

UBC Press Manuscript Submission Guidelines

This package contains all of the guidelines you will need when submitting your manuscript to UBC Press for production. This includes information on formatting your manuscript file, citations, permissions, artwork, and alt-text as required by the Press.

You will be sent a link to an online form where you will submit all of your book information as well as all manuscript files, including images and permissions documentation. The form will save your progress if you need to leave and return, but you may find it easiest to gather your information in a separate document and copy-paste into the submission portal. **Only one author/editor should submit the form.**

All of your files and information are stored on servers which are located in Canada, and will be used only in the process of publishing your book.

If you have any questions, please contact your acquisitions editor.

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Pre-Submission Information

Below, please find details on what information you will need to have on hand while preparing your submission form.

Author/Editor Personal Information

Much of the information in this section is requested so that UBC Press can enter your book's bibliographic details into Library and Archive Canada's catalogue system. Other items are requested in order for UBC Press to provide demographic reporting for various grants and awards.

You will need to provide the following information **for each author/editor**.

- Full names, including middle names
- Names as authors/editors wish them to appear on the book cover, if different from full name
- Pronouns
- Date of birth and citizenship details
- Primary contact information (mailing address, email address, and telephone number)
- Personal contact information (used for royalties and must be permanent; mailing address, email address, and telephone number)
- Details of previous books published by each author/editor (up to 5 books per author/editor)
- Short and long biographies for each author/editor

Book Information

Most of the information you will be providing in this section will be used as the basis to create marketing and promotional materials for your book.

You will need to provide the following information for your book:

- Working title
- Main audiences (e.g., students, academics, policymakers)
- Main subject areas (e.g., anthropology, political science, geography)
- A 200-word description
 - Use the first paragraph to tell the reader why your book is important
 - Use the second paragraph to briefly describe the content of the book
 - Use the third paragraph to provide a strong closing synopsis of the book, including conclusions
- A snappy one-line description which distills the book's essence for the reader
- Comparative titles from other publishers (up to 5)
- The book's uniqueness within the field
- Any changes, if your book is a new edition
- Any languages that appear in the book, besides English
- A decision on whether you will prepare your own index, or pay UBC Press to create one for you, at a rate of \$6 per typeset page
- Any suggestions or preferences you may have with regards to the cover design
- Any suggestions you may have with regards to awards your book may be eligible for

Text and Data Permissions

You will need to seek permissions for lengthy text excerpts from other sources, for material quoted from interviews conducted during your work, or if substantial portions of your book have been published elsewhere. More details can be found in the [Text and Data Permissions Guidelines](#).

You will need to provide the following information for each item that needs permission:

- Type (text excerpt, interview, previously published material)
- A short description of the item
- Credit information
- Permissions status
- Any notes, permissions restrictions, etc.

You will be asked to upload all permissions documentation. These contracts will provide UBC Press with any information on restrictions, exact wording for credit lines, etc.

Artwork

The term *artwork* refers to a variety of illustrative materials, such as photographs, maps, drawings, graphs, charts, and diagrams.

In addition to all of your final artwork files, you will need to provide the following information for each image. Alt-text is required for each image, but you may decide to pay UBC Press to create alt-text for you, at a rate of between \$8 and \$15 per image, depending on the complexity of the image.

You will need to provide the following information for each image:

- File name (ideally this will match the figure number, e.g., Figure 1.3 or Figure 4)
- Image type (map, line drawing, photo, graph, diagram)
- Caption
- Alt-text (optional, as above)
- Credit information
- Permissions status
- Any notes on how the image should be cropped or if there are any permissions restrictions

Once you have provided all of this information, you will upload your artwork files directly into the portal. These files should be zipped into a compressed folder. Please check the [Artwork Guidelines](#) for information on how to do this.

You will also be asked to upload all permissions documentation for your images. These contracts will provide UBC Press with any information on print run restrictions, exact wording for credit lines, etc.

Chargebacks

You will be asked to provide a name and contact information (email address, telephone number, and street address) for the person to whom any charges should be sent. These may be charges for the writing of your alt-text, the creation of your index, the creation of any maps, or any images over the first twenty.

Contract

You will be asked whether you have provided your signed contract and, if necessary, your signed contributor agreements.

Formatting Requirements

These guidelines outline the placement and formatting of elements within the Word file of your manuscript and provide a general overview of artwork and permissions requirements. More detailed guidelines for artwork and permissions are located on our website and within this file.

UBC Press generally follows the [Chicago Manual of Style](#) (17th ed.), although we are amenable to following styles more specialized to your discipline, e.g., law, anthropology, or natural sciences (please consult your acquisitions editor). Our house guide for spelling is the [Canadian Oxford Dictionary](#).

Make sure that you have sent us the final version of your manuscript and that all “tracked changes” or other revision marks have been accepted as final and that there are no comments, annotations, or hidden text whatsoever in the final version of the manuscript.

The text and any tables should be in single Word document with section breaks between chapters and paragraphs indicated with an indent. You should also provide a PDF file or hardcopy printout as a visual reference copy. Make sure that it matches the final manuscript exactly.

Ordering of Elements

Please put the applicable elements in your manuscript in the following order:

1. Title Page
2. Dedication
3. Table of Contents
4. Illustrations List (if applicable)
5. Foreword (if applicable)
6. Preface (if applicable)
7. Acknowledgments
8. Introduction
9. Book Chapters
10. Appendix
11. Notes
12. Glossary (if applicable)
13. Bibliography or References
14. Contributors List (if applicable)
15. Index

Table of Contents

A good table of contents provides an important roadmap for your book. It should be clear and concise but also create interest. List all part titles and complete chapter titles and subtitles in the table of contents, and please verify that chapter and part titles in the table of contents *exactly* match the titles in the chapters themselves.

Do not list headings and subheadings in the table of contents.

Headings

Heading and subheading levels should be distinguished clearly and consistently using formatting styles such as caps, boldface, or italics. Do not number headings.

The Press uses headline-style capitalization for chapter titles and section headings. Keep articles, conjunctions, and prepositions lowercase, but capitalize the other words in the headings, including the first and last word.

Do not use “Introduction” as the first heading in a chapter; it is implied that the opening of a chapter will be introductory.

Do not affix endnote or footnote numbers to headings; these notes should be connected with the relevant text in the chapter (or may appear as an unnumbered note at the beginning of that chapter’s notes when relating to the chapter in general).

Quotations

Be sure to copy the exact wording, spelling, and punctuation of quotations. You should also provide full citation information for any quoted material, including the page number. Enclose your own interpolations and modifications in square brackets, not parentheses. If you have added italics to part of the quotation, note “emphasis added” in brackets at the end of the quotation.

Quotations of more than about 60 words should be set off from the rest of the text as extracted block quotes.

Poetry passages should appear in the manuscript exactly how you wish them to look in your book: your manuscript should exactly follow the indentation and line breaks of the source. Use tabs to create these indentations, not paragraph styling.

Epigraphs

Epigraphs, or short quotations that set the tone for the text that follows, should appear in only three instances: at the opening of the book, at the beginning of a part, or at the beginning of a chapter.

Epigraphs placed elsewhere, such as after headings within the chapter, are discouraged. If they appear at the beginning of chapters, they should be used fairly consistently throughout the book.

Documentation

The Press follows the “*Chicago* style” of documentation. If you have a strong preference for another style, please consult your acquisitions editor before submitting your final manuscript. The Press will accept an alternate style when deemed appropriate and consistent.

Within the *Chicago* system there are two main types of documentation: **notes and bibliography**, which consists of endnotes and a bibliography; and **author-date and references**, which consists of in-text author/year of publication citations and a reference list at the back of the book. Please make sure you follow one of these styles consistently.

