



ALPHA OMEGA™
— PUBLISHING —

AUTHORS GUIDE

Version (March 2018)

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INTRODUCTION

Thank you for considering publication with Alpha Omega Publishing Company. We are an up-and-coming Christian publishing house located in the United States. Our company is dedicated to publishing excellence and superior publisher-author relations. This guide is the standard reference for authors and editors as they prepare for and move through the publishing process at Alpha Omega Publishing Company.

Whether you are a first-time author or have already published a book, it is important to be aware of particular steps taken at Alpha Omega Publishing Company to publish your work. Some of these steps are unique to our company, and some vary book to book and imprint to imprint. On the pages that follow, you will find:

- an overview of our history and publishing model;
- a step-by-step guide to our publishing process, with detailed instructions outlining your specific responsibilities as an author;
- an overview of our marketing strategy and your role in the promotion of your book;
- several helpful appendices, including a list of frequently asked questions.

This guide was designed specifically to answer questions you may have about publishing a book with Alpha Omega Publishing Company. A thorough reading of the guide will inform you how our company works, what steps are taken to publish your book, and your role in the process.

Please note: this guide is subject to change without notice.

We look forward to partnering with you to bring your work to publication.

HISTORY AND MISSION

Established in 2016, Alpha Omega Publishing Company is a nonprofit publisher focused on the distribution of Christian writings, which encourage individuals in their faith. The organization is resolved to preserve, distribute, and promote the Oneness Pentecostal message as first preached by the apostles on the day of Pentecost. As a student of the Pentecostal movement, particularly the Oneness message, Eric Beda was aware of the difficulty of obtaining information on the crusade. Specifically, he noticed the rate at which books, related to Pentecostal writings, were going out of print or were no longer in circulation. As a university administrator and a Christian bookseller at a local church in Jackson, Michigan, he realized the need to reproduce and publish Pentecostal writings in a wide circulation.

The principles of the Pentecostal message reflect the fundamental and foundational teachings that were first taught by Jesus Christ and his apostles. These principles continued to be taught by the Latter Rain fathers, through the work of Charles Fox Parham and William Seymour, as well as by G. T. Haywood, A. D. Urshan, Morris E. Golder, Ross P. Paddock, Karl F. Smith, R.C. Lawson, and Samuel N. Hancock.

The crowds of interracial worshippers set the tone for much of the early Pentecostal movement at William Seymour's Azusa Street Mission. During the period from 1906 to 1924, Pentecostals defied social, cultural, and political norms at a time when others called for racial segregation. The Church of God in Christ, the Assemblies of God, the Pentecostal Holiness Church, and the Pentecostal Assemblies of the World were all interracial denominations before the 1920s.

In an attempt to address the threat of losing an important aspect of history in Christian theology, Alpha Omega Publishing Company was created. By specializing in short book runs, Beda was able to supply his own bookstore with classic theology, biblical studies, and church history titles as well as fulfill the requests of other bookstores and textbook managers who needed out-of-print texts for Bible colleges. Today, Alpha Omega Publishing Company's inventory includes hundreds of titles, adding more each month.

Over the course of working with various authors and theologians, Alpha Omega Publishing Company also began receiving requests to publish new books. The organization has been able to provide an option for many good manuscripts that were failing to meet the sales projections of more traditional publishing houses. We publish numerous new publications through our organization, and continually seek to publish Christian works that promote the Oneness Pentecostal message.

OUR PUBLISHING MODEL

Located in Jackson, Michigan, Alpha Omega Publishing Company has developed a publishing model that is truly cutting-edge. With a staff comprised of ministers, retired authors, book designers, and global marketers, Alpha Omega Publishing Company has consolidated every aspect of the publication process into one organization. This means that every stage of your book's production—acquisitions, editing, typesetting, design, printing, binding, shipping, marketing, and customer service—is managed with you in mind. Furthermore, by utilizing printing technology, Alpha Omega Publishing Company has developed an innovative method of print-on-demand production that allows for the fulfillment of your book orders within days. Our unique publishing model allows us to:

