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The Protection of the  
Underwater Cultural Heritage

# UNIT 18

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## Archaeological Publication



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## Contents

Core Knowledge of the Unit .....	2
Introduction to the Unit .....	2
<b>1</b> Writing for Publication .....	3
<b>2</b> Hints for Writing an Academic Article .....	5
<b>3</b> Illustrating the Article .....	8
<b>4</b> Copyright and Permissions .....	16
<b>5</b> What Happens after the Article is Submitted to a Publication? .....	17
<b>6</b> Conclusion .....	18
Unit Summary .....	19
Suggested Timetable .....	20
Teaching Suggestions .....	20
Suggested Reading: Full List .....	20

# UNIT 18

**Authors** Hans K. Van Tilburg and Mark Staniforth

## Archaeological Publication

### Core Knowledge of the Unit

This unit highlights the importance of publishing archaeological research and provides students with guidelines and best practices for writing and illustrating reports.

#### On completion of the Archaeological Publication unit students will:

- Understand what formal publication is and why it is important
- Understand what basic elements an academic article must contain
- Understand how to write and illustrate an academic article
- Understand issues related to copyright and permissions of use for copyrighted material
- Understand the processes involved in getting an article published
- Understand the role of the editor of an academic journal

### Introduction to the Unit

What do we mean by publication? Publication means presenting your findings (results or ideas) in an organized, formal way to the public, usually in written form. There are other ways, such as presentations, exhibitions and broadcasts, but these do not have the permanency of print publication and cannot be referred to by others in the future.

Archaeological fieldwork should be fun, but it is also hard physical work and while doing it, the day-to-day activity can absorb a lot of time and effort. Despite this, it is necessary and important to think beyond the fieldwork. Fieldwork will of course achieve results in terms of understanding the site and its finds, in terms of paperwork and in terms of personal satisfaction. The fund raising required to get it going and the publicity during it, may be good for a career, but all the information that has been gained will be lost to the wider world if it is not published.

Publication is crucial, as without it the advancements in knowledge gained through great effort and often great expense may vanish in time. It is not an optional extra; it is a core part of the process of archaeology and is now recognized as such by grant-giving bodies.

**According to *Bluff your Way in Archaeology*, the reasons why so many archaeologists fail to publish are:**

- Laziness, lethargy or complacency (those with tenured jobs)
- Incompetence (sometimes extreme untidiness)
- Terror (fear of exposing oneself to criticism)
- Being too busy (usually with career building)
- The conveyor belt (moving on to the next project, so you are too busy to publish the last)

#### Suggested Reading

- Bahn, P. G. 1989. *Bluff your Way in Archaeology*. Ravette Publishing Ltd.
- Martin, P. 2008. *Writing with References*. Portsmouth, Nautical Archaeology Society.
- Strunk, W. Jr. and White, E.B. 1959. *The Elements of Style*. Pearson Education Company.

## 1 Writing for Publication

This unit is about final publication, which involves the presentation of ideas as well as facts. There are formulas for writing straightforward archaeological reports for archiving, but what is discussed here is the writing of academic articles or monographs that require not just formulas, but also thoughts and ideas. The fieldwork may be completed, but the analysis and interpretation of that work continues into publication.

The final publication described in this unit is aimed at an academic audience familiar with the field of archaeology. Writing for an academic and archaeologically astute audience means that writing needs to contain the following elements:

### 1.1 Introduction

Setting the scene (succinctly), explaining why the project was undertaken, etc.

### 1.2 Data

Either primary data, i.e. the results of your survey or excavation, presented as objectively as possible, or a synthesis of secondary data, i.e. that is produced by others.

### 1.3 Analysis of the Data

Whether it's primary or secondary data, a thorough analysis needs to include the discussion of what the data means.

