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PUBLISHING

# **CONTRIBUTOR MANUAL**

**LAW**

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I am delighted to welcome you as an author to Edward Elgar Publishing, an award-winning academic and professional publisher. We publish over 350 titles annually and have successfully created a prestigious list of over 6000 titles.

My original vision over 30 years ago was to create a publishing house that attracted leading authors and high quality books by offering international sales and marketing reach alongside a high quality and personal publishing experience. We believe our success and growth over this time is due to the unique service that we offer to our authors.

Elgar is now led by the next generation of my family and whilst investing in new digital publishing and expanding our subject fields we also continue to focus on treating authors and their books with care and attention to detail. We are now almost unique among academic publishers in not offshoring our book production work and our desk editors project manage just a third of the number of books that their peers in some major academic publishers handle.

To ensure that your book is produced as quickly and attractively as possible, it really is imperative that you read these guidelines at an early stage and refer to them when you prepare your manuscript files for submission. Please do also keep in touch with your editor and update them on your progress. At Edward Elgar Publishing we pride ourselves on our friendly and responsive staff so please do get in contact with us direct if your editor can't answer any queries.

I also encourage you to watch these two short videos on our website in which my colleagues give an overview of the book production process:

<http://www.e-elgar.com/publishing-monograph1-video>

<http://www.e-elgar.com/publishing-monograph2-video>

We are delighted to count you as a contributor and look forward to working with you to publish a beautifully produced book which we will be proud to include on our list. We would be grateful for any feedback on the process and welcome the opportunity to work with you again as an author or editor of your own book.

Yours faithfully

A handwritten signature in black ink, appearing to read 'E. Elgar', written in a cursive style.

Edward Elgar  
**Chairman**  
**Edward Elgar Publishing**

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## 1. **Why did your editor(s) choose to publish the book with us?**

We are an award-winning publisher, winning both the Fox Williams Independent Publisher of the Year Award and the IPG Independent Academic and Professional Publisher of the Year Award in 2017. We were hailed by the Awards' expert judges as *'an outstanding example of an independent publisher: ambitious, carefully run, and punching way above its weight despite competition from far larger operators'*. Key to this is our high production values. Our experienced production team will produce a book you will be proud of. All of our manuscripts are copy edited and proofread in the UK to ensure optimum quality and will be finished to the very highest standard. The desk editor will be in close liaison with your editor during the processing and production stages, involving them in important decisions such as book cover design.

We work with academics, booksellers, professionals and libraries around the globe, reaching over 140 countries. From catalogues and conferences to our eBook platform, website and social media channels, information on your book will be disseminated widely by our international marketing teams.

We pride ourselves on our extensive in-house mailing lists that enable us to target precise audiences worldwide. Elgar books are displayed at all major conferences across the world, as well as at many smaller, more specialized meetings.

We recognize the importance of getting your work cited. To maximize visibility our books are included in the Thomson Reuters' Book Citation Index and Scopus alongside Google Scholar.

Your book will sit in good company – many of our authors are recognized as leading scholars and professionals in their fields. Numbered among them are several Nobel Laureates. All of our work is peer reviewed by subject specialists to ensure our books are of the very best quality. We are very selective about the books we choose to publish.

Finally, all our research books appear on our eBook platform, Elgaronline, and we number the most prestigious universities in the world among our customers, alongside new and expanding universities in emerging and developing economies. Please visit [www.elgaronline.com](http://www.elgaronline.com) for more information.

## 2. Introduction

We are delighted to be publishing your book. These notes are intended to help you prepare consistent files that will ensure a smooth production process and minimize additional work for everyone. A neat, well-prepared text with minimal formatting will enable the copy editor, typesetter, and proofreader to do their work efficiently. Careful preparation of the files will also reduce the amount of correction required at proof stage, ensuring a timely publication date. We hope you will be happy with the final printed copy once you receive it.

## 3. Before you start writing your chapter

Please keep in touch with your editor, they will be your main contact throughout the writing and submission process. Do familiarize yourself with our style guide as it will save you time later on if you standardize style and format in your work.

### 3.1 Word count

Please take account of the word count stipulated by your editor. The chapter should not exceed the agreed length. Figures and tables should be included in the word count with each figure counting as 500 words and each table as 300 words. All notes and references should also be included.

### 3.2 Delivery date

Please plan your work to make meeting your deadline easier. If you think you may miss your deadline then please contact your editor as soon as possible to discuss the implications of this. Please bear in mind that missing your delivery date will inevitably delay publication of the book.

Please also be aware that this deadline refers to delivery of the whole chapter and that it won't be possible to make more than very minor changes to the files once you have delivered them. We need to receive all the chapters at one time so please be aware that if you are late in delivering your material you will be delaying the whole book.

### 3.3 Discoverability

Online discoverability is now the main tool to make your chapter visible to potential readers and key to this is the quality of your chapter's metadata. In order to maximize sales and citations and to ensure your chapter (both with and separate to the book) appears prominently in search engines, citation indexes, Elgaronline and Google Scholar you need to provide us with the basis for good metadata. The key components of this are set out below.

#### 3.3.1 *Chapter titles*

Chapter titles are vital components of your book's metadata. Please bear in mind that titles are more discoverable and effective if they are kept concise, clear and include the key terms/concepts your readers will use in literature searches. For example, it is better to have 'Introduction to Competition Law' than merely 'Introduction' as the book's first chapter. The title of each chapter needs to be understandable in isolation from the rest of the book.

#### 3.3.2 *Abstracts and key words*

You must supply an abstract of up to 150 words and a list of up to 6 key words/terms for your chapter with your final script. Google Scholar, for example, will not index a book without abstracts and keywords for all chapters so it is imperative that you send this information along with your chapter. These abstracts and keywords will not appear in the printed copy of the book but they should contain the key words and concepts from your chapter. Re-using the first 150 words of a chapter will not provide the basis for quality metadata.

#### 3.3.3 *ORCID Numbers*

Please provide ORCID author identification numbers for yourself and any co-authors to your chapter if you would like us to use them in the information we provide to third parties in promoting your work.

If you do not yet have an ORCID number, or you would like further information, then please visit <http://orcid.org>.

### 3.4 Consistency

If your editor has provided you with a list of spelling conventions or a chosen reference style please adhere to it. It will improve the readability of the book if it looks like a coherent whole.

If you are unsure about which referencing style you should use please check with your editor. Please be aware that if you submit your chapter with a different style, not previously agreed with your editor, it may be returned to you and we may request that you reformat the references so that they are consistent with the other chapters in the book.

### 3.5 Contributor Agreement

The Contributor Agreement is a contractual agreement between you and the book's editor. Please ensure that you sign the agreement and return it to your editor promptly. Your editor will sign a separate agreement with us as publisher of the book.

## 4. Whilst you are writing: points to remember

### 4.1 Basic formatting guidelines

We edit and proofread manuscript files onscreen. Therefore we would ask you to please keep the documents as clear and simple as possible and not to format the files yourself.