The notes and bibliography style, generally encountered in history and law, gives complete bibliographic information for a work the first time it is cited in each chapter’s notes. These notes may or may not be accompanied by a full bibliography. If you give complete citation information in your notes, a

bibliography that merely repeats that information is redundant in that case. You could also consider a selected bibliography, which adds value by imposing a selection process.

In the author-date and references style, sources are cited in the text in parentheses, by the author's last name, the year of publication, and page numbers if needed; for example, (Brown 1992, 12). This system obviously requires a full bibliography (called References or Works Cited). Discursive endnotes in this system also can include author-date citations.

Footnotes and endnotes should be incorporated into your manuscript using Microsoft Word's "Insert Footnote" function, **not** using superscripted note numbers. See more information on how to use this function [here](#).

Please consult our Documentation Guidelines, [below](#), for more information on formatting your citations.

Tables

A table can be an efficient means of conveying information. It should be as simple as possible (no more than five columns wide) and must be understood on its own without reference to the text. Some other things to note:

- Give each table a concise title and provide all relevant source information in a note following the table.
- Use sentence-style capitalization.
- Prepare tables in a word-processing program using the table function, which separates rows into cells rather than being tabbed.
- Unlike figures, tables should be embedded in the body of the principal text files. Put a callout in the text at the end of the paragraph where these items should be placed, e.g., <Insert Table 4>, followed by the table.

Text and Data Permissions

It is your responsibility to obtain permission for the use of material copyrighted by others for both print and electronic editions of your book. Because obtaining permission often takes several months and may delay the production of your book, you should start to send out permission requests well before you submit your final manuscript.

Please consult our Permissions Guidelines, [below](#), for specifics on when and how to obtain permissions for copyrighted materials. You can model your permission request on the Sample Permissions Request form, [below](#). It contains the following specific wording that should be used in requesting permission to reproduce an excerpt or illustration: "In all editions and formats related to this book, including electronic, for the duration of the publication, and in print and online advertising and marketing materials promoting the book."

The completed Text and Data Permissions Inventory Form (for copyrighted text materials), the Artwork Inventory Form (for copyrighted artwork), both provided in the online submission portal, and all permissions documents indicating that permission has been granted, should accompany the final manuscript.

Please note that even if formal permission is unnecessary, it is incumbent on you to identify the sources of your material. Just as you cite the sources of all direct quotations, so you must cite the sources of

tables, maps, figures, and illustrations. You must also acknowledge sources of table and figure data, map data (if you have created maps based on other published sources), and, of course, intellectual debt (original ideas that are not your own).

Artwork

Your final manuscript submission must include all the artwork (photographs, maps, drawings, graphs, or diagrams) that will appear in the finished book. Work on your manuscript cannot begin until the artwork program is complete and you have provided the following:

- Finished artwork (in accordance with Press specifications)
- Finalized permissions for all artwork
- Complete captions, including sources and credit lines
- Alt-text for all artwork

Please consult our Artwork Guidelines, [below](#), for more information on assembling and submitting your artwork. **Authors who would like the Press to assess the suitability of potential images for inclusion, especially before purchasing images from an archive, are encouraged to contact their acquisitions editor as early as possible.**

Index

Indexes are mandatory for all books and are the responsibility of the author or volume editor. The index is drafted at the first-proof stage of the typeset manuscript. You can do the index yourself or have UBC Press hire a professional indexer on your behalf at a cost of about \$7 per indexable page (to be charged back to you after you approve the draft index). You will be asked which you prefer to do in the manuscript submission form.

Sample Permissions Request

Please use this form for requesting permission for text, data, and illustrations.

Dear **[copyright holder]**:

I am requesting your permission to reproduce material in a forthcoming book by **[author/editor name]**, tentatively titled **[book title]**, to be published by the University of British Columbia Press in **[month and year]**.

The source information that I have for this **[excerpt/illustration]** is as follows:

[For an excerpt, give the author, complete title, complete publication details for the journal or book in which the excerpt appeared, including page numbers. Include the first and last few phrases of the passage and indicate the total number of words.]

[For a photo, give the name of the photographer and a brief description of the subject of the photograph, or (where applicable) the creator and title of the work shown in the photograph. For another type of illustration, such as a map or a diagram, or for a table, give complete source information as for a text excerpt, along with a brief description and the name of the creator, if known.]

I am enclosing/attaching a copy of the **[excerpt/illustration]**. *<Do this if possible.>*

I am requesting permission to reproduce the **[excerpt/illustration]** in all editions and formats related to this book, including electronic, for the duration of the publication, and in print and online advertising and marketing materials promoting the book. *<It is vital for you to ask for all of these things.>*

The University of British Columbia Press is a non-profit, academic publishing house. My book is a scholarly study that will be sold primarily to libraries and scholars.

I also request permission to reproduce the illustration on the cover of the book. *<Only include if applicable.>*

Full credit will be given to you as the source. If you wish to specify the exact wording of the credit, please do so in your response, using the form box below.

Your prompt consideration is greatly appreciated. If you have any questions, please call me at **[phone number]** or email your query to **[email address]**. If you are not the copyright holder, please supply the name and contact information of that person (if known).

Yours sincerely,
[your name]

I/we grant permission requested on the terms stated above.

Name:

Date:

Credit line:

Any restrictions?

Documentation Guidelines

With the exception of legal books, UBC Press follows the [Chicago Manual of Style, 17th ed.](#), which presents **two basic documentation systems: (1) author-date and (2) notes and bibliography**. In general, the author-date system (which consists of in-text citations and a list of references or works cited) is appropriate for physical, natural, and social sciences, whereas notes and bibliography are appropriate for the humanities, including those in literature, history, and the arts. Keep in mind, however, that the author-date system is more scholarly. If you would like your book to capture the interest of general readers, consider using notes and bibliography to free up the text from intrusive in-text citations.

The [Chicago-Style Citation Quick Guide](#), freely available online, offers excellent examples of how to cite various materials in each system. Make sure that your documentation conforms to the examples in terms of format, capitalization, and punctuation. If your documentation does not conform to the guidelines, the manuscript may be returned to you for further revision.

Certain legal studies books may use *McGill* style. You can find guidelines for this style [here](#).

In addition to the *Chicago* guidelines, UBC Press preferences for the two documentation styles are outlined below.

Documentation System 1: Author-Date

In-Text Citations

The syntax and content of the sentence govern the location of the citation. When an author-date citation occurs with a quotation, the citation should follow the author's name, not the quotation. Keep in mind that your book will have a larger audience than would a dissertation or a journal article, and you can't assume that readers will be familiar with scholars or their works. Provide the scholar's first name and a gloss to let readers know who you are citing.

Canadian sociologist Vic Satzewich (2015, 221) argues in *Points of Entry* that "..."
not
Satzewich (2015) argues that "... (221).
Satzewich argues that "... (1989, 221).

Citations with more than one entry should be divided by semicolons (Webber 2012; Iacovetta 2007). Avoid long citations with multiple entries that do not pertain directly to the point being made. If a long citation is unavoidable, consider moving its contents to a note instead.

In in-text citations for four or more authors use "et al." In the running text, use "and colleagues."

Dhamoon and colleagues (2019, 236) suggest in *Unmooring the Komagata Maru* that "..."

References or Works Cited

A reference list, or works cited list, generally contains all and only those works cited in the text. They are presented in alphabetical order by author and, if an author has several works, chronologically from oldest to most recent. If two or more works by the same author share a publication year, the letters *a*, *b*, *c*, and so on are affixed to the date, and they are presented in alphabetical order.