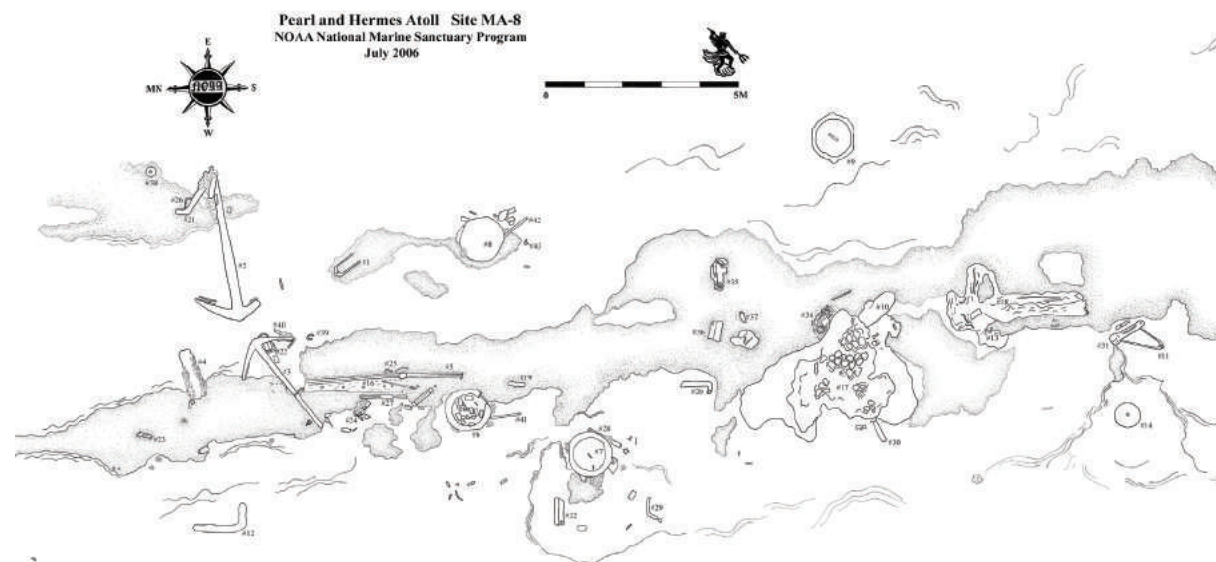
### 1.4 Conclusions

An article should present solid conclusions which are both more original and more thorough than a top line survey of secondary sources, which might be produced as a student essay. It is also important to include more analysis than would be found in a simple archaeological report.



The best way to tackle a sizeable writing project is to break it down into manageable sections. The material needed for an archaeological publication can be divided into text and illustrations, and each of these can be subdivided into several categories. Each category has been developed over the years to provide a way of presenting information as clearly and concisely as possible.

It has been said that 'a picture is worth a thousand words'. This is often true and can also be applied to other ways of presenting information such as tables, graphs and charts.



An example of a site plan, labelled with a scale and reference compass. © NOAA Sanctuaries

**An article (or monograph or book) should include most (or all) of the following:**

- Main text
- Tables (data)
- Appendices (data)
- Acknowledgements
- Captions and credits
- References/bibliography
- Graphics (charts, graphs, etc.)
- Photos
- Maps
- Line drawings

Although it is relatively easy to write, to produce a successful publication it is necessary to create something which the reader wants to read. Editors assure that publications meet public demands, so we can gain additional insight by looking at publication from their perspective.

## 2 Hints for Writing an Academic Article

### 2.1 Text

The bulk of an article or monograph should consist of flowing text, avoiding abbreviations, jargon, slang expressions, bullet points or other devices which may be suitable for a report or training manual. Paragraphs should be of a reasonable length and keep in mind that it is very sloppy and distracting to use single sentence paragraphs. Good paragraphing helps guide the reader; the beginning of a new paragraph serves the same purpose as a subheading, directing the reader to the next important point.

Use inverted commas for quotations, not italics. Italics should be reserved for book titles, ships' names and occasionally for emphasis. Keep quotations as short as possible. If words are omitted from within a block of text, then the missing words should be represented by three dots, separated from the adjacent words by a space. It may also be necessary to add one or more words in square brackets to make new sentences grammatically correct. For example, if words need to be omitted ... [they] should be represented by three dots. Alternatively it may be preferable to split the quotation in two, with other words in between. It is not necessary to add three dots at the beginning or end of every quotation, though this should be considered occasionally to highlight the incompleteness of the material being quoted.

Try not to use unnecessary words and avoid flowery or emotive prose. Adjectives and superlatives are often redundant. Plan the structure of your topic and progress logically through it, establishing and building upon arguments as you go along. Long words and over elaborate sentences can detract from the clarity of an argument. Try splitting long sentences into two or more shorter ones. Varying sentence and paragraph lengths can often improve your writing. Finally, remember that correct grammar is not pedantic; it helps to write in a clear and unambiguous manner.

Unless the article is being self-published or the publisher asks for a camera ready copy, keep formatting to an absolute minimum. Leave presentational details such as these to the final editor or typesetter. Unnecessary formatting can be very time consuming to undo. This includes not using automatic footnoting unless it is all right to do so. Publishers often use different software and during the changeover it is possible for some things to get lost or distorted.

Ask for a copy of the Notes for Contributors and try to keep within the guidelines provided. This saves everyone time and energy. It is especially important to get the layout of the bibliography right, which will greatly please the editor and get the author-editor relationship off on a good footing. See *Additional Information 1*.

ADDITIONAL INFORMATION

1 Bulletin Notes for Authors: *Australasian Institute for Maritime Archaeology (AIMA)*. <http://www.aima.iinet.net.au/publications/aimapub.html> (Accessed February 2012.)

Notes for Authors: *International Journal for Nautical Archaeology (IJNA)*. <http://www.wiley.com/bw/journal.asp?ref=1057-2414> (Accessed February 2012.)

## 2.2 Tables

Tables are very useful as they can present information more clearly and much more concisely, than flowing text. They can be produced in Word. Try to avoid elaborate formatting and limit the table to one page. A smaller type size than the main text can be used or alternatively the table can be turned sideways. Remember to caption tables clearly, including a reference to the source or sources of the data.