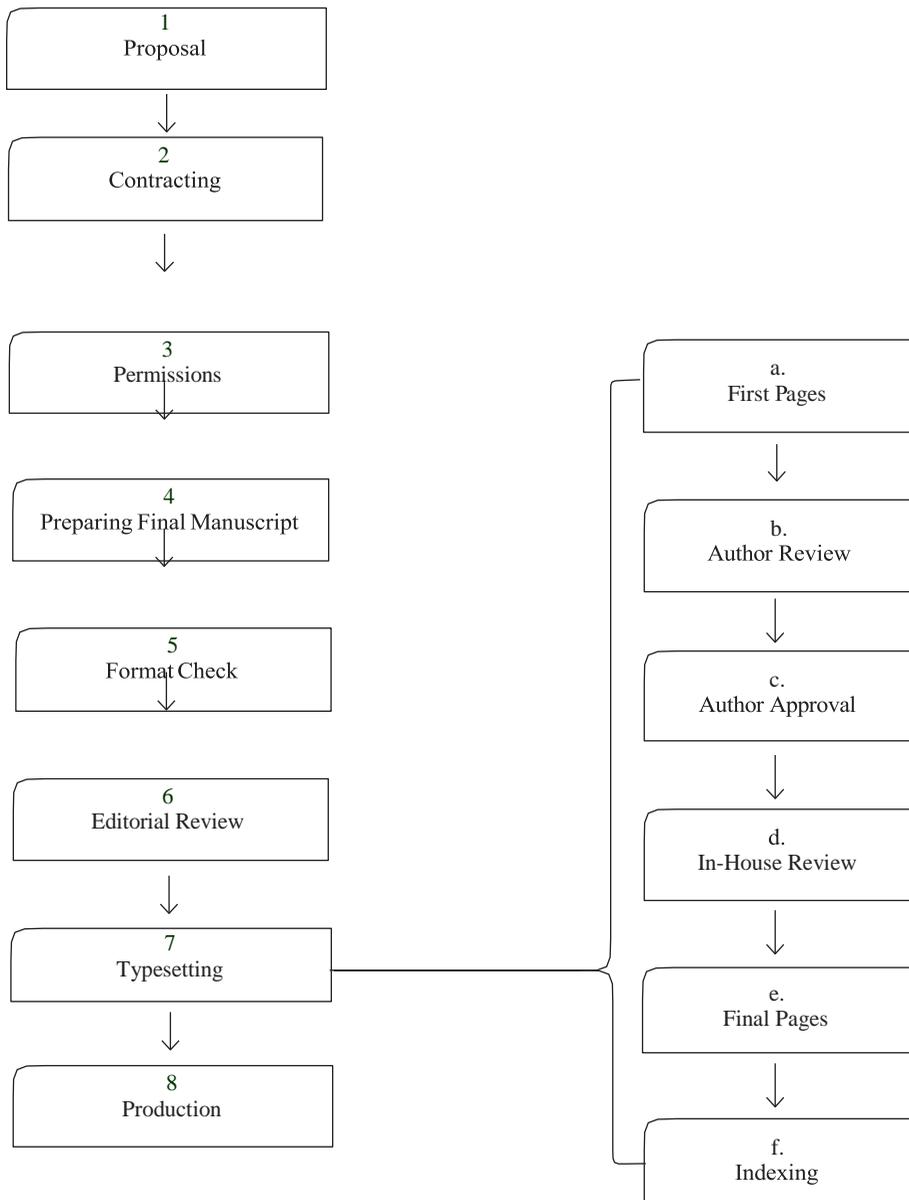
- accept book projects based on merit rather than projected sales;
- ensure that your book will always be in print and available for ordering;
- publish and ready your book for ordering as early as a few months from the time we receive your final manuscript;
- ensure availability in paperback, e-book, and audio format;
- ensure availability in various languages (e.g., English, Spanish, and French).

Through striving to combine a cutting-edge publishing model with traditional academic excellence, Alpha Omega Publishing Company is able to expeditiously produce affordable books of enduring value.

PUBLISHING PROCESS

Moving from proposal to final publication is a partnership between authors and a host of other individuals: editors, copyeditors, marketing personnel, designers, proofreaders, managing editors, typesetters, printers, indexers, and customer service representatives. To better understand the distinct stages, roles, and responsibilities within our publishing workflow, please review the following charts and stage descriptions.

WORKFLOW OVERVIEW



PROPOSAL STAGE

The first stage of the publishing process is to submit a completed proposal form via our website or e-mail. The purpose of the proposal is to provide our team with a concise description of your book that will allow us to make a decision about publishing it.

An official proposal form can be acquired directly through our website, <https://omegapublishing.org/BookProposal> or by contacting us at info@omegapublishing.org.

CONTRACTING STAGE

The second stage of the publishing process is contracting. This stage involves several back-and-forth exchanges between the author and Alpha Omega Publishing Company.

When your proposal has been accepted, we will issue a contract and a W-9 form (if applicable). Once a contract is signed between the author and Alpha Omega Publishing, the contracting document will guide the interaction between both parties.

