

## Guidelines for guest editors

London Journal of Canadian Studies

The following notes are intended to give you advance familiarity with some of the main practical issues that typically arise during the editing of the LJCS and how we usually go about addressing them. The list is far from exhaustive, however, and others may well arise which are particular to the volume you are editing. In the case of any issue, please feel free to contact us at any time. We give contact details at the end of this document.

### Form vs. content

In the past, guest editors have generously made an effort to familiarize themselves with some of the journal's formal conventions such as typography and page layout, and have tried to present edited copy which respects those conventions as far as possible. However, there is no need for this: at best it is redundant; and in the worst case it is counter-productive. The files you send us serve as inputs into a type- and page-setting application called InDesign™, and it is at this stage that articles are normalized in accordance with our house style. This we have to do regardless of any presentational effort on your part (although of course on another level we appreciate the spirit of collegiality expressed in such an effort). In fact, such formatting often adds to our workload because it is surprisingly difficult to undo. In general, it is much more productive for us as a group for you to focus your editorial efforts on more substantive issues (such as orthographical accuracy and bibliographical completeness) and to leave authors' typographical and layout preferences in place for us to deal with.

### Footnote referencing

By the term 'footnote' we refer here indifferently to notes placed at the foot of the page or grouped together at the end of an article.

Because the LJCS is a multi-disciplinary journal, we allow both author-date referencing (normal in the social and physical sciences), and footnote referencing (which is favoured by scholars working in the humanities). Increasingly the use of the latter system of referencing has proved a headache and added significantly to the workload because authors are becoming increasingly ill-adept in its deployment, with the result that an article of modest length (of, say, 20 pages) is distractingly peppered with anything from 60 to over 100 footnote references. The main reasons for this are: the failure to organize, as

far as possible, references on a footnote-per-paragraph basis; and the failure to use inline referencing for primary sources. A third issue is that some authors make their articles referentially far more opaque than is necessary through the use of superannuated Latinisms in references to a book or article after the first, but more on that below.

To take the first issue: several sources mentioned in the same paragraph should not be documented by a footnote for each reference; rather the references should, as far as is applicable, be grouped together in a single footnote, either at the end of the paragraph or after the last-mentioned source. Take the following paragraph by way of example:

Whilst some historians have recognized the reluctance of the British Dominions to agree to an imperial foreign policy, discussion on the extent the Dominions influenced British diplomatic policy is limited.<sup>1</sup> At the Imperial Conference of 1937, the Dominion Prime Ministers supported the policy of appeasement and they stood behind the strategy of Chamberlain to seek an adjustment of German grievances. Whilst Australia and ‘the Britain of the South Seas’, New Zealand,<sup>2</sup> urged for a united Empire effort in defence, Canada and South Africa sidestepped discussions on imperial affairs and a unified imperial defence policy.<sup>3</sup> The aim, therefore, is to target the discussion to the subject of common imperial defence policy and the response of the Dominions to the policy of appeasement. The appeasement of Nazi Germany failed to safeguard European security; nonetheless, when war broke out, the Dominions stood united in support of Britain.<sup>4</sup>

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<sup>1</sup> Ritchie Ovendale, *Appeasement and the English Speaking World: Britain, the United States, the Dominions, and the Policy of Appeasement* (Cardiff: University of Wales Press, 1975); R.A.C. Parker, *Chamberlain and Appeasement: British Policy and the Coming of the Second War* (London: Macmillan 1995); John Charmley, *Chamberlain and the Lost Peace* (London: Hodder and Stoughton, 1989).

<sup>2</sup> New Zealand Institute of International Affairs Policy (NZIIA), *Contemporary New Zealand: A Survey of Domestic and Foreign Policy* (Wellington: NZIAA, 1938), p. 139.

<sup>3</sup> W.N. Sloane, ‘Neville Chamberlain, Mackenzie King and the Pursuit of an United Imperial Policy Toward Nazi Germany’ (unpublished MPhil thesis, University of Birmingham, 2002).

- <sup>4</sup> Documents on Australian Foreign Policy 1937–49, (DAFP) Vol. I No. 192, Cablegram unnumbered, Menzies to Chamberlain, 4 September 1939, p. 230.

Although the first note gathers references, this should be done for the paragraph as a whole:

Whilst some historians have recognized the reluctance of the British Dominions to agree to an imperial foreign policy, discussion on the extent the Dominions influenced British diplomatic policy is limited. At the Imperial Conference of 1937, the Dominion Prime Ministers supported the policy of appeasement and they stood behind the strategy of Chamberlain to seek an adjustment of German grievances. Whilst Australia and ‘the Britain of the South Seas’, New Zealand, urged for a united Empire effort in defence, Canada and South Africa sidestepped discussions on imperial affairs and a unified imperial defence policy. The aim, therefore, is to target the discussion to the subject of common imperial defence policy and the response of the Dominions to the policy of appeasement. The appeasement of Nazi Germany failed to safeguard European security; nonetheless, when war broke out, the Dominions stood united in support of Britain.<sup>1</sup>

