) on the Internet where information relevant to the subject matter of an OPR volume, or individual entries within it, may be found. We aim to cite 75–150 (maximum) unique web links in each OPR title (roughly 3–4 per letter of the alphabet) at the ends of individual entries, plus general links if any are appropriate.

1 *Why does OUP add web links to subject dictionaries?*

Links are an integral feature of Oxford Reference. Students and general readers now use the Internet as their main means of accessing information. By recommending links to the best information available on the web, OUP provides an extra service for readers by pre-selecting valuable and stable links and protects and maintains its market leadership.

We want students and other readers to know that the websites we recommend are up to date and take them to well-targeted information related to the topic, discovering in the process that, alongside excellent publishing, OUP provides reliable access to the best web resources.

2 *How does OUP add web links to subject dictionaries?*

OUP does not include URLs in the print editions of its subject reference works because websites may be withdrawn, material may be moved, and information may not be updated regularly; print dictionaries have a long shelf-life and we cannot guarantee that a website that was a helpful reference resource when the dictionary was published will still be live and useful several years later.

Instead we establish a page for each OPR volume on OUP's website and use this as the location for web links. [Explore the pages here](#). Explore the page here. For example, the website address for the *Dictionary of Biology* might be www.oup.com/uk/reference/opr/links/biology (please note, this is not a working example). For the purposes of this document this location is called an 'OPR webpage'.

The OPR webpage for any volume lists in alphabetical order the entries for which a link is recommended and gives the URL for each link; a brief description is provided of the information to be found on the linked website, and readers click on the link to be taken directly to the recommended site. For the purposes of this document such a URL is called an 'external link'.

In the printed dictionary an entry with a recommended external link ends with the same short description of the information to be found on the linked website and directs the reader—by means of an icon or logo (e.g. OUP Web Link)—to the relevant OPR webpage to pick up the URL. The full address of the OPR webpage, clear instructions for the reader, and a disclaimer are included in the prelims of every OPR volume that has its own webpage, and a QR code link to the Index page is printed on the back of the book.

In short, external links do not appear in the printed dictionary itself but on a dedicated webpage to which the reader is directed. Thus no books will have 'dead' web links printed

in them and readers will not need to copy a long URL into the browser of their computer. OUP will regularly check the currency and functionality of the recommended web links, and update and change the links on the OPR webpage as they die or move location.

However, when your dictionary is published online on Oxford Reference external links are made accessible at the ends of individual entries and readers do not have to go via the OPR webpage to access them (see further §6 below).

3 *What do authors and editors do?*

As authors and editors of OPR volumes are the experts in their subject areas, they are best placed to select suitable external links for their dictionaries. You are asked to supply a list of URLs and short descriptions of suitable web links, and to include them at the ends of the entries concerned.

You may do this work yourself, or you may select the entries that should ideally have external links and ask the individual contributors to supply the information you need. An entry may have more than one link but will not usually have more than three.

If you and your contributors feel unable to supply web links, OUP will arrange for a trained freelancer to suggest a list of appropriate links for your approval. If you have no access to the web, we may be able to send you printouts of the selected web pages or arrange for you to visit OUP and view the pages in our offices. The charge for the freelancer's services will be set against your royalties or fee; your editor will be able to provide an estimate of the cost.

4 *What links are appropriate?*

External links should lead to:

- stable, reliable websites that are likely to be actively maintained in the long term: in practice this means government websites and those of established official organizations, societies, etc.;
- websites the content of which is of high enough quality to be useful to students and general readers;
- websites containing reference information that would, ideally, be included in the dictionary if there were space enough (tables, graphs, lists, chronologies, etc.);
- international websites;
- a good proportion of websites that do not appear in rival publications, so that we do not exactly replicate our competitors' recommendations;
- websites that are pay-to-view (e.g. journals that require subscription) can be included, but please add '(subscription)' to your description of the site. Please ensure that no more than 40% of your recommended links are of this type.

External links should not lead to:

- the personal websites of academics, students, or other individuals;
- websites that contain inaccurate, unsuitable, or ephemeral material, or content that is not regularly updated;
- unauthored websites or the sites of OUP's reference competitors (Wikipedia, etc.);

- any sites accessed via journal retrieval and archive systems such as JStor and Project Muse, or any sites which contain links to material held by JStor etc.

While external links can usefully lead to the main home pages of large organizations, we should also include links that lead directly to the more detailed information found within the site. For example, a reader consulting a dictionary entry on the British parliament would expect to be directed to the home page for the Houses of Parliament. But a reader looking at the entry on public bills would find it more helpful to be taken directly to the list of bills currently being discussed in parliament than to the ‘front door’ of the website.

Try to select unique web links for each of the 75–150 entries concerned—that is, do not repeat the same link for a number of entries. If you wish to recommend external links that are of general relevance to your work—for example, journals, message boards, mailing lists, societies, etc.—supply a separate list of these, with short descriptions of each one, and call it ‘General web resources’. We shall include a note in the printed dictionary that the OPR webpage contains links of this kind.

5 *How to find suitable websites*

Begin by typing a high-level term into Google (you might try Google Scholar) or a similar search engine: to pursue the politics example, the term might be ‘politics websites’. This will bring up a list of sites that you can assess.

Find the websites for the most important international and national institutions, organizations, publications, etc., in your subject area and list these under the appropriate entries.

Now explore the most promising of these sites to find individual pages that will be useful to readers of more specific entries (as in the ‘public bills’ example in §4 above).

Identify some of the key terms and issues in your dictionary, especially those that are the subjects of longer entries, and search for these individually.

When writing or editing entries, think about reference material that would enhance them (lists of dates or organizations, images, etc.) and search for it on the web.

Please check the web links recommended in rivals to your publication and include in your own list any that are worthwhile and fit our selection policy.