NOTE: No work will be performed on your manuscript until the contracting stage is complete.

Royalty Payment Schedule: Royalties are distributed once per quarter.

PERMISSIONS STAGE

The third stage of the publishing process ensures that any previously published material contained in your book either falls within the standards of “fair use” or can be republished with permission. Materials that are likely to require permission include:

- extensive quotations of prose;
- poetry (quotations of any length);
- songs (quotations of any length);
- illustrations, photos, diagrams, or charts (including those obtained from the Internet).

As author or editor, it is your responsibility to secure the necessary permissions for the publication of your manuscript. You can obtain permission to include previously published material in your book by contacting the publisher of the source from which you are quoting or have obtained photos or illustrations. We have provided a sample permission letter for you to use as a template (see **Appendix A**). When acquiring permissions, please be sure to obtain rights for both print and electronic editions.

Quoting Previously Published Materials: Copyright, “Fair Use,” and Permission Fees

The doctrine of “fair use” articulates that there are limits to the protection of copyright. Even if your use falls within fair use (not requiring permission), the source still needs to be acknowledged and credited. If usage goes beyond fair use and requires permission from the copyright administrator (usually a publisher), it is your responsibility to request (and often pay for) that permission. You also need to notify us, as your publisher, of your use of that copyrighted material, send us copies of the permissions you have requested and received, and indicate how it should be credited. If you have used such materials and want more guidance on fair use and copyright, read the principles below. If you have questions, feel free to contact your editor at Alpha Omega Publishing Company.

Keep in mind that U.S. copyright laws changed dramatically in 1998 through the Copyright Term Extension Act (also known as the Sonny Bono Act). Currently, any U.S. work published prior to and in 1922 is in the public domain. Works published from 1923 to 1963 were required to have their copyright renewed (for more details, refer to Resources on Permission and Fair Use at the end of this section). Copyrighted works published in 1964 and later are protected for 95 years from the publication date.

While fair use establishes general principles, many related gray areas exist. However, U.S. law states that the use of copyrighted materials “for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright” (U.S. Code, Title 17, Chapter 1, §107).

Poetry and song lyrics are particularly problematic since the law is especially protective of them. Thus, the briefest quotation generally represents a large percentage of the whole. These should be avoided at all costs. The estates of certain authors are particularly anxious to litigate to protect their rights; the estates of T. S. Eliot and W. H. Auden are the most famous examples.

In reference to quoting copyrighted materials, *The Chicago Manual of Style* (CMOS) points to the fundamental fair use issue of proportionality. The requirement for permission is not restricted to a certain number of words. Instead, the proportion of your quotations should be gauged according to the size of the overall work from which you are quoting. If you quote 300 words from an essay that is 3,000 words in total length, you are using 10.00 percent of the work, and this is generally unacceptable. But if you quote 300 words from a book that has 400 words per page and is 300 pages long (120,000 words), you would be quoting 0.25 percent. The four factors listed in the U.S. law for evaluating fair use (indicating permission is unnecessary) are:

- 1) “Purpose and character of the use, including whether the use is of a commercial nature or is for nonprofit educational purposes.”
- 2) “Nature of the copyrighted work” (viz., poem, song, article, essay, book).
- 3) “Amount and substantiality of the portion used in relation to the copyrighted work as a whole.”
- 4) “Effect of the use upon the potential market for or value of the copyrighted work” (CMOS 4.77). In other words, if you include a substantial portion of a poem by W. H. Auden, the reader of your book might choose not to buy one of Auden’s books to gain access to it.

Stanford University’s website (see resources at the end of this section) suggests asking two questions relevant to the first factor:

- “Has the material you have taken from the original work been transformed by adding new expression or meaning?”
- “Was value added to the original by creating new information, new aesthetics, new insights and understandings?”

CMOS mentions the following principles for quotation and fair use:

- “Transcribe accurately and give credit to the original source” (CMOS 4.77).
- Do “not quote out of context, making the author of the quoted passage seem to be saying something opposite to, or different from, what was intended” (CMOS 4.77).
- “Courts, not publishers, adjudicate fair use” (CMOS 4.78).
- “Use of any literary work in its entirety—a poem, an essay, a chapter of a book—is hardly ever acceptable” (CMOS 4.79).
- “As a general rule, one should never quote more than a few contiguous paragraphs of prose or lines of poetry at a time, or let the quotations, even if scattered, begin to overshadow the writer’s own material” (CMOS 4.79).
- “Quotations or graphic reproductions should not be so long that they substitute for, or diminish the value of, the copyright owner’s own production” (CMOS 4.79).
- “Proportion is more important than the absolute length of a quotation” (CMOS 4.79).
- “Traditional copyright doctrine treats extensive paraphrase as merely disguised copying” (CMOS 4.82).
- “The U.S. Supreme Court has held that requesting permission should not be regarded as an admission that permission is needed” (CMOS 4.86).