Reference List Samples

- Atwood, Margaret. 1970. *The Journals of Susanna Moodie*. Toronto: Oxford University Press. [book]
- . 1972. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi.
- Baeker, G. 2002. "Sharpening the Lens: Recent Research on Cultural Policy, Cultural Diversity, and Social Cohesion." *Canadian Journal of Communication* 27: 179–96. [journal article]
- Bakhtin, Mikhail Mikhailovich. 1981. *The Dialogic Imagination: Four Essays*. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press. [translation]
- . 2003. "Multiple Multiculturalisms and Charles Taylor's Politics of Recognition." In *Whither Multiculturalism? A Politics of Dissensus*, ed. Barbara Saunders and David Haljen, 35–45. Leuven: Leuven University Press. [book chapter in an edited volume]
- Barker, Adam J. 2009. "The Contemporary Reality of Canadian Imperialism Settler Colonialism and the Hybrid Colonial State." *American Indian Quarterly* 33 (3): 325–51.
<http://dx.doi.org/10.1353/aiq.0.0054>.
- Bennett, Tony. 1990. "The Political Rationality of the Museum." *Australian Journal of Media and Culture* 3 (1): 35–55.
- . 2006a. "Culture and Difference: Discourse and Policy." Paper presented at "Quando la Cultura Fa la Differenza: Patrimonio, Arti e Media Nella Società Multiculturale," Genova, Italy, November 19–21, 2006. [paper presentation]
- . 2006b. "Exhibition, Difference and the Logic of Culture." In *Museum Frictions: Public Cultures/Global Transformations*, ed. Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto, 46–69. Durham, NC: Duke University Press. <http://dx.doi.org/10.1215/9780822388296-003>.

Documentation System 2: Notes and Bibliography**Notes**

We generally follow the practice of including full citation information for each item when it is introduced in each chapter. However, we will consider using short form notes only and a full bibliography if the length of your book is an issue. Make sure that full citation information is provided when a citation is introduced in each chapter. Give the author's name, a short title, and page number for subsequent citations in the same chapter.

Here are some sample notes from one chapter:

1. Priscilla Blower, *The Family Business: War and Valour* (Oxford: Victoria Press, 1987), 16.
2. Ibid., 18. [ibid. used if a note contains exactly the same citation as the preceding note, when that note contains only one citation]
3. Ibid. [ibid. without a page number signifies the same page number as the preceding note]
4. Theda Skocpol and Margaret Somers, "The Uses of Comparative History in Macrosocial Inquiry," *Comparative Studies in Society and History* 22, 2 (1980): 183. [journal article]

5. Adam Przeworski, "Methods of Cross-National Research, 1970-1983: An Overview," in *Comparative Policy Research: Learning from Experience*, ed. Meinolf Dierkes, Hans N. Weiler, and Ariane Berthoin Antal, 38-59 (Brookfield, VT: Gower, 1987). [book chapter]
6. Blower, *Family Business*, 28. [short title used for second and subsequent citations of a work within a given chapter]
7. National Association of Investors Corporation, NAIC Online, 20 September 1999, <http://www.better-investing.org>. [web-only material]
8. Letter from A.L. Jolliffe to J.G. Levy (Private Secretary to the Minister), Library and Archives Canada (hereafter LAC), RG 76, vol. 830, file 552-1-644, pt. 2. [archival material]

Bibliography

Avoid the temptation to break the bibliography into many short parts, such as primary Canadian sources, primary British sources, books, articles, unpublished manuscripts, and so on, which can make it difficult to find a given item. Generally, only the following divisions are necessary, depending upon the discipline and nature of the book:

Archival Sources

Archival sources should be listed alphabetically by archive. Under the name of each archive, list only the name of the record or manuscript groups consulted and the record group or accession number. Do not list each manuscript and document. If you only use a handful of manuscripts or documents from an archival collection, they can be listed separately under "Archival Sources" and alphabetized by document title or author.

Newspapers and Magazines

Only list the names of newspapers or magazines. Do not include individual magazine or newspaper articles.

Legislation and Jurisprudence

The *Chicago Manual of Style* does not recommend listing legislation and jurisprudence, but they should be listed if the book is in formal legal style (*McGill* style).

Other Sources

This section should include theses, dissertations, government publications, and all published books and articles (primary and secondary).

Bibliography Sample

Archival Sources

Canadian War Museum Archives, Ottawa (CWM)

May Bastedo fonds, 58A 1 2.1

Gertrude Ellinor Halpenny fonds, 58A 1 46.11

Library and Archives Canada, Ottawa (LAC)

Department of Militia and Defence, RG 9

Records of the Minister of Militia, A. E. Kemp, MG 27 111 D

Margaret Clothilde Macdonald fonds, MG 30 E45
Sophie Hoerner fonds, MG 30 E290

University of British Columbia Archives, Vancouver (UBCA)

Laura Holland fonds

Newspapers

Calgary Herald

Regina Leader

Toronto Star

Washington Post

Other Sources

Acton, Carol. "Diverting the Gaze: The Unseen Text in Women's War Writing." *College Literature* 31, 2 (2004): 53–79. [journal article]

—. *The First Contingent to the Autumn of 1915*. Vol. 1, *War Story of the Canadian Army Medical Corps*. Toronto: Canadian War Records Office, 1918. [volume in a multivolume work and published primary source]

Addie, Kate. *Corsets to Camouflage: Women and War*. London: Hodder and Stoughton, 2003. [book]

Allard, Geneviève. "Caregiving on the Front: The Experience of Canadian Military Nurses during World War I." In *On All Frontiers: Four Centuries of Canadian Nursing*, ed. Christina Bates, Dianne Dodd, and Nicole Rousseau, 153–67. Ottawa: University of Ottawa Press/Canadian Museum of Civilization, 2005. [chapter in an edited volume]

Beck, Marie Lanser. "The Early Career of Ellen Newbold LaMotte (1873–1961): World War I Nurse, Author and Anti-Opium Crusader, 1902–1925." Master's thesis, Shippensburg University, 1992. [thesis]

Permissions Guidelines

It is the author's responsibility to obtain permission for the use of material (text or illustrations) copyrighted by others for both print and electronic editions of your book. No production work will begin on your manuscript until you have supplied licences or other documentation for all works requiring permission. Therefore, you are encouraged to identify material that is copyright protected early on in the process, and begin applying for permission as soon as peer review is completed and publication is confirmed.

This document is intended to help you identify when you will need to request permission and thus meet your legal obligations. UBC Press has no power to release you from them. Nor can we offer legal advice; if you are not sure whether a particular course of action might result in a lawsuit, you should consult a lawyer.

UBC Press has developed the following guidelines to help authors determine whether permission is necessary for specific types of material (note that interviews, although rather different in nature from other materials, also require permission to be reproduced). After these basic guidelines we have provided further information on copyright in general, who owns copyright, and the concept of "fair dealing."

Please note that according to the Canada-United States-Mexico Agreement (CUSMA), ratified in July 2020, copyright protection lasts for a general term of life of the author + 70 years. Anything that was in the public domain at the time of CUSMA's ratification remains in the public domain.

What Material Requires Permission?

Text

Prose and poetry excerpts

As a general guide, you should obtain permission for all published and unpublished prose excerpts over 300 words and for poetry excerpts that constitute more than 4 lines of the poem. You also need to obtain permission for documents such as e-mails, letters, speeches, sermons, public addresses, radio broadcasts, and so on. Try to avoid lengthy quotations and to break particularly long ones into parts. Cumulative quotations from a single source should normally not exceed 500 words without permission.

Excerpts from commercial sources

Contemporary literature, song lyrics, and other for-profit material in current circulation can have more stringent requirements. When quoting more than a short phrase from commercial sources, please obtain permission from the rights holder *and* make sure you discuss this with your editor at UBC Press.

Translations

Published translations are subject to the same permissions requirements as works published in their original language.