The Intute site (<http://www.intute.ac.uk/>) is a very good listing of all free web resources in different subject areas, and may be a good starting point for your search.

6 *Supplying the web links*

When you submit your script please supply a separate Word document listing:

- the headwords of the entries for which you are recommending web links (they must match exactly the form of the headwords in the dictionary text)

- for each link, the full URL (including the 'http://www.' and 'html' part) of the exact location to which the link leads: it does not matter how long the addresses are
- for each link, a description of not more than 15 words (and preferably far fewer) briefly stating the content of the website

Note that you may supply more than one link for a particular entry, but each link must have its own URL and its own brief description; conversely each description must accompany a single link.

compensation

<http://www.dca.gov.uk/legist.html> The Compensation Bill 2005

Adderbury, Thomas

<http://www.oxforddnb.com/view/article/54517/61237?docPos=6> The *ODNB* biography on the Adderbury family (subscription)

Please check the URLs carefully before you submit the list.

Please add exactly the same information—the URL and the short description—to the end of each entry for which you are providing a link. It should be keyed at the very end of the entry (following any further reading citations) starting on a new line. It is as well to copy and paste the information from the Word list into the entry so as not to have to key the URLs twice over.

In a print edition of your dictionary URLs will be replaced by the OUP Web Link logo and the short description. In the online edition the external links will be visible at the ends of entries along with the short description.

7 *Updating web links*

OUP will check all the links for your dictionary when it is published in Oxford Reference. Thereafter we shall check annually that the links are still working and that they still take the reader to the intended destination.

If we identify any links that have died or moved, we will notify you and you may suggest replacement links for any that are no longer valid.

When you are asked to prepare a new edition you will need to review all links and make a fresh selection, taking into account websites that have been launched in the interval since you wrote the dictionary.

House style

'Editorial style' is a set of conventions that controls the presentation of text. A style decision is needed in any case where there is more than one possible way to formulate a particular word or entity. For example, in British English it is possible to use the spelling 'realise' or 'realize'; the decision to use the second affects all other words of the same kind ('organize', 'recognizing', 'civilization'), but does not affect the spelling of words that must use '-ise' ('exercised', 'compromising', 'chastisement'), which is not a matter of choice.

'House style' is that set of conventions adopted by a particular publishing house or imprint. OUP's house style carries significant authority in academic publishing circles. It is outlined below and covered in more detail in *New Hart's Rules: The Oxford Style Guide* (Oxford University Press, 2014). It will save time and unnecessary corrections during the production process if you and your contributors can observe our house style as you write and edit the dictionary.

Be assured, however, that your copy-editor will respect the conventions current in your academic discipline and will not attempt to replace an acceptable and consistent style with OUP's own. Please use OUP's style wherever possible, but if there is good reason for departing from it apply your preferred practice and enclose a note when you submit your script stating explicitly the differences between our style and yours. Your preferences will be passed on to the copy-editor and proofreader, who will ensure that they are observed consistently throughout the text.

Remember that in reproducing quoted material you should copy verbatim from the source; do not alter the spelling, capitalization, punctuation, or any other aspect of the original style to match that of your script. The titles of works also should be respected as to spelling, though capitalization and to some extent punctuation are subject to style decisions. (See 'Bibliography and references' for guidance on the styling of titles in bibliographical lists.)

1 *British or American style*

OPR titles are published in British English. This has implications for several aspects of editorial style, as set out below.

2 *Spelling and hyphenation*

A good dictionary, such as the most recent edition of the *Concise Oxford English Dictionary*, the *Oxford Dictionary of English*, or the *Oxford Spelling Dictionary* provides the best means of ensuring consistent treatment of spelling and hyphenation. When you submit your script please tell us what dictionary you have used.

OUP uses the ending '-ize' / '-ization' / '-izing' in words where this alternative is available in British English. Note that 'z' may not be substituted for 's' in words ending '-yse' ('analyse', 'paralyse').

Use your chosen dictionary to determine whether two elements should be hyphenated, run together, or set as single words ('short-lived', 'layout', 'common sense'). Words with prefixes

are usually written without hyphens ('predetermine', 'multinational'), unless there is a collision of vowels or consonants ('anti-intellectual', 'pre-eminent', 'sub-breed'). Note, however, that, notwithstanding the doubled 'o', the words 'cooperate' and 'coordinate' are usually spelt without a hyphen.

3 Punctuation

Commas

A hallmark of our house style is the serial comma, the comma before 'and' or 'or' in lists of three or more items: 'red, white, and blue', 'feminine, masculine, or neuter'.

Avoid the use of a comma after an introductory adverb, adverbial phrase, or subordinate clause, unless the sentence will be hard to parse without it:

In 2000 the hospital took part in a trial involving alternative therapy for babies.

As sentence structure in OPR texts is concise, this use of the comma should seldom be necessary.

For more details of the use of commas see *New Hart's Rules*, or ask your OUP editor to send further guidance.

Quotation marks

OUP uses single quotation marks, reserving double ones for quoted matter within a quotation. 'The noun "guerrilla" is variously spelt.'

Apostrophes

Do not use an apostrophe in pluralized dates or abbreviations:

✓	1990s	✓	UFOs
✗	1990's	✗	UFO's

Full points

Use three full points spaced from each other and from the words either side to indicate matter omitted from a quotation. An extra full point to indicate the end of a sentence before or after the ellipsis is optional: it is generally easier to omit it.

Do not use full points after headwords, headings within an entry, or bibliographical citations. However, captions usually end with a full point.

4 Capitalization

The use of capital initials should be kept to a minimum, in headwords and in text. In general, besides proper nouns, use capital initials for the full formal names of institutions, organizations, buildings, and the like, but do not use them for informal references or common nouns:

the University of Oxford	<i>but</i>	the university
the Royal Society	<i>but</i>	the society

In references to people, titles of office, aristocratic titles, and professional titles are usually capitalized when used in conjunction with a name but are downcased when they stand alone as informal references:

King James	<i>but</i>	the king
Earl Cowper	<i>but</i>	the earl
Captain Cook	<i>but</i>	the captain

(For capitalization in bibliographies see 'Bibliography and references'.)