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<sup>1</sup> On the Dominions and British diplomatic policy, see: Ritchie Owendale, *Appeasement and the English Speaking World: Britain, the United States, the Dominions, and the Policy of Appeasement* (Cardiff: University of Wales Press, 1975); R.A.C. Parker, *Chamberlain and Appeasement: British Policy and the Coming of the Second War* (London: Macmillan, 1995); John Charmley, *Chamberlain and the Lost Peace* (London: Hodder and Stoughton, 1989). On Australia and New Zealand, see New Zealand Institute of International Affairs Policy (NZIIA), *Contemporary New Zealand: A Survey of Domestic and Foreign Policy* (Wellington: NZIAA, 1938), p. 139; on Canada and South Africa see W.N. Sloane, ‘Neville Chamberlain, Mackenzie King and the Pursuit of an United Imperial Policy Toward Nazi Germany’ (unpublished MPhil thesis, University of Birmingham, 2002). On the Dominions’ support for Britain on the outbreak of war, see Documents on Australian Foreign Policy 1937–49, (DAFP) Vol. I No. 192, Cablegram unnumbered, Menzies to Chamberlain, 4 September 1939, p. 230.

The second reason notes may proliferate is the use of a series of footnote references to a frequently cited primary source such as a novel or archival document. This series should be replaced with inline references—i.e. within

the main body of the text in parentheses—after the first. In the first footnote reference, in addition to the full bibliographical documentation, there should be a statement to the effect that further references to the source will be given in abbreviated form after quotations in the main body of the text, and with an indication of any abbreviation(s) to be used.

Authors can be surprisingly irrational when requested to reduce the number of footnote references in the ways suggested here. We are not sure why this is, but perhaps because such notes are an obvious marker of written scholarly discourse, so it may be felt that the more such notes are carried by an article, the more scholarly it must be. Be that as it may, in your dialogues with authors you may find it useful to remind them that footnotes are a *distraction*. As such, you might suggest, their proliferation may irk readers and the author's work may consequently not receive the critical appreciation it deserves.

Lastly on the question of referential opacity, for references to a book or article after the first, the use of expressions such as 'ibid.', 'loc. cit' and 'op.cit' has been deprecated in mainstream humanities publishing for several decades now. Such expressions are simply too vague: at a remove of more than several lines from the first reference, they carry little or no meaning for the reader. Instead, later references should be given in the shortest intelligible form, which is usually the author's name followed by page number:

Dennis, p. 41.

Rooth and Walsh, pp. 11–12.

When more than one work by an author has been cited, the title is usually repeated in shortened form in order to disambiguate:

Sachdev and Bourhis, "Ethnolinguistic vitality", p. 48.

For more detailed guidance on all three issues (and more besides), you can refer authors to the *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: MHRA, 2002), especially §9.2 and §10.2. This is available for download or reading online at:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>

## Graphics

No doubt because of the ready availability of imagery from the web, authors are increasingly incorporating graphical materials into their articles, and this

can have a big impact on the work flow. Here is a checklist of issues when dealing with graphics:

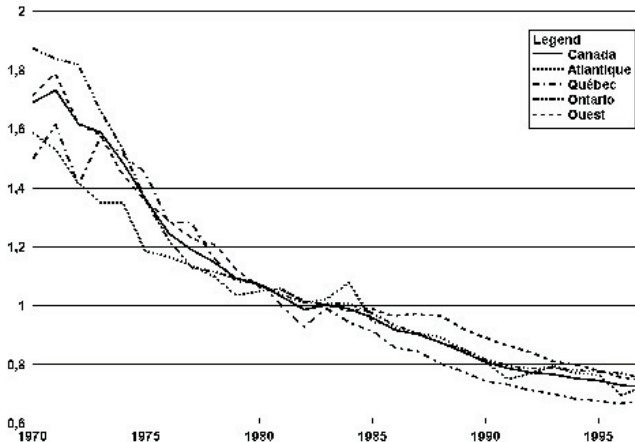
- Authors tend to supply graphics embedded within their Word document. However, it is important that you insist that *each* graphic also be supplied in a separate file (if any graphic is a chart generated by a spreadsheet programme, then the spreadsheet itself may have to be forwarded as a separate file). When setting the pages of final copy a separate file is required, and it is not always possible to extract an embedded image. Also at this stage, a deadline will be looming and it may be difficult for us to make contact with the author or for the author to forward us the relevant material. Although authors may protest at what they view as the provision of redundant material, by insisting on separate files at the outset we ensure that at the last stage of production we have all the necessary materials to produce final copy.
- Are the images of publication quality? Images sourced from the internet are usually flattened and reduced in other ways to limit the bandwidth they require for transfer from one computer to another. Whilst an end-user programme such as Word may flatteringly compensate for the lack of quality when displaying such a graphic, a high-end publishing application may not be so forgiving. To gauge the true quality and size of an image, view the separate file in an application such as Paint or Photoshop, or failing that any viewer supplied with the operating system, and make sure that you are viewing the image at 100% resolution. If an image is of poor quality, but in the judgement of you or the referees is essential to the article in question, let us know in advance and we will try to improve its quality.
- Does a graphic genuinely illustrate or support the argument being made, or is it merely embellishment? In the latter case it should be removed.
- If an image is not the author's own work and is not licensed for general public use, does the author have the *written* permission of the copyright holder(s)? If not, we cannot publish it. Hardcopies of any copyright permissions have to be forwarded to us.
- Are charts, diagrams and other two-dimensional figures supplied in the correct format, i.e., as vector images rather than bitmaps?

