



## *Oxford Research Encyclopedia of Literature: Author Guidelines*

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### **Contract**

Please make sure you have digitally signed your contract via Adobe Sign.

### **Scope and Approach**

The *ORE* includes broad, foundational topics that serve to underpin the encyclopedia, as well as emerging topics. Specialized articles are welcome but should be encyclopedic and contextualized within a broader picture. The *ORE* only publishes new, previously unpublished material. Avoid reproducing text or commentary—even your own—that has already been published.

**Your reader.** The audience of the *ORE* is scholarly, and the encyclopedia is geared toward specialists who may not be familiar with a specific topic and graduate students. Articles should survey the topic at hand as fully as possible and offer an argument about its history and shape.

**Provide interpretation.** Although the focus of the article should be a narrative overview of the topic, it should also include discussion and interpretation of key texts and debates in the field.

**Think long-term.** Do not engage with anything that is obviously ephemeral and will cause your article to date quickly. You should exercise judgment on what controversies within the discipline will look like mere “flashes in the pan” five or ten years on. While it is not necessary to avoid these altogether, be cautious not to overstate their significance or unduly devote too much space to them.

### **Please Follow the Article Structure Below**

#### ***Title and Author Name***

Provide your full name and affiliation, as they should be published, beneath the article title.

#### ***Summary (250–500 words)***

The summary should be a brief overview of the topic itself and should not mention the full article. When writing the first few lines, think about what you would like to appear in the snippet provided in Google search results. For an example, see "[The Literary Chapter](#)." The summary will publish

right away. After the article publishes, the summary will appear at the top. If you would like to update your summary when you submit your article, include a revised copy.

### ***Keywords (5–10 words)***

Please provide 5–10 keywords that describe the content of your article; this will ensure your article is searchable and discoverable online. Keywords are equivalent to index terms in a printed work.

### ***Main Essay***

This will be the majority of the contribution. The essay should provide a narrative overview of the topic. Please include subheadings roughly every 1,000–1,500 words. Title and headings should be in title case. Make **level-1 headings bold**, **level-2 headings bold and italic**, and *level-3 headings roman and italic*. Use level-1 and -2 headings sparingly.

### ***Discussion of the Literature***

Summarize the main threads of scholarship on your topic, including past approaches and current research questions. The main essay will cover the history of the subject, while this section should provide a critical analysis of the important literature and an overview of the state of research in the field. It will be around 750 words and sources should be cited using endnotes.

### ***Further Reading***

This selected bibliography should include essential reading: the first 10 to 20 readings to which you would direct someone who wanted to read more deeply on this topic.

### ***Links to Digital Materials (optional)***

Provide links to digital museum collections, entire archives, etc. Links should be scholarly in nature and freely available. This section is optional.

### **Citation Style**

Use endnotes, following *The Chicago Manual of Style*, 17<sup>th</sup> edition. Do not use in-text/author-date/parenthetical citations. Provide a complete citation the first time a source is cited, as a complete bibliography will not be present. When citing an online source, include all available information, not just the URL. Please avoid commentary in the endnotes where possible.

Please cite your article as follows: Last name, First name. "Article Title." In *Oxford Research Encyclopedia of Literature*. Oxford University Press. Article published [month year]. doi: [doi #].

### **Transliteration**

If your article contains diacritics, please use a Unicode font and submit a PDF for reference. For consistency throughout the encyclopedia, please use the following conventions.

- Please transliterate words in non-Latin alphabets to the extent possible. If no other chart is specified, please use the [ALA-LC Romanization Tables](#).
- All characters used should be available in the Unicode character set for Times New Roman.
- If you plan to use transliteration in your article, please consult with your OUP editor in case there are further style notes available.

### **Abbreviations and acronyms**

Use very sparingly and introduce in parentheses at first use.

### **Editorial Contact**

ore.lit.editorial@oup.com

## APPENDIX: FIGURES, AUDIO, VIDEO, AND NON-TEXTUAL MATERIALS

Authors are encouraged to include digital materials in their articles, such as images, tables, audio, and video samples. While it is the contributor’s responsibility to request, procure, and, in most cases, pay any associated fees for the use of these materials, these guidelines will help make the process easier for you.

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### WORKS THAT DO NOT REQUIRE PERMISSION

You do not need to secure permissions for:

- Works in the public domain (see section on [public domain](#) for more information and restrictions)
- Works released under the following Creative Commons licenses: CC0, CC-BY, CC-BY-SA (not NC)
- Your own unpublished photographs and materials
- Materials created by U.S. government employees
- Any materials where fair use applies (for example, a still from a film or a short passage from a poem that is directly analyzed in your article; see section on [fair use](#) for more information)
- Ideas and data

#### *How do I know if a work is in the public domain?*

The length of copyright varies based on the country and year in which a work was produced. Most often, it will be the life of the author plus 70 years, or 120 years from the date of creation for anonymous or corporate works created after January 1, 1978, but this should be confirmed on a case-by-case basis.