Note that accents are retained on capital letters in most European languages. *New Hart's Rules* provides further guidance.

5 *Italics and bold*

In open text italics are used for foreign words and terms unless these have become accepted in the usage of your discipline or are commonly used in English, in which case use roman type: there is no need to italicize familiar foreign words such as 'regime', 'ersatz', or 'piazza'.

The names of places and institutions are not italicized (e.g. Pont du Gard, Österreichische Nationalbibliothek). Commonly used Latin abbreviations, such as 'ibid.', 'circa', and 'cf.', are not italicized, though *sic* and *passim* are. The *New Oxford Dictionary for Writers and Editors* (Oxford University Press, 2014) offers guidance on the use of italics.

Italics are also used for the titles of books, journals, works of art, and films, both in headwords (where they are also bolded) and in the texts of entries.

6 *Numbers*

Words or numerals

In the texts of entries spell out numbers up to and including twenty, with the following exceptions:

- use figures for units of measure: '30 kilometres', '13%'
- use figures for dates and centuries: '11 September 2001', 'the 19th century'
- use figures for people's ages: 'She was 58 years old . . .'
- use words at the beginning of a sentence: 'Two hundred and fifty members of the society signed a petition . . .'
- use words for approximate numbers and in contexts where precision is not intended: 'At least a thousand people were present . . .'
- use a mixture of figures and words for round numbers of a million or more: '£8.5 million'

Large and small numbers

Note that a billion is now understood to mean a thousand million (1,000,000,000 or 10⁹) and not (as formerly in British practice) a million million (10¹²).

For decimal quantities of less than one insert a zero before the point: '0.5'. (The decimal point should be typed on the line, not at mid-line.)

Styling numbers

Articulate numbers of four digits or more (except, of course, years) with commas, not spaces: '1,000', '250,000'. If the subject matter of your dictionary is scientific we shall instruct the typesetter to impose a thin space in place of the comma during typesetting.

Omit as many digits as possible in number ranges, except between 10 and 19 in any hundred: 25–6, 100–2, *but* 10–11, 118–19. Do not elide figures when a range of years is referred to crossing between centuries: 1820–1910. (See *New Hart's Rules* for more on number ranges.)

Dates

In British English style dates are formulated in the order day, month, year, without commas: 11 November 1918.

The abbreviations BC and AD respectively follow and precede the numeral (though in references to centuries both follow):

55 BC

AD 70

1st century BC

1st century AD

Note that the abbreviations will appear in small capitals when the material is set in type, but you may key them in full capitals—the copy-editor will instruct the typesetter to alter them.

Numerals are used for centuries to economize on space; note that a hyphen is needed where the reference is attributive:

the 19th century

but

19th-century art

Approximate dates are qualified by *c.* (circa), which should be keyed in italic, close up to the year:

*c.*1800

7 *Units of measure*

In general you should follow the practice current in your discipline or subject. Use metric measure, except where the historical context makes this unsuitable. In scientific disciplines use the *Système International* (SI), particularly in respect of styling symbols and units. Internal consistency is essential.

When abbreviated, units of measure are not pluralized.

✓ 30 km

✗ 30 kms

Consider including a list of abbreviations for units of measure in the prelims of your work.

For reasons of economy of space we use symbols where they are readily recognizable:

17.5%
 35°C
 14° 15' 30" N 89° 17' 45" W

8 *Abbreviations*

Abbreviated words (that is, those that are truncated) usually take a full point in British English style (though in some disciplines no full points are used); contracted forms (that is, those in which at least the first and last letters of the word are retained) take none:

e.g. [abbreviation]

Dr [contraction]

Acronyms (OPEC, UNESCO) do not take full points; there are no spaces between the letters.

Abbreviations for work titles are given in italic if the full title appears so: *OED* (*Oxford English Dictionary*).

Do not abbreviate common English words (unless for a particular purpose, such as reducing the names of publishers in lists of further reading): too many abbreviations obstruct the reader and make it difficult to parse the text. However, common Latin forms, such as 'e.g.', 'etc.', 'i.e.', 'a.m.', may be freely used.

Unless only abbreviations that are guaranteed to be completely familiar to readers are used, include a list of all abbreviations in the frontmatter of your dictionary. Construct the list in two columns, abbreviations on the left and the spelt-out version on the right, aligned on the same tab stop. Consult your OUP editor if you are unsure whether you need to include a list of abbreviations. Online, there will be a link to the Abbreviations list from each entry.

If no abbreviations list is supplied, spell out all but the commonest abbreviations at the first mention in each entry; thereafter, within the entry, the abbreviation may be used without explanation.

He belonged to a number of organizations that developed Chartism, notably the London Working Men's Association (LWMA). In May 1838 he was sent by the LWMA to present the People's Charter to a mass gathering on Glasgow Green.

Reverse the order of the full and abbreviated forms if the acronym is better known:

She was the first woman from Portsmouth to volunteer to join the WRNS (Women's Royal Naval Service) when it was re-formed in 1939.

Abbreviations may be freely used in running text, tables, and figures for reasons of space.

Images

Your contract states the number of figures that may be included in your dictionary. In some cases we may also include pictures (that is, photographic reproductions), though this is rare in OPR volumes. Discuss the inclusion of images with your OUP editor. If it is agreed that your work will contain pictures further guidance will be provided.

See 'The publishing process', §2 'Planning', for the allocation of figures to individual entries before they are commissioned. If contributors supply figures uninvited you will need to decide which to include without exceeding the number permitted in the dictionary as a whole.