## 2.3 Appendices

Appendices are useful places to put blocks of data whose sum contributes to the argument, but which would be too detailed to fit into the text. It could be data which is too big to use in a table, but usually in archaeology it is specialist reports which are put in appendices. It is often fairly obvious whether this is the right solution to the problem.

## 2.4 Acknowledgements

Do not forget to acknowledge formally any help that has been received from others, whether scholarly, physical, financial or in kind. It never does any harm to say thank you and if in doubt as to whether to mention someone, play it safe and include them.

## 2.5 Captions and Credits

All illustrations should have a caption describing what it shows. It may be very simple, such as 'Location map' or it may need to explain things like the angle the photo was taken from, or the size of the divisions on a scale. Seeing things from the point of view of the reader becomes very important.

Credits should give the name of the person who created the image. The author may also need to credit the individual or institution that provided a copy of the image. If an image comes from a library, museum or archive, they may provide a precise wording to be used in the credit. Make sure to use this wording.

## 2.6 References and Bibliography

Keep precise notes of all references when doing research, otherwise a lot of time will be lost later tracking down missing citations or page numbers. One of the advantages of using a word processor or software such as Endnote ([www.endnote.com](http://www.endnote.com)) is that it allows the writer to continuously build up a bibliography and/or footnotes. This is a valuable facility, so be sure use it.

References have two purposes. One is to validate what has been written. The other, often forgotten, but in the long term more important, is to allow scholars, perhaps many years hence, to follow up particular points that have been made, perhaps because they coincide with or contradict their own research, or perhaps out of sheer curiosity. All references, therefore, must obey certain rules in order to be of use to future scholars.

## 2.7 Published Works

References should be to published material, giving enough detail for that material to be located easily. Generally this means the name and initials of all authors, full title, date of publication and place of publication. The name of the publisher is not always necessary, though it may be helpful to include the name of the organization backing a publication, or perhaps the ISSN or ISBN numbers, especially if it is part of a series. In the case of a chapter within a book, the name(s) of the editor(s) must be included as it is under these names that the book would be catalogued. In the case of a journal, the title, year and volume number must be included and it is helpful to include the page numbers of the specific article as well.

## 2.8 Unpublished Material

Unpublished material should only be cited if it could theoretically be consulted. It has long been acceptable to refer to an unpublished thesis, as a copy will be lodged with the university concerned (and it could also be accessed through inter-library loan). Other unpublished material, such as archaeological reports, should really only be referenced if the host institution has a library within which reports are lodged and catalogued. If in doubt, try to think whether an enquirer in twenty years time could access a copy.

## 2.9 Forthcoming/In Press

Reference can only be made to work not yet published if that work has been accepted by a journal or in the case of a book, a contract has been signed with a publisher and a title agreed. In other words, it is definitely going to appear within a reasonable time frame. Anything more vague, such as an article still being refereed (and therefore not even accepted) or a dissertation not yet completed (or examined) is not acceptable. Either another reference needs to be used or it has to come under 'pers. comm.'. We can all think of publications which have been 'forthcoming' for many years! If in doubt, think of the hypothetical future researcher.

## 2.10 Websites

Websites vary from online versions of respectable works of reference, to the obscure and the ephemeral. They should be used sparingly and only where there is no printed alternative. The name of the individual or institution responsible should be cited, the date it was last updated and the date the material was accessed. If a site does not have a clearly named responsible individual or organization, avoid it.

## 2.11 Personal Communication

All other material must be referred to as 'pers. comm.'. This category covers not only conversation with the person concerned or unpublished papers heard at a conference, but also conference posters and all similar material. If in doubt, think about the hypothetical scholar in years to come. Personal communications or 'pers. comm.' should be used as little as possible, as it is unverifiable and the whole point of referencing is to verify what has been written. Some people are now including 'pers. comm.' information within their list of references. This has attractions as it allows the author to give additional information such as date, place, title of conference paper/poster, or the institution to which the person is attached (thereby explaining the reasons the person is qualified to provide such information). The disadvantage, however, is that it encourages such references to be regarded as proper references.

Sample references. © UNESCO

### References

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## 2.12 Checking the Work

This vital process will almost certainly take more time than expected. Be prepared to go through several drafts, each time improving both the tightness and flow of the written argument and its presentation.

### Spell checkers are excellent tools, but they cannot:

- Tell whether a word makes sense in its context
- Pick up typing errors which are correct words, but not what are intended, for example, *an instead of and*, or *it's instead of its*
- Tell that the author is being inconsistent. If authors have built a Custom Dictionary, it is essential that only one version of a word is entered
- Tell that a correctly spelled word is used, but its meaning has been misunderstood

If in doubt, consult an old fashioned dictionary. Allow plenty of time for final corrections and improvements. It is easier to be self-critical if there is the time to take a break from the material for a few weeks and come back to it fresh. This helps it to be read as others will. Another good way to check the writing is to read it out loud. Alternatively, let a sympathetic (but honest) colleague read and comment upon it.