Interviews

You must obtain written permission to quote from interviewees who are identified in the text or are potentially identifiable. Anonymous interviewees must have been made aware of the possibility of publication at the time of the interview. If you cannot supply the Press with copies of the signed consent forms (for reasons of privacy), you must provide a letter stating that you have signed consent forms in

your possession and that you assume full liability in the unlikely event of legal proceedings arising from the material.

Federal government documents

Federal government documents such as laws, statutes, acts of Parliament, court/tribunal decisions, and so on, are not copyright protected and can be freely used without seeking permission. But other Crown documents, such as reports, maps, plans, and so on, are often copyright protected, and you must obtain permission from the relevant department or ministry. This is the case even in situations where the material is free or made publicly available online, at government offices, and so on.

Provincial/territorial/municipal government documents

The situation varies across the country with respect to government documents of any type, and so any use should be treated as if the material in question is copyright protected, and the appropriate inquiries should be made.

Your own previously published work

You may need to seek permission to use or adapt your own previously published work. Some publication agreements issued by scholarly journals or presses state that the author is free to republish the material in a book of his or her own. But before reprinting your own previously published material or drawing from it in a significant way, review your publication agreement to see what rights you may have transferred to the original publisher.

Illustrations

Note that if the illustration you wish to reproduce was found in a book, it is unlikely that the book's publisher is the copyright holder. The original source of the illustration can probably be found in the figure's caption or in a credit section elsewhere in the book.

Photographs

Permission is required for all photographs, and the photographer and/or archive must be properly credited. The copyright owner is the owner of the negative – this may or may not be the photographer. In addition, even if copyright has lapsed and the image in question is now in the public domain, you may have to obtain a licence from an archive to use the photograph. If you have photographed people specifically for the purpose of including their images in your book, you will need to obtain letters of consent from them.

Graphs and tables

For graphs and tables you have conceived of and created yourself, simply credit the source of the data. For graphs and tables that represent intellectual analysis done by someone else, you will need written permission.

Maps

Maps require permission if reproduced from another copyrighted source, including online sources.

Unlocatable Copyright Owners

In situations where you have attempted unsuccessfully to locate the owners of copyright and have exhausted all avenues, please discuss the situation with your editor at UBC Press. Keep a close record of your efforts (phone calls, emails, internet searches, etc.); in some cases we may still be able to use the

material in question if it can be established that you have exercised due diligence. If not, we may decide that you should apply to the Copyright Board for clearance.

What Is Copyright?

Copyright is a form of protection provided by the Canadian [Copyright Act](#) to the authors of original works of authorship, including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published *and* unpublished works. Unless you are able to claim “fair dealing” of a work (known as “fair use” in the United States), you must obtain permission from the copyright holder in order to reprint (or adapt) prose, poetry, tables, figures/graphs, music, song lyrics, line drawings, photographs, fine art, and any other form of copyrightable expression. Note that in general, your published UBC Press book will not fall under “fair dealing” exceptions, and you will be required to adhere to the *Copyright Act*.

Some key points to remember:

- Copyright applies only to original expressions, not to facts or ideas. The latter are part of the public domain and no one can have monopoly over them.
- Copyright applies to both published and unpublished works.
- For copyright to exist, it must be “fixed” in some tangible form (recorded, written down in some form, created, etc.).
- “Fixation” is all that is necessary for copyright to come into being (i.e., no formalities or registration are necessary). Copyright protection is automatic upon the creation of a work.
- Copyright is always limited in duration, and at the end of the term of copyright the material enters the public domain. Once in the public domain, the exact work can never again be protected and is free for all to use.

Who Owns Copyright?

It is often difficult to ascertain who owns copyright in a particular work. In many cases, copyright is owned by the creator of the work. There are, however, exceptions to this.

- The copyright may have been assigned by the author to another party.
- If the work is created as a part of one’s job in the course of employment, the employer will own the copyright (unless a separate agreement assigning it to the creator is in place).
- In the case of published texts and music, the publisher may administer the copyright on behalf of the author.
- In the case of photographs or fine art, the artist may be represented by a gallery or agency who can grant reproduction rights.

When you begin applying for permissions, do not assume that the author or publisher holds copyright. It is your responsibility to ascertain exactly who the rights holder is and to make the appropriate application. For more information on ownership, please review Section 13 of the *Copyright Act*. If you have difficulty determining who might own copyright, please contact your acquiring editor.

Term of Copyright

The general rule stipulates that the term of copyright for most works is the life of the author + 70 years. There are numerous exceptions to this general rule, some of the more common of which are:

- Multiple authors: life of last surviving author + 70 years
- Works owned by Crown: remainder of year of making + 70 years
- Photograph where first owner is individual: life of author + 70 years
- Photograph where first owner is corporation: remainder of year of making + 70 years.

For situations not covered above, please refer to the *Copyright Act*, contact your acquisitions editor, or see one of the works listed under “Additional Resources” below. You could also speak to the copyright office at your university.

Fair Dealing

Section 29 of the Canadian *Copyright Act* does allow for the limited use of copyrighted material under five basic categories: research, private study, criticism, review, and news reporting. Unfortunately, the *Act* does not provide much guidance on what exactly constitutes fair dealing or an infringement of copyright. UBC Press books do not qualify for fair dealing in Canada nor do they qualify for any similar clauses in any other country (e.g., fair use in the US).

Additional Resources

For a more in-depth discussion of copyright and permissions as they apply to publishing in a Canadian context, the following sources offer additional information:

Bielstein, Susan M. *Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property*. Chicago: University of Chicago Press, 2006 (particularly as it pertains to visual imagery).

Harris, Lesley Ellen. *Canadian Copyright Law*, 4th ed. Toronto: McGraw-Hill Ryerson, 2013.

Murray, Laura J., and Samuel E. Trosow. *Canadian Copyright: A Citizen's Guide*, 2nd ed. Toronto: Between the Lines, 2013.

Vaver, David. *Copyright Law*. Toronto: Irwin Law, 2000.

Artwork Guidelines

The term *artwork* refers to a variety of illustrative materials, such as photographs, maps, drawings, graphs, charts, and diagrams. Work on your manuscript cannot begin until the artwork is complete and you have provided the following:

- finished artwork (according to UBC Press specifications)
- complete captions, including sources and credits
- complete alt-text
- finalized permissions

The original illustrations submitted for production must be of publishable quality. The instructions here will guide you through the process of assembling and submitting the illustrations for your book. If your manuscript includes a large number of illustrations, if you have technical questions about reproduction quality or the preparation of any artwork, or if you are concerned about whether you should purchase images before they have been assessed by the Press, please speak to your acquisitions editor. Your editor will request that a member of our production staff assist you. It is best to address potential image and permissions issues as soon as possible to avoid delays when your book is in production.

NOTE: Because maps, graphs, and diagrams are difficult to execute according to proper publishing standards and to match the overall look of your book, UBC Press redraws all maps, graphs, and diagrams. Our rates are very low and the output professional. Examples of redrawn maps, graphs, and diagrams appear at the end of these guidelines.

Photographs

Choose photos for their content and quality, including sharp focus, good contrast, and a range of tone; avoid images with high or low contrast, because the printing process will exaggerate these qualities.

Photographs should be provided as high-resolution digital files or as high-quality prints. Digital files should be provided as TIFFs or JPGs at a resolution of at least 300 dpi (dots per inch) at the final intended print size (generally 5 inches wide). If the photo is going to be cropped, this should be taken into consideration as this would affect the resolution.

The overall size of the digital file is generally a good guide as to its resolution. If a file is smaller than 500 KB, the image is likely low resolution. High-quality grayscale TIFFs are often over 2 MB in size. File sizes for colour images can be significantly larger. If you are unsure, we will be happy to check the files for you.

