**PITCH PUBLISHING AUTHOR & EDITOR GUIDE**

In this guide:

* INITIAL STEPS ONCE CONTRACT IS SIGNED
* FAQs
* SUBMITTING YOUR MANUSCRIPT
* SUBMITTING IMAGES

The editorial process is straightforward. In this document you will find guidelines and pointers to assist you with submitting your manuscript; as well as other elements of the publishing process, including supplying pictures, cover design, and also sales and marketing ­­– which is essential when it comes to promoting sales of your book.

**INITIAL STEPS ONCE CONTRACT IS SIGNED**

**Step 1: Sales and marketing:** Once you have signed your contract and agreed a submission date for your manuscript, we will allocate your title an ISBN and register your title with Nielsen and Amazon. To do this we will need a short and long description of the book, key features of the book and a short about-the-author piece.

Each description should aim to be and not exceed the following character counts. It is essential to stick to these character counts, as we are restricted by various agencies when uploading this content. You can use [www.lettercount.com](http://www.lettercount.com) to check. Also, please adhere to our style guide when submitting all descriptive content.

* **Long description – 1,050 characters***A flavour of the book, this shouldn’t try and cover everything*
* **Short description – 350 characters***An even briefer flavour of the book*
* **Key features – 700 characters**  
  *What makes the book unique – focus on the subject matter   
  Mention any unique contributions or exclusive/new content/angles  
  Refer to the author’s background and expertise in the field*

*Detail any unique planned publicity*

*Do not use a full stop on the end of each feature*

* **About the author – up to 450 characters***Detail author’s writing background  
  Keep it relevant to writing work*
* **Key words***Up to 100 words to be used as search terms for the book*

This sample relates to the bestseller *Redemption*, published in 2016:

**Long description (1,017 characters):** *Redemption: From Iron Bars to Ironman* is the fascinating, frightening and inspirational autobiography of former career criminal, now world-record holder and endurance athlete John McAvoy. Born into a notorious London crime family, his Uncle Micky was one of the key players in the legendary Brinks-Mat gold bullion caper. John bought his first gun at 16 and carved out a lucrative career in armed robbery. At one point he was one of Britain’s most-wanted men, and it took two spells in prison and the death of a close friend during a heist to change his path. During his second stint in prison he discovered a miraculous natural talent while serving life on Belmarsh high security wing – where fellow inmates included Abu Hamza, the hook-handed extremist cleric, and the 7/7 bombers. John broke three world rowing records while still in jail, and since his release he has become one of the UK’s leading ironman competitors and hopes to turn pro later this year. *Redemption* is the ultimate story of sporting salvation.

**Short description (349 characters):** *Redemption* is the ultimate story of sporting salvation. Born into a notorious crime family, John McAvoy bought his first gun at 16 and carved a lucrative career in armed robbery. Forced to re-evaluate while serving life at Belmarsh, he discovered an unbelievable talent and broke three world rowing records. He’s one of the UK’s leading triathletes.

**Key features (670 characters):**

• First-hand and fast-paced account of a life turned around; a true story of reform

• A gripping and fascinating life story which has huge appeal to many different markets; it has already sparked interest from film and documentary makers

• John wrote his book with acclaimed author Mark Turley who amongst others writes for the *Telegraph* and *FHM*

• Mark’s work was longlisted for the William Hill prize 2015 and named among the *Guardian*’s best sporting books for the same year

• Colour photo section including pictures from John’s own personal collection

• Extensive publicity campaign across mainstream print and broadcast media, with tour planned for major UK cities

**About the author (428 characters):** John McAvoy has collaborated with Mark Turley to write his life story. Mark is the author of four books including *Journeymen: The Other Side of the Boxing Business* and *Wiped Out: The Jerome Wilson Story*. He has been published in the *Telegraph, FHM, Boxing News* and many other publications and websites. His work was longlisted for the William Hill prize 2015 and named among the *Guardian*’s best sporting books for the same year.

**Key words (any number, but up to a maximum of 100 words):** John McAvoy; triathlon; iron man; training; armed robbery; running; cycling; swimming; organised crime; gun crime; crime; drugs; syndicate; jail; prison; prison reform; Belmarsh; rowing; world record; Abu Hamza…

**Step 2: Cover design:** Once all descriptive copy is signed off, this will be sent to Pitch’s design team. Alongside this we will also require some input from the author in regard to the following:

*A simple email answering these questions will suffice; again please adhere to our style guide when submitting all descriptive content.*

* **Style of cover***Do you have a type of style in mind? If so what? Bear in mind the book’s content – the cover should reflect that. If it’s fun or light, the cover should be like that. If it is serious content, again the cover should have that theme.*
* **Images***What image will be on the front? Unless crucial to the theme of the book, try to avoid dark pictures. It is a fact that books with black covers sell fewer copies than books with brighter, more vibrant covers.*
* **Information***What is the title, sub-title and how should your name appear? Is there a foreword being provided, and should this be added to the cover? Some of these details will also appear on the title and half-title pages of the book.*
* **Back cover blurb\***  
  *This should be a maximum of 200 words, and can be similar to the long description copy.*
* **Bullet points\****You only need to supply these (see below for an example) if the book is a hardback with a jacket. Again this copy is designed to draw the reader into the book, but these will be shorter highlights of key points within the book. Aim for six to eight highlights, with each bullet point around 20 words. Do not use a full stop on the end of each point.*
* **About the author\***  *For hardbacks with a jacket, this will appear inside the back flap of the jacket; for paperbacks it can appear (space allowing) inside the book. You may wish to include a recent, high-res, high-quality picture.*