CMOS also recommends not requesting permission for something you reasonably judge is fair use because this diminishes the doctrine of fair use and bogs down the whole publishing process.

For a model of a letter requesting permission to use copyrighted material, see CMOS 4.93 and fig. 4.3. Publishers will generally require a fee of \$50 to \$300 depending upon the word count of the quotations and the type of publication.

Bible Translation Permissions

Revised Standard Version (RSV) and New Revised Standard Version (NRSV)

500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <http://www.nccusa.org/newbtu/permis.html>). More than 500 verses, permission required. Contact nrsvcopyright@aol.com.

New International Version (NIV) and Today's New International Version (TNIV)

500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <http://www.harpercollinschristian.com/permissions/>). Direct permissions requests to ZPermissions@zondervan.com.

New American Standard Bible (NASB)

500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see www.lockman.org).

New American Bible (NAB)

5000 words or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <http://www.usccb.org/nab/permissions>). Direct permissions requests to nabperm@usccb.org.

The Jewish Bible: Tanakh: The Holy Scriptures: The New JPS Translation According to the Traditional Hebrew Text (NJPS)

250 words or fewer, no permission required, but a notice of copyright must appear on the copyright page (see http://www.nebraskapress.unl.edu/pages/about_rights.aspx for details; downloadable permission form to be mailed or faxed).

New Jerusalem Bible (NJB)

All permissions must be secured in writing (see <http://www.randomhouse.com/about/permissions.html> and <http://www.randomhouse.com/about/contact.html>).

NOTE: If you are using a translation other than those listed above, please perform an Internet search for permissions for that translation to find out what your specific translation's publisher has deemed fair use and if permissions are required, along with the specific notice of copyright.

Resources on Permission and Fair Use

Books

- Banis, Robert J. *Copyright Issues for Librarians, Teachers & Authors*. Chesterfield, MO: Science & Humanities, 2001.
- Patry, William F. *The Fair Use Privilege in Copyright Law*. 2nd ed. Washington, DC: Bureau of National Affairs, 1995.
- Strong, William S. *The Copyright Book: A Practical Guide*. 5th ed. Cambridge: MIT Press, 1999.
- University of Chicago. *Chicago Manual of Style*. 16th ed. Chicago: University of Chicago Press, 2010.
- Wilson, Lee. *Fair Use, Free Use, and Use by Permission: How to Handle Copyrights in All Media*. New York: Allworth, 2005.

Websites

- Copyright & Fair Use (Stanford University Libraries), <https://fairuse.stanford.edu/overview/>
- Copyright Information Center (Cornell University), <https://copyright.cornell.edu/>
- U.S. Copyright Office: Copyright Monographs Database since 1978, https://www.copyright.gov/records/voyager_tutorial.pdf
- Catalog of Copyright Entries (Renewals), <http://www.ibiblio.org/ccer/>
- “Copyright Term and the Public Domain in the United States”, <https://copyright.cornell.edu/publicdomain>
- “How Can I Tell Whether a Copyright Was Renewed?” (UPenn “Online Books Page”), <http://onlinebooks.library.upenn.edu/renewals.html>
- Copyright Renewal Records 1950–1977 (UPenn “Online Books Page”), <http://onlinebooks.library.upenn.edu/cce/>

EDITORIAL STAGE

Once your manuscript passes our format check, it will be submitted for editorial review. At this stage, we will review your manuscript and schedule it for any necessary editorial work prior to typesetting. This work will vary depending upon the imprint within which your book will be published. Following is a description of what you can expect to happen with your manuscript during the editorial stage.

Fresh Fire Press

Fresh Fire Press is a fiction imprint of Alpha Omega Publishing Company, specifically designed to appeal to both teenagers and adults. It is dedicated to authors of fictional work with a life-altering impression on the readers.

Manuscripts by Fresh Fire Press authors will be fully copyedited, and any questions about a manuscript will be resolved in conversation with the author. Our team may also make suggestions to further develop sections of your manuscript or for more substantial editorial revisions.

Pentecostal Press

Pentecostal Press is an imprint of Alpha Omega Publishing Company and is dedicated to publishing nonfiction work. It seeks to publish manuscripts focused on biblical hermeneutics and exegesis studies.