Avoid providing scans of images from previously printed books and magazines. There is a noticeable reduction of sharpness when these images are rescreened during the printing process. If this type of artwork is unavoidable, provide the original book or magazine for us to scan according to our printer's specifications.

NOTE: There will be no charge for the first 20 photos that appear in your book, but the Press generally charges authors \$20 per photo over that amount.

Line Art

If the image you are scanning is a line drawing with only solid black and white (with no shades of grey), such as a political cartoon, then the resolution must be a minimum of 1200 dpi at 5 inches wide.

Maps

It is very difficult to provide maps to the standard acceptable for publication and to coordinate this with the eventual design of your book. UBC Press works with a professional cartographer who can prepare your maps at a very reasonable cost and to our specifications. Not only will this enhance the look of your book, it will also save you time, as your maps can sometimes be prepared while your manuscript is being edited.

If you would like UBC Press to arrange to have a map prepared, supply a copy of a historically accurate base map with all pertinent locations and features clearly indicated and labeled. This does not have to be high resolution, only readable quality. You should also submit a Word file with labels to be included on the map, grouping them according to type (e.g., names of countries, cities, provinces, rivers, mountain ranges, etc.) and identifying any labels that should receive special treatment or emphasis. You should also provide instructions and text for any required legend.

NOTE: Drafts of the maps will be sent to you to check. When you have approved the final artwork, you will be sent an invoice. The rates are about \$250–\$350 per map.

Graphs

Graphs are diagrams showing the relationship between variable quantities. It is now common to create graphs in programs such as Word, PowerPoint, and Excel. Graphs created by these programs are fine for use in presentations or when printed on laser printers, but their output does not reproduce correctly on printing presses.

Please supply the Excel, Word, or PowerPoint file and a screenshot of each. To ensure accuracy in representing the data, it is important that you also provide the data files (e.g., Excel sheets) you used to generate the graphs.

If you have created your graphs using specialized graphing software, such as R or Stata, please supply a low-resolution image file of the graph *as well as* an editable EPS file.

NOTE: UBC Press redraws all graphs at a cost of about \$35 per graph.

Diagrams

Diagrams use text and lines to show a general scheme or outline of an object (idea) and its parts. It is recommended that all diagrams be prepared by our typesetter so that they coordinate with the text design of the book and meet our printer's technical specifications. Please send a rough drawing of what you would like the diagram to look like along with a Word file containing the text that will appear in the diagram (or simply the whole diagram in Word or PowerPoint).

NOTE: The cost to redraw diagrams is typically no more than \$25 per diagram.

Tables

Technically, tables are not artwork, but they can be an efficient means of visually conveying information. They should present information as simply as possible and be understood on their own without reference to the text.

Prepare tables in Microsoft Word using the table function, which separates rows into cells rather than being tabbed. A table should be no more than five columns wide.

Give each table a concise title and provide all relevant source information in a note at the end of the table.

Tables should be embedded in the body of the manuscript file. Put a callout in the text at the end of the paragraph where these items should be placed, e.g., <Insert Table 4.1>, followed by the table.

Alt-Text

In addition to regular captions for illustrations, the Press requires authors to provide captions in the form of alt-text (alternative text) to make your book more accessible to vision-impaired readers. Unlike a caption, alt-text describes *only* what appears in the photo, for example:

Three Black men stand on a sloped driveway in a suburb. Behind them a house behind an unpainted wood-slat fence can be seen. Trees line the street. The men are holding hands, their hands raised at chest-height toward the camera, fingers entwined.

NOT

Canada's reggae champions keyboardist Jackie Mittoo, artist manager Karl Mullings, and guitarist Lynn Taitt.

For more extensive guidelines on alt-text, see the Alt-Text Guidelines, [below](#).

Sending Artwork to UBC Press

UBC Press cannot begin work on a manuscript until the artwork is complete. Before you send your illustrations to the Press, you will need to do the following:

- Make sure your artwork is prepared according to the specifications listed above.
- Number each type of illustration in a separate sequence through the manuscript. Photographs, graphs, and drawings scattered in the text may together be identified as “figures” and numbered sequentially (Fig. 1.2, Fig. 1.3, etc.) according to the chapter and order that they appear.
- Always submit artwork separately from the text (EXCEPT FOR TABLES, which should be embedded in the text), whether you are providing it as hardcopy or in a digital format. The digital image files should be provided separately (never embedded in the text), and the file names MUST include the figure number (see previous point).
- Indicate the approximate placement of each illustration in the manuscript file by inserting a callout between angle brackets, e.g., <Insert Figure 1.1>, plus the caption, at the end of the paragraph that refers to the image.
- Provide a complete caption followed by the credit/source and any special instructions.

- Each caption should include the source of the illustration (unless it was created by the author), e.g., archive, photographer, artist, or any specific credit wording if permission was required to use the illustration. If the figure is a graph, the source for the data should be included.
- Provide complete alt-text, or your best attempt at alt-text, if you have elected to write it yourself. UBC Press understands that this is likely a new process for authors and we will be sending the alt-text to a copy editor along with the rest of the manuscript.
- Please provide copies of permission licences so we can verify that permission has been received, that there are no restrictions, and that the wording in the credit line follows what is stipulated by the copyholder.

We will evaluate the artwork and get back to you if there are any problems.

Please find several examples for various kinds of artwork at the end of these guidelines.

Alt-Text Guidelines

Image descriptions, also known as alt-text, are used by screen readers and other adaptive software to allow blind, low-vision, or people with other disabilities to understand non-text content. Whereas captions serve to provide additional information about an image and how it relates to the text, alt-text should offer a textual description of the image itself. Unlike captions, alt-text does not appear visibly in the text.

NOTE: if you are unable to provide alt-text for each image, you will be charged between \$8 and \$15 per image to cover the cost of hiring an alt-text writer.

General Considerations

Descriptions for the same image may differ vastly depending on context. Survey the text surrounding an image to understand how it fits into the bigger picture. Use context to decide which concepts and terms have already been explained and avoid repetition of explanations and the sharing of irrelevant information. Your book will be published in black-and-white, so you do not need to mention colour.

Know your target reader; use vocabulary and phrases that are appropriate for your audience.

Be concise: more is not necessarily better! A complete piece of alt-text should be less than 250 characters. An additional longer description may be included for more complex images that cannot be described within 250 characters, but try to be brief. In these cases, please provide both a main and long description.

Avoid introducing new concepts or terms.

Describe only what you see – physical appearances and actions rather than emotions and possible intentions. Don't interpret or analyze the material. Instead, allow readers to form their own opinions. Don't omit uncomfortable or controversial content, such as images associated with politics, race, gender, religion, or sex.

The most important information should appear at the beginning of the description.

Use active verbs in the present tense. Write out abbreviations and symbols to ensure proper pronunciation by screen readers. Spell out large numbers. Use descriptive vocabulary that adds meaning (e.g., “map” instead of “image”).

If the image is decorative rather than illustrative, it may not need extensive description. In these cases, provide enough information that the reader is not excluded from knowing what the image is, but be brief.

Alt-text descriptions should begin by noting the type of image (e.g., “map,” “photo,” “bar graph”), followed by a description. Samples of alt-text appear at the end of this document. All images are used with permission from their respective authors.

Specific Image Types

Photographs

Photographs may require only short alt-text. This will be dependent upon surrounding text and whether or not a caption is included and provides sufficient information. Describe the location/setting and the subject. Describe foreground, background, and directional orientation of object.

Cartoons

Describe the drawing first to set the backdrop for the cartoon, then write out the text. The text of the caption or label can be edited if the commentary being conveyed by the cartoon would not make sense without further context.

Drawings and Paintings

If the caption is brief, or missing some key details, describe setting, subject, and action first, then include texture, orientation, and colour, if relevant.