The last item on the checklist requires a technical gloss to appreciate its importance. Computer graphics are of two basic types: bitmap (or raster) and vector. Bitmap images (with file extensions such as GIF, JPEG, BMP and PNG) are used for photographs or other detail-rich imagery such as paintings. Any image scanned from a printed source will also be a bitmap. Internally bitmaps are formatted similarly to a sheet of graph paper, in which each cell represents a pixel on screen. Such images can be resized, but at a cost: when an image is made larger, new cells are added and the resizing programme has to populate them algorithmically; when it is reduced, cells are deleted, and the remainder have to be algorithmically changed and redistributed. Therefore, a bitmap that has been reduced, saved, and then restored to its original size is not the same image as the un-resized original, and can differ from it dramatically. On the other hand are vector images (with file extensions such as AI, SVG, and EMF; charts generated by spreadsheet programmes are also typically vectors). Vectors are used to edit and store two-dimensional figures such as graphs, charts, venn diagrams etc, but also pictorial art which is sufficiently abstract in quality (such as a cartoon figure). Internally they are not formatted on a pixel-by-pixel basis but as sequences of geometrical and other information (a circle will be stored as its x and y coordinates, radius, and the colour codes of its fill and stroke). As a consequence, vectors can be resized without any loss of quality, and can smoothly mix and match artwork and type.

The main issue here is that authors, especially those working in the social sciences, are increasingly including charts and diagrams in their articles but as *bitmaps* rather than vectors. The results of directly incorporating such bitmaps into final type-set copy are grotesque and unprofessional in appearance, especially since they will almost certainly have to be resized and suffer distortion (above all typographically). Therefore they will have to be converted into vectors if they are to be published. In the first instance, the author should be contacted and asked to supply the original vector files from the application that he or she used to generate them (we can deal with most vector formats that come our way). If it is not possible for the author to supply vectors, we can convert the images by hand if there are a modest number of them and are given sufficient notice. If there are a large number of them, some will probably have to be culled (in consultation with the author); how many will depend on the precise constraints of time.

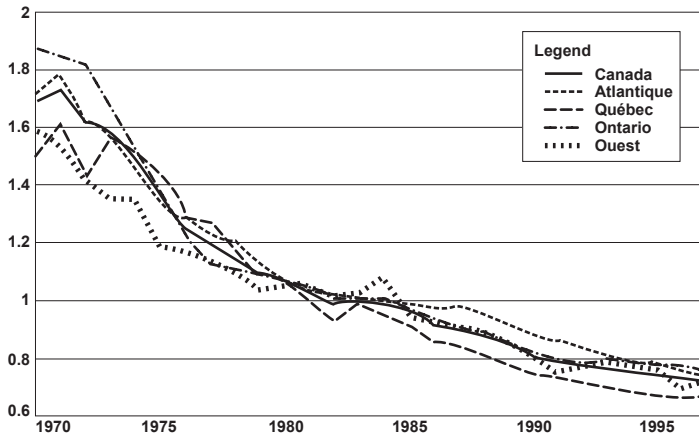
You may well ask: how do I ascertain if a figure or chart is a vector or bitmap? You can usually tell by scrutinizing any type in the image (you may have to print out the relevant page to make a final determination): is it as detailed and crisp as the type in the surrounding document, or is it more block-like and/or

**Masculinity Ratios, all Levels, by Region, 1970-1997**



Source: University Student Information System. Statistics Canada, table 580601

**Masculinity Ratios, all Levels, by Region, 1970-1997**



Source: University Student Information System, Statistics Canada, table 580601

blurred? In the latter case it is a bitmap. By way of example, compare the two figures above (the first is the bitmap, the second the vector).

If you are not familiar with these graphical issues and find this a lot to absorb, then simply forward any article to us which includes images, and we can then let you and the author know of any additional materials we will need for publication. But please do this at the earliest possible stage.

**Contact information**

As you no doubt already know, Itesh Sachdev is the general editor and can be contacted at [i.sachdev@soas.ac.uk](mailto:i.sachdev@soas.ac.uk). Final copy is prepared by David Hanlon who will be happy to answer any of your technical queries. David can be contacted at [david@hanlon.net](mailto:david@hanlon.net). Good luck, bonne chance!