- To determine whether a work is in the public domain, please consult this chart: <http://copyright.cornell.edu/resources/publicdomain.cfm>
- For foreign works, please also consult the “Foreign Works” section of the following resource: <http://www.infotoday.com/searcher/sep12/Hirtle--When-Is-1923-Going-to-Arrive-and-Other-Complications-of-the-U.S.-Public-Domain.shtml>

#### *Can I use any work in the public domain?*

Not necessarily. Even if the work itself is in the public domain, you may need permission to reuse a photograph of that work. You will need to seek permissions for:

- Photographs of all 2-D works that were taken outside of the United States (photographs taken in the United States generally would not need permissions due to [fair use](#))

- Photographs of all 3-D works, regardless of where the photograph was taken
- You do not need to secure permissions for a photograph if it was released under one of the following Creative Commons licenses: CC0, CC-BY, or CC-BY-SA (but not NC)

### ***Fair use***

You may be able to use some copyrighted materials if fair use applies. Please consider the following:

- Photographs taken in the United States of 2-D works are generally considered to be slavish reproductions and qualify as fair use (note: if the work itself is copyrighted, you will still need to secure permission to reproduce it).
- A still from a film generally qualifies as fair use, as long as it is analyzed in your article.
- You can also generally quote, excerpt, or reproduce copyrighted works if:
  - Your article directly analyzes the work included
  - The inclusion of the work is critical for your analysis
  - You include no more of the work than is absolutely necessary for your analysis
  - You provide attribution of the original work
- For a more detailed analysis of fair use best practices, please see the College Art Association's [\*Code of Best Practices in Fair Use for the Visual Arts\*](#). Although focused on writing for the visual arts, the main guidelines given here are applicable for other areas of academic writing as well.

### ***Resources for finding freely available materials***

To find freely available materials, consider the following sources:

- [openGLAM](#)
- [Wikimedia Commons](#) (double check that the works posted here are actually in the public domain as this is not always accurate)
- [OASC images at The Met](#)
- [Open Content images at The Getty](#)
- [Public domain images from the NYPL](#)

[Note: You can also use your own unpublished photographs, works in the public domain, and works released under](#) Creative Commons licenses: CC0, CC-BY, or CC-BY-SA (but not NC).

### **WORKS REQUIRING PERMISSION**

Works that can be copyrighted and require permission include, but are not limited to, the following:

- Illustrations
- Photographs
- Tables, graphs, charts
- Video and music examples
- A quote or quotes of typically 50 words or more from a periodical, more than 400 words of prose from a book
- A passage from a play, poem, or song (this is a gray area; quote sparingly and according to [fair use](#) best practices)

### ***Locating the copyright holder***

Start by checking for copyright notices on the work itself, as this is a useful starting point. Note that the copyright holder is not necessarily the creator of the work, but may be the publisher or another institution such as a museum or archive.

A basic rule of thumb: If you are reproducing unpublished material, ask for permission from the creator. If you are reproducing or quoting from published material, start by asking the publisher.

### ***Making the request***

When you request permission, please use the [Appendix: Permissions Request Template](#) as your starting point. If possible, include a copy of the material with your request.

- If the material you wish to reproduce is from a previously published source, send the request to the permissions department of the publisher.
- Many publishers maintain websites dedicated to permissions requests; it is fine to use these rather than OUP's template letter, provided that you explicitly request, and receive in writing, nonexclusive world rights to reproduce the material in your article and in all its future editions, and in all languages and formats, including electronic.
- If you are unable to secure permission for all these uses, please consult with your OUP Editor.

### ***Difficulties obtaining permission***

What if a copyright holder has gone out of business, cannot be found, or does not respond to requests for permission? Provide evidence of two good-faith efforts to either locate or contact the copyright holder. If the work is critical to your article and you are not able to get in touch with the copyright holder, this work can generally be included, so long as a good-faith effort has been made and evidence of that effort retained.

### **DELIVERING MATERIALS TO OUP WITH YOUR ARTICLE**

- Include a callout (e.g., [Insert Fig. 1]) and a full caption with credit information for all material directly in the text of your article. Double check any permissions agreements you obtained for required credit lines. Credit lines should appear at the end of the caption.
- Let OUP know if any copyright holder has granted permissions that do not meet our requirements (nonexclusive world rights to reproduce the material in your article and in all its future editions, and in all languages and formats, including electronic).
- Send any emails or contracts confirming permission to use the works included in your article to your OUP Editor. Be sure to keep copies of everything for your own files.
- All images should be at least 1280 pixels on the longest side. You can check by right clicking on an image file and looking under "properties," or ask your OUP Editor for assistance.
- Images, figures, charts, etc., and their captions should be format neutral, so that meaning is not lost they are published in black and white instead of color.
- Audio should be delivered as MP3s, and video should be delivered as MP4s.
- Tables should be delivered directly in the article where they should be placed. They should have clear, concise titles, and should be numbered consecutively (separately from figures).

### **PERMISSIONS REQUEST TEMPLATE**

To Whom It May Concern:

I am writing to request nonexclusive world rights to reproduce in my article and in its future editions, in all languages and formats, including electronic, the following material:

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