This should have given some idea about what needs to be considered before submitting an article to an editor or publisher. It is a duty to publish, and for career building, it is in the author's best interests to do it well.

### Suggested Reading

- [Bowens, A. \(ed.\). 2009. Presenting, Publicizing and Publishing Archaeological Work. \*Underwater Archaeology: The NAS Guide to Principles and Practice\*, Second Edition. Portsmouth, NAS, pp. 189-197.](#)

## 3 Illustrating the Article

Bar Charts, Graphs, etc. are easy to create in Excel. Once again, keep them as simple and straightforward as possible. Remember to include a caption (separately, not within the chart or graph) and any reference to source(s).

If the final version will be published in black and white, then the author will need to be aware of this and make suitable changes. In grayscale, for example, four lines are about as many as a small graph can handle. But the facility to create graphs and bar charts on the computer is wonderful, especially as their proportions can be altered to show a trend without exaggerating it and see what it looks like at every stage.

### 3.1 Photos and Drawings

It is very easy when writing essays or assembling PowerPoint presentations to download images from the web or copy them from books. For proper publication you cannot do this for two reasons: one is quality, the other is copyright.

### 3.2 Quality

All images for publication should be of a suitable resolution. This is normally at least 300 dots per inch (dpi) for color photographs, 600 dpi for black and white photographs and at least 800 dpi for line drawings. Images should have this resolution or higher at publication size, the size they will be reproduced. It is no good thinking that the resolution of an image can be increased in Photoshop; you cannot create more pixels than are in the original image; all that can be done is enlarge the whole image, which reduces the quality.

It is necessary to think carefully about background, lighting, composition and scale, as well as the overall quality. Let's look first at the question of background.

### 3.3 Background

Here is an example of a bottle fragment taken against two different backgrounds. Which do you think looks best?

The red background in the ship's wet lab is too overpowering, too dominant and therefore distracting. The white background under controlled lighting conditions reveals the most details on the artefact itself.



ABOVE: Bottle fragment found at a whaling vessel wreck site (Pearl and Hermes Atoll). © NOAA Sanctuaries

Here is another example, a wooden sheave from a small block. The patterned background is too similar to the patterned object, confusing the image.



Wooden sheave associated with a British whaling wreck, 1822. © NOAA Sanctuaries

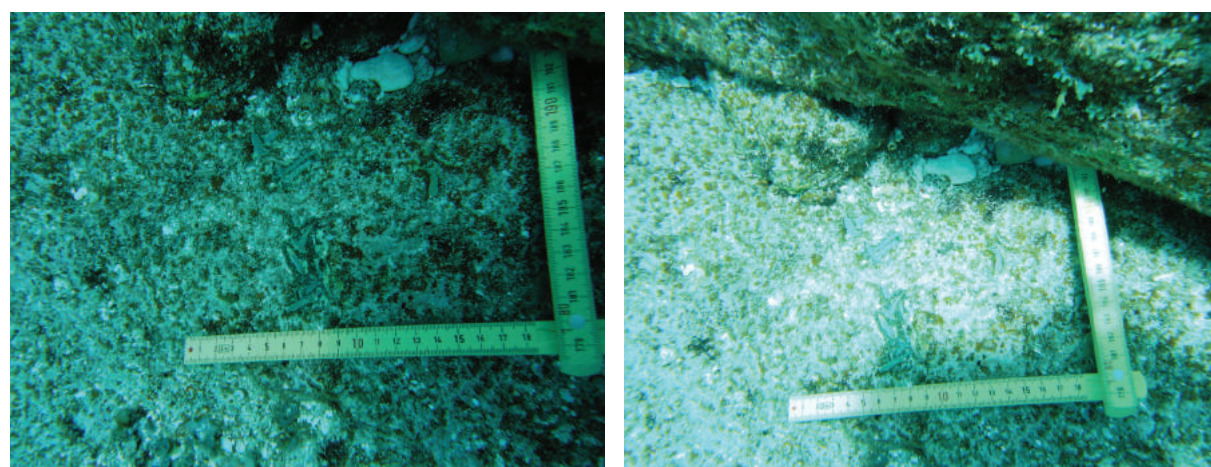


Although contrast, brightness and color levels all can be adjusted in image software programs like Photoshop, it is always better if the original photograph is high quality. All manipulation of images means a subsequent loss of original image data; there are limits to what can be achieved by photo manipulation.

### 3.4 Lighting

The aim of photographic lighting is to highlight the key features of the object, while avoiding distracting reflection and minimizing shadows. For an initial record photograph, daylight may well be best and simplest. It is easiest when there is good light, but not direct sunlight. Lighting is most difficult to control underwater, meaning that the most care should be given to the selection of *in situ* artefact photographs.

The underexposed image of these brass sheathing tacks, embedded in the coralline reef substrate, make them almost unnoticeable. Over exposing the image of the sheathing tacks can lead to the same result, a poor image.