*\*These can be supplied or updated on submission of manuscript.*

**Bullet Points**

*(For hardback, jacketed books only)*

**Redemption *is the autobiography of former career criminal, now endurance athlete John McAvoy***

*Read how ...*

*He was born into a notorious London crime family*

*His Uncle Micky was a key player in the   
legendary Brinks-Mat gold bullion heist*

*He bought his first gun at 16 and carved out   
a lucrative career in armed robbery*

*He served time with Abu Hamza*

*During his second stint in jail he discovered   
a miraculous natural talent and broke three   
world rowing records while still an inmate*

*Since his release he has become one of   
the UK’s leading Ironman triathletes*

Redemption *is the ultimate story of sporting salvation*

**FAQs**

Ahead of a decision, formal offer, or sending a draft contract, we may request you fill in a basic grid with some details of the book including the following information:

* Personal contact info
* Word count of the book
* What pictures you envisage using
* Timescale and when you expect to complete the manuscript

**What sort of royalty can I expect?**

We pay a standard 10 per cent royalty on **net sales.** This is the amount we receive from our bookselling customers, eg – the bookshop. Typically discount averages around 50 per cent.

So, for a £20 book, we would expect to receive an average of £10 per book, with the author receiving 10 per cent of the net receipts.

It is important to remember this is an estimated average; and also, that we may offer additional discount on certain special sales, which may relate to larger bulk orders, overstocks, remainder stocks or overseas sales.

**How does this break down?**

Margins are tight, so we always work hard to stay within budget. The net receipts break down into variable costs as follows, while our fixed costs are also listed below.

|  |  |
| --- | --- |
| **Variable costs** |  |
| Author royalty | 10 per cent |
| Distribution, storage and credit control | 10–15 per cent |
| Sales representation | 10 per cent |
| Print production per book (unit cost) | 20–25 per cent\* |

*\* Typically we would print an initial print run of between 1,000 and 3,000 copies, depending on our expectations for the book, and also interest and orders from our trade customers. It is key to be aware that reprints can be turned around very quickly, should books see a sudden spike in sales and/or orders of any title.*

All fixed costs are covered by Pitch, and our projections are aimed at breaking even on titles within the first 12 months.

|  |
| --- |
| **Fixed costs** |
| Sales and marketing material for trade customers |
| Cover and page design |
| Picture rights and usage costs |
| Editing process |
| Typesetting and pre-press production |
| Proofreading |
| eBook conversion |
| Marketing and publicity |
| Ongoing overheads |

**Can I expect an advance?**

As an independent publisher we do not pay large advances, and with most first-time authors we do not pay advances. We see the process as a partnership between author and publisher, and like authors to be incentivised to work with us to promote their books. On the occasions we do pay advances, we like to split this between delivery and publication to keep authors incentivised.

**Do Pitch pay my expenses?**

We may be able to assist with a small amount of expenses, such as travel costs where necessary to write or when promoting the book. But this should be discussed and agreed in advance, and included within the book’s budget.

**Who pays for photographs?**

Some authors have their own pictures, or access to images they wish to use, but please make sure permissions are cleared with the copyright owner; for example it isn’t possible to lift images from the internet without clearing permission first, and often internet images are nowhere near the quality required for print purposes.

We would recommend using one or all of the three major pictures agencies with whom we have arrangements: Getty Images, Press Association Images and Alamy.

To do this we will agree a set number of images for use on the cover, picture section and for some hardback titles, at each end of the book, for the endpapers.

**What is an endpaper?**

Endpapers are the double leaves added to the book by the binder that are pasted inside the front and rear cased cover of a book. Cased covers can either be clothbound or printed-paper cases – and usually have a dust jacket on the outside.

Endpapers are part of the construction of a book, holding the text block and case together. They can be printed on before they are glued to the inside of the hardcase at the front and back – landscape images are ideal for these and give a nice finish. They may also be plain white, or coloured paper.

**When are royalties paid and how often?**

Royalties are paid **annually**, for the rolling period from 1 November, through to 31 October. Statements are sent for this period in February of the following year, with a request to provide bank details, with any royalties due paid direct into the author’s bank account.

**SUBMITTING YOUR MANUSCRIPT**

Your manuscript should adhere to the Pitch Style Guide (see next section) and be submitted by email in Microsoft Word, using Times New Roman, 12pt font, correctly formatted, with single line spacing. Please do not attempt to design your book, as this will be carried out by a professional typesetter.

It is essential to aim for agreed word counts; with an allowable deviation of 5,000 words either side of agreed length. Any deviation outside of this should be discussed with the publisher at the earliest possible point.

If you are writing a book for one of our series (*Match of My Life*, *Greatest Games*, *On This Day*, *Miscellany*), then it is essential to follow specific separate guidelines supplied, without deviation.