Diagrams

Traditional descriptions of purely visual images benefit from descriptions that are brief and specific. Organize the description in a linear fashion, moving left to right. Bullet points or line breaks can be used in long descriptions to aid in navigation. Focus on the intent of the image and the surrounding text.

While a diagram may initially look complicated because it shows colours, arrows, and levels, focusing on the actions taking place, in order, makes it easier to describe.

If each part of a multi-part image is similar and contains the same types of information with only slight variation, use the same order, sentence structure, and words for the description of each part.

It is not necessary to describe the visual attributes of the charts, e.g., yellow boxes, curved arrows, etc., unless there is an explicit need. Various phrases may be appropriate, such as “leads to,” “points to,” “yields,” “feeds on,” “changes into,” depending on the context.

For **complex diagrams**, a table included in the long description may be required to discern the relationships within the illustration. A short description of the general trends of the diagram should be included.

For **Venn diagrams**, focus on the data, not on its appearance. Provide the data in brief statements. Give a summary if one is immediately apparent.

For **radial or web diagrams**, identify that the image is a web diagram with a centre circle and the number of circles connected/linked to it. Identify labels in the circles.

For **hierarchy or tree diagrams**, set up the diagram by providing the title if there is one and a general overview, including its levels and parts. Approach the diagram from top to bottom and from left to right. Depending on the intended audience, the diagram can be described using a narrative, a simple bulleted list, or a complex nested list.

For **flow charts or cycles**, convert the text into nested lists. Present the “boxes” as numbers and the possible transitions as sub-bullets. For complex flow charts, begin with a brief overview, explaining the distinct elements of the image, including if it has multiple starting points, additional lists, etc.

For **timelines**, provide the title, then the dates and the events, from left to right, in a specific order. If there are more than three events, a bulleted list would be useful. If there is a general trend, such as multiple events clustered around a certain timeframe or date, or a large gap in events, then a summary sentence could be useful before the list of the dates.

Graphs

It is not necessary to describe the visual attributes of graphs, e.g. solid lines, coloured columns, etc., unless there is an explicit need. Provide the title and axis labels and what they represent. If you plan to include a table of data in addition to your alt-text, please copy and paste it from Microsoft Excel, but please be sure to include a short description

Alt-text for **bar graphs** should briefly describe the graph and give a summary if it is easy enough to do so. For double bar graphs, explain the data on the x-axis and the y-axis and summarize the overall trend. Data tables can be included in a long description.

Alt-text for **line graphs** should briefly describe the chart and give a summary if one is immediately apparent. Include a data table in the long description if necessary.

For **pie graphs**, guide the reader toward the most relevant points, and include a table in the long description. It is helpful to list the numbers from smallest to largest, regardless of how they are presented in the image.

For **scatter plots**, identify the image as a scatter plot and focus on the concentration of data. If it is necessary to be more specific, convert the data into tables for the long description.

Maps

Simple maps may require only a short description. If the map is used to illustrate a concept and help define new terms, describe it in more detail.

Focus on the map's central purpose to determine if borders, region shapes, and bodies of water are important.

If the map is an essential part of the text, provide a general overview along with details and place names. Include labelled landmarks and labelled bodies of water in the description. If there are too many labels (if all 50 states are labelled on a map of the US, for example), focus on the labels that are most relevant to the figure and the concept it is depicting. Whenever possible, organize the description using bulleted lists.

If the map is supporting surrounding text, or if it has a detailed caption, describe general trends in the map and refer to large areas at once.

The elements in the key can be folded into the description of the map itself and do not need to be described separately.

You may consider putting all map labels into the long description, and keeping only the most relevant ones in the main alt-text. This may depend on how commonly known these labels are to your specific audience. For example, a Canadian reader may not need each province and territory labeled in the alt-text, but an American reader of the same book may benefit from it.

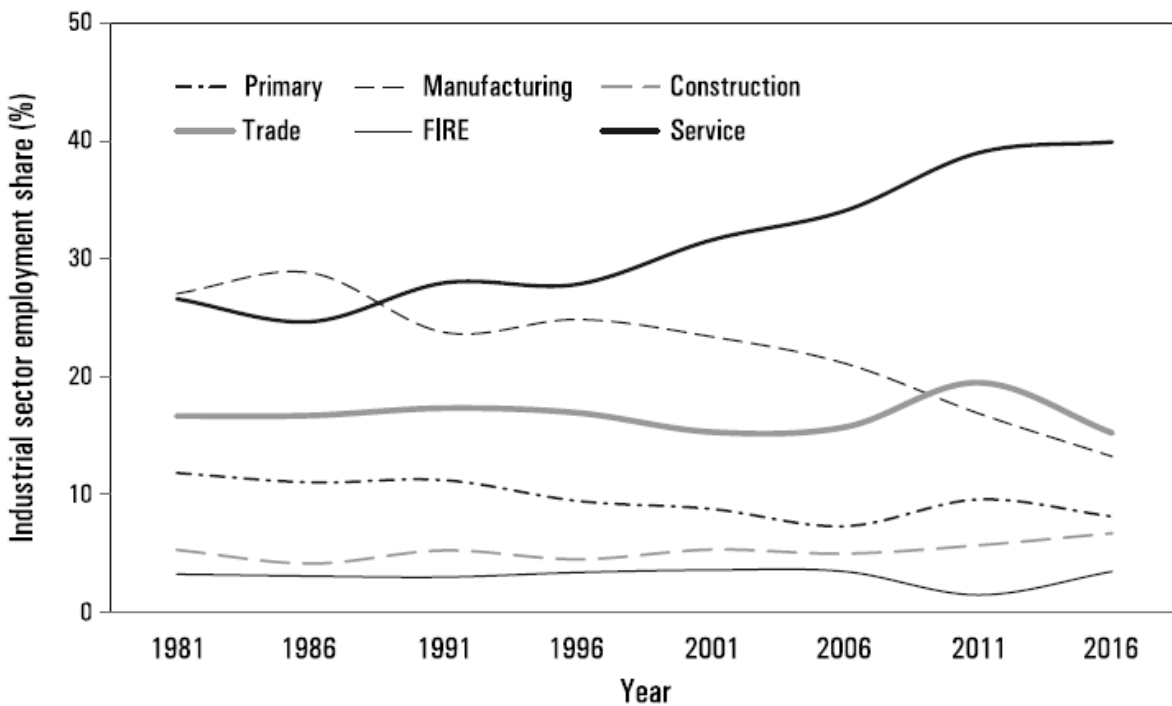
Text-Only Images

For images and artwork that contain text only (e.g., an ad), in most cases, the text needs to be fully transcribed. If the text is remarkably long (if, for example, you are including an entire news article), summarize. Include punctuation to create small pauses so the information doesn't run together.

If anything about the above guidelines is unclear, please check the [DIAGRAM Center guidelines](#) for more information. If your questions are still unanswered, please consult with your acquiring editor.

Sample Artwork (graph)

Figure 5.4 Historical share of Chatham-Kent’s employment by industrial sector



Source: Statistics Canada (2017b).