Please take the time to read these notes carefully as the way in which your images are prepared can make a great difference to the production process and the appearance of the work.

1 Terms

resolution: Resolution is measured in 'dpi' (see below).

dpi: 'dots per inch' (also known as 'pixels per inch', ppi) means the number of dots of ink per square inch that appear on the printed copy, and defines the quality of the final image. 1,200 dpi is the minimum quality required for line drawings (300 dpi the minimum for halftones). Remember that dpi is related to size: if an image has a resolution of 1,200 dpi and we need to enlarge it to fit the design, the dpi (and therefore the quality of the image) will decrease proportionately.

2 Artwork and captions

A line drawing may be a diagram, graph, chart, map, or other similar image. This form of image is referred to as a 'figure'.

Creating or obtaining artwork

The original needed to reproduce a line drawing is called 'line artwork'. The preparation and quality of the image supplied will affect the appearance of the published image.

Any line illustration reproduced from another published work (even if you make some changes and the material is redrawn) will need copyright clearance (see 'Copyright permissions'). If the image is reproduced exactly from another source and that source is named in the caption, use the acknowledgement 'with permission' as part of the caption; if it has been altered from the original, use the acknowledgement 'adapted with permission'.

You may submit line artwork in any of the following forms:

- scanned images or finished artwork at a minimum resolution of 1200 dpi, supplied as EPS files
- electronic files of finished artwork created using a professional software package such as Illustrator
- electronic roughs created using a non-professional software package such as Word, Excel, or Powerpoint

roughs drawn freehand

Particularly if you wish to provide artwork produced using a professional software package, please agree the production method and style of your line drawings with your OUP editor before starting work, and pay close attention to the guidance given below on labelling, sizing, and shading, and on preparing artwork for online publication.

Electronic roughs (for example, graphs, charts) prepared in Word, Excel, or PowerPoint are acceptable but please note that they will always be redrawn by professional illustrators during the preparation of your dictionary.

Freehand roughs must be clear and accompanied by a brief providing explicit instructions on the intended appearance of the finished image. Explain any technical features or discipline-specific conventions that the typesetter needs to observe: for example, state that two lines on a graph should be of different thicknesses, that a stepped line should be drawn as a smooth curve, that a particular form of shading must be preserved because it is referred to in the text, or that label lines must be crooked not angled.

Labelling

Line drawings should carry as little labelling as possible. If the position of labelling is important, indicate this clearly on your roughs.

The wording of labels must match exactly the terminology used in the text and caption. Editorial style (spelling, hyphenation, capitalization, abbreviations, etc.) must also follow the conventions of the work. Be consistent in your use of different type styles for labels (roman, italic, bold). If you have taken line drawings from other sources, take particular care to standardize wording and style.

All labels on the ordinates and abscissae in graphs should show the relevant units in parentheses.

In general, OUP works use lower-case sans-serif letters for labels. If you are providing the finished artwork, use 8-point for line drawings supplied at their final size for reproduction, 16-point type for line drawings supplied at twice their final size.

Tints and line styles

It is difficult for the human eye to distinguish more than four depths of shading ('tints') in a diagram; restrict the number of different tints to three, if possible (20%, 50%, and 80% tint values, plus solid black). Be consistent in your use of hatching and the style and weight of lines used for curves, arrows, and other graphic devices in your diagrams.

The line thickness (line weight) in your artwork depends on the factor by which your line drawings will be reduced; the minimum weight is ½ point for an image to be reproduced at the same size as the original. For large artwork to be reduced, use a minimum line thickness of 1 point and a maximum of 2 points. Use no more than two rule thicknesses.

If a line drawing uses tints or hatching, provide a key as part of the diagram, positioned well away from the main part of the image.

Captions

Figures must have captions, which you are asked to provide. Captions describe concisely what the figure shows and in OPR volumes are typically very short and will standardly include, or may just consist of, the headword to which the figure is attached; discuss their preparation with your editor if you are unsure how to word or present them. Make sure that spellings, hyphenation, capitalization, and other aspects of editorial style in captions are consistent with the text. Any permissions details should be included with the caption, in the form specified by the copyright holder.

We do not number figures sequentially through reference texts but it is helpful if you include figure identification numbers for use during production. These can be organized by letter: that is, figures occurring in entries beginning with A would be numbered A01, A02, etc. and include the headword in the reference number, e.g. 'A03_apple'. Please use these figure identification numbers in the figure file name and when you cue the figure in the text. The numbers will be removed during production.

3 *Submitting line drawings*

We may ask you to send some sample material to allow us to check the quality of figures and raise any issues at an early stage. Your OUP editor will discuss the submission of sample figures with you.

Each figure will require a unique identifier (A01_aardvark, etc.), though this will not appear in the finished work. Cue figures into the text as described in 'Writing an OPR entry'.

A photocopy of every finished line drawing is needed for reference during the preparation of your dictionary. On each copy mark the unique identifier and the caption.

Electronic files should not be embedded in the text, but should be presented separately, each line drawing in its own file. Use a clear, logical naming system for folders and files, ensuring that they appear on the disk in the same order in which they occur in the script (the use of 'A01' etc. rather than 'A1' avoids 'A11', 'A12' etc. appearing between 'A1' and 'A2'). For example:

```

folder: LetterA_figs
files:   A01_aardvark
          A02_ant eater
          A03_apple
folder: LetterB_figs
files:   B01_banana
          B02_bicycle
          B03_Britten
  
```

If you are using Illustrator or Freehand to produce images, please save your line drawings in the native file format *and* as EPS files. If you are not using one of these drawing packages, please save your line drawings as EPS files with fonts embedded (or as PICT files if EPS is not possible).

