



# The International Journal of Speech, Language and the Law

## Guidelines for Submission

### Language of Publication

Submissions are welcome from all countries and may be on any area of forensic language analysis. The language of publication is English. Authors whose native language is not English are asked to have their manuscript checked by a native speaker before submission.

Please follow these guidelines when you first submit your article for consideration by the journal editor/s. If accepted, we will send you more detailed instructions for preparation of your final manuscript.

Contributors receive one copy of the printed issue in which their article appears and a PDF of their submission. Offprints are not available.

### Articles

Articles may vary in length, but submissions should not normally exceed 5,000 to 8,000 words (inclusive of notes and bibliography). Questions about contributions with forensic phonetics and speech signal analysis should be sent to the Editor, [Peter French](#). Submissions should be made through the Equinox website as instructed below.

### Book Reviews

Please contact the book review editor [Richard Powell](#) before submitting a review to ensure that the book concerned has not already been assigned.

Book reviews do not require abstracts but do require keywords and other metadata referred to below.

### Ph.D Abstracts

Students may submit their thesis abstracts to the journal using an online submission form. Upon submission, the thesis senior supervisor is automatically notified by email of the abstract submission and asked to confirm the accuracy of the submitted information by sending an email response to the Editor responsible for Ph.D Abstract. Once this confirmation is received, the thesis abstract will then become available for readers to view. For further information, contact [Alexandra Grey](#).

### Online Submission

We normally accept only electronic submissions through the journal website at <https://journal.equinoxpub.com/IJSL/about/submissions> If you are unable to submit electronically, contact one of the Co-Editors who will assist you.

## Preparing your submission for the review process

Online submission is a five stage process and you may submit articles or book reviews.

### Step 1: Confirmation of Copyright

You will be asked to confirm that you hold copyright in the material being submitted and/or that permissions have been cleared to reproduce any included copyrighted material. Authors are responsible for paying any copyright fees.

The journal accepts only original articles which have not been previously published. You will need to clear copyright for any copyrighted material you quote or use, including artwork. Please refer to separate PDF (Permissions Guidelines for

Authors). Articles are accepted for consideration on the understanding that they are not being simultaneously submitted for publication by another journal.

### Step 2: Main Text

You will then be asked to upload the main body of your article. This part of your submission should be in MS Word and should be SINGLE spaced (including quotations and excerpts, notes, references, tables, and figure captions) and the pages of the manuscript should be numbered.

**PDFs** are not acceptable for submission of articles; however, you can upload a PDF as a supplementary file for reference purposes to clarify on layout or font usage, following submission of your Word file.

**FOR THE REVIEW STAGE ONLY: Your Word document should include all the information relating to your submission including the abstract, keywords, LOW RESOLUTION versions of all images/figures/tables etc. in position along with corresponding captions. The reference list should be included after the main text, not as a separate file.**

**Please ensure any identifying information is removed at this stage, including in the references and as you save the document to ensure your submission complies with the blind peer review process, see below for further information.**

If there is material that would only be appropriate for online publication, please indicate so in a note to the Editor (at Stage 1 of the submission process).

### Step 3. Metadata

At Step 3 you will be prompted to supply various types of information known as metadata. This includes a 150-word abstract, up to 6 keywords as well as other metadata such as appropriate Library of Congress subject classification code/s. At this stage you should check your author information, making sure you have entered a short biographical statement (50-75 words), including recent publications and your contact details (please include your full name, title and postal address). This metadata is important because it facilitates the indexing of your article once it is published thus leading to more citations and greater readership. This material is entered separately from your article.

### Steps 4 & 5

These are confirmation stages allowing you to make changes and to confirm that everything is accurate before submission.

You will receive email confirmation that your submission has been received. The review period normally takes 12 weeks.

### Ensuring a Blind Peer Review

All articles are peer reviewed. To ensure the integrity of the blind peer-review we need to make every effort to preserve the anonymity of authors and reviewers. Therefore, when preparing your article for submission please take the following steps:

1. Remove your name entirely from the text. If you cite your own publications, be sure to substitute the word 'author' for your own personal details and for the actual title of your work cited.
2. With Microsoft Office documents, author identification should also be removed from the properties for the file (see under File in Word), by clicking on the following, beginning with File on the main menu of the Microsoft application: File>Save As>Tools (or Options with a Mac)>Security>Remove personal information from the file properties on save>Save.
3. On any PDF uploaded, remove author names from Document Properties found under File on Adobe.

### **Preparing your submission following acceptance for publication**

The following points are essential if your submission is accepted and you are preparing the manuscript for confirmed publication. However, we recommend that you follow these guidelines throughout the submission process as they are good practice.

