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Welcome

Welcome to the University of Alberta Press information for prospective and current authors.

We invite you to visit our website on your way to determining whether you would like to work with us.

Does your book fit into The University of Alberta Press list?
The University of Alberta Press publishes scholarly books and serious nonfiction in the humanities and social sciences, as well as Alberta and western Canadian regional titles. Please take a look at our current and recent catalogues to get an idea of the research areas that are of interest to us. We do not publish original fiction.

Would you like to submit a proposal?
If you think our press is the place for your book, please submit a proposal to our senior editor. Follow our guide, How to Submit a Book Proposal, to make sure your proposal receives our full attention.

Have you received a request for a full manuscript?
Please follow the instructions on Submitting a Manuscript for Review.

Has your book been accepted for publication?
If your book has been reviewed and accepted for publication by the University of Alberta Press, follow the instructions on Preparing the Final Materials.
Please spend some time browsing our catalogue and book list on the web to see if your project would be a good fit.
How to Submit a Book Proposal

If your field is not among those listed in our catalogue and book list please do not submit a proposal. Instead, call and speak with our senior editor to obtain further information. We do not publish new fiction.

We prefer to receive proposals via e-mail.

Include the following materials with your proposal:

• A cover letter that includes a brief description of the project, its anticipated length, your timeline for completion, and your complete contact information (name, address, telephone number, e-mail, and fax if any).
• A table of contents.
• Two sample chapters.
• Your current curriculum vitae or résumé, include citizenship.
• A five- to ten-page description of the project that addresses the questions outlined in the points below.

Brief description
What is the main point of your project? What questions do you seek to answer? How will your book add new knowledge, new breadth, a new perspective, or a new approach to the topic? How will your book contribute to the field? If your manuscript is being submitted for consideration as part of a series, how does it advance the goals of the series? Does your project intersect with public debates or issues in any way?
Audience and market
What is the audience for your book? Who, principally, will buy and read it? Does it include insights of interest to people outside your own specific field—scholars in intersecting areas or interested readers beyond academe? Please do not suggest the “general public or reader.” What books already exist on the topic, and what will set your book apart from these competing or complementary titles?

Format
What is the expected word count of the manuscript, including notes, bibliography, appendixes, and any other textual matter? Do you anticipate including illustrations, maps, or tables? If so, please indicate how many, what kind, and why they would add significantly to the book. Will you invite a key person to write a foreword or afterword? If so, please tell us who the person is and why that person’s endorsement would be significant.

Background
What was the genesis of your project? Please include discussion of any particularly innovative source material that has informed your project. If the manuscript began as a dissertation, please describe revisions you have made or plan to make so that it will attract the much larger audience required to merit publication in book form. Please refer to The Thesis and the Book: A Guide for First-Time Academic Authors by Eleanor Harman and From Dissertation to Book by William Germano.

Previously published material
Has any material been published previously? We only accept manuscripts that contain limited amounts of previously published material. Authors will be responsible for securing permission to reproduce any previously published material and for paying any relevant fees attached to securing such permission.

Follow our instructions for copyrighted material and permissions by referring to our Permissions Policy, which is available upon request.
Simultaneous submission
Is your proposal being considered for publication by any other press(es)? If so, please tell us which press is considering the manuscript as there may be a copublication opportunity to explore.

Citizenship
It is important for us to know whether authors are Canadians or landed immigrants, as it affects our funding model.

Publication formats
The UAP publishes in print and electronic formats (i.e. ePub, Kindle, PDF, etc.) as appropriate. We do not publish websites or multimedia products.

Edited Collections and Festschrift
See the separate section on Anthologies, Edited Collections and Festschrift for issues and concerns that are particular to this type of publication.