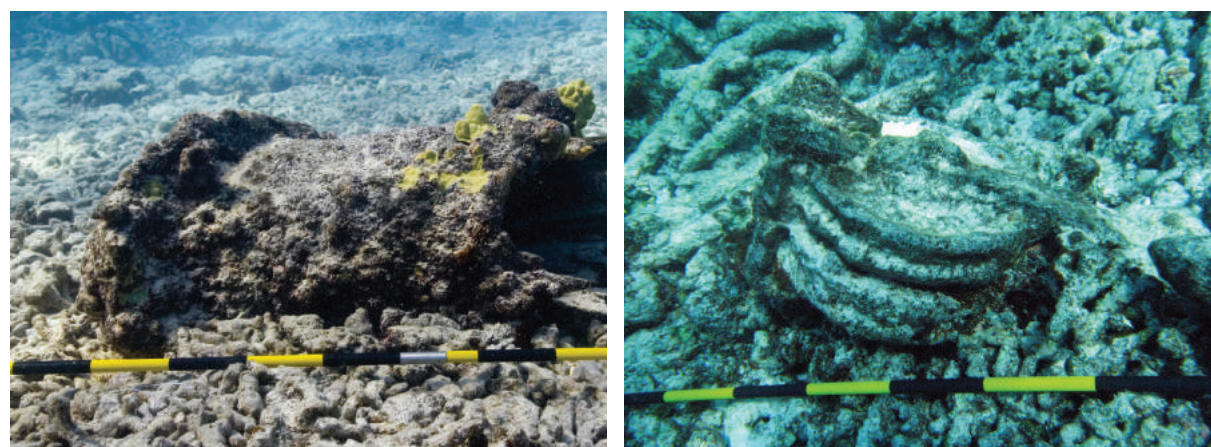


Small sheathing tacks embedded in the coralline algae. © NOAA Sanctuaries

Indoors, using photographic lights means that you can control the direction the light is coming from and use reflectors to minimize shadows. However, it is necessary to adjust the camera to artificial light for the best results.

### 3.5 Composition

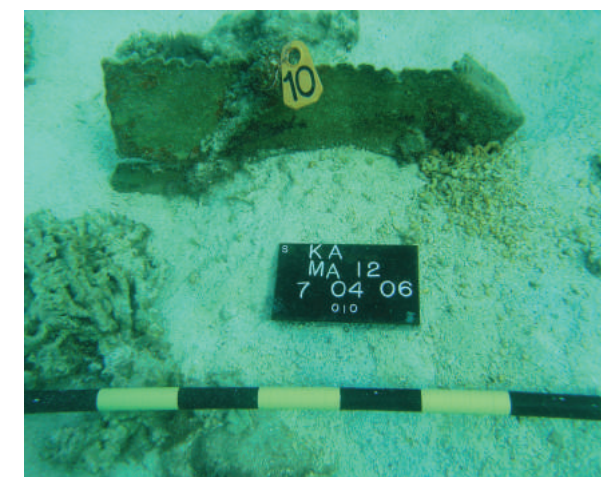
Images should be crisp, clear and framed, concentrating on the central feature without a large blank surround, or distracting and irrelevant material in the photo. These images of a ship's hawse pipe and a ship's block have a single artefact in the centre.



Short encrusted hawse pipe, wreck site of the schooner Churchill, lost at French Frigate Shoals 1917. © NOAA Sanctuaries

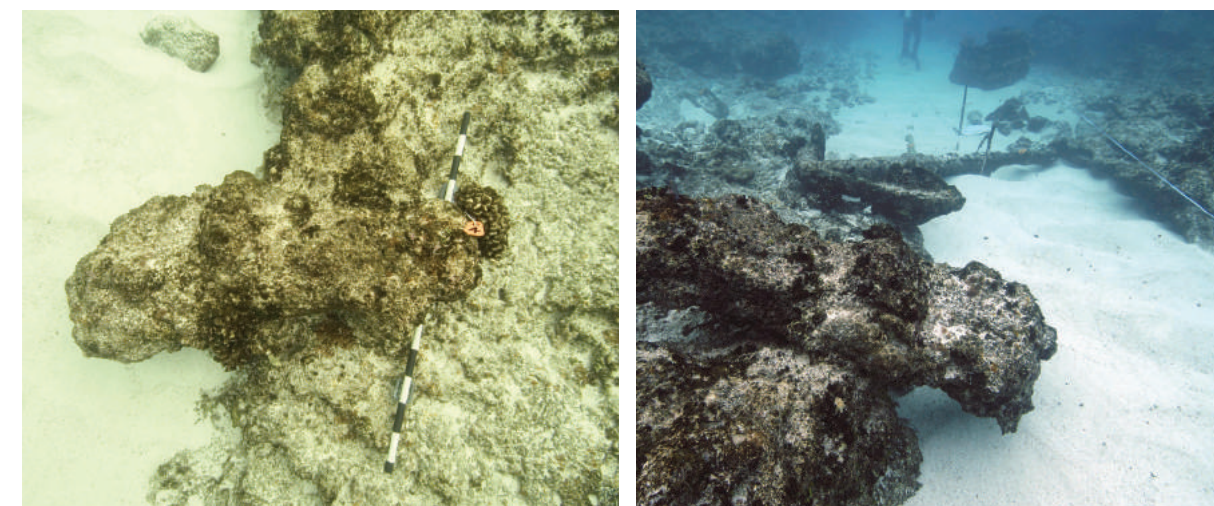
Sailing vessel's small block, wooden components deteriorated. © NOAA Sanctuaries