**NOTE: The online version of the journal can accommodate colour material but YOU must ensure any colour used will convert correctly to b/w for the print version. Our production team will not undertake any re-working or manipulation of artwork, tables etc., other than to scale up or down to fit the page dimensions.**

### **Fonts and font styles**

Use Times (or Times New Roman) 12 pt as the font for the main text.

Use the following fonts, where required, for special purposes:

- concordances and transcripts* should be set in courier;
- phonetics characters* should be set in an IPA font (use SIL IPA93 Doulos or Charis SIL);
- special symbols* should be set in a symbol font (as far as possible, use only one such font throughout the manuscript);
- text in a language which uses a *non-roman writing system* (e.g. Mandarin, Arabic) may need a special language font;
- use *italics* to show which words need to be set in italics, NOT underlining. (This is so underlining can be used as a separate style in linguistic examples and transcripts, where needed).

### **Law Reports**

(a) British system

In references to law reports in the text care should be taken to distinguish between round and square brackets. From the year 1891 onwards, and where there is more than one volume per year, the date is placed in square brackets: e.g. *DPP v. Camplin* [1978] in the text and *DPP v. Camplin* [1978] 1 AL ER 168 in the legal reference list. For cases before 1891 and where volumes are serially expressed the date is placed in round brackets: e.g. *R v. Dix* (1882) in the text and *R v. Dix* (1882) 74 CR App R 306 in the legal reference list. The title of law reports in the manuscript version of the article should be in italics to show that it should appear in italics in the final printed version. Where there is a volume number it immediately follows the brackets, and then comes an abbreviated form of the source of the law report and finally the page reference.

(b) American system

American contributors are advised to consult *A Uniform System of Citation*, 13th edition, Harvard Law Review Association (1981).

### **Using paragraph styles**

If your text requires special formatting (i.e. your article contains more than straightforward text paragraphs and headings), make sure that you use paragraph styles systematically. The general rule is that each distinctive kind of paragraph, e.g. headings, quotations, numbered examples, should be allocated its own, named, paragraph style.

Apply that style systematically to every instance of that kind of paragraph and do not use it anywhere else. It does not matter much how each style looks on the page – when the book is typeset it will look different. What is important is that different kinds of paragraph are distinctively ‘tagged’ by means of their paragraph style.

The following material should be clearly identified by using distinct paragraph styles:

- Headings*. Use no more than three levels of heading below the article title or chapter heading and use a different named style for each level of heading. Headings can be numbered if required. If numbering is used, do not put a full stop at the end of the number and use a TAB to separate the number from the rest of the line.
- Quotations* which are sufficiently long to require setting out as a blocked paragraph. Do not enclose such quotations in quotation marks.
- Bulleted* or numbered lists. Use a different named style for each level of indentation.
- Transcript* or similar paragraphs which need distinctive treatment.
- Displayed and numbered examples* (use a different paragraph style for each distinctive type of line, as described below).

### **Displayed examples**

Displayed language examples should be numbered as follows:

- (1) Frank liked Joan.
- (2) (a) Joan always liked Frank.
- (b) Joan never liked Frank.

Where elements need to be precisely aligned on different lines, use one of the following techniques:

- Set all lines in Courier and use spaces to achieve the desired alignment.

-Use the table function in MSWord and align cells as needed.

-Use a paragraph style in which a TAB is set every 3mm in the line, and use TABs to align material on each line.

Where displayed examples form a major feature of your article, make sure that each line requiring a distinctive typographic treatment has its own named paragraph style. For instance, you might call the style used for the first line of a numbered example, 'Example 1'; the style for a line beneath which needs to be set in smaller point size (e.g. a gloss), could be called Example 2; and a third line which gives a translation, Example 3.

### **Tree diagrams**

Any tree diagrams should be treated as displayed examples and numbered in the same sequence. They should be prepared as finished artwork, ready for reproduction. Do not use any specialised software for creating trees which requires the use of special software or fonts in the publisher's production department.

### **Transcript data**

Transcript data should be set in a Courier typeface. Wherever possible, transcript data should be numbered by turns rather than lines so that line breaks can be reformatted during pagination. Where line breaks need to be maintained, or lines need to be numbered individually, the length of each line, including line number and any speaker names, should not exceed 65 characters.

Where elements need to be aligned with others on lines above or below use multiple spaces to produce alignment (**transcript data MUST be set in Courier** for this to work).

Ensure that you have punctuated any transcripts in a consistent way. Transcript data will not be subject to copyediting and will be reproduced exactly as submitted insofar as the need for consistent page layout allows.

### **Preparing tables**

Tables should be included in the manuscript at the point at which they are needed.

A caption should be placed *before* each table.

Do not use background tints in cells.

Ensure that a table will fit into the final text width (around 114mm) without the font size falling below 9pt.