We prefer to receive **Microsoft Word** files for all our books. Please also supply a pdf file of the chapter if you have used any program other than Word to create it.

Chapters that contain mathematics and/or special characters (e.g. Chinese, Japanese, Greek, etc.) should be submitted as both pdf and Word files. Please check the pdf carefully, before submission, to ensure that the maths and/or characters are displayed as intended. The pdf file will be referred to by the copy editor and/or typesetter in case of any issue with how these characters are displayed in the Word file.

Please make sure all heading levels – chapter titles, main and sub-headings – are clear. Indicate hierarchy by inserting <a>, <b>, <c>, etc., in angled brackets.

Please try to avoid more than three levels of sub-headings in any chapter. Please do not send any lists, tables of contents, contributor information or references as 'bookmark defined' or linked files.

Please do not include a mini table of contents for your chapter. Our house style is to keep preliminary pages simple and concise so we will include one main table of contents and remove any that have been included at the start of chapters.

## 4.2 Legal issues

### 4.2.1 *Copyright and permissions*

It is the contributor's responsibility to seek written permission for any work in copyright and also to settle any fees which may arise as a result of this. Copyright of material published in the US and UK lasts for the author's lifetime plus 70 years. Copyright acknowledgements should appear next to the item reproduced. Copyright holders often make the position and wording of the acknowledgement a condition of granting permission, so please follow their requirements carefully. Please consult your editor or commissioning editor if you have any queries about copyright.

To make life easier for you we have prepared a Five Minute Guide to Copyright on our Elgarblog: <https://elgar.blog/2017/04/03/5-minute-guide-to-copyright/>

4.2.1.1 *Quotes from academic books* Permission is required to reproduce most published academic work. This should be sought from the copyright holder, which is usually the original publisher. An exception is made for short extracts under the 'fair dealing' rule provided that these are clearly referenced and reproduced for the purpose of criticism or review and the new chapter does not become a substitute for the original or make its purchase unnecessary. Although there is no formal definition of 'short' a common rule of thumb is a single extract of 400 words or a series of extracts not exceeding 800 words in total. However, if in doubt, permission should be sought.

4.2.1.2 *Poetry and song lyrics* Published poetry and song lyrics are not covered by the 'fair-dealing' rule and permission can prove very expensive. If you wish to include an extract from a poem or similar literary work in your book – for instance, in a dedication or at the beginning of

an introduction – you will need to seek permission to use a quote of any length from the copyright holder and it is likely that you will need to pay a fee for this. Please be aware that the copyright holder is likely to be the publisher rather than the author.

**4.2.1.3 *Figures, tables and illustrations*** Permission is required for any tables, diagrams or illustrations copied from published sources, which includes material posted on the internet and screenshots. Acknowledgement of source, author and publisher must be made. Original tables and figures with information drawn from other sources do not need permission but sources must be acknowledged.

**4.2.1.4 *Photographs*** We tend to discourage the use of photographs. Permission may be required from the original photographer, the owner of the photograph, anyone who is in the image and the owner of any private building, object or artwork in the photograph before including it. An acknowledgement must be made in the text below the photograph. In some cases separate payment must be made for both artistic rights and use of the image from a reputable source.

**4.2.1.5 *Case studies, trademarks and logos*** For chapters that feature these, agreement is needed from the businesses/organizations whose activities are described. Data should be verified and its usage should be cleared with the appropriate authority from each company or other enterprise concerned. Please ensure your chapter does not include any potential defamation of people or organizations/institutions.

**4.2.1.6 *Websites*** Any material published on a website is subject to the same copyright restrictions as printed material.

**4.2.1.7 *Use of your own previously published work*** Publishers should grant permission to re-use your own work, potentially subject to an embargo period. Please note that some publishers charge a fee for use of your work in a book edited by a third party and you will be responsible for payment of this fee. Please see section 4.2.4 on self-referencing and self-plagiarism for further information.

## **4.2.2 *Permission requests and procedure***

**When requesting permission to use material, you should request permission for both print (hardback and paperback) and electronic editions of the book, as well as world language rights.**

Some permission requests, (including work originally published by Edward Elgar Publishing), may be handled through the Copyright Clearing Centre or PLSclear. If this does not apply in your case, please find a draft permissions letter below, which can be amended as necessary.

Dear Permissions Coordinator

I have been invited by Edward Elgar Publishing to contribute a chapter in the book "..... edited by ....." . I am writing for permission to use the following:

I hope that you will grant me non-exclusive rights to use the above in both print (hardback and paperback) and electronic formats as well as world language rights. I will of course include the normal form of acknowledgement to the original source of publication.

I would be very grateful if you would sign and return this letter as confirmation of your permission to use this material as soon as possible.

With many thanks for your assistance.

Yours sincerely

**PERMISSION GRANTED**

**SIGNED**

You need to be able to demonstrate that you have made a reasonable attempt to seek permission and so, if you do not receive a reply to your initial letter, you cannot simply presume that you may proceed with using the material. You should ensure you have contacted the copyright holder and author by email or letter at least three times and keep a record of all attempts made to gain permission. If you still do not receive a response please approach your editor and our copyright department may be able to advise you. We cannot, however, apply for permission on your behalf, and are unable to cover the cost of permission fees.

If permission is refused or the fee charged is unreasonably high you may wish to appeal against the decision by writing again to the copyright holder. However, if your application is ultimately unsuccessful you have no alternative but to remove the material from your chapter.

#### 4.2.3 *Libel and defamation*

Please note that your editor has agreed in their contract with the publisher that the book will not contain anything libellous that may be the cause of litigation. Please ensure that you do not make any defamatory

or injurious statement or implication about living persons, institutions or other organizations that could result in libel claims. It is no defence against a libel action that a defamatory statement has been previously published. If you have any questions about this please consult your editor who will consult the publisher for legal advice if necessary.

#### 4.2.4 *Self-referencing and self-plagiarism*

Please bear in mind that if you hold the copyright to a previously published piece of your own work, you are not necessarily free to publish this again without consulting the original publisher. It may well be that your agreement with the publisher grants them an exclusive licence to print and distribute the work, which would therefore prohibit us from doing the same without express permission.

Self-plagiarism is a form of plagiarism in which the writer republishes a work in its entirety, or re-uses portions of a previously written text while authoring a new work, without acknowledgement. Academic books, by nature, build on previous work but it is imperative that the correct acknowledgements are used and appropriate permissions sought, where necessary, even when they refer to the author's own work. Please check the re-use policy of any relevant publisher before evaluating whether you need to seek formal permission for any portion of text that has been published elsewhere. Even if permission is not needed, please ensure your work is thoroughly referenced.

#### 4.3 House style guide

The main points of style to which we prefer our books to conform are outlined here but we are happy to accept any reasonable consistent style. We would stress the three 'c's as criteria in all cases of doubt: common usage, consistency and, above all, clarity. Remember that direct quotations should not be changed to conform to our house style but should appear as in the original publication.

