

# SLG Press Guidance for Authors

*Updated 1 November 2020*

The Guidelines apply to the process after acceptance of a **Book Proposal**, but prospective authors should ideally study the Guidelines before submitting a Proposal and aim to format their submission to meet the requirements. If the full text once submitted is considered unsuitable for publication the editor reserves the right to refuse publications without prejudice.

Once published your work becomes the copyright SLG Press, although you will remain identified as the author. If you wish to reproduce this work in another form or with another publisher you will require the explicit permission of SLG Press.

All submissions will be governed by the SLG Press Author Agreement. A copy is available on request.

## Submission of texts for publication

Once accepted and edited substantive changes to the text cannot be incorporated unless e.g. they represent a new discovery that seriously impacts the veracity of the content. Please ensure your text is in its final form before submitting it to the Editor.

Although manuscripts may be submitted in typescript, those accepted for publication must be in electronic format. Rekeying of hard-copy is the responsibility of the author. Electronic submission must be as text or rich-text in any \*open\* format (i.e. documents with the file suffixes doc, docx, txt, odt, rtf; but **not** as closed PDF). MSWord formats are preferred. Original hard copy of artwork or photographs intended for inclusion in the text **MUST NOT** be posted with the manuscript due to the risk of loss, but should be scanned and sent electronically. See 'Photographs, pictures and other illustrations' below.

Electronic copy should be submitted by email (or download link) to: [editor@slgpress.co.uk](mailto:editor@slgpress.co.uk) or if you do not have access to email, by post to:

The Editor  
SLG Press  
Convent of the Incarnation  
Parker Street  
Oxford, OX4 1TB

Hard-copy submissions cannot be returned regardless of whether the submission is accepted for publication.

**SLG Press uses OUP Humanities/Hart's Rules house style.** See *New Hart's rules: the handbook of style for writers and editors* (Oxford: Oxford University Press, 2005).

If you have not submitted a text for publication before and are not sure about what is required by 'house style', OUP has provided video guides for authors which may be helpful:

<https://global.oup.com/academic/authors/author-guidelines/videos/?lang=en&cc=gb>

These guidelines are an ideal as they save considerable time in making your text ready for publication. Considerable editorial time is spent in correcting or completing bibliographical citations (e.g. series information, place of publication, name of publisher, edition or date are not supplied and have to be searched), so it is particularly desirable that your copy is submitted in the best form possible. However we realise that many authors have never had to follow a house style and may find the process confusing or disconcerting. If this is the case please contact the Editor rather than abandoning the idea of submitting your text.

## Text delivery checklist

Electronic copy/printed copy of

- Main text
- Table of Contents and other preliminary matter (if required)
- any references, bibliography

For submission format see Requirements for Submissions below.

Photographs, pictures and other illustrations should be supplied separately, not integrated into the text file (see Photographs, Pictures and other Illustrations below).

- Copies (not original documents) of any permissions correspondence and receipted invoices.
- A list of any permissions applied-for but not yet received

## Requirements for Submissions

### Submitted content should include

Front matter (any Preface, Foreword, Introduction, Table of Contents)

Body (chapters)

End matter (bibliography, index)

This may be submitted as a single file or divided between front matter and body text. Footnote numbering should be continuous.

Please do not use style sheets in your document and avoid formatting other than indentation of quotes and/or italicization.

To indicate different levels of heading and subheading preface the heading with <A>, <B>, <C> etc.

Begin new chapters on a new page within the same file.

**Capitals, hyphenated words etc** as in the New Oxford Spelling Dictionary (Oxford: Oxford University Press, 2014) or the New Oxford Dictionary for Writers and Editors (Oxford: Oxford University Press, 2014)

Hyphenate compound adjectives (when used before a noun) e.g. 'twentieth-century opinions'.

**Accents** must be included in the electronic file and will not be inserted by the editor from a manual typescript. Do not use 'oe/ue' in German in place of the umlaut.

Keyboard shortcuts for accents in Word can be found online and are given in Appendix 3:

**Special fonts (e.g. Greek, Hebrew):** the font used in your typescript must be notified to the Press in advance of submission. Non-latin text must be included in the electronic file and will not be added by the editor.

**Position of any images:** should be clearly indicated by their filename, but images should not be inserted into the text file. See 'Photographs ...' below.