If required, the following should be submitted with your manuscript:

* Dedication
* Foreword
* Introduction
* Acknowledgements
* Bibliography
* Appendices
* Images, captions and running order for picture section (see below)

**If you are providing an index, this can either be supplied after typesetting, or you can provide the index terms with the manuscript and add in the page numbers. Please advise whether you intend to supply an index or not, this can be noted at the top of your manuscript or at the bottom.**

Once we receive the approved, clean version of the edited manuscript from the editor we will begin typesetting and then send the work for proofreading. **It is essential no further changes are made to the manuscript at this stage.**

Once the work is proofread, we will send a final PDF for approval. We would urge you to keep any amends at this stage to an absolute minimum – but essential ‘author amends’ can be made if necessary.

Changes at this stage should either be added directly to the relevant page on the PDF or detailed in a separate and new document, referencing PDF page number, paragraph and line; copy to be deleted, edited or replaced, and provide new copy to be inserted.

**COPYRIGHT**

It is likely that you will need to seek permission to include anything which is not your own work.

This includes written words sourced from other publications, including but not limited to, newspapers, books, magazines, letters (permission should always be sought from the letter writer) and the internet, including social media posts; images including photographs, news cuttings, magazine covers, advertisements, cartoons, illustrations, film or TV screenshots, charts and diagrams in any form.

Most permissions are around photo usage (See Pitch Image Guidelines) and written words, and in this regard it is very important to pay careful attention to words quoted from letters, song lyrics and poetry.

With regard to sourcing quotes, if you intend to quote from other publications (including individuals’ quotes published in such publications if copyrighted) it is important to remember that these may require permission, with a few exceptions as follows.

* Fair usage allows you to use 300 words in total from one source (and a maximum of 200 from any one article or section). If you are unsure please check with the publishing team
* A total of 200 words from a brief article, provided this does not exceed 50 per cent of the total work
* Some quotes may be considered to be in the public domain, for example quotes from a press conference, internal quotes (although it is important you consider the subject could have been misquoted), anything published prior to 1923, an open letter or public domain images; again it is very good practice to check with (if possible) and acknowledge the source
* Up to two lines of poetry or song lyrics – anything more requires permission
* An internal quotation within another quotation may require permission if it is copyrighted and exceeds the bounds of fair use

Ultimately, it is for the author(s) of any work to obtain all permissions for any quoted material. Sometimes there may be a fee – if this is the case, please discuss this with the publishing team before agreeing anything. It is also important to remember that it can take a considerable amount of time to obtain permissions. Clearing permissions for other publishers and authors will not be a publisher’s top priority.

If a piece is too long or too expensive, or you cannot track down the copyright owner (for example if the writer is deceased or the publisher is no more), one option to consider is paraphrasing and rewriting – without using direct quotes and acknowledging the original source. If a piece is essential and you are unable to paraphrase, please discuss this with the publishing team.

**DEFAMATION, PRIVACY, CONTEMPT OF COURT   
AND DATA PROTECTION**

*By Alex Wade, Partner, Wiggin and Managing Director of specialist content clearance law firm Reviewed and Cleared*

**DEFAMATION**

‘A man who wants to talk at large about smoke may have to pick his words very carefully if he wants to exclude the suggestion that there is also a fire: but it can be done.’ *Lord Devlin, Lewis v Daily Telegraph [1964]*

‘Law is all-pervasive. It exists in every cell of life. It affects everyone virtually all of the time.’ Professor Gary Slapper

More than ever, media law is important. We live in a world of instantaneous global communication via a variety of media, from traditional print newspapers and their online incarnations to tweets, Facebook wall updates and blogs. Everyone, it seems, is a writer.

But the business of writing carries risks. Get it wrong, and a publisher can be sued for millions. And in today’s world, a publisher isn’t just a newspaper with deep pockets. It could be an individual with a blog or a popular Twitter feed.

And one thing is for sure: publishers and their authors are both liable for the content of a book.

It pays, then, to have a working knowledge of the legal risks inherent in putting pen to paper – or, rather, pressing ‘publish’ on your blog or ‘tweet’ on your Twitter account. As well as in the context of submitting a manuscript to Pitch, a sound idea of legal dos and don’ts will help you in writing under your own name; it’ll also go down well with editors to whom you’re filing copy.

There are many things to look out for, from infringing copyright, trademarks and privacy to publishing a contempt of court and breaching reporting restrictions.

These notes look at libel and slander – collectively, the tort of defamation.

1. **Defamation: what is it?**

As Benjamin Franklin said: ‘It takes many good deeds to build a good reputation, and only one bad one to lose it.’ The law of defamation is designed to preserve people’s reputations.

The most commonly accepted is that a defamatory statement is one that will tend to lower its subject in the estimation of right-thinking members of society generally. In other words, it will make people think the worse of a person. Defamation includes libel, which is the publication of material in permanent form (eg, newspaper reports, online publication such as blogs, but also television broadcasts), and slander, which is the publication of evanescent material (eg, spoken words or even gestures).

A defamatory statement is one that will make reasonable and respectable – ‘right-thinking’ – people think less of its subject. The courts have formulated various tests over the years, which include ‘lowering the claimant in the estimation of right-thinking people generally’; ‘injuring the claimant’s reputation by exposing him to hatred, ridicule and contempt’; ‘tending to make the claimant be shunned and avoided’; and ‘disparaging the claimant in his or her business, trade, office or profession’. The essence is that defamation protects a person’s *reputation*.