Illustrative material
If your manuscript includes photographs, you will need to provide clear, high-resolution prints or scans to our specifications—please consult with our designer before proceeding. You must clear permissions for all illustrative material. The author is responsible for any costs related to securing the necessary permissions.
When you initially contact the press, please submit only a proposal to the editor.
Submitting Your Manuscript for Review

Once your proposal has been evaluated, the editor may ask to review your complete manuscript. If invited to do so please send the following materials:

- One digital copy of your manuscript, prepared using a word-processing program in common use. We prefer MS Word. (Please send in original format, not as a PDF file.)
- Photocopies of any images you anticipate including. Please mark the manuscript at the locations where the images should appear e.g. <place image 1 here>. **Do not submit original photographs at this time.**
- A short abstract of your project.
- Your current short form curriculum vitae or résumé, include citizenship.
- Names and contact information for potential external readers for your manuscript.

Because we are a university press, all of the books we publish go through a peer review process. If the editor determines that your manuscript should go for peer review, it will be sent to at least two peer reviewers. Although we may or may not have occasion to use them, we welcome your suggestions of appropriate potential peer reviewers who would be in a position to provide an expert and impartial review of your manuscript.

We have a policy of exclusive review at the manuscript stage. Please contact the editor if you have any questions or concerns about the policy.

For further suggestions to keep in mind as you prepare your manuscript for review, please consult our suggestions for *Preparing the First Draft*. 
Preparing the First Draft

**Accessibility**
Write direct, clear English in a style that is accessible to the broadest possible audience for your work.

**Quotations**
Integrate quotations into your narrative as logical, grammatical parts of the text.

**Terminology**
Avoid jargon as much as possible. Define specialized terms if they are essential.

**Sensitivity**
Please be sensitive to the social implications of language and seek wording that is free of discriminatory or sexist overtones. *Guidelines for Bias-Free Writing*, by Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses (Bloomington: Indiana University Press, 1995), is a useful guide. Bear in mind that in some historical contexts, gender, ethnic and other specific terms may be entirely appropriate. You may wish to contact the Editors’ Association of Canada http://www.editors.ca/ for additional information.

**Illustrations**
Start thinking now about what illustrations are important to your topic, where you can get high-quality versions of the illustrations, and who holds the reproduction rights.

**Interior** During peer review and development, provide photocopies or printouts of illustrations you want to have in your book, keeping track of the sources.

The amount and types of illustrations to be reproduced in your book are subject to approval by the Press. Do not pay for illustrations or their permissions until the editor has confirmed that the illustrations will be used and the rights granted in the permission are adequate for our needs.
If you have an idea for a cover illustration, share it with your editor but do not pay for a high-resolution image or permission to use it. If the image you suggest is chosen for the cover and falls within our budget, the Press will obtain the image and secure permission. We reserve the right to make the final decision about cover illustration.

**Documentation**
We use *The Chicago Manual of Style*; however, we can work with several other styles as appropriate.

**Note Placement**
For review purposes we prefer footnotes; however, once a manuscript is approved for publication notes appear at the end of a solo- or jointly authored book and at the ends of chapters in edited collections. Please create the footnotes using the word processing Footnote tool.

**Over-documentation**
It is possible to over-document your sources. Here are some of the signs you may be over-documenting your sources: Do you cite more than two or three works in one note? Do any chapters have more than 100 notes? Do the notes take up more than 15 percent of the total manuscript length? If you have answered “yes” to any of these questions please discuss the matter with the editor.

**Other Considerations**
See the section titled “The Extra Touches” in *Preparing the Final Manuscript*.

**For Further Reference**

Preparing the first draft of your manuscript is an important part of the process.
Accuracy Checks
Before you submit your final manuscript:

• verify facts, including dates;
• check that quotations are transcribed accurately;
• check the spelling of personal and place names;
• check the spelling of foreign-language terms, inserting accent marks as needed;
• check the accuracy of bibliographic data in your references;
• ensure that the notes and bibliography, if both are present, do not give conflicting information; and
• check editions used.

Special Characters
The following special characters are available in most software programs: £ ¿ ¡ °(degree) á â à(overcircle) Å(overcircle) ä Ä æ Æ ç Ç é É ê è í ï ï ŋ Ñ ó ó ò ö Ö ß (sharp s) ú û ü ÿ. You may use these characters in the electronic files even if your printer doesn’t show them on the printout.