Caption:

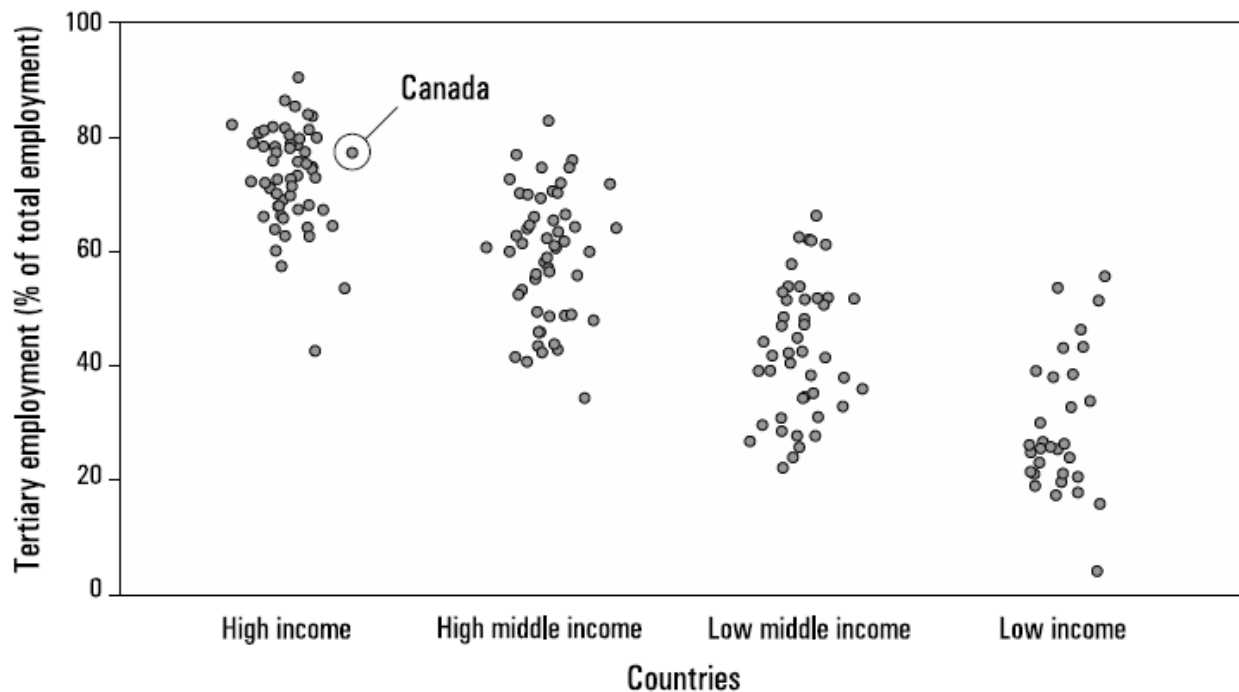
Figure 5.4: Historical share of Chatham-Kent’s employment by industrial sector.

Alt-text:

Line graph: the graph shows that the share of employment taken up by the service industry rose by more than 10% between 1981 and 2016. Other industries – primary, manufacturing, construction, trade, and FIRE – show flat or slightly decreasing shares.

The above illustration and its caption appear in Hartt, Quietly Shrinking Cities: Canadian Urban Population Loss in an Age of Growth (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.

FIGURE 3.1 Proportion of 2018 tertiary sector employment for 187 countries by level of income



Source: World Bank (2019).

Caption:

Figure 3.1: Proportion of 2018 tertiary sector employment for 187 countries by level of income

Alt-text:

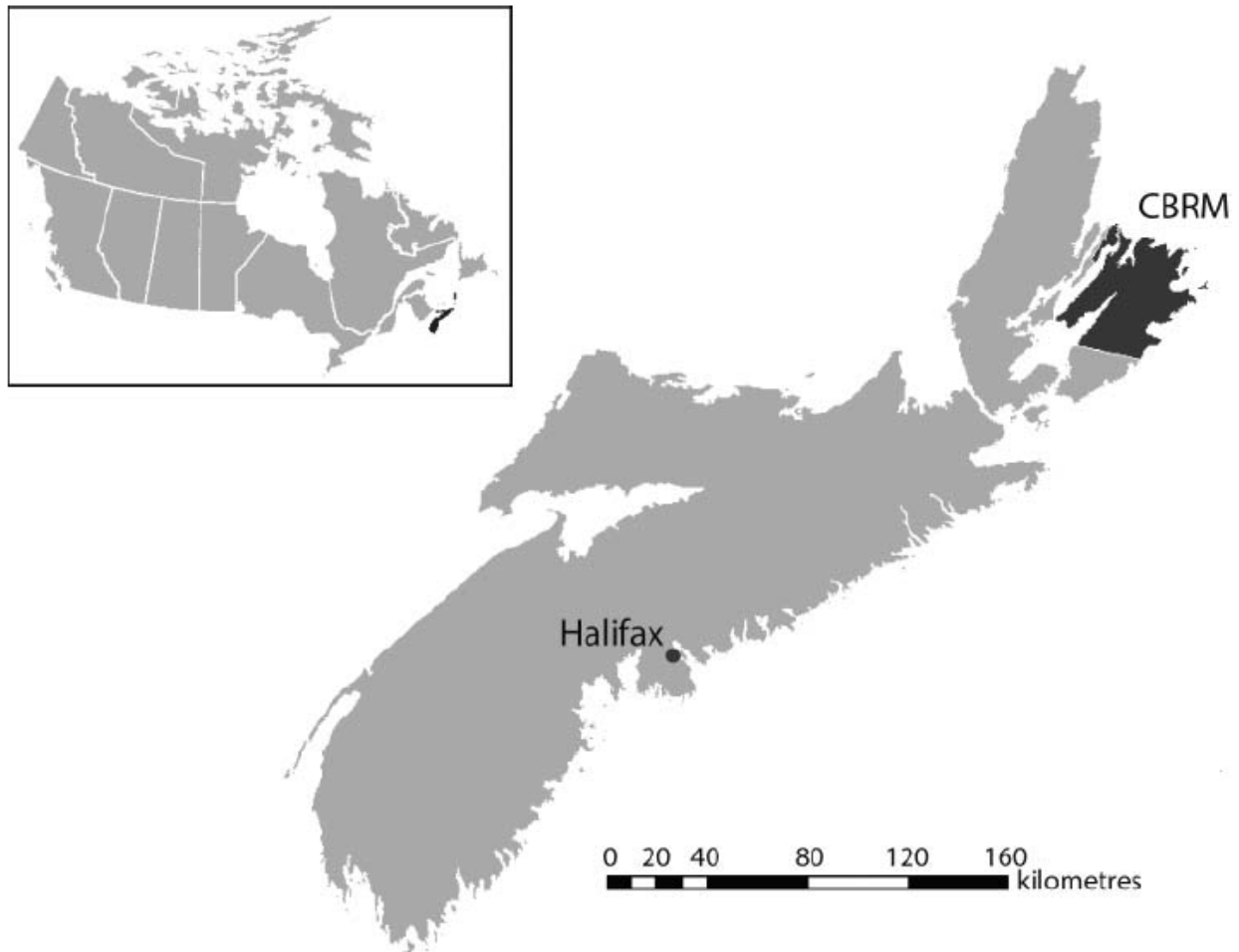
Cluster graph: the graph shows that high-income countries have the highest proportion of tertiary employment. Canada's datapoint is located in the top third of these high-income countries. A longer description follows.

<Long description: Cluster graph: the graph shows that high-income countries have the highest proportion of tertiary employment, followed in hierarchical order by high middle-income countries, low middle-income countries, and low-income countries. Canada's datapoint is located in the top third of the high-income countries.>

The above illustration and its caption appear in Hartt, Quietly Shrinking Cities: Canadian Urban Population Loss in an Age of Growth (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.