### Basics:

- Do not use contractions (it's, don't, can't, etc);
- Do not use a dash (—) when you mean parenthesis or sub-clause indicated with commas;
- Use footnotes, not endnotes;
- Language should avoid exclusivism and use gender-neutral pronouns in generalisations. If quoting from another text the citation should be reproduced precisely as in the original;
- Within the text numbers should be written out in full from one to ninety-nine except for dated. Spans should use the shortest form possible (e.g. pages 367–9) except in numbers below 1-19 and dates (e.g. 1947–1981).

### Spelling and capitalization:

- As in the current edition of *The Oxford English Dictionary*;
- UK English for forming verbs (to mean 'make' or 'become') use -ize endings. (please check for -ise exceptions.);
- UK English word endings (e.g. centre, analogue, theatre);
- Use full capitalization for book or article titles.

### Personal or geographic names which have alternative spellings

Decide on a preferred version and use throughout; by preference use the local spelling for less well-known locations, but not for capital or large cities e.g. Munich (München); Florence (Firenze) unless that is the commoner usage (Basle/Basel). Please ensure local accenting is respected e.g. Český Krumlov, Státní Archiv Třeboň.

### Abbreviations:

- Please check your typescript and remove any abbreviations that may have crept in other than for books of the Bible.
- Other abbreviated words use as in *New Hart's Rules*.

### Dates:

- use the form 31 October 2010.

### Ordinals:

Do not use ordinals: (1st NOT 1<sup>st</sup>). These are often inserted automatically by Word, but this can be disabled in the menu: Word/Preferences/Autocorrect/AutoFormat as you type.

### Gender-neutral language:

In your own text please use gender-neutral language in generalisations and whenever possible in referring to God, but not when referring to specific individuals.

### Table of contents:

- Required, unless the text is continuous. Texts over 2000 words should be divided into sections and over 8000 words into chapters.
- Presented as an unformatted typed list without page numbers.
- Must be consistent with the chapter headings.

## Reference and bibliographical lists:

- In alphabetical order by author surname and then by date in ascending order.
- Titles of books and journals in italics (see Appendix 2 for detailed style sheet).
- Titles of articles in single inverted commas (see Appendix 2 for detailed style sheet).
- **Referencing style:** Use OUP humanities/Hart's rules (or style sheet given in Appendix 2)
- Authors using Endnote/BibTex/Zotero etc. to manage their citation style should use the appropriate preferences setting for OUP/Hart's Rules. Publisher **and** place are required.

## Quotations

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Authors are responsible for ensuring all quotations are accurate and represent precisely the content of the original text. SLG Press will not be held liable for any mis-quotation that leads to legal action.

## Text, spelling and punctuation:

- Copied **precisely** as in the original, including spelling, gendered pronouns, inclusivised/exclusivised language etc. with any omissions indicated with an ellipsis and insertions for clarification in square brackets
- Punctuation belonging to the sentence, rather than to the quotation proper, should be placed outside the quotation marks.
- Where a quoted sentence begins with a capital letter and is grammatically complete, the punctuation for the quoted sentence is placed within the quotation marks.

## Versions and translations:

- Translate to inclusive, modern UK English, wherever there is an option.
- Our preferred version of the Bible is the **New Revised Standard Version**.

## Longer quotations

- Quoted material of more than 40 words displayed as a new paragraph without quotation marks, indented (or prefaced with <Q> and terminating with </Q>).
- Single quotation marks used where there are quotations within the quoted material.
- One line-space before and after the quotation.

## Shorter quotations

- Quoted material of under 40 words, using single quotation marks, within the body text.
- Double quotation marks used where there are quotations within the quoted material.

## References/citations

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References should be given for all source material, including where a recognizable source is paraphrased and should be presented in a way that would allow another reader to locate your source with ease. Please ensure your references are complete and accurate and include not only the name of the author and book (plus publication details), but also the edition (as the pagination may differ between editions) and page numbers from where your citation was taken.

All references should be given as footnotes, not within the main text except e.g. when citing from the bible or from a poem/song, when the reference should be in the text in parentheses. Please use the NRSV version of the bible except in cases where another translation is essential to the text.

e.g. 'faithful, humble-hearted people, praise and glorify him forever!' (Dan. 3:74–87)

R. S. Thomas said, 'all that close throng of spirits ... The meaning is in the waiting' ('Kneeling').

If citing a website or webpage please remember that these are not permanent and may disappear. Therefore if there is the option between a web version of a document or a print version always cite from the print version. e.g.