What, though, is a statement that will make people think the less of its subject? Some allegations are obvious. If you write an article alleging that X is a murderer, clearly people will think the worse of X. Likewise, if you say X is a child abuser, or a fraudster, or a thief [later we will look at defences to such allegations]. But other, more general allegations can often prove problematic:

* Saying that someone is a liar
* Saying that someone is a cheat
* Alleging financial insolvency
* Alleging that someone is a failure
* Alleging corruption
* Saying that a company’s products do not work or are dangerous

Depending on the context, these will often amount to statements of fact that are very difficult to prove.

**What the Claimant needs to prove to sue for defamation**

Before suing for defamation, a claimant needs to prove:

* That the words are defamatory
* That they refer to the claimant
* That they have been published by the defendant to a third party
* That the claimant has suffered ‘serious harm’

The requirement that ‘serious harm’ has occurred is a relatively new development, flowing from the Defamation Act 2013. This states that a statement is not defamatory unless its publication has caused or is likely to cause serious harm to the reputation of the claimant. In the case of companies, ‘harm to the reputation of a body that trades for profit is not “serious harm” unless it has caused or is likely to cause the body serious financial loss’.

**Some nuts and bolts**

**Who can sue?**

Living people, including children and mental patients; companies, but for injury to its ‘trading reputation’ rather than hurt feelings; bankrupts through their trustee in bankruptcy, Members of Parliament. Note some good news: the Defamation Act 2013 makes it much harder for companies to sue successfully for libel. They have to prove serious financial loss.

**Who can’t sue?**

The dead or their estate; local authorities (see the landmark case of *Derbyshire County Council v Times Newspapers*, from 1992); ‘enemy aliens’; unincorporated associations and trade unions.

**Who can be sued?**

Everyone in the chain of publication: editor, writer, publisher, printer, proprietor, distributor, even the newsagent or bookseller. The defence of ‘innocent dissemination’ (see later) may, though, apply.

1. **Defences to Defamation Claims**

‘The law will not permit a man to recover damages in respect of an injury to a character which he does not, or ought not to, possess’ – Mr Justice Littledale

We have looked at the matters the claimant must prove to sue for defamation. To recap: the claimant must prove that the words are defamatory, that they refer to him, that they were published to a third party and that they are capable of causing serious harm. Having done so, the burden of proof switches to the defendant, so we’ll now look at the available defences. The main ones are:

* Truth
* Honest opinion
* Absolute privilege
* Qualified privilege
* Public interest
* Consent, offer of amends, innocent dissemination (other defences)

**Truth:** if it’s the truth, a claimant can’t recover damages for libel. It is a defence for defamation to show the imputation in the statement complained of is substantially true. If one or more of the imputations is not true, the defence does not fail if the imputations not shown to be true, do not seriously harm the claimant’s reputation.

**Honest opinion:** what used to be fair comment. Robust, even prejudiced opinion is fine so long as on factual matters. The defence is defeated if it is shown that the defendant didn’t hold the opinion. Cf a famous judge’s quote: ‘A critic is *entitled to dip his pen* in gall for the purpose of legitimate criticism; ... in denouncing what *he* regards as *twaddle*, daub or *discord.*’

**Absolute privilege**: statements in parliament; statements made in judicial proceedings. This explains why politicians can’t be sued for what they say in parliament and why judges and lawyers can’t be sued for what’s said in court.

**Qualified privilege:** QP arises from judicial recognition of the need for people to be able to communicate where there is a moral or social duty. In general, where this is the case QP will be a successful defence to a defamation claim, so as the recipient of the information disseminated had a reciprocal interest in it and the communication was made without malice.

**NOTE:** sections 6 and 7 of the Defamation Act 2013 have substantially extended journalistic privilege so that it’s now very difficult to sue over reports in a number of new areas, including statements in a scientific or academic journal (under certain conditions) and reports of statements by public companies.

**Public interest:** It is a defence to show the statement complained of was, or formed part of a matter of public interest, and a publication was reasonably believed to be in the public interest. If the statement was a part of a dispute to which the claimant was a party, the court determines whether it was in the public interest, and must disregard the defendant’s omissions to verify the truth of the imputation.

In determining a reasonable belief of public interest, the court must make allowance for editorial judgement. For the avoidance of doubt, the defence may be relied upon irrespective of whether it is a statement of fact or a statement of opinion.

**Note on Satire and ‘Mere Vulgar Abuse’**

Defendants in libel claims can argue that a reasonable person would not understand the words complained of to be taken seriously or in a defamatory way. This is less a defence; more an argument to the effect that the words complained of do not have a defamatory meaning. As Price on Defamation has it: ‘This argument is advanced on occasions by satirical publications in relation to humorous items.’

While ‘mere vulgar abuse’ applies to insults, the argument being that no one would take them literally or seriously (a good example are chants at football matches), the question of meaning is crucial when it comes to satire. Defendants will often claim that defamatory meanings contended for by aggrieved claimants do not exist, because no one would understand the text in such a way. The courts infer the existence of the ‘ordinary reasonable reader’ when it comes to determining meaning; a person who can read between the lines but who is not ‘avid for scandal’. Often enough, satire will be so outrageous as to prevent the notional ordinary reasonable reader from concluding that it bears any resemblance to the truth.

Interestingly, *Spitting Image*, the UK’s most successful satirical TV show, was not once sued successfully for libel in its 12 years on air.