Pentecostal authors are expected to deliver a clean manuscript, as we do not provide line-by-line edits for books published under this imprint. If the publisher or author feels that a heavier copyedit is necessary for the project, that can be arranged at the author's expense.

Alpha Omega Publishing

Alpha Omega Publishing has developed a publishing model that is truly cutting-edge.

Prior to publication, manuscripts must receive professional copyediting by one of our copyeditors at the author's expense. An estimate for the cost of this work will be provided. *Copyediting performed by the author is not considered a professional copyedit.* If your manuscript has already been professionally copyedited prior to submitting your final manuscript files, the copyediting will be assessed during this stage. If it is determined that the copyediting does not meet our editorial and house-style standards, we may insist that the manuscript undergo further copyediting by our team at the author's expense.

TYPESETTING STAGE

Once your book has passed format check and has been fully edited, it will be scheduled for typesetting. Once the manuscript has been typeset, your typesetter will email you a **PDF** of your book. At this point, you will have an opportunity to proofread the typeset pages before the book is printed. The purpose of this proofreading is to correct errors in the typesetting of the book (see Appendix C for a checklist of the things to look for during this **proofing** stage), and catch any small typos that may have slipped through the editorial stage. To complete this process, the

author will carefully proof each page of the PDF and compile a list of corrections for the typesetter to make.

NOTE: The proofing of the typeset PDF is not an occasion for the author to edit or revise his or her book. If an author submits substantial editorial corrections rather than typesetting corrections to his or her typesetter, those corrections will be made at a rate of \$80.00 per hour.

Typesetting steps are further outlined below.

1. First Draft

This is the first draft of your typeset book. For this, the typesetter generates an electronic PDF of your book and sends it to you to proofread.

2. Author Proof

Once you have received the first draft of your book from the typesetter, you will need to carefully proofread it in its entirety, specifically checking the work the typesetter has completed while converting your text into book form. A proofing checklist and specific instructions about how to compile a list of corrections for your typesetter is provided in **Appendix C**. Please note that you should only submit **one list** of corrections to your typesetter.

3. Author Approval

The typesetter will incorporate your corrections and email an updated PDF of the book to you. At this time, you will confirm that the corrections have been made. Once the corrections have been made, you will sign off to indicate that your review is complete (see “Compiling List of Changes” section for details).

NOTE: This is not a second proof stage. You should not compile a new list of corrections for your typesetter during this stage but should only verify whether the typesetter successfully incorporated the list of changes that you sent to them.

4. In-House Review

After you have signed off on the typesetting of your book, the PDF will receive a final review by our team.

5. Final Draft

Changes resulting from the in-house review are incorporated and a final PDF is generated. At this point, the book is sent into production. (*Any substantial corrections made to your manuscript by our team will be brought to your attention*).

PRODUCTION STAGE

When the Final Draft is sent into production, we schedule the initial print run, which consists of one in-house copy along with author presentation copies. This initial print run will come off the press within three to five business days after being sent into production. Your presentation copies will be mailed the same day the books come off the press. Once this initial print run is completed, the title becomes active and is set up for further print runs to supply distributors. At this point the publication process is complete, and your book is ready for ordering.

NOTE: We do not work with set publication dates and schedules. Instead, we use a queue-based system, which means that your project will move through the various stages of publication once it comes up in the queue. Because there are so many contingencies in the publication process, it is all but impossible to provide specific publication dates.

APPENDIX A

Sample Permissions Letter

July 1, 2017

Granite Publishing Corporation
Permissions Department
100 Main St.
New York, NY 10005

Address letter to a specific individual:

I am writing to request permission to use the following material:

Diagram #3: Interactive Social Relations

Jane Smith, *An Introduction to Social Sciences* (New York: Granite, 2001). Page 35.

This material will appear as originally published in the following work that Alpha Omega Publishing Company is currently preparing for publication:

Author: Arthur Dent

Title: *Toward a Theology of Social Relations*

Projected date of publication: March 2013

Initial print run: 25, short run

Page count: approximately 185 pages

Retail price: approximately \$20

Anticipated number of copies in the life of the book: 2,000

I am requesting non-exclusive, world rights in English, for the print and electronic editions of this book.

If you are the copyright holder or administrator, may I have permission to use the material listed above in my book, to be published by Alpha Omega Publishing Company? If you would like acknowledgment other than the usual scholarly form, please notify me. If you are not the copyright holder, please let me know as well.