'Walking Together on the Way: Learning to Be the Church—Local, Regional, Universal: An Agreed Statement of the Third Anglican-Roman Catholic International Commission',  
[http://www.vatican.va/roman\\_curia/pontifical\\_councils/chrstuni/angl-comm-docs/rc\\_pc\\_chrstuni\\_doc\\_20180521\\_walking-together-ontheway\\_en.pdf](http://www.vatican.va/roman_curia/pontifical_councils/chrstuni/angl-comm-docs/rc_pc_chrstuni_doc_20180521_walking-together-ontheway_en.pdf), (accessed 23 October 2019), §5.

Or (preferred):

*Walking Together on the Way: Learning to Be the Church—Local, Regional, Universal: An Agreed Statement of the Third Anglican-Roman Catholic International Commission (ARCIC III)* (London: SPCK, 2018), §5.

### Footnotes:

These should be limited to references to cited texts (except biblical citations which should be given in parentheses within the text) and should avoid extensive discursive content. If a footnote is discursive but the content cannot be included in the text then consider removing it.

### Style:

Use OUP/Hart's rules. A style-sheet for bibliographical citation is given in Appendix 2.

## Photographs, pictures and other illustrations

Many pictures sourced on the internet are not free from copyright. Any image submitted must be the work of the author, or be accompanied by the appropriate permissions from the originator of the image, or have been published with the appropriate Creative Commons licence (e.g. CCBY, CC BY-ND or CC BY-NC).

### Format and resolution

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Wherever possible, images should be submitted as electronic files (in TIF or PNG format. JPG is acceptable but not preferred) either by sending a download link or via removable media (memory sticks will be returned). If you are scanning photographs they must be scanned at 300 dpi or higher and saved to TIF format. If you are sending e.g. photographs the image resolution should be the best possible and an absolute minimum of 300 dpi at the size required for reproduction.

DO NOT embed your pictures in your document, as this alters them and they cannot be used in typesetting.

Note on image resolution: images that appear at the correct size on a computer screen are too small to be printed at acceptable quality. As a rule of thumb an image should appear at full size on screen at no less than three times the size required for reproduction in order to render correctly for printing. Images that have been downsampled (e.g. for email) cannot be 'upsampled' to replace lost pixels.

If images are submitted as hard copy, they should be sufficiently large and clear for good reproduction. Please do not send unique or irreplaceable items. Hard copy items submitted cannot normally be returned.

### In-text illustrations

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Our preference is for un-illustrated text. Where images are necessary these are reproduced in grayscale, but may be submitted in colour.

### Cover

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Photographs, pictures or other illustrations that you would like to be considered for the cover should be submitted with your manuscript, in colour.

## Editorial and Production Process

After receipt of your manuscript it will be reviewed and any queries, changes or corrections referred back to you. A swift response to any request for additional information from you during the editorial process will help to reduce delays in the process. It is usually possible at this stage to make substantive changes to the content. The Editor will inform you when typesetting begins, and at this point no further changes can be accepted.

A copy of the final proofs will be sent to you for approval and verification, and for any typographical errors to be noted on the proofs. Author errors will be charged on the basis of the amount of resetting required unless the author is updating on the basis of current events.

## Copyright and permissions

Obtaining copyright permissions is the responsibility of the author, not the Press. Permission must be obtained to quote at length from another author's work, or to use a graphic image created by someone else.

The following do not generally require permission:

- text (prose) extracts of fewer than 400 words,
- a series of shorter extracts of fewer than 800 words in total, none of which exceeds 300 words individually.

If the text you wish to use exceeds these limits apply to the author. If the work is published, apply to the publisher for further information and/or permission. Refer to the publisher's website, as they may have a specific person, department or procedure for applications, and forms or templates for requesting permission may be supplied. If there is no specific information about submitting requests, a template is provided in Appendix 1.

Some publishers require information about circulation, print run and language rights for the extract. If this is the case please contact the SLG Press Editor for this information.

### Guidance as to when copyright permission must be obtained

- Single text (prose) extracts of more than 400 words.
- A series of text (prose) extracts of more than 800 words in total.
- A series of text (prose) extracts in which any one extract is more than 300 words.
- An extract or series of extracts comprising one-quarter of the original work, or more.
- More than one line of poetry unless the item is cited in the context of textual criticism.
- More than one line of a song lyric, hymn or dramatic work, including film scripts unless the item is cited in the context of textual criticism.
- Any photographs, pictures and other artwork that were not created by you.
- Photographs taken by you of work created by another artist, unless that artwork is in a public space (e.g. a public park).
- Please note that the Prayer Book is under Crown Copyright, administered by Cambridge University Press.