ABBREVIATIONS consisting of capital initial letters are usually expressed without full stops – GNP, USA. Contractions ending with the same letter as the original word do not take terminal full stops – edn, Mr, Dr, St – but abbreviations where the last letter of the word is not included do take a full stop – ed., ch. Thus ed. and eds are both correct. However, abbreviated units of measurement do not take a full point – thus lb, mm and kg are correct – and do not take a final

's' in the plural – thus, 5 oz. The abbreviations etc., i.e. and e.g. are usually best replaced by 'and so on', 'that is' and 'for example'.

ACCENTS are retained in foreign words, except in French upper case (for instance, état but Etat – not État).

ACRONYMS AND ABBREVIATIONS should be written out in full for the first time of use within each chapter, with the abbreviation/acronym in brackets, and then it is fine to use the acronym thereafter.

APOSTROPHES should be omitted in plurals, for example, 1950s, MPs. An apostrophe should only be used when the possessive is to be indicated, for instance, MPs' pay.

CAPITALS are used to distinguish the specific from the general – for example, 'he is Professor of Law at Oxford University', but 'he is a professor at a university'. This principle, however, is capable of wide interpretation and, in general, we try to avoid using capitals because overuse both reduces the importance of those words which have a capital and spoils the appearance of the printed page.

CITATIONS should be consistent in style across all chapters and your editor will let you know which style they prefer. We strongly prefer OSCOLA or Bluebook (US), examples of which can be seen in section 4.5 of these guidelines but other referencing styles are acceptable if applied consistently. Please check with your editor to confirm what style they would like you to use.

COMMAS should be omitted before the final 'and' or 'or' in lists unless the concepts in the list are complicated and the comma aids clarity. Commas are usually unnecessary after adverbial phrases or conjunctions, especially when they begin a sentence.

CROSS REFERENCING between chapters is a useful tool, particularly as the book will be published both in print and as an eBook. It is particularly helpful to cross-reference between chapters of an edited book as it helps the reader see the book as a cohesive whole. When cross-referencing to another chapter in the book, the C in chapter should be capitalized.

DATES should be written '18 August 2014' and decades should be presented without an apostrophe (for example, 'the 2000s', unless

possessive, for instance, '1980s' fashion'). Please write 'nineteenth/twentieth/twenty-first century' in full rather than '19th/20th/21st century'. Phrases such as 'nineteenth century' do not have a hyphen unless they are used adjectivally, that is, 'nineteenth-century literature'. Dates should be elided to the decade: 1997–99 (not 1997–1999 or 1997–9).

ELLIPSES should be written as three spaced points ( . . . ). The ellipsis does not need to be followed by a concluding full point.

FOOTNOTES should correspond to superior figures inserted at the appropriate point within the text. Arabic numbers must be used for note numbering (1, 2, 3 and so on).

FULL STOPS are not needed after headings (including table headings), sub-headings, figure captions, figure numbers, table numbers or section numbers, or after names and addresses printed below prefaces or in, for example, specimen letters.

ITALICS should be used sparingly for emphasis. Italic type should be used for the titles of films and television programmes and also ships (for example, *HMS Ark Royal*). Song and poem titles, however, should appear in Roman type, within quotation marks.

LISTS should use numbers (1, 2, 3 and so on) for major lists and letters (a, b, c) for lists within major lists.

MATHS should be displayed as it should appear in the final book. Distinguish carefully between superior and subscript characters and use italic type for any characters to be set in italic. Equations should be numbered consecutively within chapters.

NUMBERS in the text up to and including ten should be written out in full unless accompanied by a unit of measurement, for example 3 kg, 5 m or 2 per cent but two girls and so on. Numbers that begin sentences should be spelled out. Numbers over 10 should appear in figures, unless used in general or estimated terms (for instance, about a hundred people). Four-digit numbers should appear closed up (without a comma: 1000). Five or more digit numbers should appear with a thin space (for example, 23 000). Decimal points should appear as full stops on the line (0.10). Please ensure capital O, zero, lower case l and figure 1 are used correctly. 'Billion' is now more commonly

used in its American meaning of a thousand million so it is best to make it clear early in the book in which sense it is used.

Minimal elision should be used, in the form 23–4 (not 23–24), 123–4 (not 123–124 or 123–24), except for:

- ‘teens’: these should appear in the form 11–17 (not 11–7) (however, 11–7 would be fine when expressing betting odds);
- ‘tens’: these should appear in the form 20–21 (not 20–1);
- ‘hundreds’: these should appear in the form 100–101 (not 100–1 or 100–01).

PARENTHESES (round brackets) should be used for simple interpolations, with square brackets used for editorial notes or interpolations in quotations (for example, [*sic*]).

PAROCHIALISMS such as ‘in this country’ or ‘this year’ should be replaced with the country name or specific year.

PER CENT should be written in full in the text (or percent when US spelling is required) but as % in tables and figures.

THE POSSESSIVE S should be used, for example, Keynes’s, Jones’s, Thomas’s except in biblical and ancient classical names (for example, Moses’, Aristophanes’).

QUOTATIONS/EXTRACTS must be an exact reproduction of the original in both spelling and punctuation even if this conflicts with the style in the rest of the book. Use single quotes for extracts in the text of less than 50 words in length and double quotes for quotes within quotes. For extracts exceeding 50 words in length material should be indented from the left margin, with space above and below and quotation marks omitted. Any notes or editorial comment within the extract should appear in square brackets and any omissions should be indicated by an ellipsis. Ensure that opening quotation marks are distinguished from closing quotation marks. Please see section 4.2.1.1 for further information on using quotations and extracts.

SPELLING should follow our house style of British English (e.g. colour) with -ize endings but if you have a preference to use US English (e.g. color) please do discuss with your editor before you prepare your manuscript files. Where different contributors use different spelling

conventions we edit for in-chapter consistency only. Formal names of institutions, for example, Organisation for Economic Co-operation and Development or World Trade Organization should not be changed to fit your chosen style.

SYMBOLS and special characters, such as Greek letters, Chinese symbols, logical and mathematical signs etc., should be submitted as both pdf and Word files. Please check the pdf carefully, before submission, to ensure that the maths and/or characters are displayed as intended.

#### 4.4 Figures, tables, photographs and boxes

Before including these, please do think about what each figure or table is adding to the reader's understanding of the material. Overuse of these tools can be distracting to the overall message.

Please prepare a list of figures and tables used in your chapter for your editor when you send them the final chapter.

##### 4.4.1 *Figures and photographs*

Figures, graphs, maps, etc., should not be embedded in the text, but should be supplied separately.

Please see sections 4.2.1.3 and 4.2.1.4 for information on copyright permission for any figures, tables and photographs for which you do not own copyright yourself.