That said, satire can have a sting: the reasonable reader might conclude that humour merely disguises libel.

1. **How Not To Get Sued**

Keep detailed notes of interviews and research. Don’t delete emails. A good audit trail will help your defence.

Write balanced and fair copy. This will help you succeed with every defence, especially that of public interest.

Put your allegations in an email to the subject of the article. Keep the email. Keep responses and base your article on what those responses are – not what you’d like them to be. Give reasonable prominence to what the subject says about the allegations.

Be careful with internal emails. Don’t email each other saying ‘Mr X is guilty – we’ve got to nail the bastard’. Emails like this can be disclosed and could prejudice your defence. They indicate what used to be known as ‘malice’ – a dominant improper motive or a reckless indifference to the truth.

Check your facts. And double check them.

There’s comfort once a year has passed since the date of first publication: claimants are time-barred then.

Keep an eye on website comments. You don’t have to pre-moderate them; the new law recognises that this isn’t practical. But website operators (publishers) are expected to operate dedicated policies with regard to web comments, ie make staff aware of their potential to cause harm and deal with them promptly (within 48 hours of receipt of a complaint).

Use your common sense. If the copy seems to be knocking someone, and that person hasn’t been widely attacked in the media to date, get a second view. It’s cheaper to instruct a lawyer than settle legal proceedings.

Please make sure you complete Pitch’s Author Questionnaire so that we all have a good sense of potential legal risk in your book.

**PRIVACY, CONFIDENTIALITY AND FREEDOM OF EXPRESSION**

The Human Rights Act (1998) introduced into English law the principle that ‘everyone has a right to respect for his private and family life, his home and his correspondence’. This right is balanced against the principle of freedom of expression. Both principles derive from the European Convention on Human Rights.

Information about the private lives of individuals is protected by the law of confidentiality. The scope of this protection was extended by the House of Lords’ judgment in Campbell v Mirror Group Newspapers Ltd [2004] UKHL and the judgment of the European Court of Human Rights in Von Hannover v Germany. In Campbell the court said that where a claimant has ‘a reasonable expectation of privacy’ the court will protect their rights.

Effectively, the court formulated a new law on the basis that human rights law has identified ‘private information as something worth protecting as an aspect of human autonomy and dignity’. Where such information has been misused the court will give protection. The test to decide whether or not information is private is set out in the case: ‘… the question is what a reasonable person of ordinary sensibilities would feel if she was placed in the same position as the claimant and faced with the same publicity’.

It is no longer a complete defence to show that the information has entered the public domain: the courts will now grant protection even to previously published information so long as the claimant can be shown to have a reasonable expectation of privacy in relation to it. Photographs were given strong protection in the Campbell case because the court considered them to be particularly intrusive. This theme was extended and emphasised in Murray v Big Pictures [2008] EWCA Civ 446, in which it was held that publication of a photograph of a child in a public street with his parents was an intrusion on his privacy.

Although the courts balance up the rights to freedom of expression and privacy, the Campbell case and those following it have strengthened the rights of claimants dramatically. Whatever it may be called, there is now a free-standing right of personal privacy. The exception which allows kiss and tell stories and other exposés to be published is the public interest. Ultimately it is for the court to determine whether or not publication of private or confidential information is in the public interest; this contradicts the position under the Data Protection Act (see below), which applies a subjective test permitting publication if the publisher has a reasonable belief publication was in the public interest. If there is no public interest argument then tough restrictions apply.

The right to freedom of expression is not necessarily overruled by someone's right to privacy: a participant in a relationship does have a right to tell their own story. The difficulty comes in working out where in practical terms one person’s right begins and another’s ends.

The boundaries of one person’s right to privacy as against another’s free expression in relation to publication have been pushed heavily in favour of privacy by the Court of Appeal decision in McKennitt v Ash at the end of 2006, in which the court held that it would only rarely be permissible to publish information about the private life of another person without his or her consent. The court upheld the original judgment which said:

‘It must follow, in broad terms, that if a person wishes to reveal publicly information about aspects of his or her relations with other people, which would attract the prima facie protection of privacy rights, any such revelation should be crafted, so far as possible, to protect the other person’s privacy. This is important particularly, of course, in the context of “kiss and tell” stories. It does not follow, because one can reveal one’s own private life, that one can also expose confidential matters in respect of which others are entitled to protection if their consent is not forthcoming.’  
  
This very restrictive judgment poses special problems for publishers of family and other personal memoirs.

Recent legal rulings have made it clear that the law of privacy will prevent not only the publication of true stories but also of false ones involving private information. The principle was first spelt out in the McKennitt case in which the judge said: ‘The question in a case of misuse of private information is whether the information is private, not whether it is true or false. The truth or falsity of the information is an irrelevant inquiry in deciding whether the information is entitled to be protected and judges should be chary of becoming side-tracked into that irrelevant inquiry.’

Building on this in PQR v Quigley [2008] EWHC 1051 (QB) the court prevented the publication of fictitious allegations: ‘Although the threats related to imaginary activities, the publication would plainly be likely to cause distress and embarrassment and would constitute an unacceptable intrusion into a personal and intimate area of their lives.’ This moves the law of privacy into territory overlapping with that of defamation and some allegations may need to be considered in both categories, bearing in mind that it is much easier to obtain an injunction in privacy than in defamation.