Obtaining permissions can be a lengthy process, and should therefore be initiated well before you expect to submit your work. Permissions fees should only be paid after the copy has been accepted for publication. Written evidence that permissions have been granted and any fees requested paid should be supplied to the Editor.

## Appendices

1. Permissions Request Template for Authors' use
2. Bibliographical citation style guide
3. Keyboard shortcuts for diacriticals, special characters, etc.
4. Copyright

## Appendix 1

### Permissions Request Template for Authors' Use (please write under your own name and from your own address)

Permission Request – [Title of material to be used]

I request permission to use an extract from the following copyright material:

[Title]

[Author]

[Publisher]

[Date of publication]

[Page(s) on which material appears, or other identifying information]

[Extract(s) requested]

[Number of words]

This material would appear in a book with the title <anticipated name of publication> to be published by SLG Press, the non-profit publishing-house of the Community of the Sisters of the Love of God in Oxford. SLG Press produces short, high-quality works of Christian spirituality; its website is: [www.slgpress.co.uk](http://www.slgpress.co.uk)

SLG Press is part of SLG Charitable Trust Limited. In view of the charitable and non-profit nature of the work of the Press, I should be grateful if you would consider waiving or reducing any fee payable.

This request is for worldwide English language rights, in paper and electronic format, initial print run of 200 units. If you do not hold world English rights, I would be grateful if you could provide me with the details of any other entity involved.

Please would you also indicate the form of acknowledgement you would prefer. I look forward to hearing from you.

## Appendix 2

### Bibliographical citation style guide

#### Authored book

##### Required elements

Firstname Lastname, *Title of Work*, Series Title, series number (City of Publication: Publisher, Year of Publication).

##### With required if applicable elements

Firstname Lastname, *Title of Work*, Series Title, series number, 2nd edn (City of Publication: Publisher, Year of Publication), page number(s) [or alternative locator info].

Hilarion Alfeyev, *The Spiritual World of Isaac the Syrian*, Cistercian Studies Series, 175 (Kalamazoo: Cistercian Publications, 2000), 27–9.

Sebastian P. Brock, *The Wisdom of Saint Isaac the Syrian*, Fairacres Publications, 128, 7th edn (Oxford: SLG Press, 2018).

#### Edited and/or translated book

##### Required elements

Firstname Lastname, eds., *Title of Work* (City of Publication: Publisher, Year of Publication).

##### With required if applicable elements

Firstname Lastname, eds., *Title of Work*, 2nd edn (City of Publication: Publisher, Year of Publication), page number(s) [or alternative location info].

D. Miller, trans., *The Ascetical Homilies of Saint Isaac the Syrian* (Boston: The Holy Transfiguration Monastery, 2011).

Mary T. Hansbury, ed., *The Prayers of Jacob of Serugh*, Fairacres Publications, 177 (Oxford: SLG Press, 2015).

E. G. Mathews and J. P. Amar, trans., *Saint Ephrem the Syrian: Selected Prose Works*, ed. by K. E. McVey, Fathers of the Church, 91 (Washington DC: Catholic University of America Press, 1994).

#### Chapter in an edited book

##### Required elements

Firstname Lastname, 'Title of Chapter in an Edited Volume', in *Title of Edited Volume*, ed. by Firstname Lastname (City of Publication: Publisher, Year of Publication).

##### With required if applicable elements

Firstname Lastname, 'Title of Chapter in an Edited Volume', in *Title of Edited Volume*, ed. by Firstname Lastname (City of Publication: Publisher, Year of Publication), page number(s) [or alternative locator info].

Sebastian P. Brock, 'Maggnânûtâ: a Technical Term in East Syrian Spirituality and its Background', in *Mélanges Antoine Guillaumont, contributions à l'étude des christianismes orientaux*, ed. by R.-G. Coquin, Cahiers d'Orientalisme, 20 (Geneva: Patrick Cramer, 1988), 121–9.

#### Authored book with an editor or translator

##### Required elements

Firstname Lastname, *Title of Work*, ed./trans. Firstname Lastname (City of Publication: Publisher, Year of Publication).