Sample Artwork (map)

FIGURE 4.1 Location and administrative boundary of CBRM in Nova Scotia



Caption:

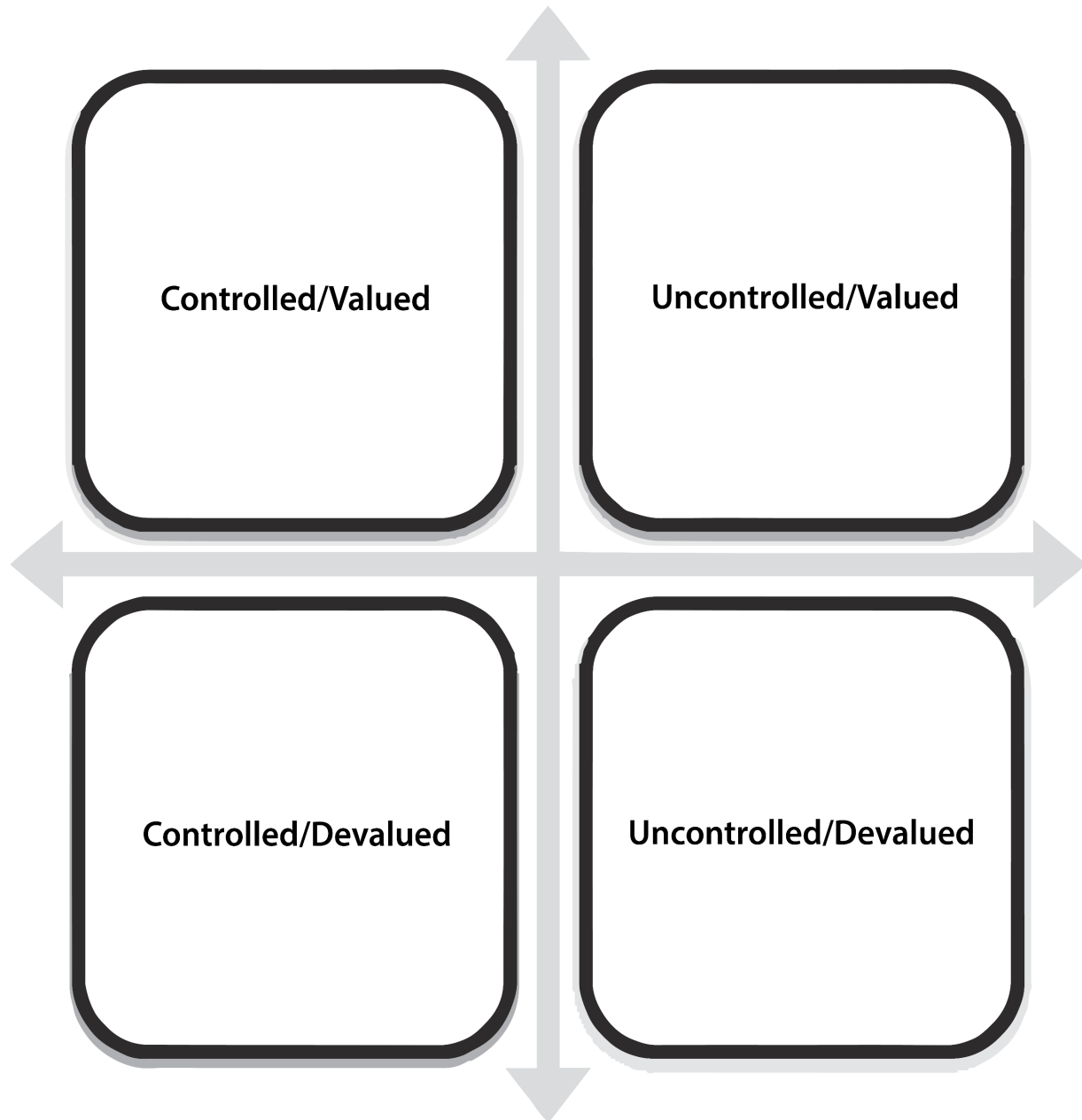
Figure 4.1: Location and administrative boundary of CBRM in Nova Scotia

Alt-text:

Map: Nova Scotia, with Halifax labeled and the Cape Breton Regional Municipality highlighted. There is an inset map showing Canada, with the province of Nova Scotia highlighted to show its location within the country.

The above illustration and its caption appear in Hartt, Quietly Shrinking Cities: Canadian Urban Population Loss in an Age of Growth (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.

Sample Artwork (diagram)



Caption:

Figure 8: Settler colonial attitudes to land

Alt-text:

Matrix graph: four quadrants are laid out on an X axis from more controlled to less controlled and on a Y axis from more valued to less valued. A long description follows.

<Long description: Matrix graph: four quadrants are laid out on an X axis from more controlled to less controlled and on a Y axis from more valued to less valued. Read clockwise from upper left, the quadrants thus have two characteristics each: "Controlled/Valued," "Uncontrolled/Valued," "Uncontrolled/Devalued," and "Controlled/Devalued.">

The above illustration and its caption appear in Barker, Making and Breaking Settler Space: Five Centuries of Colonization in North America (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.

Sample Artwork (photograph)



Caption:

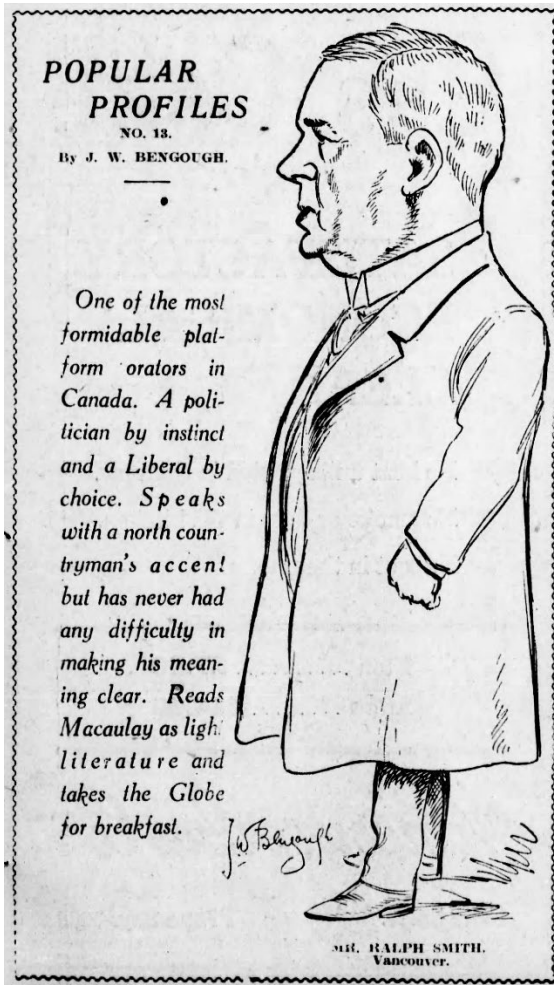
Figure 5.5: Mary Ellen Spear Smith at home in a modest apartment

Alt-text:

Photo: a middle-aged White woman wearing an ankle-length dress sits in an armchair close to a fireplace. There is an open book on her lap.

The above illustration and its caption and alt-text appear in Strong-Boag, A Liberal-Labour Lady: The Times and Life of Mary Ellen Spear Smith (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.

Sample Artwork (political cartoon)



Caption:

Figure 4.4: Ralph Smith, 1916. | J.M. Bengough, “Popular Profiles,” *Vancouver World*, September 9, 1916.

Alt-text:

Cartoon: an overweight man in profile, wearing a suit and overcoat, identified as Mr. Ralph Smith of Vancouver. There is a short biography of Smith, the text of which appears in the long description.

<Long description: Cartoon: an overweight man in profile, wearing a suit and overcoat, identified as Mr. Ralph Smith of Vancouver. There is a short biography of Smith which reads: “Popular Profiles No. 13, by J.W. Bengough. One of the most formidable platform orators in Canada. A politician by instinct and a Liberal by choice. Speaks with a north countryman’s accent but has never had any difficulty in making his meaning clear. Reads Macaulay as light literature and takes the Globe for breakfast.”>

The above illustration and its caption and alt-text appear in Strong-Boag, A Liberal-Labour Lady: The Times and Life of Mary Ellen Spear Smith (Vancouver: UBC Press, 2021). The alt-text shown here does not match the alt-text in the book due to changing standards.