In this poor quality image of copper sheathing partially buried in the sediment, the data on the magnetic sign board is centered in the picture, but the artefact itself is cropped, cut off at the top.



Copper sheathing, torn and bent in sediment. © NOAA Sanctuaries

Good image composition underwater can be essential to dealing with another challenge; contrast. Particularly on wreck sites where artefacts and features are heavily encrusted, it may be difficult to discern objects from the natural background. Changing the perspective (angle) from which the image is taken and altering the height above the artefact, can lead to better contrast through composition. In the first image of the heavily encrusted iron cannon at the edge of a sediment channel, it is difficult to discern the artificial feature. The cannon, though encrusted, is more apparent in the second image.



A heavily encrusted iron cannon at the wreck site of the British whaler Pearl, lost at Pearl and Hermes Atoll (1822). © NOAA Sanctuaries

### 3.6 Scale

By scale we mean two things. The first is getting things in scale with each other. For instance, measuring small objects with much larger references is a poor practice. The second is how and when to use a photo scale. The answer is, is that one must be used if it is a record photograph. In the field, it is important to take a bit of time to get it right. Try not to rely on a convenient coin or diving knife, but instead take the trouble to carry a scale in your camera bag. However, sometimes for publication purposes, images without a photo scale are desired and as an alternative, measurements can be included in the text of the caption.

Some thought should be given to the careful placement of the photo scale in record shots. Scales should be close and alongside (not obscuring) the artefact or feature. Black and yellow tape is often used for marking scales, as white tape can, under certain conditions, 'wash out' and be over exposed in the photograph.



Of course, to be at all useful, the photo scale must be perpendicular to the lens of the camera. Photo scales recorded at extreme angles to the camera are meaningless and cannot be used as references.

It is often useful in popular publications to include divers in the underwater images, helping to maintain reader interest and make a more human connection to the site. Instead of photo scales, which may be overly academic to the layperson, divers can be used in the composition to give a general sense of scale to large features.

### 3.7 Resolution and File Types

Images should be saved as .tif or tiff files. They may be captured as jpegs and converted later. In fact many digital cameras can do nothing else other than produce a jpeg format. However, jpeg is a compressed format and each time any changes or manipulations are made to an image, some of the original image data will be lost. As a result, when transferring photographs from the camera to a computer, or when being manipulated on the computer the first thing to do is save the original images as tiffs.

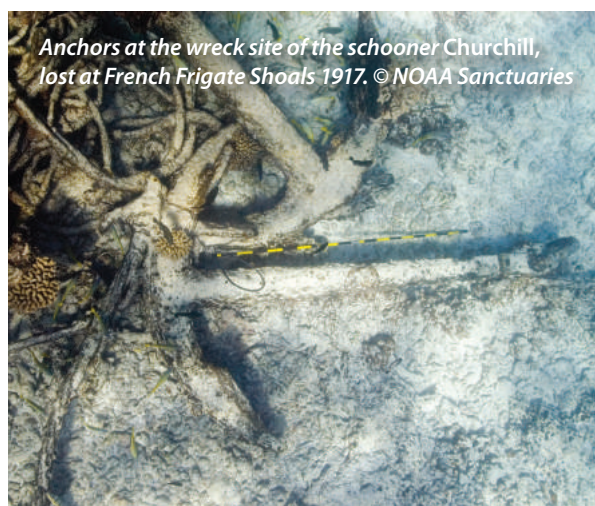
The general resolution rule for publishing digital images is that images need to be at least 300 dpi at their full publication size or greater. Guidelines for authors will have specific instructions regarding image resolution.

### 3.8 Drawings

Everything we have said about composition, size of scale, etc. in photographs also applies to drawings, though much more alteration can be done on the computer.