##### With required if applicable elements

Firstname Lastname, *Title of Work*, ed./trans. Firstname Lastname, 2nd ed. (City of Publication: Publisher, Year of Publication), page number(s) [or alternative locator info].

Aristotle, *Nicomachean Ethics*, ed. and trans. Terence Irwin (Indianapolis: Hackett Publishing, 1999).

#### Multi-volume work

Multi-volume book citations can take a variety of forms, depending on whether an individual volume or the work as a whole is being cited, and on how the multi-volume work was authored or edited.

Citing one volume of a multi-volume work:



Brock, *Isaac of Nineveh (Isaac the Syrian)*, vol. 2, 'The Second Part', Chapters IV-XLI Corpus Scriptorum Christianorum Orientalium, 555/Scriptores Syri, 225 (Louvain: Peeters, 1995).

Citing a multi-volume work as a whole:

E. A. W. Budge, *The Paradise or Garden of the Holy Fathers: Being Histories of the Anchorites, Recluses, Monks, Coenobites, and Ascetic Fathers of the Deserts of Egypt Between A.D. 250 and A.D. 400*, 2 vols (London: Chatto & Windus, 1907).

Multi-volume work with series editor and individual author/editors:

Allison Wyste, ed. *Indian and Tibetan Cooking*, vol. 6, *Cuisines of Asia*, ed. Robert Trautmann (London: Brill Books, 2007).

## Journal article

### Required elements

Firstname Lastname, 'Title of Article', *Name of Journal* vol. number, (Month or Season Year): start page–end page.

### With required if applicable elements

Firstname Lastname, 'Title of Article', *Name of Journal* vol. number, issue number (Month or Season Year): start page–end page.

S. J. Beggiani, 'The Incarnational Theology and Spirituality of John the Solitary of Apamea', *Hugoye: Journal of Syriac Studies* 21/2 (2018), 391–491.

## Magazine article

A DOI or URL can be included for articles consulted online. Online-only magazines follow the same pattern as print-based magazines, with URLs added. If an online journal or magazine has a stable home page that allows a user to search for articles by title or author, it is acceptable to include only the home page rather than a long URL.

### Required elements

'Title of Article', *Name of Magazine*, Month of Pub, Year.

### With required if applicable elements

Firstname Lastname, 'Title of Article', Name of Magazine, Month and Day of Pub, Year, doi:XX [or URL].

Mary Rose Himler, 'Religious Books as Best Sellers', *Publishers Weekly*, 19 February 1927.

'Amazon Best Books 2012 Revealed', *Publishers Weekly*, 13 November 2012, <http://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/54738-amazon-best-books-2012-revealed.html>.

Fritz Allhoff, 'The Paradox of Nonlethal Weapons', *Slate*, 13 November 2012, <http://www.slate.com>.

## Unpublished or informally published content

The titles of unpublished works are set in single quotation marks rather than italics. In place of a publisher, location or institutional information can be given.

Troy Thibodeaux, 'Modernism in Greenwich Village, 1908–1929' (PhD dissertation, New York University, 1999), 59.

Mary Koo, 'Prakriti and Purusha: Dualism in the Yoga of Patanjali' (lecture, Theosophical Society, Chennai, India, 17 May 2008).

## Website or other source

Remember that most websites are impermanent, so if a print version of the same material is available reference that for preference, even if you have used the online version to obtain your information. If you need to cite a website or other source that does not follow the pattern of the documents discussed here, please include in your citation as much as possible of the following, in this order: author; title or description of the content; owner/publisher; date of publication or most recent revision, or, failing that, date accessed; and URL. Some flexibility is necessary to accommodate the wide variety of content available, especially online.

The names of websites are usually set in roman type. However, the names of online magazines and books are italicized like their print counterparts. Always give date of accession.

1. 'The Board of Directors of the Coca-Cola Company Authorizes New Share Repurchase Program', Coca-Cola Company, 18 October 2012, <http://www.coca-colacompany.com/media-center/press-releases/the-board-of-directors-of-the-coca-cola-company-authorizes-new-share-repurchase-program> (accessed 27 December 2018).

2. John Rambow, 'Will This Demon Fit in My Carry-On?', *Bangalore Monkey blog*, 21 December 2007, <http://www.bangaloremonkey.com/2007/12/will-this-demon-fit-in-my-carry-on.html> (accessed 4 July 2008).