**Figures should be created in black and white only and should be sharp, clear and legible and with the minimum line weight greater than hairline.** If the original figure is in colour it needs to be converted to greyscale in order to make the contrast sharper. If artwork is scanned use 300 dpi (dots per inch) for greyscale. The image size should be c. 1600 × 2600 pixels and 1200 dpi for line drawings. Please provide figures of suitable quality and clarity for use in the finished book.

Inclusion of photographs is allowed if they are of a high resolution (at least 300 dpi, but 600 dpi is preferred) and are black and white. Please consider carefully whether they add value to the reader, particularly if you have taken them yourself. A photograph that doesn't look entirely professional can cheapen the look and feel of the book.

*Please find examples of figures and photographs that are suitable for use and unsuitable for use on pp. 24–7 of this document.*

An appropriate note indicating clearly where each figure is to appear should be included within each chapter file. All figures should have their own caption/title.

#### 4.4.2 *Tables and boxes*

Tables and boxes should be included within the chapter file, approximately where you want them to appear.

Tables should be set out clearly using only horizontal lines/rules and minimal vertical lines/rules. They will be re-keyed by the typesetter.

#### 4.4.3 *Files and formatting for figures, tables, boxes and photographs*

Each separate set of figures, tables, boxes or photographs should be numbered consecutively within each chapter, for example the first figure in chapter 2 will be figure 2.1 with 2A.1, 2A.2 being used in appendices. In the text refer to Figure 2.1, Figure 3.2, etc., as opposed to its caption/title.

If possible, please deliver your figures as eps or pdf files and save them with the fonts embedded. There is no need to save tiffs/jpgs as eps or pdf files. If the originals are tiffs/jpgs they are usually uneditable, but are generally acceptable if they are produced to a minimum of 300 dpi.

#### 4.5 References/bibliography

It is essential that sources are properly referenced. The custom for scholarly Law books is to use footnotes. You should consult your editor for confirmation of which referencing style to use, particularly if your book contains chapters by scholars from different disciplines. Please note that we copy-edit for consistency within each chapter but will not convert the style you have used to match other chapters. Therefore if consistency is desired across the whole book (as is often the case) then it is essential that you find out and adhere to the style chosen by your editor.

Our recommended referencing style is OSCOLA. However we can accept other standard styles, such as Bluebook, if your editor requests this. A summary of the OSCOLA guidelines is given below.

Provided that full references are given in footnotes we do not require a separate bibliography for your chapter. Please do not prepare one unless this has been agreed with your editor. Unless bibliographies are to be included for all chapters they will be removed.

#### 4.5.1 *OSCOLA Quick Reference Guide*

Downloaded from <[https://www.law.ox.ac.uk/sites/files/oxlaw/oscola\\_4th\\_edn\\_hart\\_2012quickreferenceguide.pdf](https://www.law.ox.ac.uk/sites/files/oxlaw/oscola_4th_edn_hart_2012quickreferenceguide.pdf)> accessed 11 May 2018

The complete 4th edition of OSCOLA is available at <[http://www.law.ox.ac.uk/published/OSCOLA\\_4th\\_edn.pdf](http://www.law.ox.ac.uk/published/OSCOLA_4th_edn.pdf)>

#### **Primary Sources**

Do not use full stops in abbreviations. Separate citations with a semi-colon.

#### **Cases**

Give the party names, followed by the neutral citation, followed by the *Law Reports* citation (eg AC, Ch, QB). If there is no neutral citation, give the *Law Reports* citation followed by the court in brackets. If the case is not reported in the *Law Reports*, cite the All ER or the WLR, or failing that a specialist report.

*Corr v IBC Vehicles Ltd* [2008] UKHL 13, [2008] 1 AC 884

*R (Roberts) v Parole Board* [2004] EWCA Civ 1031, [2005] QB 410

*Page v Smith* [1996] AC 155 (HL)

When pinpointing, give paragraph numbers in square brackets at the end of the citation. If the judgment has no paragraph numbers, give the page number pinpoint after the court.

*Callery v Gray* [2001] EWCA Civ 1117, [2001] 1 WLR 2112 [42], [45]

*Bunt v Tilley* [2006] EWHC 407 (QB), [2006] 3 All ER 336 [1]–[37]

*R v Leeds County Court, ex p Morris* [1990] QB 523 (QB) 530–31

If citing a particular judge:

*Arcscott v The Coal Authority* [2004] EWCA Civ 892, [2005] Env LR 6 [27] (Laws LJ)

### **Statutes and statutory instruments**

Act of Supremacy 1558

Human Rights Act 1998, s 15(1)(b)

Penalties for Disorderly Behaviour (Amendment of Minimum Age) Order 2004, SI 2004/3166

### **EU legislation and cases**

Consolidated Version of the Treaty on European Union [2008] OJ C115/13

Council Regulation (EC) 139/2004 on the control of concentrations between undertakings (EC Merger Regulation) [2004] OJ L24/1, art 5

Case C–176/03 *Commission v Council* [2005] ECR I–7879, paras 47–48

Case C–556/07 *Commission v France* [2009] OJ C102/8

### **CJEU cases and the ECLI**

Authors who wish to include the ECLI when citing cases from the Court of Justice of the European Union should treat it much like a neutral citation, adding it after the case name and before the report citation. For example:

Case C-176/03 *Commission v Council* EU:C:2005:542, [2005] ECR I-7879.

For unreported cases, cite the ECLI rather than the OJ notice or the court and date (as advised in OSCOLA 2.6.2). For example:

Case C-542/09 *Commission v the Netherlands* EU:C:2012:346

### **European Court of Human Rights**

*Omojudi v UK* (2010) 51 EHRR 10

*Osman v UK* ECHR 1998–VIII 3124

*Balogh v Hungary* App no 47940/99 (ECHR, 20 July 2004)

*Simpson v UK* (1989) 64 DR 188

### **Books**

Give the author's name in the same form as in publication, except in bibliographies, where you should give only the surname followed by the initial(s), relevant information about editions, translators and so forth before the publisher, and give page numbers at end of the citation, after the brackets.

Thomas Hobbes, *Leviathan* (first published 1651, Penguin 1985) 268

Gareth Jones, *Goff and Jones: The Law of Restitution* (1st supp, 7th edn, Sweet & Maxwell 2009)

K Zweigert and H Kötz, *An Introduction to Comparative Law* (Tony Weir tr, 3rd edn, OUP 1998)

### **Contributions to edited books**

Francis Rose, 'The Evolution of the Species' in Andrew Burrows and Alan Rodger (eds), *Mapping the Law: Essays in Memory of Peter Birks* (OUP 2006)

### **Encyclopedias**

*Halsbury's Laws* (5th edn, 2010) vol 57, para 53

### **Journal articles**

Paul Craig, 'Theory, "Pure Theory" and Values in Public Law' [2005] PL 440

When pinpointing, put a comma between the first page of the article and the page pinpoint.