Avoid vertical rules in tables. Minimal horizontal rules will be applied during production to bring tables into house style.

### **Figures and artwork**

All figures/artwork must be supplied separately in hi resolution format **AFTER ACCEPTANCE FOR PUBLICATION** and can be uploaded as single files or as one or more zipped file containing all the figures/artwork as long as each zipped file does not exceed 20MB. The file name of each figure should reflect the figure number (e.g. Figure 3.1 should be found in a file called something like 3.1.pdf). **Artwork files should contain no captions or material other than the figure itself.**

Figure numbers should include the chapter number e.g. Figure 1.4, Figure 8.2.

See the fuller, detailed guidance on preparing artwork if figures are a prominent feature of the book.

### **Tables containing artwork**

If your article contains tables which contain artwork within cells, please include such tables in place in the ms (like any other table) but also supply a **PDF** as a separate file (i.e. treat also as artwork).

### **Endnotes**

Number your notes consecutively, starting with 1, and place note references outside punctuation. There are no footnotes in Equinox linguistics journals.

### **Permissions and copyright**

It is your responsibility as author to ensure that you have obtained permission to reproduce any part of another work. If your article contains extracts from other works, especially figures, tables, poetry etc., please contact the authors and publishers **BEFORE** submitting the final version to seek permission to use their work.

If **primary research data** is to be included, research participants should have signed a consent form.

### **Guidelines for the Preparation of Artwork**

All authors are expected to supply 'camera-ready' artwork with their manuscripts. These notes explain what that means in practice, and gives guidance as to how to prepare the most common kinds of artwork needed in linguistics publications.

Supplying the right kind of artwork is critical to the timely production of a book or issue of a journal. Where problems arise in production it can hold up the production of a title substantially – sometimes by many months – as the manuscript may need to be put to one side whilst problems are resolved, and another title fills its 'production slot'.

Preparing the right kind of artwork is also often critical to the financial viability of a book or journal. It is very costly in studio time to draw up, or repair, even simple linguistic diagrams and since few graphic artists are linguistics specialists, there are often time-consuming and expensive corrections to be made.

Please be aware that when you submit the final draft of your manuscript to the Publisher you are confirming that the artwork (photographs, line drawings, tables and data examples) are ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. For the majority of artwork, no changes will be possible at proof stage.

#### **Preparing artwork**

All figures must be supplied in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale up/down the artwork, if necessary, to fit the page dimensions.

Artwork which is wider than the width of the text column in the printed page will in most cases be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing your artwork.

Material published online can be in colour but the print version will be b/w in most cases. Please bear this in mind and only supply colour artwork which will also convert to grayscale. You must make sure that any tints used (e.g. in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80% and ensure that any tints used differ by at least 20%.

Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or Jpeg format. Jpeg should be used only for photographs and should be compressed with a 'High Quality' setting.

Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below).

All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size.

Do not use 'screen grabs' to create artwork except for illustrations of what a screen looks like (e.g. in research on the use of computers in classrooms). The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

Where possible avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use jpeg format for figures containing lines and/or text.

Never use drop shadow effects on artwork.

Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or tinted box.

Make sure any lines are at least 0.5 pt in width.

The same rules apply to fonts in artwork as those relating to the manuscript. Where possible use only standard fonts (e.g. Times, Arial, Helvetica, Courier). Use specialist fonts (e.g. Chinese, IPA) only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

#### **Using vector drawing software to create artwork**

Any artwork which involves lines and text should be created using a 'vector' drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards (Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the 'colour mode' of the figure, select 'Greyscale' (if available) or 'CMYK', if not. If you choose CMYK, make sure that you use no colours other than black or shades of grey.

When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

#### **Using Microsoft Word/Powerpoint to create artwork**

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems:

*Microsoft Office* creates artwork in RGB colour – suitable for displaying on a screen. When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (eg in the colour of lines on graphs) may be lost.

*Microsoft Word* documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork ('clipping masks') may be lost. Nevertheless, it is often possible to create usable artwork using drawing tools in Microsoft Word or Powerpoint provided that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no colour – only use black and tints of grey. The PDF file you send us will still be in RGB, but we may be able to convert it successfully.

*If you are using Word or Powerpoint* to create artwork, be very careful to follow the guidance about colour, tints, fonts etc given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.

#### **Using Systemic Coder to create network diagrams**

Some linguists publishing with Equinox use *Systemic Coder* – software designed to analyse texts within the Systemic Functional Grammar framework – to generate system network diagrams. Systemic Coder can create vector artwork suitable for publication, but you may have to export to .pdx format and use a third-party program called Mayura Draw to convert this to PDF. You may also be able to create usable files by 'Save PS' option within Systemic Coder. (Please send us a sample file before submission of your manuscript if you wish to try this). Never attempt to capture the screen representation of a system network as a bitmap – the resolution of the image will be too low for printing.