3. *Wikimedia privacy policy*, Wikimedia Foundation, [http://wikimediafoundation.org/wiki/Privacy\\_policy](http://wikimediafoundation.org/wiki/Privacy_policy) (accessed 26 November 2010).

### Short citations

When a work is cited for the first time in a work the bibliographic information should be given in full if there is no bibliography (see next section for footnotes in combination with a bibliography). Subsequent citations should be shortened as shown below.

### Footnote references in combination with a bibliography

It is possible to combine notes and bibliography so that all the notes, including the first reference, are short citations that lead the reader to a full citation in the bibliography. This system results in shorter notes and less work for the reader, since complete information is easily available in the alphabetical bibliography and need not be hunted for through all the chapter notes.

This requires that all cited sources appear in a bibliography, which can also contain works that are not cited but are germane to the topic.

### Structure of a bibliography entry

Bibliographies are structured similarly to notes, with one major difference: the first author name (and only the first) is inverted for the purposes of alphabetization. Punctuation format also varies slightly between notes and bibliographic entries.

Full page spans for articles are given in the bibliography but page spans for citations are given in the footnote citation only.

Do not use long dashes to substitute for the name of an author whose name is repeated in the bibliography, repeat the name in full.

### Short forms:

#### Authored book

Lastname, *Title of Work*, (Year of Publication), page.

#### Chapter in an edited book

Lastname, 'Title of Chapter in an Edited Book' (Year of Publication), page.

#### Journal article

Lastname, 'Title of Article' (Year), page.

#### Magazine article

Lastname, 'Title of Article', *Name of Magazine*, page.

#### Website or other source

Authored:

Lastname, 'title of webpage' URL (date last accessed)

Unauthored:

'title of webpage' URL (date last accessed)

#### Online journal or magazine

Lastname, *Title of Journal* (date of publication) URL (date last accessed)

## Appendix 3

### Keyboard shortcuts for diacriticals, special characters, etc.

Most computers and software programs use a system of 'dead' keys to insert accents. The first key combination appears to do nothing, but the accent appears when the relevant letter is typed. This allows accents to be applied to any letter (or capital).

#### PC

To insert	Press
à, è, ì, ò, ù, À, È, Ì, Ò, Ù	CTRL + ` [single open-quote] then the letter to accent
á, é, í, ó, ú, ý, Á, É, Í, Ó, Ú, Ý	CTRL + ' [apostrophe], then the letter to accent
â, ê, î, ô, û Â, Ê, Î, Ô, Û	CTRL + SHIFT + ^ [caret], then the letter to accent
ã, ñ, õ Ã, Ñ, Õ	CTRL + SHIFT + ~ [tilde], then the letter to accent
ä, ë, ï, ö, ü, ÿ, Ä, Ê, Ì, Ö, Ü, Ý	CTRL+SHIFT + : [colon], then the letter to accent
ă, A	CTRL + SHIFT + @, a or A
æ, Æ	CTRL + SHIFT + &, a or A
œ, Œ	CTRL + SHIFT + &, o or O
ç, Ç	CTRL + , [comma], c or C
ð, Ð	CTRL + ' [apostrophe], d or D
ø, Ø	CTRL + / [backslash], o or O
ı	ALT+CTRL+SHIFT + ?
ı	ALT+CTRL+SHIFT + !
ß	CTRL+SHIFT + &, s
The Unicode character for the specified Unicode (hexadecimal) character code	The character code, ALT + X For example, to insert the euro currency symbol €, press 20AC, and then hold down the ALT key and press X.
The ANSI character for the specified ANSI (decimal) character code	ALT+the character code (on the numeric keypad) Note: Make sure that NUM LOCK is on before you type the character code. For example, to insert the euro currency symbol, hold down the ALT key and press 0128 on the numeric keypad.

#### Alternatively use the menu bar or Ribbon

Open Microsoft Word.

Select the **Insert** tab on the Ribbon or click Insert in the menu bar.

On the Insert tab or the Insert drop-down, select the **Symbol** option.

Select the desired accented character or symbol from the list of symbols.

## Mac

Many of the fonts from Apple, Adobe and Unicode friendly fonts include the extended accents, but some **older fonts or decorative fonts may be missing characters**. Check your documents carefully to be sure formatting is consistent.