The law of confidence also protects commercial secrets and commercially sensitive matters, but the tests are different from those used for personal confidentiality/privacy. In commercial confidentiality the nature of the information is not the sole determining factor: the courts also consider the relationship between confider and confidante.

It is anomalous that different tests apply for personal and commercial confidentiality. A duty of confidence arises between an employer and employee or self-employed person retained to help irrespective of whether a formal contract exists. If confidential information is acquired as a result of working for another, that information will be protected in most circumstances.   
  
The courts are swift to grant injunctions if a claimant can show that confidential information is about to be published against his or her wishes. Companies as well as individuals have rights in confidentiality. An injunction in confidentiality is a much more serious threat than an injunction in libel: libel injunctions are rarely granted, but privacy/confidentiality injunctions preventing publication are not uncommon. Care should be taken to assess the risks and the evidence if confidential information is to be used.

**CONTEMPT OF COURT**

The publication of information which raises a substantial risk of serious prejudice or impediment to proceedings heard by a jury is capable of being in contempt of court if proceedings are live or imminent. This sanction applies to proceedings before a jury: all criminal trials, libel trials if before a jury rather than a judge alone (rarely), and inquests on the very rare occasions when a specific order is made. Contempt is a criminal matter, punishable by substantial fines and imprisonment.

For many years contempt proceedings were rare, but a stronger line is now being taken with several recent trials and convictions.

In addition, if a trial is lost because a publication is considered by the trial judge to have interfered with the course of justice, the cost of the trial may be imposed on the publisher. This drastic step can be taken by the trial judge and without any finding of contempt; contempt itself is only actionable by the Attorney General.

**DATA PROTECTION ACT**

Recent data protection legislation now imposes severe restrictions on the circumstances in which personal data can be processed. A publisher (and even an author) could be seen as a data processor. The category of ‘personal data’ is a very wide one covering any information about a living individual. ‘Sensitive personal data’ is a narrower and more closely protected category, dealing with such areas as political and religious opinions, physical and mental health and people’s sex lives.

There is an exemption for journalistic, literary or artistic material providing that a publisher reasonably believes publication to be in the public interest. This ‘reasonable belief’ test is less restrictive than the test for public interest in privacy. Regardless of the exemption for the media, an individual who can show that he has suffered damage as a result of publication can ask for ‘rectification, blocking or erasure’ of the information.

**STYLE GUIDE**

It is recommended that writers follow the spellings of the Oxford dictionaries and writers’ reference books such as the *New Oxford* *Dictionary for Writers and Editors* and the *New Hart’s Rules*.

**Abbreviations**: avoid unnecessary full points, except for after initials.

For example Mr S. Clark, Dr Reid

She stood 5ft 7in tall

100kg, 80mph

6.30am, 7pm

Use etc., i.e. and e.g.

Abbreviations which do not include the last letter of the word should appear with a full stop, for example Rev. is the abbreviation for Reverend. Other contractions have no full stop, for example Mr, Mrs, plc (note: lower case), Ltd, etc.

**Accents:** Please ensure accents (especially in players’ names) are in place when you submit the manuscript. Examples include Pelé, Eusébio, Jürgen Klopp and São Paulo. Wikipedia is a good reference tool for this.

**Acronyms** and other sets of initials do not take full points.

Examples: FIFA, UEFA, OPEC, MP, OBE

**Apostrophes**: do not use in plurals such as 1980’s – use 1980s or 80s instead.

In possessive cases prefer the s’s ending, e.g. Peter is Thomas’s brother. Note that proper nouns may use a different style, however – Newcastle United’s ground is St James’ Park, for instance.

Names of shops and companies sometimes use apostrophes and sometimes do not – please check company websites to ensure accuracy. For example, McDonald’s, Sainsbury’s BUT Boots, Clarks.

**Bibliographies:** please make your bibliography as complete and user-friendly as possible.

The preferred style for listing books is as follows:

Jones, A.B., *A History of Russian Football* (London: Bloomsbury, 2007).

**Brackets**: use [square brackets] to surround words added to quotes for clarification and sense. Otherwise use (normal brackets).

**Capitalisation**: initial capitals tend to be overused in writing.

As a rule, only proper nouns should take initial capitals – the general rule of thumb is that if the word in question is being used generally, it has a lower-case initial, while a specific item (often with a name) should have a capital.

For example: ‘We walked along the pier’ but ‘The ride was on Brighton Pier’; ‘We met in the park’ but ‘The concert was in Hyde Park’; ‘Fred went to university’ but ‘Fred went to Portsmouth University.’

Do not use capitals for job titles no matter how important they appear to be unless they are part of officials’ titles. For example: ‘Mr Smith was the town’s mayor’ but ‘The shop was opened by Mayor Smith.’

Positions such as chairman and chief executive take lower case.

If in doubt, go with lower case.

In religious contexts, ‘Church’ with a capital ‘C’ refers to the institution or is part of a proper name, for example: ‘The Roman Catholic Church’; ‘St Agatha’s Church is next to the bus stop’; ‘He caught the bus to the church.’

Do not use capital letters for compass points (north, south, east, west) unless they are part of a proper noun or form a genuine part of the name in question. Northern Ireland and South Africa take initial capitals – north London does not. This can be challenging as areas of the country such as the East End, West Country and North East often appear with initial capitals – above all, be consistent.