Sincerely,

John Smith
1234 East Coast Rd
Patriot, NH 99999
Email: jsmith@gmail.com

APPENDIX B

Footnotes and Bibliographic Entries

FOOTNOTES

- Ensure that all quotations have a footnote citation. In the case of extracts (block quotations), the footnote number should follow rather than precede the extract.
- Please use short-form citations, even when citing a given work for the first time. A short-form citation has three elements: author/editor surname, short title, and page number(s) (e.g., Parris, *Reception Theory*, 71–72).
- If the same source is cited in consecutive notes, please use *ibid.* **Note:** *Ibid.* should be set in Roman type rather than italics. Examples:
 1. Parris, *Reception Theory*, 71-72.
 2. *Ibid.*
- Please do not use *idem*. Rather, give the author/editor surname.
 1. Parris, *Reception Theory*, 71-72.
 2. Parris, 73.
- Please refrain from using *ff.* when citing a range of pages. Specify the actual page ranges for your citations.

BIBLIOGRAPHIC ENTRIES

- Remove the words *Press*, *Books*, *Publishing Company*, etc., from the publisher's name, unless the publisher is a university press (e.g., Fortress *not* Fortress Press; Oxford University Press *not* Oxford or OUP).
- Use en dashes rather than hyphens in page ranges and dates. E.g., 93–111 not 93-111.
- Alphabetize multiple sources by the same author. Do not put them in chronological order. See the examples of Barclay and Bauckham in the sample bibliography below.
- Note that initial articles (A, An, and The) should be ignored when alphabetizing works. For example, “The Pepper Pig Diary” would be listed under P and not T. See the example of Douglas Campbell in the sample bibliography below.
- When citing multiple sources by a single author, use three em dashes in place of the author's name, beginning with the second entry (e.g., ———).

Do not use hyphens (---) or underscores (___).

- Remove punctuation after the parenthesis in entries for journal articles. For example, JSNT 31 (1987) 73–93 not JSNT 31 (1987), 73–93 or JSNT 31 (1987): 73–93.
- With the exception of historical studies, please do not divide your bibliography into categories (e.g., Primary and Secondary sources). Create a single alphabetized list of sources with no subdivisions.
- Be sure to include page ranges for journal articles and contributions to edited volumes, including reference works.
- Abbreviated journal titles are acceptable as long as you have supplied a list of abbreviations in your front matter. Otherwise, please use full titles.
- Do not use initials for first names unless the author publishes with initials only.
Examples:

Schreiner, Thomas R. *not* Schreiner, T. R.
Wright, N. T. *not* Wright, Nicholas Thomas.

- Chapters in multi-authored books can be cited in one of the following two ways. Whichever system you adopt, please apply it consistently throughout the manuscript.
 - 1) Provide full bibliographical data for the chapter in the bibliography, and then use short-form citations in the footnotes, i.e., author surname followed by short title and page number(s).

Bibliography:

Kannengiesser, Charles. “The Interrupted *De doctrina christiana*.” In *De doctrina christiana: A Classic of Western Culture*, edited by Duane W. H. Arnold and Pamela Bright, 3–24. Christianity and Judaism in Antiquity 9. Notre Dame: University of Notre Dame Press, 1995.

Footnote:

15. See Kannengiesser, “Interrupted,” 8.

- 2) In the bibliography, provide full bibliographical information only for the book in which the chapter appears, and then cite the chapter and book in the foot- note.

Bibliography:

Arnold, Duane W.H., and Pamela Bright, eds. *De doctrina christiana: A Classic of Western Culture*. Christianity and Judaism in Antiquity 9. Notre Dame: University of Notre Dame Press, 1995.

Footnote:

15. See Charles Kannengiesser, “The Interrupted *De doctrina christiana*,” in Arnold and Bright, *De doctrina christiana*, 3–24.

FOOTNOTE AND BIBLIOGRAPHY STYLE

One Author

Footnote

1. Spinks, *Bible and Crisis*, 5–7.

Bibliography

- Spinks, D. Christopher. *The Bible and the Crisis of Meaning: Debates on the Theological Interpretation of Scripture*. London: T. & T. Clark, 2007.

One Editor

Footnote

2. Burnett, *John Calvin, Myth and Reality*, 65–67.

Bibliography

- Burnett, Amy Nelson, ed. *John Calvin, Myth and Reality: Images and Impact of Geneva's Reformer. Papers of the 2009 Calvin Studies Society Colloquium*. Eugene, OR: Cascade, 2011.