(NB: [the OPTION key is also the ALT key on a Mac keyboard](#), it is the same key even if the labeling omits option or alt). This is not a complete list. Early English/Icelandic and selected Greek characters are also available.

To insert this	Press
à, è, ì, ò, ù, À, È, Ì, Ò, Ù	OPTION+` then the letter to accent
á, é, í, ó, ú, ý, Á, É, Í, Ó, Ú, Ý	OPTION+e then the letter to accent
â, ê, î, ô, û Â, Ê, Î, Ô, Û	OPTION+i, then the letter to accent
ã, ñ, õ Ã, Ñ, Õ	OPTION+n then the letter to accent
ä, ë, ï, ö, ü, ÿ, Ä, Ë, Ì, Ö, Ü, ÿ	OPTION+u then the letter to accent
ă, A	OPTION + a, A
æ, Æ	OPTION + ', "
œ, Œ	OPTION +q, Q
ç, Ç	OPTION +c, C
đ	OPTION + D
ø, Ø	OPTION + o, O
č	OPTION + SHIFT + /
ı	OPTION +1
ß	OPTION + S
« »	OPTION + \ SHIFT+ OPTION + \
§	OPTION + 6 [some keyboards have a key for this symbol]
†	OPTION + t
– (n-dash)	OPTION + - [hyphen]
— (m-dash)	OPTION+SHIFT+- [hyphen]

### Alternatively

Use the [Special Character Viewer on the Mac](#) to see all possible options and select a particular accent or special character directly.

## Appendix 4

### Copyright durations

#### Published literary, dramatic and musical works

Where the figure '70' appears in the table below, it applies to works first published in the European Economic Area (the European Union plus Liechtenstein, Norway and Iceland); outside the EEA the term of protection is decided by the length of protection offered by the country where the work was first published.

published literary, dramatic and musical works		extent of copyright
author known, published in author's lifetime	all	70 years after death
author known, published after author's death but before 1 Aug. 1989	author died more than 70 years ago	50 years after publication
author known, published after author's death but before 1 Aug. 1989	author died less than 70 years ago	70 years after death
author known, published after author's death but after 1 Aug. 1989	all	70 years after death
anonymous / pseudonymous	all	70 years after publication

#### Unpublished literary, dramatic and musical works

Where the figure '70' appears in the table below, this applies to works, the authors of which are nationals of the European Economic Area (the European Union plus Liechtenstein, Norway and Iceland); outside the EEA the term of protection is decided by the length of protection offered by the country of which the author is a national.

unpublished literary, dramatic and musical works		extent of copyright
author known	author died before 1 Jan. 1969	31 Dec. 2039
author known	author died on or after 1 Jan. 1969	70 years after death
anonymous / pseudonymous	created before 1 Jan. 1969	31 Dec. 2039
anonymous / pseudonymous	created on or after 1 Jan. 69	70 years after creation

#### Artistic works

These include maps, charts, plans, photographs, engravings, paintings, sculptures, drawings.

Where the figure '70' appears in the table below, this applies to works first published in the European Economic Area (the European Union, plus Liechtenstein, Norway and Iceland); outside the EEA the term of protection is decided by the length of protection offered by the country where the work was first published.

artistic works	extent of copyright
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author known	all except posthumously-published engravings	70 years after death
author known, published after author's death but before 1 Aug. 1989	engravings only; author died more than 70 years ago	50 years after publication
author known, published after author's death but after 1 Aug. 1989	engravings only; author died less than 70 years ago	70 years after death
anonymous / pseudonymous published	all	70 years after publication
anonymous / pseudonymous – unpublished	created before 1 Jan. 1969	31 Dec. 2039
anonymous/pseudonymous – unpublished	created on or after 1 Jan. 1969	70 years after creation
unpublished, with an author	author died before 1 Jan. 1969 – engravings only	31 Dec. 2039
unpublished, with an author	author died after on or after 1 Jan. 1969	70 years after death

## Crown and Parliamentary copyright

Crown and Parliamentary copyright		Crown and Parliamentary copyright
literary, dramatic and musical works – published	all	50 years after publication
literary, dramatic and musical works – unpublished	all	125 years after creation
artistic works – unpublished, created before 1 Aug. 1989	except photographs and engravings	50 years after creation
artistic works – unpublished, created on or after 1 Aug. 1989	all	125 years after creation
photographs	complex rules - ask for guidance	
unpublished engravings	created before 1 Aug. 1989	31 Dec. 2039