### 3.9 Scanning Line Drawings

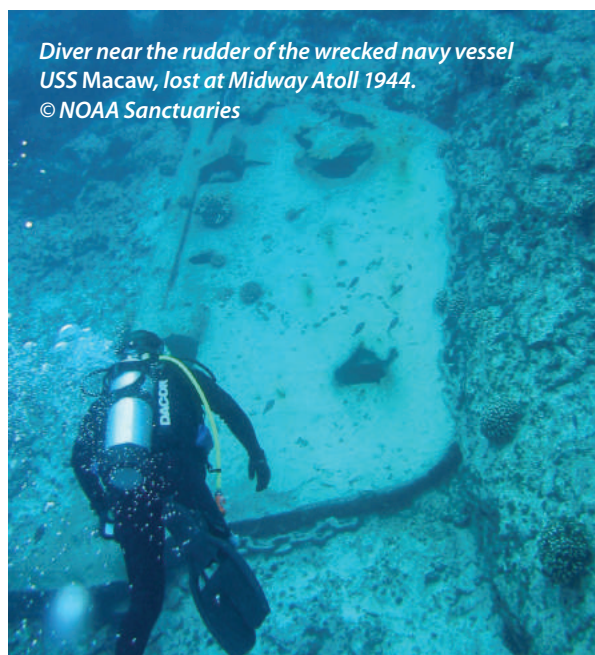
The first rule with line drawings which are not computer-generated is to scan them the right way and to high enough quality. Often publications require line drawings to be scanned at a much higher resolution than photographs (for instance, 1200 dpi). Guidelines for authors will have specific instructions regarding line drawing resolution.



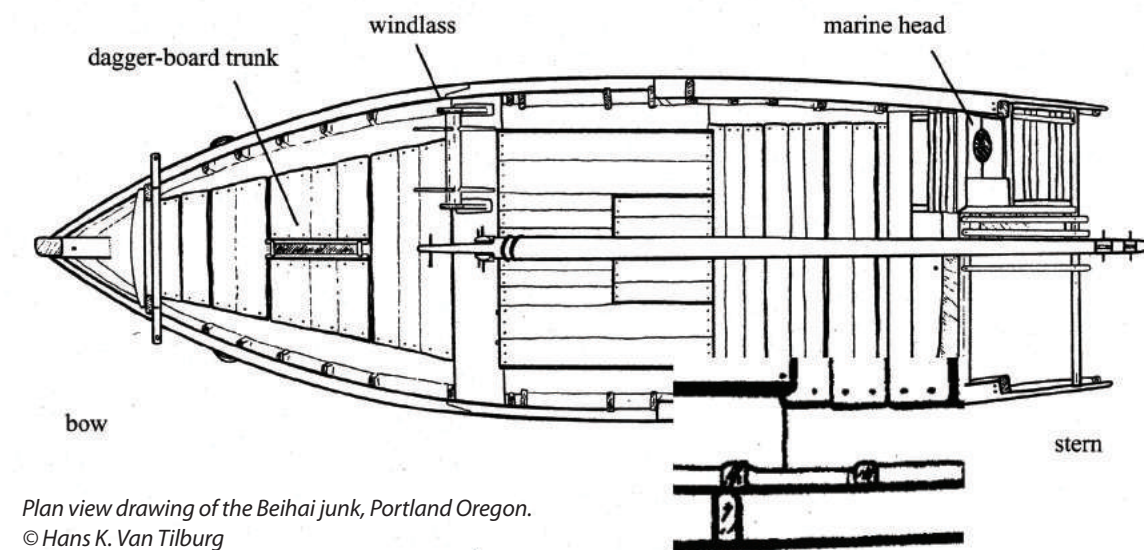
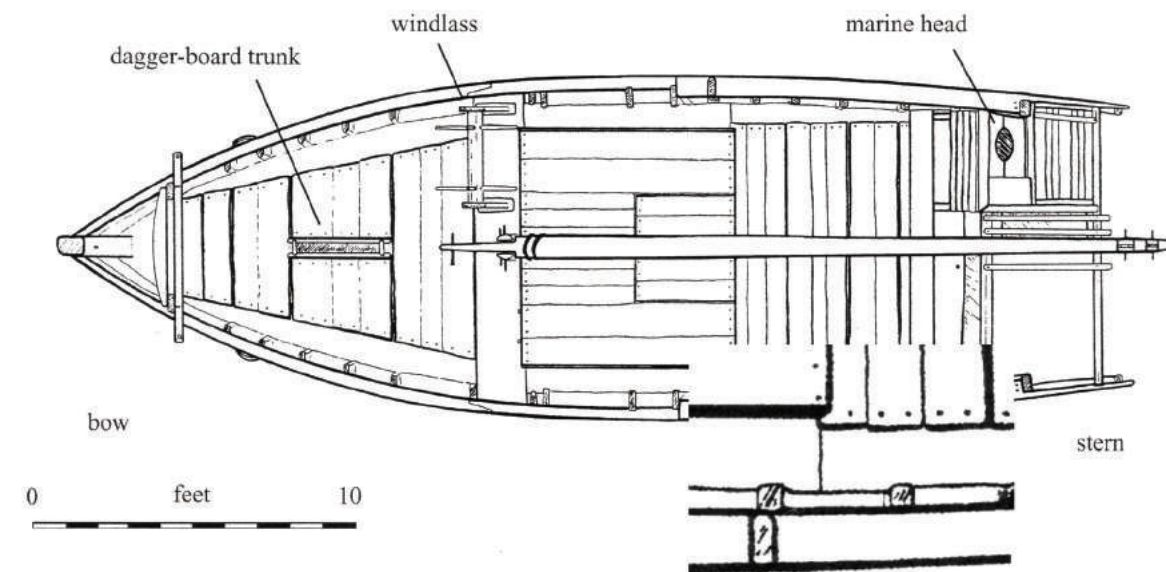
Anchors at the wreck site of the schooner Churchill, lost at French Frigate Shoals 1917. © NOAA Sanctuaries