Two Authors

Footnote

14. Hanson and Oakman, *Palestine*, 131–59.

Bibliography

- Hanson, K. C., and Douglas E. Oakman. *Palestine in the Time of Jesus: Social Structures and Social Conflicts*. 2nd ed. Minneapolis: Fortress, 2008.

Two Editors

Footnote

15. Bird and Sprinkle, *Faith of Jesus Christ*, 24–28.

Bibliography

- Bird, Michael F., and Preston M. Sprinkle, eds. *The Faith of Jesus Christ: Exegetical, Biblical, and Theological Studies*. Milton Keynes, UK: Paternoster, 2010.

Three or More Authors

Footnote

17. Pelikan et al., *Religion and the University*, 175–85.

Bibliography

- Pelikan, Jaroslav, et al. *Religion and the University*. York University Invitation Lecture Series. Toronto: University of Toronto Press, 1964.

Book with Translator

Footnote

22. Nöldeke, *Compendius*, 307.

Bibliography

- Nöldeke, Theodor. *Compendius Syriac Grammar*. Translated by James A. Crichton. 1904. Reprint, Ancient Language Resources. Eugene, OR: Penguin House, 2003.

Chapter or Titled Part of a Book

Footnote

21. Tannehill, “Magnificat,” 31–47.

Bibliography

Tannehill, Robert C. “The Magnificat as Poem.” In *The Shape of Luke’s Story: Essays on Luke–Acts*, 31–47. Eugene, OR: Cascade, 2005.

Essay in a Multi-Authored Work

Footnote

54. Rummel, “Ninth Day,” 313–14.

Bibliography

Rummel, Stan. “The Ninth Day of Creation.” In *Problems in Biblical Theology: Essays in Honor of Rolf Knierim*, edited by Henry T. C. Sun et al., 295–314. Grand Rapids: Eerdmans, 1997.

Book in a Series

Footnote

32. Oakman, *Jesus and the Peasants*, 123–25.

Bibliography

Oakman, Douglas E. *Jesus and the Peasants*. Matrix: The Bible in Mediterranean Context 4. Eugene, OR: Cascade, 2006.

Article in a Periodical

Footnote

43. Ellul, “Technology,” 116–17.

Bibliography

Ellul, Jacques. “Technology and the Gospel.” *IRM* 66 (1977) 109–17.

Article in an Encyclopedia or Dictionary

(when the reference work is fully listed in the List of Abbreviations)

Footnote

62. Bassler, “God,” 1054–55.

Bibliography

Bassler, Jouette M. “God in the New Testament.” In *ABD* 2:1054–55.

Unpublished Dissertation

Footnote

65. Collier, “Nonviolent Augustinianism?,” 22–26.

Bibliography

Collier, Charles M. “A Nonviolent Augustinianism?: History and Politics in the Theologies of St. Augustine and John Howard Yoder.” PhD diss., Duke University, 2008.

Book Review

Footnote

78. Bultmann, Review of *Gnosis*, 12–13.

Bibliography

Bultmann, Rudolf. Review of *Gnosis*, by Jacques Dupont. *JTS* 3 (1952) 10–26.

Multiple Works by the Same Author

(alphabetical order)

Bibliography

Hedrick, Charles W. *The Apocalypse of Adam: A Literary and Source Analysis*. 1980. Reprint, *Ancient Texts and Translations*. Eugene, OR: Cascade, 2005.

———. *Parables as Poetic Fictions: The Creative Voice of Jesus*. 1994. Reprint, Eugene, OR: Cascade, 2005.

———. “The Tyranny of the Synoptic Jesus.” *Semeia* 44 (1988) 1–8.

Book Online

Footnote

2. Sirosh et al., *Lateral Interactions*, §2.

Bibliography

Sirosh, J. R., et al. *Lateral Interactions in the Cortex: Structure and Functions*. Austin, TX: UTCS Neural Networks Research Group, 1996.
<http://www.cs.utexas.edu/users/nn/web-pubs/htmlbook96/>.

Another Freestanding Source Online (website, webpage, online article)

Footnote

15. Hanson and Oakman, “Theodotus Inscription,” lines 1–3.

Bibliography

Hanson, K. C., and Douglas E. Oakman, translators. “The Theodotus Inscription.” www.kchanson.com/ANCDOCS/greek/theodotus.html.

Periodical Article Online

Publication with a print counterpart:

Footnote

12. Dowd and Malbon, “Significance,” 274.

Bibliography

Dowd, Sharyn, and Elizabeth Struthers Malbon. “The Significance of Jesus’ Death in Mark: Narrative Context and Authorial Audience.” *JBL* 125 (2006) 271–97.