If your manuscript requires any other special characters, use Unicode versions or ask the designers for a list of generic codes.

If there are any special characters that do not show up on the printout, provide a list of words with those characters.

Notes
Keep your notes embedded (attached to the text they refer to).

Permissions
Put credit lines in your manuscript wherever the rightsholder requires you to do so (usually copyright page, caption, note, or acknowledgements section). Use the wording required by the rightsholder.
Do not pay for permissions until the editor has confirmed the rights granted in the permission are adequate for our needs.

With the final manuscript, send an inventory of the permissions that are required, as well as completed, signed copies of all required permissions forms (see Permissions).

**Illustrations**
Send final illustrations with the final manuscript but in separate files. **Do not paste illustrations into your text files or draw them in your word processor. Files sent to us in this manner cannot be used.**

**Callouts** If illustrations will be scattered throughout the text, indicate where each illustration should be placed by inserting a “callout” line between paragraphs in the text (for example, “<insert Map 1 near here>”). We prefer “scattered” not “clumped” illustrations.

**Captions** Provide captions and source/credit lines as a separate captions file. Captions must be numbered to correspond with the numbered illustration. Do not make captions part of the artwork or part of the main text. Make sure that illustration source lines and footnotes are separate from chapter notes.

**Numbering** Divide illustrations by type (for example, Photos, Maps, Figures, Tables) and number them within each type. Captions must be numbered to correspond with the numbered illustration. E.g. Photo 1 caption; Map 1 caption, etc.

**Tables** Please submit your tables as original word-processing files.

<table>
<thead>
<tr>
<th>Table Submission File Type Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Good</strong></td>
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<td>extension</td>
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<tr>
<td>Word Document .doc or .docx</td>
</tr>
<tr>
<td>Excel .xls or .xlsx</td>
</tr>
<tr>
<td>Bad extension</td>
</tr>
<tr>
<td>Adobe PDF .pdf</td>
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<tr>
<td>JPEG .jpg</td>
</tr>
</tbody>
</table>

Give each table a title and provide sources and notes as needed, separate from the chapter notes.
Electronic Files
Submit your electronic files in Microsoft Word (.doc or .docx). If you are using another program, send us a sample file so that we can check to see whether we can convert your files. You may submit the text as a single file (but see Captions above under Illustrations) or broken into chapters.

Make sure that you provide only one version—the most up-to-date version—of each element of your manuscript.

Printout
Please provide an unbound printout of your manuscript unless otherwise instructed. The printout should match exactly the electronic files you submit. The copy should be spaced one and one-half or double-spaced, 12pt, consecutively paginated and may be double-sided.

Anthologies and Edited Collections
Collections that include work by multiple authors require a few additional tasks. These are outlined in a separate section. See page 18.

The Extra Touches
We can address the following issues in copyediting, but a manuscript that comes in well prepared in these ways will move more smoothly through editing.

> Organization
Aim for an overall organization that is logical, balanced, and consistent.

CHAPTER LENGTH Each chapter should be approximately the same length.

PART AND CHAPTER TITLES Aim for similar construction and length (shorter is better). Are some titles long and others short? Do most chapters, but not all, have subtitles? Are some titles straightforward and others meant to be evocative? Aim for reasonable consistency in the tone and length of chapter titles and in the use, tone and levels of elements such as epigraphs and subheads.

Use title-style capitalization (This Is an Example), not all caps (THIS IS AN EXAMPLE) and not sentence-style capitalization (This is an example).
SECTIONS WITHIN CHAPTERS Make sure that subheads (section titles) or untitled breaks are helpful to the reader without fragmenting the text. Often an over-reliance on headings indicates larger structural problems with transitions between paragraphs and/or sections. Ensure that transitions are handled appropriately.

Subheads should be of similar construction and length (preferably concise). Use title-style capitalization. Avoid numbering.