Seasons of the year do not use initial capitals (winter, summer, spring, autumn) but Christmas, New Year’s Day and Easter all do.

**Compound adjectives** should only be hyphenated when they precede a noun, hence:

Tom was a well-known man.

Tom was well known.

**Dates**: in text, dates should be presented as, for example, 5 March 2009 or 26 December 1977. In tables, the form 26/12/1977 is acceptable, but do not abbreviate names of months to Mar, Dec, etc. in the text.

If a day of the week precedes the date it should be followed by a comma, for example: Saturday, 15 April 1977.

Sports seasons should appear as, for example, 1988/89 (not 1988–89).

Longer time spans should appear as 1988–91 (not 1988/91). Please use an en-dash rather than a hyphen. To type an en-dash, hold down ‘Alt’ and type 0150 on your keyboard’s number pad.

**Ellipsis:** please use … for an ellipsis – there is a simple key stroke for this, which is Ctrl + Alt + full stop. Please insert a single space before and after the ellipsis but at the end of a quotation insert a space before the ellipsis but close up to the inverted comma. For example, ‘There it was …’

Please try to avoid opening a quotation with an ellipsis and PLEASE do not add extra dots for dramatic effect – it doesn’t work and the editor will delete them.

**Full points/full stops**: see abbreviations.

**Hyphens and dashes**: the use of hyphens and longer dashes can be difficult. Consult *New Hart’s* *Rules* for advice if you are unsure. Usage varies for nouns and verbs, for example, clear-out (noun) uses a hyphen, but clear out (verb) is two words.

As a rule, hyphens are used to connect words in an attributive sense, for example:

Jones took the free kick, BUT, Jones was the free-kick taker.

The referee blew the whistle for full time, BUT, the referee blew the full-time whistle.

Note that half-time uses a hyphen, but full time (in the sense of it being the end of a game) does not.

Do not use hyphens in compound adjectives when the adverb ends in –ly. For example, ‘he was a highly rated player’ is correct – ‘he was a highly-rated player’ is not correct.

The longer en-dash (–) is used for time spans (1988–91, Monday–Thursday) and should be used with a space either side as a parenthetical dash, for example:

The time it took – he had been waiting since Tuesday – was unacceptable.

Re- should only be used to avoid ambiguity and confusion or in the case of unusual words (such as ‘re-typeset’ below). For example, ‘recover’ means to get well while ‘re-cover’ means to cover again. Words such as ‘restart’ should not have a hyphen. Ask yourself whether ambiguity may result and trust your instincts.

**Italics**: use italics (NOT inverted commas) for book titles (except the Bible and Koran), magazines, newspapers, TV and radio shows (but NOT TV and radio channels such as BBC1 and Sky Sports), films, operas, plays, works of art and ships (but not prefixes such as HMS).

For example: *Animal Farm*, *Vanity Fair*, *Father Ted*, *Top Gun*, *The Singing Butler*, HMS *Victory*.

For newspapers, use a capital T and italicise ‘*The*’ when the remainder of the name is a single word – for example, *The Guardian*, *The Sun*, *The Observer*, *The Times*. Where there is more than one more word, set ‘the’ in roman type with a lower-case ‘t’ – the *Daily Express*, the *Mail on Sunday*, the *Sheffield Star*. Above all, please try to be consistent.

Titles of songs should be in single inverted commas, and titles of musical albums in italics without inverted commas. E.g., ‘Girls & Boys’ was a hit song from Blur’s *Parklife* album.

**Measurements**: use abbreviated forms of measurement such as cm, kg, lb, in and ft

Do not use full points or spaces – this ensures that the numeral and the unit are not split over two lines.

Examples: 6ft 3in

2,000m

75kg

Temperatures should appear as an abbreviation with the degree symbol, for example, 77°F, 24°C.

Always avoid beginning a sentence with a numeral, symbol or abbreviation.

Use per cent rather than %, except in tables where space is limited.

**Money**: £5m (not £5,000,000), £100,000 (not 100k), £2,500

**Numbers**: as a general rule, numbers one to ten should be spelt out in text, with numbers 11 upwards as figures.

Avoid starting a sentence with a numeral – either spell the number out or rephrase the sentence.

Numbers which feature more than three digits should have a comma added three digits from the end. For example 3,500 (not 3500) and 25,000. Years are obviously exempt from this, for example, ‘His team won promotion in 1996.’

When referring to millions, please use the form ‘£4m’ or ‘£2.75m’ when referring to transfer fees or other large payments – if referring to, for example, populations, use the form ‘Over three million people attended’ or ‘Over 3.5 million people attended’ if a decimal point is required. It is important not to overuse the abbreviation ‘m’ as it can be confused with the abbreviation for ‘metres’.

**Quotation marks**: The preferred style is to use single quotation marks; double quotation marks are only used for quotes within quotes. For example:

‘I heard the boss say, “Hey, Robbie, come over here.” I went straight away.’

Please note that because the quote within the quote is a full sentence, the full stop comes before the closing quotation marks. If it is not a full sentence, the following example may apply:

‘I heard the boss say to “come here”. I went straight away.’

Single quotation marks should also be used for song titles, although album titles should be in italics and without quotation marks.

**Spelling**: use –ise (NOT –ize) for words such as improvise and advertise; similarly, use –is (NOT –iz) for words such as organisation and realisation.