JAG Griffith, 'The Common Law and the Political Constitution' (2001) 117 LQR 42, 64

### **Online journals**

Graham Greenleaf, 'The Global Development of Free Access to Legal Information' (2010) 1(1) EJLT <<http://ejlt.org//article/view/17>> accessed 27 July 2010

### **Command Papers and Law Commission reports**

Department for International Development, *Eliminating World Poverty: Building our Common Future* (White Paper, Cm 7656, 2009) ch 5

Law Commission, *Reforming Bribery* (Law Com No 313, 2008) paras 3.12–3.17

**Websites and blogs**

Sarah Cole, 'Virtual Friend Fires Employee' (*Naked Law*, 1 May 2009) <<http://www.nakedlaw.com/2009/05/index.html>> accessed 19 November 2009

**Newspaper articles**

Jane Croft, 'Supreme Court Warns on Quality' *Financial Times* (London, 1 July 2010) 3

## 5. **Getting ready to submit your manuscript files to your editor**

**Please keep your editor informed of your progress while working on your chapter. If you have any queries about submission of your files please contact them prior to delivery.**

Please deliver your files directly to your editor rather than to the publisher. They will wish to make their own checks and may wish to review the material before they collate the chapters and submit them to the commissioning editor.

Ensure that you have finished work on the chapter before you contemplate delivery of the material to your editor. Please remember that your editor needs to deliver all the material to be included in the book at once. Once they have passed the files to the publisher there will be no opportunity to make changes to the text other than to make minor copy-editing corrections.

If any of your material is under copyright to a third party please pass any permissions you have received to your editor when you submit the chapter to them. If you are in any doubt, please see section 4.2 of these guidelines for more information on what material requires copyright permission.

### 5.1 List of contributors

All our edited books contain lists of contributors. The quantity of information included on each contributor varies from book to book so please refer to your editor on whether they would like you to include either a brief affiliation or a short biographical paragraph, ideally a maximum of 80 words long. Please check that your name appears exactly as you would like it to appear in the book and appears in exactly the same format in your chapter file.

## 5.2 Chapter submission checklist

Please complete this checklist prior to submitting your files:

- Is this the full and final version of your chapter file? We cannot begin work until all material is received from all contributors.
- Have you supplied a PDF as well as Word version of any chapters that contain maths or unusual characters e.g. Chinese letters?
- Have you supplied us with an abstract and key words for the chapter?
- Have you included a brief affiliation or a short biographical paragraph?
- Are all figures, maps and photographs clear, sharp and legible in black and white only?
- Are all tables and boxes present?
- Have you ensured all copyright permissions are cleared prior to your submitting the final manuscript files? Have you included any acknowledgements required and permission slips?
- Have you included your ORCID number?
- Has your editor got an up-to-date postal and email address for you? If you are planning to be away in the next few months please ensure they have means to contact you.

**Production cannot start on the manuscript if any material is missing. Please note that the production schedule begins when the manuscript is passed to our Editorial Processing and Production office, and not when it is first received in house.**

## 6. Once your editor has delivered to us: the next steps

### 6.1 Preliminary check

Once the complete manuscript files are submitted to us, we will make an initial check through the material, prior to the work being sent on to our Editorial Processing and Production office in the UK and we will inform your editor if we have any queries. The main aim of this stage is to identify any points or issues that may otherwise delay publication if they are brought to light at a later point. Once any queries or issues have been resolved, work will begin on costing and scheduling the manuscript.

We will seek clarification on any material that looks like it requires copyright permission from a third party at this stage. Please bear in mind that nothing can be passed for processing until all copyright issues are resolved. Outstanding copyright permissions are the most common reason that manuscripts are delayed at this stage.

If the book is in a series it will be sent to the series editor(s) for approval or we may arrange for the material to be peer reviewed. We need to have received this approval before the manuscript is sent to Editorial Processing and Production. Series editor approval or peer review is for the purpose of confirming the quality of the work and giving everyone the opportunity to take any suggested revisions into account before editorial work begins.

Once we are satisfied that the material is complete and all queries are resolved we will pass the manuscript files to the Editorial Processing and Production department for costing, scheduling and copy editing. Please do not assume copy-editing has begun as soon as you have submitted your final chapter. Your editor will be able to update you on the progress of the book if you are at all concerned. No major revisions can be made to the text after submission.

## 6.2 Editorial processing and production

Once our Editorial Processing and Production office receive the files, the project will be allocated to a dedicated desk editor who will be responsible for seeing the manuscript through all stages of production to final bound copies and the eBook.

### 6.2.1 *Production videos*

Our editorial services team have produced these two videos to give you an idea of the journey our books take from submitted files to finished book:

<http://www.e-elgar.com/publishing-monograph1-video>

<http://www.e-elgar.com/publishing-monograph2-video>

### 6.2.2 *Brief production schedule*

Please find below a brief step-by-step guide to the various stages in the production process.

Schedules for our books are usually seven to eight months. The length of the schedule for your book will depend on the length and complexity of your book and how many other books arrive for scheduling at the same time. The accuracy of the schedule will be dependent on the editor and contributors being available and able to deal with

copy-editing and proofreading queries promptly. The desk editor will confirm the anticipated publication month to the book's editor in their introductory email.

**Stage 1** Editorial Processing and Production department receive the book files, which are then cast-off (to estimate the number of pages in the finished book) and an estimate made of the costs, so that we have a reasonable idea of the final price and extent of the book for advance promotion. The book will also be scheduled and allocated to a desk editor who will be your main point of contact throughout the process.

**Stage 2** Your files are sent to one of our native English-speaking freelance copy editors who will check your text for sense, style and consistency, code your files for the typesetter and email your editor with any queries. Please answer any queries on your chapter promptly so the copy-edited files can be returned to your desk editor.

**Stage 3** Your desk editor will then send your editor the final edited files for review. Your editor will send a copy of your chapter to you so that you can check and approve the copy editing.

**Stage 4** When you have approved the copy-edited files your desk editor will send them to the typesetter who will prepare the page proofs.

**Stage 5** Your desk editor will send your editor pdf files of the page proofs. Your editor will again send each chapter pdf to the individual contributors to check and approve. Only typographical errors can be corrected at this point. At the same time, one of our freelance proof-readers will read the page proofs to check for any errors. Your desk editor will then collate any corrections for the typesetter.

**Stage 6** The book cover will be prepared and discussed with your editor.

**Stage 7** The index will be prepared.

**Stage 8** The pdf file of the collated proofs and the index will then be sent to the typesetter, who will set the index and make any corrections to the proofs.

**Stage 9** Your desk editor will receive the final proof from the typesetter for a final check.

**Stage 10** Printing and binding and uploading of eBook file.

**Stage 11** Copies of the book are delivered by the printer to our US and UK warehouses and checked by our Production department before they are cleared for sale.

**Stage 12** Every contributor will receive a complimentary copy of the book in either print or electronic form. If you choose to receive a print copy, one will be sent to you from either our UK or US distributor once you have confirmed your full address details.