4 *Preparing artwork for online publication*

Large or 'full' size

- For photographs and artwork which is not a map, chart or graph:
 - Optimize as 72 dpi '.jpg' high quality
 - Make images 650 pixels on longest side (can be smaller if original image not big enough for 650 pixels)
- For maps, charts and graphs (any graphics which contain text):
 - Optimize as a '.gif' high quality
 - Make all full-page or larger images 1200 pixels on longest side
 - Capture any images more than a half-page but less than a full page in size 850–1150 pixels on longest side, depending on legibility
 - Capture any images under a half-page in size 650 pixels on longest side

Medium (inline size)

- For photographs and artwork which is not a map, chart or graph:
 - Optimize as 72 dpi '.jpg' high quality
 - Make images 350 pixels on longest side
- For maps, charts and graphs (any graphics which contain text):
 - Optimize as a '.gif' high quality
 - Make images 350 pixels on longest side

The large or 'full' size images will be used in print and the Medium (inline size) will be used on online. If you are delivering both types of image, they should follow the same file naming and extension format.

Tables

In this context by 'table' we mean an arrangement of data in columns and rows. Use these notes as a guide, and consult your OUP editor if you are in doubt about the inclusion of tables in your work, or if you need further information on their preparation and presentation.

A table based on one from another published work may need copyright clearance depending on the nature and extent of the modifications you have made to the original. Data itself is not subject to copyright law, but the arrangement of data is. It is not possible to make clear rules about the need to seek permission: if in doubt consult your OUP editor.

1 *Keying and laying out tables*

Sizing and placement

Do not try to give too much information in one table: for production reasons it is undesirable to create a table so wide that it cannot be viewed on screen without scrolling across. Look at other OPR titles on Oxford Reference to determine the practical limitations on size and shape, and take advice from your OUP editor if you wish to include large or complex tables in your dictionary.

Signal the optimum position of each table in the text by keying a cue (the name and number) in square brackets indented on a line of its own, like this:

[Table A1]

Refer to each table in the text. References may occur in parentheses or in open text as appropriate. As the ultimate position of a table depends on the page or online layout, refer simply to 'the Table': do not use phrases such as 'in the table below', 'in the following table', or 'in the table on p. X'. Like figures, tables will not be numbered sequentially through the text, but if you are including more than one table in an entry, please number them sequentially within the entry, e.g. Table 1; Table 2, etc. Any permissions details should be included with the caption, in the form specified by the copyright holder.

Rules and alignment

Microsoft Word (our favoured word-processing package) provides a table function. If you use it please hide the gridlines: vertical rules between columns are not wanted and horizontal rules should be kept to a minimum (one above and below the column headings and one at the foot of the table, before notes and sources, if any).

Use the tab key to set out material in columns. Follow these guidelines in aligning the entries in a column:

- align textual data on the left
- align numbers that relate to the same measure on the right (for whole numbers) or on the decimal point
- align unrelated numbers on the left (this indicates that the figures are not to be compared)

Headings

Tables have headings, which consist of a name and number and a descriptive title and should be placed above (not beneath) the table. Number tables by the letter: that is, tables occurring in entries beginning with A would be numbered A01, A02, etc. (the numbers will be removed during production). The title should describe succinctly what the table shows; it may include (in parentheses at the end) any information (such as unit or ordering principle) that applies to the whole table. For example:

Table A01 Estimated populations in the main centres of colonial New England, 1680–1780 (in 000s, ranked by 1780 figures)

Each column must have a heading, explaining as briefly as possible the content of the data it governs. Use abbreviations ('%' not 'per cent') wherever possible, and ensure that (if necessary) a unit of measure relevant to all figures in the column is given.

Each row must have a heading, explaining as briefly as possible the content of the data it governs. Rows should be presented in a logical order and the logic should be readily detectable; if no other order is possible, order rows alphabetically by the first word of the row heading.

Data

The terminology used in tables must exactly match that used in the text and table heading. Editorial style (spelling, hyphenation, capitalization, etc.) must also follow the conventions of the work. If you have taken data from other sources, take particular care to standardize wording and style.

If you use capital initials at all, do so only for the first word in each cell and for proper nouns.

All cells in the table must contain an entry, even if it consists of 'n/a' ('not applicable') or a dash ('no data'). Any abbreviations or other devices used exclusively in a table should be spelt out in notes at the foot.

Notes and sources

Explanatory notes are keyed to the data in a table using lower-case superscript letters (a, b, c, etc.). They appear below the horizontal rule at the foot of the table.

General notes to the table, and sources of data appear after any cued notes; they have italic side headings *Notes:* and *Sources:* (respectively). Use the same form of reference for sources as is used elsewhere in the text.

2 *Presenting tables*

Tables should be printed out and presented separately from the text in a single sequence at the end of the script. Do not embed tables in the text. Start a new page for each table.

Each table, with its heading, should be saved in its own file. Use a clear, logical naming system for folders and files, ensuring that they fall in the same order in which they occur in the script. For example:

folder: LetterA_tables

files: A_tab1

A_tab2

A_tab3

folder: LetterB_tables

files: B_tab1

B_tab2

B_tab3

Submit table files in electronic form, following the instructions given in 'Preparing and presenting the script'.

Prelims and endmatter

At an early stage discuss with your OUP editor what sections to include in the prelims and endmatter of your dictionary. An A–Z reference work often benefits from material of general relevance, such as lists, maps, further reading, etc. These sections must be submitted with the main part of the script, so do not lose sight of them as the writing and editing proceed.

1 Preliminary pages

As the author you are responsible for preparing the following, in the order shown:

Title page (if your dictionary is to be published in print)

The title page should carry only the following elements:

- title and subtitle of the work
- edition and volume details
- name(s) of the author(s) or editor(s)

Co-authors and advisory editors should be named on the title page. Give names in exactly the form in which you wish to see them printed; unless there is a good reason for altering the form, it should be that used for previous publications.

Dedication (if your dictionary is to be published in print)

If you wish to include a dedication, type it on a page of its own (though for reasons of space it may not always be possible to print it on its own page in the finished book).