#### **Using Praat to create spectrograms etc**

When preparing figures created in *Praat*, make sure you use the 'save' function which saves the figure as a vector eps file. Do NOT use a screen shot or screen grab which will create a large file unsuitable for reproduction.

*Praat* creates eps files without a 'tiff preview'. That means that, unless you have software which can load and view eps files, you may not be able to see what is inside each eps file, to check it is exactly what you want. The best way of dealing with this is to convert the eps files to PDF using the full version of Adobe Acrobat (NOT the free Adobe Reader). Sending the figures already converted to PDF is also more helpful for us.

#### **Tree diagrams**

Tree diagrams can be created using any vector graphics package (see above). Do not use any specialised software for creating trees which requires the use of special fonts in the publisher's production department. Use a Times or Times New Roman font for any text. Any tree diagrams should normally be treated as displayed examples and numbered in

the same sequence. They should be prepared as finished artwork (one diagram per file), ready for reproduction in the same way as other figures. They should never be embedded in the file containing your manuscript.

## **Style Guide**

### **Spelling & punctuation**

Our default house style uses British spellings and punctuation conventions.

Our house style avoids hyphens, e.g. in 'sociolinguistics', 'multicultural', 'overrepresentation', etc.

Please use double hyphens to indicate page ranges, e.g. 12--47. All such double hyphens will be replaced with en dashes in production (e.g. 127–47).

In the default British style, unspaced em dashes are avoided and replaced with spaced en dashes.

Use single quotation marks, except where material is quoted within quotes where double quotation marks should be used.

Abbreviations (e.g. 'ed.', 'Prof.') normally end with a full stop, but shortened forms (e.g. 'eds', 'Dr') do not.

### **List styles**

Linguistics articles often contain lists of various kinds, and sometimes lists within lists.

Please use the following guidance when numbering such lists.

- 1) Use arabic numbering for lists, roman numbers for lists within lists, and lower case letters (where necessary) for lists within lists within lists.
- 2) Using brackets:
  - i) You may use a closing bracket, if you wish, after the initial number.
  - ii) Never use a full stop after the number.
  - iii) Do not enclose numbers in both opening and closing brackets – reserve such bracketed numbers for numbered linguistic examples.
- 3) If you are using numbered headings do not use arabic numbers for lists. Use roman numbers, and then lowercase letters.

Whatever scheme you use for number hierarchies, apply this systematically throughout the book.

### **References**

The references list should contain all works cited in the text and only those. List them in alphabetical order by author/editor name. Do not use a long dash to indicate the same authorship as a previous entry. Repeat the author and date for each entry. Include the DOI/URL to the original citation, if available. For books, double-check the URL is to the original work and not a book review of the work.

#### **Journal article**

Author, A. and Author, B. C. (date) Title of article with initial capital and capitals for Proper Nouns only. *Journal Title in Italics with Main Words Taking Initial Caps* vol. no: page range.

Ostermann, A. C., Dowdy, J. D., Lindemann, S., Turp, J. C. and Swales, J. M. (1999) Patterns in self-reported illness experiences: letters to a TMJ support group. *Language and Communication* 19: 127--47.

#### **Book**

Author, A. and Author, B. C. (date) *Title of Book in Italics with Initial Capitals for Main Words*. Place of publication: Publisher.

Shuy, R. W. (1998) *Bureaucratic Language in Government and Business*. Washington, DC: Georgetown University Press.

#### **Article in edited collection**

Srivastava, A. K. and Gupta, R. S. (1990) Literacy in a multilingual context. In D. P. Pattanayak (ed.) *Multilingualism in India* 67--78. Clevedon: Multilingual Matters.

### **Electronic references**

Add availability information to the reference, e.g.:

Durbridge, N.H. and Stratfold, M. (1997) Varying the texture: a study of art and learning. *Journal of Interactive Media in Education* 1: 13--16. Retrieved on 10 October 1997 from

<http://www-jime.open.ac.uk/jime/current.html>

### **Citations**

In your text, use the following format for citations:

Shuy (1998:57) claimed ...

First citation of article with more than three authors:

Ostermann, Dowdy, Lindemann, Turp and Swales (1999:231) suggest ...

Subsequent citations:

Ostermann et al. (1999)

Never use 'ibid' or 'op. cit.' forms of reference. Every reference and citation should be free-standing.

### **Quotations**

Quotations over 40 words in length should be given a new paragraph, using a named paragraph style. The citation (or just the page number[s], if the author and date are used to introduce the quote) should follow the final punctuation mark of the indented quotation, with no full stop after the closing parenthesis. (Shuy, 1998: 73--4)

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