### 6.2.3 *Copy editing and typesetting*

We will copy edit the text and mark all instructions for the typesetter onto the manuscript files. We will also determine the typeface, page layout and artwork positioning.

The actual copy editing will be undertaken by one of our small team of experienced UK-based freelance copy editors, under the desk editor's guidance, and the complete manuscript will be read through carefully for clarity and consistency and marked up for typesetting style. The grammar and spelling will be checked and the references cross-checked. **Please note that our copy editors are not necessarily experts in the precise subject area of your book and so, while they can improve grammar, the original meaning needs to be clear. The copy editor will email you with any queries. Please reply promptly as our copy editors are working to deadlines and any delays will affect the schedule of your book.**

Once your files have been copy edited, an edited Word document incorporating your query responses will be either uploaded to dropbox or emailed to you for approval. It is essential that you check the text carefully to ensure that nothing has been added or deleted by the copy editor that you are unhappy about. Once you have seen the text at this stage we will assume that you have approved it in its edited form and any corrections made at proof stage as a result of the copy editor's changes will be attributed to you. **You should resist the temptation to make any revisions to your manuscript files at this stage as revisions to your text will delay publication and may increase the price of the**

**book.** If, however, any vital corrections are needed to the text you should amend this version of the files using tracked changes and send your desk editor the amended file. You must ensure tracked changes is turned on before making any changes to the files as only amendments showing in tracked changes will be checked. **Under no circumstances should you submit new files at this stage.**

After the edited files have been approved they will be sent for typesetting. As soon as a proof date is arranged your editor will inform you and suggest a date by which you will need to notify them of corrections. Delays in approving proofs often mean that publication is delayed and so it is important to avoid these where possible.

#### 6.2.4 *Proofing*

Only typographical errors should be corrected at this point. Pdf page proofs will be sent to you either via dropbox or by email. The purpose of the proofs is for you to check that the text has been set correctly. Two weeks are usually allowed for the approval of proofs.

Proofs should not be regarded as more than an opportunity to check that the typesetter has set the manuscript files accurately. Alterations at this stage are extremely expensive and time consuming and could lead to an escalation in the price and a delay in the publication date of your book.

Proofs should be checked against the copy-edited files to ensure that no text has been omitted and corrections should be marked in different colours (blue for any author changes; red for any typesetter errors; black for any errors caused or missed by the publisher or copy editor).

It is the responsibility of the author to insert page numbers in the proof where there is a cross-reference in place of 'see pp. 000–000'.

#### 6.2.5 *The index*

The index will be prepared at proof stage either by your editor or by a professional indexer.

### 6.3 Printing and eBook

Our books are printed in the UK and in the USA. We use paper sourced responsibly. At the time your book goes to print we will also upload the eBook for sale via our various channels. All our books are available in print and as eBooks.

## 7. Finished copies of the book

Your complimentary copy of the book will be sent out as soon as printed copies have been checked and approved for sale and we have received confirmation of your address. Any advance print orders will be released for sale around the world at this time.

Contributors are entitled to purchase additional copies of the book (and all other titles on our list) at the author discount of 50% off the published price. Please email [elgarsales@e-elgar.com](mailto:elgarsales@e-elgar.com) (N&S America) or [sales@e-elgar.co.uk](mailto:sales@e-elgar.co.uk) (ROW) for details on how to take advantage of this offer.

## 8. Marketing

We welcome our authors' input in marketing and an author promotion form will be emailed to the book's editor as soon as they deliver the manuscript files. Our US and UK marketing departments will also contact your editor once the book is published with review plans and ideas for publicizing their book including social media, conferences and our own blog.

We are one of the few academic publishers who still invests in print, email, web and social media marketing. We pride ourselves on our extensive in-house mailing lists, which enable us to target precise audiences worldwide. Elgar books are displayed at major Law conferences across the world, as well as at many smaller, more specialized meetings.

We work with academics, booksellers, professionals and libraries around the globe, reaching over 140 countries. We also actively cultivate relationships with journals and bloggers to try and maximize book reviews and publicity for our books. Where appropriate, we also seek to nominate books for awards.

From catalogues and conferences, to our eBook platform and social media channels, information on your book will be disseminated widely by our international marketing teams. Our well-established global reputation will get your book noticed and we will ensure it is readily available across the world.

Finally, we recognise the importance of getting your work cited. To maximize visibility our scholarly books are included in the Clarivate Book Citation Index, Scopus and, of course, Google Scholar where the potential reader is only one click away from buying the ebook.

### 8.1 Video and marketing brochure

Please follow this link for a short video outlining our marketing efforts, or contact our marketing departments ([info@e-elgar.co.uk](mailto:info@e-elgar.co.uk)) for a copy of our marketing information brochure:  
<http://www.e-elgar.com/publish-with-us/international-dissemination-and-marketing>.

**Thank you very much for publishing with us. We hope you find these guidelines useful. If you require clarification on any point, have your own book proposal or have any feedback on the guidelines please contact us on [info@e-elgar.co.uk](mailto:info@e-elgar.co.uk).**

## Examples of figures

### Suitable figures

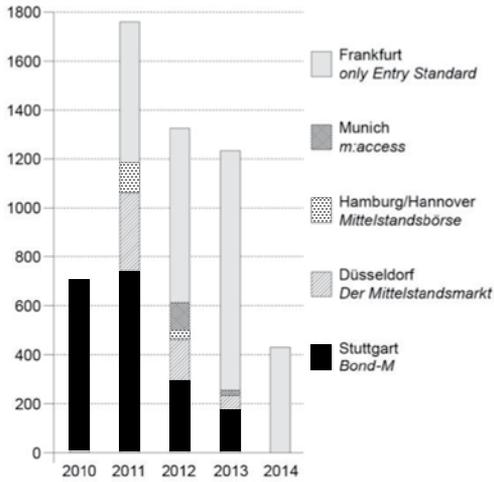


Figure showing clear patterning (with minimal shading) to differentiate between items.

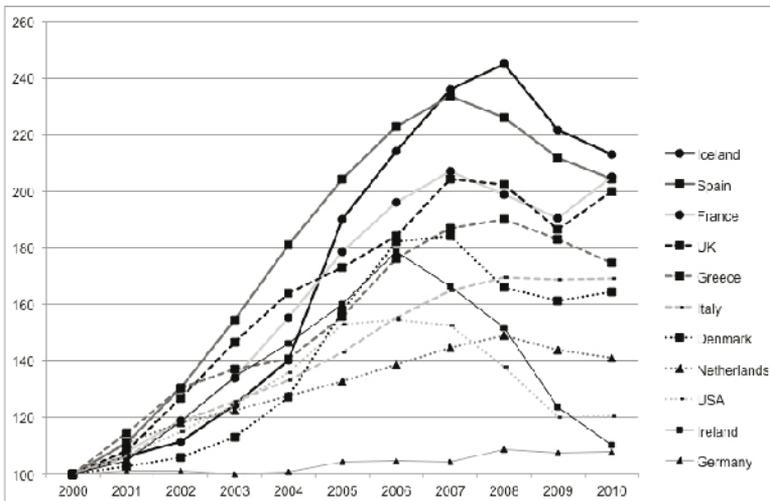


Figure showing clear distinction between graph lines.