Foreword

The foreword is an optional item, written by an eminent person to endorse the dictionary. If you wish to ask someone to provide a foreword, discuss this with your OUP editor.

Preface

The preface is your introduction to the work. It contains some or all of the following:

- the aims of the work
- the intended readership
- the work's coverage and place in the literature
- special features

Your editor will be able to advise on how to construct the preface. Sign this section at the end but do not date it. Your work will be published online so please avoid use of terminology that relates only to the print edition, such as 'book' or 'pages'. If such references are unavoidable, alert your OUP editor to this when you submit the text.

Acknowledgements

There are two kinds of acknowledgement:

- your personal thanks to those people or institutions that have helped you in the preparation of the dictionary
- the formal naming of copyright holders who have given permission for you to use quoted matter, tables, figures, or illustrations

If you prefer, you may include your personal thanks in the preface.

All illustration, table and text credits are set following the caption in print and online rather than in a dedicated list in the front- or endmatter.

Unless explicitly agreed by OUP, it is the author's (or editor's) responsibility to clear permission for the reproduction of copyright material and to provide the accompanying acknowledgements (see 'Legal issues'). Please discuss this with your OUP editor before starting work.

Contents

The contents list includes all named sections that follow it. The list of prelim sections is followed by a heading such as 'A–Z dictionary', followed by the endmatter sections; appendices are individually listed. Headings on the contents page must match in content and form what appears in the body of the script.

List of key entries

A list of key entries (those boxed in the text) may be included if it will be helpful to readers. Please note that boxed entries will be styled in the same way as standard entries in the online text, and this list will not appear.

List of abbreviations

Except in certain disciplines where there are universally recognized abbreviations, a key to short forms must be provided. Such a list may be expanded to include unfamiliar symbolic notation used in the text. There will be a link to this list from every entry in the online edition.

List of contributors and advisers

Advisory editors and contributors are listed (usually in separate sections) alphabetically by surname. Give their names (without professional titles), followed by a statement of the post held and an institutional affiliation.

Note to the reader

Many subject dictionaries need a short explanation of special conventions (such as the entry point for double-barrelled names, the cross-referencing policy, and alphabetization system), terminology, or forms of presentation used in the text. This is best made in a separate note, not as part of the preface. Your work will be published online so please avoid use of terminology that relates only to the print edition, such as 'book' or 'pages'. If such references are needed to explain certain conventions, e.g. the use of asterisks to identify in-text cross references, then please flag this to your OUP editor when you submit the text.

2 Endmatter

The term 'endmatter' is used of material that appears after the main text. The commonest sections of endmatter are:

Appendices

An appendix contains information such as numerical data or documentation on which the text draws. If there is more than one appendix, all are gathered under a main heading 'Appendices' and each has its own heading ('Appendix 1', etc.) and (if necessary) title. If space is short, an appendix may be used to present a list or table that can replace a large number of short entries: for example, a list of international organizations or a table of statutes. Appendices are listed individually on the contents page. Please note that the term 'Appendix' will not appear in the online edition. Instead the titles of the individual appendices will be listed in the same order in the endmatter section of the work. Cross-references to appendices from within the A–Z entries will be replaced by links to the items in the endmatter, using the title of the appendix.

Glossary

A glossary defines terms used throughout the dictionary that may be unfamiliar to the reader but which do not have full entries. The terms may be included in a glossary to save space in the text or to make them easily accessible to readers. The headword should be keyed in bold type (use initial capitals only for proper nouns) and the definition run on from the headword. Alphabetization in the glossary should follow that used in the main dictionary. If a glossary is included, a link to it will appear in every entry in the online edition.

Bibliography

OPR titles may contain a list of further reading in the endmatter, whether or not individual entries have bibliographical citations at the foot. See 'Bibliography and references' for information on how to format bibliographical citations. If a general bibliography is included, a link to it will appear in every entry in the online edition.

Bibliography and references

Bibliographies often take a disproportionate amount of time and attention during copy-editing; your work will move more quickly and smoothly through the production process if you have checked all bibliographical matter carefully as you prepare the script.

1 *Definitions*

In an OPR volume bibliographical citations may appear at the ends of entries, or at the end of the work, or both. They may serve any or all of three purposes:

- to acknowledge the sources of information used in entries
- to provide full forms of works referred to in short form in the text (for example, to source quotations)
- to list works to which readers may go for further information

End-of-entry bibliographies have a heading 'Further Reading'. A bibliographical list in the endmatter could be headed 'Sources' if all citations were of the first kind named above, 'References' if they were of the second kind, and 'Further Reading' if they were of the third kind. A mixed list is best headed 'Further Reading'.

End-of-entry bibliographies are relatively uncommon in OPR volumes; if you wish to include them for some or all entries, please discuss this with your OUP editor before proceeding. It may be appropriate to commission them only for extended entries, for example. In a dictionary that has both end-of-entry and end-of-work listings, general works will probably appear in both locations: it will save space if you abbreviate those that will be frequently cited.

Please discuss the inclusion and location of bibliographical citations with your OUP editor before starting work.

2 *Citations: form and style*

The order of elements in bibliographical citations is dependent on the referencing system you are using, which is in turn influenced by the subject discipline of your dictionary.

In a work on a humanities subject, place the author's name at the head of the citation and the date at the end. In a work on a science or social science subject use the author-date (or Harvard) form, in which the author's name and the date of publication appear at the head of the citation.

Bibliographical citations should follow the title page of the original in all matters of wording, such as the form of the author's name and the spelling of the title. However, capitalization and punctuation are normally changed to ensure a consistent approach. OUP's house style for English-language titles is to capitalize the first word of the title and any subtitle and all important words; a colon is imposed between title and subtitle. For works in other languages we adopt normal sentence case for the language concerned.