Treat each level of subhead consistently with others of the same level and differently from the other levels. We suggest the following styles:

• first-level subheads, 14 pt. and on a separate line;
• second-level subheads flush left, 12 pt. and on a separate line;
• for untitled breaks, three asterisks on a separate line.

EPIGRAPHS Use chapter-opening epigraphs consistently (in all chapters or none). Aim for manageable length (shorter is better) and number (one preferred, two at most).

Please do not use epigraphs or block quotations immediately after subheads or untitled breaks. If a quote is vital to a section, work it into the text by putting some of your own words before the quote.

> Mechanical Style
Our house style is based on, but does not adhere rigidly to, *The Chicago Manual of Style* on matters of punctuation, capitalization, hyphenation, number treatment, and so forth. If another style (MLA, APA, etc.) is more appropriate to your discipline, please do not hesitate to check with us about using it.

> Spelling
On matters of spelling we consult *Canadian Oxford Dictionary*, 2nd ed.

> Quotations
In general, a prose quotation of fewer than 100 words should be run into the text unless the quote consists of more than one paragraph. Verse quotations of one or two lines should generally be run into the text, with a slash (/) separating two lines. Longer quotes should generally be set as block quotations.
Indent block quotations from the left margin (change the paragraph indent). **Do not use multiple spaces or tabs.**

If you seek further specific guidance on matters of mechanical style and spelling, see the UAP General Style Sheet or contact the editor.

> **Automatically Generated References**
If you use EndNote, RefWorks, or other software that automatically creates or formats a bibliography, remove field codes before finalizing your manuscript. Check your software’s instructions on how to do this. These embedded links can wreak havoc at the design stage.

> **Notes**
Start note numbering anew for each chapter. A general chapter note (for example, a chapter acknowledgment or an explanation of a chapter title) should be unnumbered and should precede note 1 for that chapter. Create notes using the note tool on your word processor.

> **Numbering and Naming of Illustrations**
If your book has few illustrations, use a single numbering sequence for each type (e.g. Figure 1, Figure 2, Figure 3, Map 1, Map 2, Table 1). If your book has many illustrations, you may number them consecutively in each chapter (for example, Figure 1 in chapter 2 would be Figure 2.1; Map 3 in chapter 1 would be Map 1.3).

Include illustration numbers in file names for all digital art (for example, Map01_Edmonton).

> **Tables**
For tables, use the Table feature of your software. Please **do not** use your software’s Columns feature.

Number tables separately from other types of illustrations (for example, Table 1, Table 2). Gather all tables into a separate file rather than placing them in the text and insert callouts into the manuscript (e.g. “<insert Table 1 near here>”).

Print each table on its own page.
Anthologies and Edited Collections

**Electronic Versions**
Provide all articles and essays in word-processing format, preferably the same word-processing format.

**Front and Back Matter**
Provide a table of contents that lists the title and author of each essay. At the end of the manuscript, provide short contributor bios listing current affiliation, a few notable publications, and relevant research interests.

Forms of names in the table of contents, on chapter openers, and in the contributor bios should match exactly. Titles in the table of contents and on chapter openers should match exactly.

**Contributors’ Agreements**
Any chapter that has not been published previously will require a contributor’s agreement. Send these to your contributors, gather the completed forms, and submit the package of agreements to the Press with the final manuscript. We can provide a sample form.

**Permissions**
If any essays in the collection have been published previously, obtain permission from the publisher to reprint before submitting the final manuscript.

All contributors must obtain permissions from the publisher to reprint others’ material as needed.
The Extra Touches

We can address the following issues in copyediting, but a manuscript that comes in well prepared in these ways will move more smoothly through editing.

> Mechanical Style

We recommend that the volume editor provide each contributor with a style sheet that addresses issues such as, heading style, punctuation style, special treatment of words, documentation style, and spelling of key terms. A style sheet may be developed through consultation with our editorial team.

Before submitting the final manuscript (paper and electronic copies), it is the responsibility of the volume editor to impose stylistic consistency where the contributors have not.

> Documentation

We prefer that edited collections use a uniform documentation style throughout, whether the essays have been published previously or whether they were written for the collection. Consult the editor regarding multidisciplinary works.