Publication without a print counterpart:

Footnote

31. Avila, “*Diary*,” para. 6.

Bibliography

Avila, Wanda. “The Diary of a Country Priest: The Transcendent on Film.” *Journal of Religion and Film* 10 (October 2006).

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- Adamantius. *Dialogue on the True Faith in God: De Recta in Deum Fide*. Translated by Robert A. Pretty. Leuven: Peeters, 1997.
- Anatolios, Khaled. *Athanasius: The Coherence of His Thought*. London: Routledge, 1998.
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APPENDIX C

Working with Your Typesetter

To facilitate the typesetting of your book, you as the author have three responsibilities. First, to proofread your entire First Draft. Second, to compile a single list of corrections. Finally, to indicate final approval (sign off) before your book is sent into production.

CHECKING PROOFS

The following is a checklist of things to pay attention to when proofing the typeset pages of your book.

Front matter

- Is the title correct on the **half-title, title, and copyright pages**?
- Is the subtitle correct (if applicable)?
- Is your name and the name(s) of any contributors spelled correctly?
- If you have already viewed your cover proof, does your name inside the book match your name on the cover?
- Are any main contributor names missing from the title page? (**for example:** the writer of a foreword, preface, or introduction; translator or illustrator, etc.)

Copyright page

- Do the title, subtitle, and series name (if applicable) listed on the copyright page match the corresponding items on the title and half-title pages?
- Is your name spelled correctly?

Table of contents

- Do the chapter titles listed in the Table of Contents match the titles at the beginning of each chapter?
- Are the page numbers correct?

Individual pages

- Do **running headers** correspond to their respective **chapter titles**?
- Are there any bad breaks (words or ellipses split incorrectly at the end of a line)?
- Are there any outstanding **author queries**? They'll appear in the text in brackets: [AQ: . . . ?]
- Are there any cross-references for you to locate? They'll appear in the text in brackets: [x-ref]
- Do all instances of foreign language fonts appear correctly, if applicable?
- Are all block quotations properly formatted?
- Do any of your chapters end mid-sentence? If yes, it should be corrected.

Bibliography

- Are the titles listed correctly in alphabetic order?

COMPILING LIST OF CHANGES

Once you have completely proofed your entire **First Draft**, you will have one opportunity to submit a **single list** of changes for errors you have found. This is the last stage at which you will be able to make any corrections, but please note: *this is not an occasion for the author or editor to edit or revise his or her book*. If an author submits a set of changes to his or her typesetter that includes substantial *editorial* rather than *typographical (typos)* or *typesetting (layout)** changes, they may be subject to additional fees. Three important documents will be sent to you:

1. **The PDF of your typeset book:** We encourage you to print out your book from this file, because it is often easier to spot errors on a printed page. Keep in mind that you will record your corrections in the provided electronic Correction Form.
2. **Proofing Checklist:** This document includes General Guidelines, a Proofing Checklist and our Corrections and Billing Policies. It is absolutely critical that you carefully read through this document, review our policies for making corrections, and follow the provided instructions.
3. **Annotation Instructions Document:** This document supplies instructions on how to employ the annotation tools within Acrobat Reader (and Acrobat Professional) to indicate corrections within the book. Note: You will need either Acrobat Reader or Acrobat Professional.

SIGNING OFF

Once all the corrections have been made, and any questions that may have come up have been resolved, the typesetter will email you a revised PDF. At this point, the typesetter will ask you to verify that all the requested corrections were made and to indicate whether you are prepared to “sign off” on the revised PDF as final and ready to go into print. Once you do sign off, there will be no further opportunities to make changes.

CHANGES AFTER SIGNING OFF

Changes requested by an author after they have signed off on the Final Draft prior to publication must be approved by your editor and will be billed to the author at a rate of \$80 an hour. Alpha Omega Publishing Company reserves the right to refuse changes.

CHANGES REQUESTED AFTER PUBLICATION

Changes or corrections requested by the author after a book has been printed and published (post-publication) is subject to a \$250.00 flat fee, and additional charges may apply. Alpha Omega Publishing Company reserves the right to refuse post-publication changes.

****Editorial changes** are defined as: the re-editing, revising, improving, replacing of content, and/or restructuring of your book. **Typographical changes** are defined as: typos or missing words that are essential to making a sentence coherent. **Typesetting changes** are defined as: corrections to the page layout and presentation of your book.*

†After your book has been published by us, the files are converted into other formats for off-site printing and eBooks (when applicable), and these files are then sent to third parties for distribution. Any change to your book file after it has been published is a complex and time-consuming process.