Guidance on the form and content of bibliographical citations is given in *New Hart's Rules: The Oxford Style Guide* (Oxford University Press, 2014).

If you can supply the ISBN for texts cited or given as bibliographic references, please do so, but this is not a necessity. If you do include the ISBN, it should be given at the start of the reference, before the author's name.

3 Referencing systems for OPRs

A–Z reference works do not use notes in any form or for any purpose. Entries may refer out to one another, to appendices, or to bibliographical listings, but otherwise all necessary information to make sense of the subject must be contained in the text.

In-text references (used to source quotations or substantiate contentious statements) should be used sparingly; if they are needed they should be as brief as possible, subject only to the work's being identifiable. If the work referred to is cited in full at the end of the entry or in a bibliographical list in the endmatter, use a short form in the text (see below). If not, provide a full citation but give the bare minimum of information to allow the reader to trace it (probably author, title, and date of publication).

In-text references in short form may consist of:

- author alone or author and short title (suitable for a humanities text)
- author and date (suitable for a science or social science text)

Rhetoric was deemed to have five parts: invention, disposition, elocution, memory, and 'action' (Mack)

He wrote approvingly of the doctrine of *Verstehen* (hermeneutic understanding; Collingwood, *Idea of History*)

They are also used to detect segmental hypermobility (Margarey 1988).

According to Balassa, there are five stages of economic integration (1961).

The order of bibliographical lists

Bibliographical lists are ordered alphabetically by the surname of the author, which therefore appears at the head of the citation (the forename or initial(s) following, usually after a comma). If you wish, for a particular reason, to order your bibliography chronologically, to subdivide it by subject or type of material, or to provide an annotated bibliography or bibliographical essay, please consult your OUP editor before proceeding.

Works by the same author or authors are ordered by year of publication; those published in the same year are ordered alphabetically by title, and in the author–date system distinguished by lower-case letters appended to the date. Please include author or editor names in all citations: do not replace repeated names with a rule.

9780521297752 Lyons, J. (1981a), *Language and Linguistics: An Introduction*
(Cambridge: Cambridge University Press)

9780006359234 Lyons, J. (1981b), *Language, Meaning and Context* (London: Fontana Paperbacks)

Where citations are abbreviated include them in the list alphabetically by the first element of the short form, regardless of whether it consists of a name or a title. Provide the full form following the abbreviation.

Legal issues

1 *Copyright permissions*

The most common legal concern in academic works relates to the reproduction of copyright material. Permission is always needed to reproduce:

- pictures (paintings, drawings, charts, engravings, photographs, film stills, etc.)
- figures and maps (unless they have been substantially adapted and redrawn)
- tables (unless they have been substantially adapted and reset)
- trademarks (brand images, advertisements, logos)

Permission may be needed to reproduce parts of the following kinds of work:

- prose
- poetry
- drama
- music
- computer programs
- databases
- websites (including screen shots)

Unless otherwise agreed or set out in your publishing agreement with OUP, you are responsible for clearing permission to use previously published material, meeting the fees charged by copyright holders, and providing a list of acknowledgements (or 'credits') for inclusion in the work.

You will need to seek permission to quote material from a book-length prose or dramatic work in copyright if:

- any one extract is longer than 400 words
- a series of short extracts totals more than 800 words
- a series of extracts includes one or more that exceeds 300 words (even though all extracts may not exceed 800 words)

You will need to seek permission to quote from a magazine or news article in copyright, unless the proportion you wish to use is insignificant. Always seek permission to reproduce a newspaper headline.

You will need to seek permission to quote material from any poem or piece of music in copyright.

Reference to a trade mark should be prefaced by the 'TM' symbol.

In Britain permission may be needed to quote from or use materials in which the crown holds copyright. By contrast, in the USA materials that the government owns are in the public domain and may be freely used without permission.

In practice, copyright permissions are not often an issue in OPR works. If you have any reason to suppose that your dictionary will require the clearance of permissions discuss this

at the earliest possible stage with your OUP editor. Comprehensive guidance is available on how to apply for permission to reproduce copyright material.

2 *Other legal issues*

It is the author's responsibility to submit a script that meets all legal requirements. Depending on the subject matter of your dictionary other issues besides copyright may arise. If you are concerned about the possible legality of any part of your script, consult your OUP editor. Please note that by signing your publishing agreement with OUP you warrant that your script contains nothing that may be the cause of litigation.

Defamation

A defamatory statement is one that injures the reputation of another person by exposing him or her to hatred, contempt, or ridicule, or one that is disparaging or injurious to a person in his or her business, or one that lowers a person in the estimation of right-thinking members of society generally. A defamatory statement made in writing or other permanent form is libellous.

The following points are important:

- The dead cannot be libelled, but care must be taken to ensure that the living are not defamed by association with the dead.
- A defamatory statement may be made directly or by implication or innuendo.
- Your intention is irrelevant to the question whether a statement is or is not defamatory.
- Libel is made when it is published and is actionable each time it is repeated in that form. It is no defence against a libel action that the defamatory statement has been previously published.

Negligent misstatement

If an author makes an inaccurate statement without due care, in some limited circumstances a reader who had placed reliance on such a statement might sue the author or publisher for injury caused as a result.

Other matters

Legislation relating to racism, sacrilege, religious hatred, obscenity, official secrets, privacy, and other matters, whether in Britain or elsewhere, may affect what may safely be published.

Please be sure that you are aware of any potential hazards in your text and raise them to your OUP editor's attention so that we may take advice from our legal department in any doubtful case.

Your OUP editor may invite the comments of external academic and professional advisers on your manuscript. By submitting your manuscript to us, you are consenting to us circulating your manuscript, your name, and any details about you in that manuscript to those advisers. Where the manuscript identifies other authors, editors, or contributors, it is your responsibility to ensure that they are aware that we will send their work and their

personal details to those advisers and that they consent to us doing that.