> Structure

Structural consistency and balance, together with the volume editor’s introduction, help give unity to the finished book. Are some chapter titles long and others short? Are some titles straightforward and others meant to be evocative? Aim for reasonable consistency in the tone and length of chapter titles and in the use, tone, and levels of elements such as epigraphs and subheads. Provide the contributors with a word count and accept only a 10% +/- deviation from the number of words requested.

> Formatting

Impose consistent formatting (for example, flush-left, 14 pt. all first-level subheads).

> Numbering of Illustrations

Number illustrations consecutively in each chapter (e.g., Figure 1 in chapter 2 would be Figure 2.1).
The final manuscript marks the beginning of the publishing process.
Final Submission Checklist

Author/Editor

Title

Instructions
Please print, complete, and return this form with your final manuscript.

General
Book will have (check all relevant) (final drafts of all items must be included at this time)

☐ Dedication
☐ Foreword
☐ Preface
☐ Acknowledgements
☐ Introduction
☐ Bibliography
☐ Appendixes
☐ Tables
☐ Excel spreadsheets containing data for all graphs
☐ Contributor bios (edited collections only)
☐ Illustrations (see Illustrations below)
☐ Maps to be redrawn (map labels and source maps must be included)
☐ One printout of the manuscript, unbound and consecutively paginated.
☐ One electronic copy of the complete final text.
☐ As relevant, captions, map labels, and tables in separate documents, numbered to correspond with the appropriate illustration.
☐ File names describe each document’s contents (for example, Captions.doc, MainText.doc or Chapter6.doc).
☐ Printout and electronic copy match exactly.
Manuscript contains no tracked changes (word-processing tool), handwritten corrections or annotation.

Reference style is indicated here (circle or write: CMS, MLA, APA, AAA, ).

Names are exactly the way that you want them to appear on the title page.

Chapter titles and numbers exactly match those listed in the table of contents.

Author names match in the contributors list, in the table of contents, and on the first page of the book chapter (anthologies and edited volumes only).

Placeholders (“callouts”) for any tables, maps, or illustrations are in the main text. For example: <insert Table 2 near here> and <insert Fig. 1 near here> appear in the main text, Table 2 is in a separate document (titled Table2.doc or grouped with other tables in Table.doc), and Fig. 1 is in a separate file (titled Fig1.tif). If some illustrations will be grouped together, callouts for those illustrations are not necessary, but do use numbering so we know the desired order.

Source information is complete in the notes and bibliography.

Permissions

The manuscript quotes significantly from your own previously published work.

The manuscript quotes significantly from others’ work.

The manuscript uses illustrations created by others.

Each permission form is signed, dated, and clearly labelled with your name and book title; the name of the person or institution granting permission; the part of your project the permission covers (e.g., chapter 2, interview quoted in chapters 3 & 5, Fig. 6); proof that payment has been made.

A completed Permissions Inventory
Illustrations
Illustrations include charts, diagrams, maps, photos, music, etc. For full details on obtaining and preparing usable art consult with our editor and designer.

- Illustrations are numbered consecutively, by type if relevant (Fig1.tif, Fig2.tif, etc.; Map1.ai; Chart1.eps; etc.).
- If the Press is drawing maps for your book, ensure that payment has been discussed.
- Credit lines (“Courtesy of”) or source details (for example, “First published in” or “Redrawn from”) appear in the captions or in a separate list for the back of the book. Instructions for the wording and placement of credit lines are often found on permission agreements.
- A completed art inventory is provided.
- If you are providing some images in hard copy only (for example, glossy prints), each original is labelled by number. Write with a pencil on the labels before you affix them on the back of the original. Do not use a pen, paperclips, or adhesive tape. Do not write directly on the prints.
- If you are providing some illustrations electronically, ensure each one is in .tif, jpeg, or .eps format and is at least 300 dpi at 5” x 7” (that is, minimum dimensions of 1500 x 2100 pixels).
- Do not embed photographs in the manuscript text.
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