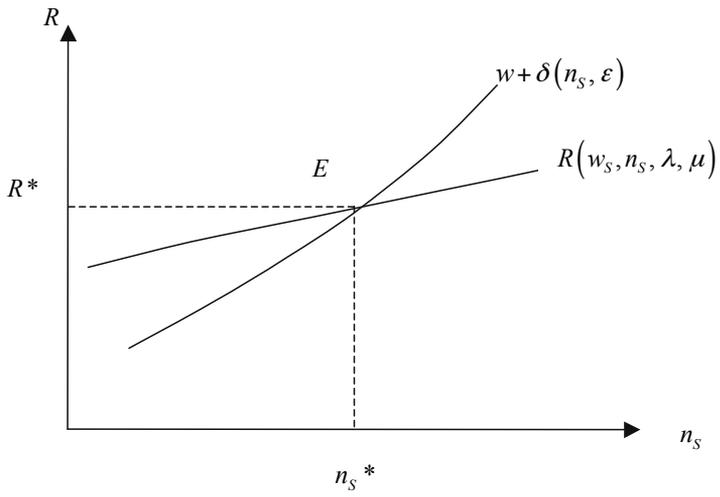
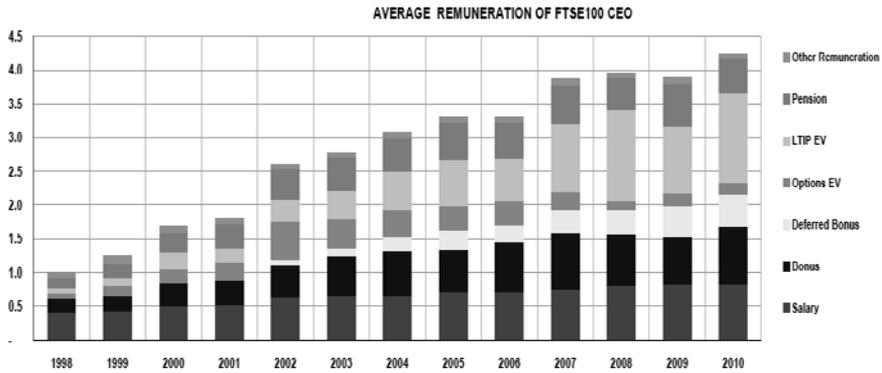


Figure with mathematical symbols presented clearly.



High-resolution photo.

Unsuitable figures



There is not enough differentiation between some of the shading in this figure.



The Singapore-Johore-Riau Growth Triangle

Text is very poor; overall quality is low and file resolution is low.

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## Consumer Debt Collection Practices (ANPRM)

Summary

Discussion | Unlawful collection practices - 193

Select other topics

### Subtopics

1 | Harassment or abuse - 113

#### Agency Proposal

The Fair Debt Collection Practices Act (FDCPA) is supposed to "eliminate abusive debt collection practices by debt collectors." The FDCPA spells out things that would legally "harass, oppress or abuse" consumers (FDCPA § 805). Some of these are discussed in other topic posts:

- Publishing the name of a consumer who allegedly refuses to pay his/her debts. See Questions about email, texting & social media in debt collection—being social media?
- Calling repeatedly or continuously with intent to annoy, abuse, or harass someone: See Questions about phones & mobile phones in debt collection—repetitive calls and robo-calls.
- Calling without disclosing the caller's identity: See Questions about phones & mobile phones in debt collection—Voicemail & answering machine messages and Caller ID.

Here are 3 others:

1. Advertising a debt for sale to coerce the consumer to pay it.
2. Using or threatening violence (or other criminal means) to harm a person, or their reputation or property.
3. Using obscene or profane language, or other language that has "the natural consequence" of abusing someone hearing or reading it.

Is there anything about these 3 that a new federal rule should make clearer, or add to?

The FDCPA says that there might be other practices that "harass, oppress or abuse" consumers. Is there any other kind of conduct by collectors that new federal rules should list as harassment or abuse? How often does this conduct happen?

Read what CFPB said in the ANPRM about Abusive Conduct.

#### Comments 113

Make a comment...

Daves November 1, 2013 - 2:48pm 38

As someone who regularly reviews credit reports, I am appalled by a practice I see regularly. Debt Collectors frequently re-submit the report of a debt as delinquent every month. This will have a highly adverse impact on the consumer's credit score.

gms12 November 13, 2013 - 3:28pm 39

Please will you make it a point to let this agency know that. That is information they may not be aware of. Thank you much for informing everyone of that. Please state that in several areas. You will help a lot of people if that practice is stopped.

Moderator November 19, 2013 - 3:19pm 40

Welcome to RegulationRoom, Daves, and thank you for your comment. The practice you mention has been brought up by other commenters as well. Given your experience with credit reports, do you have suggestions for rules CFPB could propose to help with this problem?

#### All Topics

READ

- Telling consumers what's happening with their debts 124 W 4 W
- The "validation notice" sent to consumers 104 W 7 W
- When consumers dispute a debt 123 W 3 W
- Making sure debt collectors & buyers have info about the debt. 41 W 2 W

powered by IQ SmartParticipation™

The font is too small on this figure and the shaded sections make some text illegible.



Low resolution/poor quality photos.

## Frequently asked questions

Before you submit your chapter

**1. What reference style do you use?**

The style used for citations should be consistent. Please consult your editor regarding their preferred referencing style.

**2. Why do I need to include abstracts when you don't use them in the final book? Can't you just take the first 150 words of the chapter?**

Abstracts form part of the essential metadata for the book and a strong abstract containing the essence of the chapter and any key words will be imperative if your book and chapter is to be found in search engines, googlescholar and online bookstores. The first 150 words of a chapter are often not strong enough to provide the basis for good metadata.

**3. Is there a particular font I should use?**

No. Our typesetter will change the font to fit with our house style for your type of book. Please, however, ensure that text is ranged left, unjustified and without hyphenation for word division at the ends of lines. Please maintain consistency throughout the manuscript files.

**4. Can I make amendments at a later date – i.e. once government policy has been decided?**

As long as corrections are minimal you will have an opportunity to make amendments during the production process. Please note that that this must only consist of minor amendments, any substantial changes must be made before you submit your manuscript and no substantial changes can be made after that point.

**5. Can I get permission to use images/figures I found on Google or have taken from another publication?**

Although you can locate and access images through Google, these files will all originate on third-party websites and be subject to copyright. Images from the internet can only be used if you locate the copyright holder and obtain the necessary permission.

If you would like to use an image/figure from another publication you will need to contact the original publisher seeking permission.

If you are in any doubt, you need to seek permission from the copyright holder.