Preparing and presenting the script

These notes are intended to help you to present your script in a way that will ensure its smooth progress through the production process. They relate to the submission of a new work; if you are preparing a new edition of an existing work you will receive the relevant notes.

Other matters to do with presentation (for example, submitting your work in PRC or in TeX or LaTeX) are dealt with in separate notes, which you will receive if they are relevant to you; follow them in conjunction with this section as appropriate. If you have any questions that are not answered here, contact your OUP editor.

If you are editing a multi-author work, your guidelines for contributors must include relevant instructions on keying and presenting entries. It is part of your role to submit a fully integrated script, so it is to your advantage to ensure that authors work consistently.

Your script must be keyed. We cannot accept a text in handwritten form, nor should you provide a script with handwritten amendments.

1 *Software*

OUP uses Microsoft Word as its word-processing package. If at all possible, you should submit your script in Word, which will help the production process to run smoothly. While we can accept scripts in other packages, please consult your OUP editor about your software before starting work.

We ask you to provide sample material for testing; the sample must contain all the features that appear in the text (body text, headings, lists, boxes, equations, tables, etc.), and examples of any special characters (see further below).

We recommend that you use Equations Editor in MS Word or MathsType (a maths editor compatible with a number of programs in either MacOS or Windows) to supply equations. If you are updating an existing text please supply any new and updated equations in the same way. If you are including equations in your work please include examples of them in each set of sample entries you provide.

If you are creating finished artwork for figures using a professional drawing program, please consult your OUP editor before starting work. We shall ask you to provide a sample file for testing, and a printout for reference; the sample must contain examples of all the different types of figure that you intend to include. (For more detailed instructions on preparing artwork see 'Images'.)

If your script contains special symbols, notation, or other non-keyboard characters (e.g. accented characters, non-Roman alphabets such as Greek or Cyrillic, mathematical symbols, or other special notation), choose a font that distinguishes them clearly. When you submit your script please provide a separate file in which each character is keyed and named, and a printout showing the correct rendering of each one. A printout or pdf, which shows special

symbols, sorts, equations etc, in the form in which they need to be displayed in the finished work, should accompany your delivery. Supply any non-Roman fonts used in your typescript on a separate disk, using Unicode fonts; please note that unless you have agreed otherwise with your OUP editor we shall use standard fonts to typeset non-Roman characters.

2 *Keying the script*

We will use your electronic files in the production process: the copy-editor will edit the text on screen and the typesetter will use you the copy-edited files to generate the proofs.

However, we will be unable to use your electronic files if:

- the script has been keyed inconsistently or inaccurately
- you have applied your own design to the material as this would have to be stripped out before we could use the files
- the electronic files are password-protected
- these guidelines have not been followed

The formatting style to be used in OPR titles is set out in 'Writing an OPR entry'; please follow it to the letter throughout the script. In addition, note the following general guidance:

- use a single serif font, such as Times, and set the material in 12 pt type throughout
- double-space all material
- leave margins of at least 1 inch (25 mm) on the left and right, and margins of at least 2 inches (50 mm) at the top and bottom of the page
- justify the text on the left only and do not hyphenate words at line endings
- key a single space between words, and do not key two spaces between the end of one sentence and the start of the next
- key two line spaces between one entry and the next and start new entries full out to the left-hand margin
- separate paragraphs by an extra line of space and start new paragraphs full out to the left-hand margin
- to indent material (such as displayed quotations, equations, or entries in a table) use the tab key, not the space bar
- do not centre any material
- key hard returns only (a) at the ends of paragraphs, (b) after headings, and (c) at the end of each item in a list or table; do not key hard returns at line endings within a paragraph
- to key a dash *either* use the symbol menu in Word *or* key two or three consecutive hyphens (two to elide number ranges, three to mark off a parenthetical statement)
- use the number keys to set the numerals 1 and 0 (one and zero), and the letter keys to set the letters l and O (lower-case 'el' and upper-case 'O')
- use software features to set **bold**, *italic*, ^{superscript}, and _{subscript} type; if you underscore text in your script it will be converted to italic type unless you note explicitly that for technical reasons the underlining is required
- check that bibliographical citations are accurate and complete, and that citations in end-of-entry listings match those in the bibliography in the endmatter
- insert cues for illustrations, figures, tables, and other displayed features at the end of the entry, in square brackets on a line of their own
- paginate your script in the top right-hand corner, using arabic numerals in a single continuous sequence, starting *after* the prelims and continuing through the endmatter
- do not 'design' your script by trying to make it look like a printed book

3 *Organizing your files*

Create a separate file for every major subdivision of the text:

- sections in the prelims
- individual letter sets
- sections in the endmatter
- figures and tables
- captions
- web links
- general web resources

Assemble the entries in each letter set in correct alphabetical order (see 'Headwords and tracking', §4 'Alphabetical order') and ensure that this precisely matches the order in the headword list (which should also be submitted as a separate file).

Give each file a meaningful name and make the names of related elements consistent and sequential: for example, letter sets should be so named that they store in the same order as they occur in the work (LetterA.doc, LetterB.doc, etc.).

Save figure, table, and caption files, the headword list, a file of special characters, web links, and any other supporting documentation separately from the text.

Do not add other files (particularly non-document files such as system or font files) to a document disk. Please supply non-Roman font files on a separate disk.

Submit your script on CD, memory stick, or as email attachments. Keep backup copies of the electronic files you send us and do not alter them after submission. This copy is your security in case anything goes wrong.

Label your disk(s) with:

- your name
- the title of the work
- the date on which you created the disk
- the software package used

If multiple disks are sent, number them to indicate the sequence in which they should be used.

4 *Submitting your script*

Your contract will state how you should submit your script; if in doubt, consult your editor.

Send us your electronic files by post on CD or USB stick or by email if agreed with your editor.