Use –dge for words such as judgement.

On to should be two words; no one is two words, no hyphen.

Team-mate should be hyphenated.

**Swearing**: as a rule, swearing should remain in the text as per the wishes of the author. If in doubt, please contact the author and/or publisher for guidance.

**Time**: use am and pm with the 12-hour clock. Do not use space or full points.

For example: 6.52pm, 8am – this avoids the possibility of the numeral and unit being spread over two lines.

One o’clock, five o’clock, etc., is also acceptable, but use figures for numbers above ten, hence 11 o’clock, 12 o’clock.

**SPECIFIC STYLE FOR FOOTBALL**

Below is a list of preferred spellings for football terms.

*Please note that many of the compounds should be hyphenated when used in an attributive sense. Examples are given where possible.*

extra time (but extra-time goal)

FA Cup Final, League Cup Final, but play-off final, cup finals (plural)

World Cup Final (the deciding match) but World Cup finals (the tournament)

free kick (but free-kick expert)

full time (but full-time whistle)

goalkeeper (or goalie, keeper or custodian for variety, but not ’keeper)

goal kick, goal line but goalmouth, goalpost

half-time

hat-trick

offside

penalty shoot-out

play-off

Premier League (NOT Premiership, and avoid using the names of sponsors)

third round (but third-round tie)

top flight (but top-flight team)

semi-final, quarter-final

hyphenate positions, for example, left-winger, centre-half, full-back, centre-forward

player-manager, player-coach but assistant manager, caretaker manager. Only use a hyphen where the two jobs are combined.

matchday, match-winner, match ball

**Particular points to be wary of**: the Championship (with a capital C) only refers to the division below the Premier League. Other use of the words champions or championship must be in lower case. The word ‘league’ only takes upper case when part of a proper noun, such as Football League or Premier League.

In 2011, therefore, Manchester United won the Premier League championship and are champions of England. They have now won 19 league titles.

Queens Park Rangers won the Championship, and are therefore Football League champions.

Only use Final with a capital F when it is part of the complete proper noun and in singular form, e.g. FA Cup Final, Champions League Final. Use a lower-case f for plurals and non-specifics, e.g. Fletcher was banned for the final of the FA Cup; Portsmouth have played in five FA Cup finals. However, play-off final also takes lower case.

The names of teams and their grounds can be very similar, but have subtle differences. For example, Queens Park Rangers are based in London, but Queen’s Park (with an apostrophe) are in Glasgow.

Similarly, Birmingham City play at St Andrew’s but golf is played at St Andrews.

Wikipedia is a fairly reliable source for these variable spellings.

**SPECIFIC STYLE FOR CRICKET**

Spell out boundary scores (four and six) – do not use 4 and 6.

Similarly, batting milestones are a fifty, a hundred (or a century), a double hundred and a triple hundred.

For exact scores use figures: ‘Watson scored 102 before lunch and Vaughan was out for 50 in the last over.’

**Fielding positions include** wicketkeeper (one word, no hyphen), mid-on, mid-off, extra cover, point, cover point, gully (not gulley), midwicket, square leg, third man, fine leg, leg slip.

An off-spinner is a player who bowls off spin or off breaks.

A leg-spinner bowls leg spin or leg breaks.

Off side, on side, leg side, off stump, leg stump, middle stump.

lbw rather than LBW

one-day international (or ODI), but Test match (‘The third Test match was a draw.’)

For bowling figures, please use the form 4-35, 6-107, etc.

For team scores use 175/5, 223/3, etc.

Other terms include hat-trick, no-ball, follow on (verb) but follow-on (noun). So a team may have to follow on because the other team has enforced the follow-on.

First-class, Twenty20, left-handed, right-armer.

**SPECIFIC STYLE FOR GOLF**

Holes of play are the 1st, 2nd, 14th, 18th, etc.

In matchplay, winning margins are 2 and 1 or 5 and 4, for example.

In other contexts follow the usual rule of only using figures for numbers 11 and above, such as:

‘Donald shot a round of three under par thanks to an eight-foot putt at the last. Poulter finished the day on minus 11.’

Make an exception for leaderboards, such as:

Woods -12  
Mickelson -6  
Westwood +2

Open Championship (not British Open), the Masters (not US Masters, no apostrophe).

**SPECIFIC STYLE FOR RUGBY**

Both rugby union and rugby league take lower case in general usage.

Never use the word rugger.

Six Nations Championship (formerly the Five Nations).

Scrum-cap, scrum-half, full-back, fly-half, drop kick (hyphen as verb), line-out,

22-metre line, triple crown, grand slam, touch judge.

Rugby union reserves are replacements, not substitutes.

**SUBMITTING IMAGES**

As guidance, for an eight-page picture ‘plate’ section, aim for 10 to 14 images; for a 16-page picture ‘plate’ section aim for 15 to 30 images. But please ensure this is agreed with Pitch in advance of selecting and sourcing the images.

Images should be submitted with the manuscript – using the [submission form](https://www.dropbox.com/s/kgkrvah6y8l4ko5/PITCH%20IMAGE%20GUIDELINES.docx?dl=0) available via the link.

Please do not paste images into the manuscript – along with the running order and captions.

If you wish to source images elsewhere, and club’s media departments, various press offices, independent journalists and newspapers may be willing to provide their images, then please note the following:

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