**6. I have permission to reprint from the original author, so why do I still need permission from the original publisher?**

You need permission from the original publisher to reprint any item because it is generally the publisher that holds the copyright, not the author. Journals, in particular, usually post their copyright/re-use policies online and so you should refer to the journal itself rather than just the publisher.

**7. Can my chapter be open access?**

Most of our books are not published open access in their entirety although the introductions to all our research books are available open access on Elgaronline. Subject to a fee, we can make either a whole book or specific chapter open access if required. Please find general information on our website or contact the commissioning editor via your editor: <https://www.e-elgar.com/open-access-books-and-journals-social-sciences-law>.

**8. If I have any queries, how do I contact the publisher?**

Your book's editor will be your main contact for all queries relating to your book. If, for some reason, you need to contact the publisher or if you have a book of your own to discuss please visit our website for a list of commissioning editors in your area: <http://www.e-elgar.com/submitting-proposal>.

### Submitting your chapter files

**9. I delivered my chapter ages ago, why isn't the book published yet?**

Your book's editor will not submit the manuscript until final chapters have been received from all contributors because we cannot start work on the book until all the material is present. In our experience it is very unusual for all contributors to deliver at the same time so the most likely reason for any delay is that we haven't actually received the manuscript yet. If you are concerned please contact your editor or get in touch with us.

**10. Which file format should I use? Can I send the chapter in as pdf or LaTeX files?**

Please discuss this with your editor. We prefer to receive Microsoft Word files for all our books. If, however, your manuscript or chapter is highly mathematical and you strongly prefer to prepare it in LaTeX, this should be discussed with the commissioning editor before submitting the files. If files are submitted in LaTeX they must be accompanied by matching pdf files and all of the LaTeX source files for the document. Please note that pdfs are

only acceptable when accompanying LaTeX or Word files, not as a standalone file type.

**11. Will the manuscript be checked before being printed?**

Yes. When you submit your manuscript files we will make a brief preliminary check through the text to ensure that it is complete, in good order and ready for editorial processing and production. In some cases, before we begin work on your manuscript, we will send it out for review (or to series editors if your book is in a series), to ensure that the quality and content is acceptable for publication.

Following the brief preliminary check, you should also expect some initial queries, which will need to be resolved before the manuscript can progress to the editorial processing and production stage.

We do not expect there to be any major revisions made to the manuscript files after they have been passed to editorial processing and production.

**12. Will the English language style be checked?**

Our experienced copy editors will read for style and clarity, and check spellings and grammar, but they are not subject experts so the meaning needs to be clear. Our advice is always to have the chapter read through before submission if you are concerned about English language style. Please do alert your editor if you think your chapter needs a higher level of copy edit.

**13. We have not heard about ORCID numbers. Is it mandatory to submit an ORCID number?**

ORCID is an open, non-profit, community-based effort to create and maintain a registry of unique researcher identifiers and a transparent method of linking research activities and outputs to these identifiers. ORCID provides a persistent digital identifier that distinguishes you from every other researcher and, through integration in key research workflows such as manuscript and grant submission, supports automated linkages between you and your professional activities ensuring that your work is recognized. If you or your co-author(s) do not yet have an ORCID number, or if you would like further information, then please visit <http://orcid.org>.

This is not a mandatory requirement but we highly recommend you consider registering.

**14. Do you have a footnote program?**

No. It is our house style to use footnotes rather than endnotes. If you have used endnotes please change them in your Word files using the following guide:

- Open the document and select the References tab.

- Click the Footnote & Endnote Dialog Box launcher (it appears as a small square in the bottom-right corner of the tab). Then click Convert.
- Click OK or Apply.

Editorial processing and production (copy editing, typesetting and proofing)

**15. How long will the book take to produce?**

Schedules for our books are usually seven to eight months. The schedule for your book will depend on the length and complexity of your manuscript and how many other books arrive for scheduling at the same time. The accuracy of the schedule will be dependent on you being available and able to deal with copy-editing queries and proofreading promptly.

Please note that this time frame begins when the manuscript is sent to editorial processing and production and not from the date we first receive the manuscript in-house.

**16. Can I make further changes to the manuscript when it's in production?**

The edited Word files for your chapter will be sent to you (usually by your book editor) for final review prior to typesetting. You will have the opportunity to make minor essential corrections to the files at the proofs stage of the process. Please note that only typesetter's errors can be corrected at this stage of the book's production. Any substantial changes should be made before you submit your manuscript.

**17. Will I receive proofs from the publisher directly?**

It is usually your editor's responsibility to liaise with contributors about the copy-editor's queries and collate contributors' corrections at proof stage.

**18. Do you publish abstracts at the beginning of each chapter?**

No. We do require abstracts to be provided in a separate file to add to the metadata for the book but we do not publish them in the book itself.

Marketing

**19. How will the book be marketed?**

Please follow this link for a short video outlining our marketing efforts, or contact our marketing departments ([info@e-elgar](mailto:info@e-elgar)).

co.uk) for a copy of our marketing information brochure ‘How we market your book and get it noticed’:  
<http://www.e-elgar.com/publish-with-us/international-dissemination-and-marketing>.

## Post-publication

### **20. I haven’t received my contributor’s gratis copy. Where is it?**

All contributors to all chapters should receive a copy of the book. You will be contacted by email by a member of our editorial team who will give you information on the book and will inform you when the book is on its way. If you haven’t received the email then please contact your editor as it is possible that we have the wrong contact details for you. If you choose to receive a hard copy rather than an electronic copy of the book your copy will be sent from either our UK or US distributor and delivery times will be dependent on the postal service to different countries and your university’s postal system. Please respond to the original publication email we send out to you if you are concerned the book may have been lost in the post.

### **21. Can I use chapters from the book on my website/blog? Can I upload pdfs of the material? What is your self-archiving policy?**

Our self-archiving policy is outlined on our website: <http://www.e-elgar.com/self-archiving-and-personal-use-policy>. We do not allow pdf chapters of our books to be posted online or on SSRN as evidence suggests this harms sales of the book. On request, we will send out watermarked copies of chapters for use in PhDs, promotions panels and assessment committees. The rationale for this policy is simple. Having large parts of a book freely available online harms sales and, if sales of edited books are greatly reduced by this practice, publishers will stop investing their resources in publishing edited books.

### **22. Do you publish eBooks?**

Yes. All our books, with the exception of our research collections, are published as eBooks and are available for individuals through sites such as eBooks.com and Google Play. We also sell our eBooks to universities through the major aggregators and via our own platform, Elgaronline.

### **23. Am I entitled to an author discount?**

Yes. Authors, editors and contributors are entitled to purchase additional copies of the book (and all other titles on our list) at

the author discount of 50% off the published price in perpetuity. Please email [elgarsales@e-elgar.com](mailto:elgarsales@e-elgar.com) (N&S America) or [sales@e-elgar.co.uk](mailto:sales@e-elgar.co.uk) (ROW) for details on how to take advantage of this offer.