Keel fasteners emerging from the sediment. © NOAA Sanctuaries



Diver near the rudder of the wrecked navy vessel USS Macaw, lost at Midway Atoll 1944. © NOAA Sanctuaries



Plan view drawing of the Beihai junk, Portland Oregon. © Hans K. Van Tilburg

It is very important to use grayscale rather than line art to scan line drawings. Here is the same drawing scanned two ways; the first is grayscale and the second is line art (raster or vector black and white scan).

To further illustrate this, here is a drawing in both formats. Notice how the lines in the second line art image are stepped.

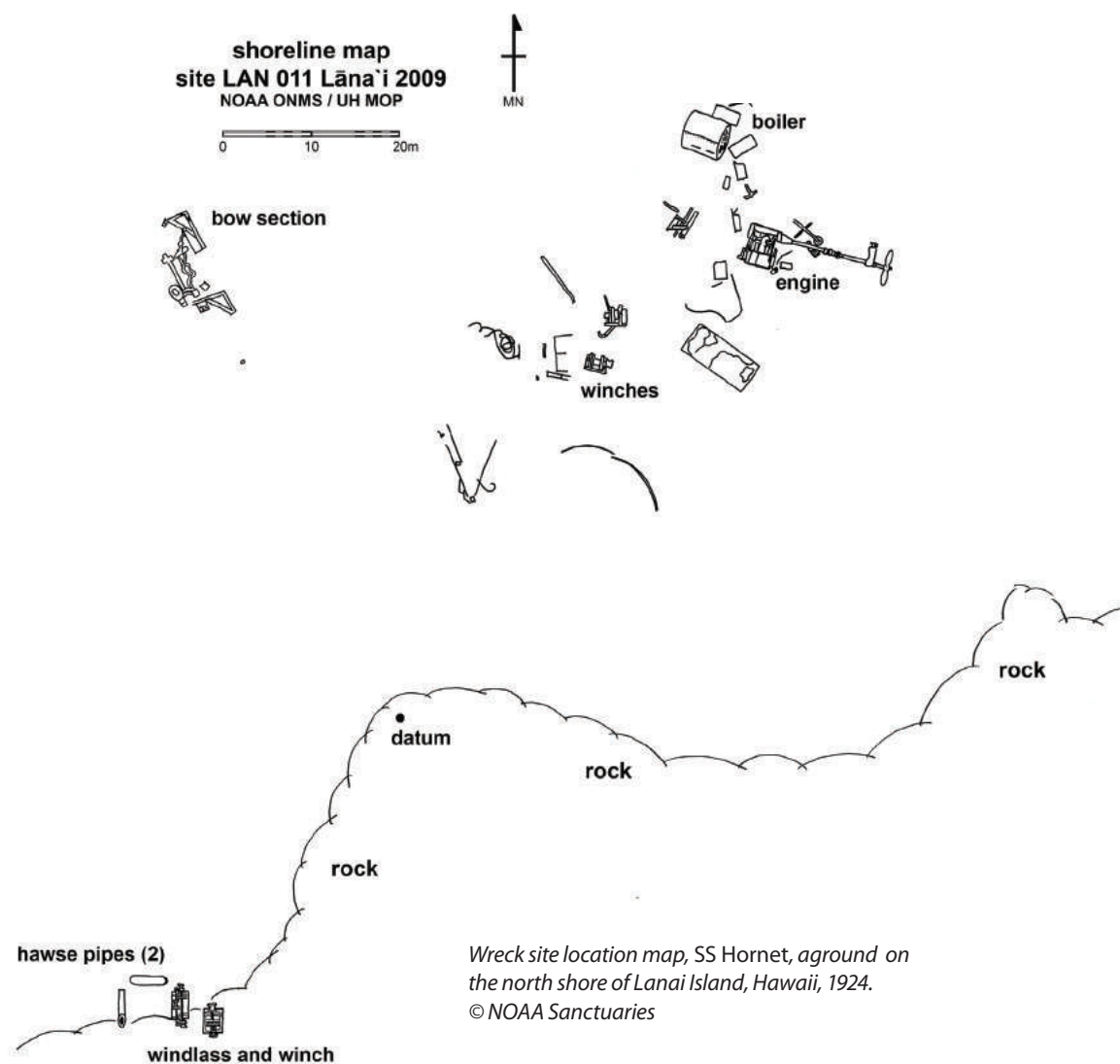


© Hans K. Van Tilburg



The irregularities on the grayscale image are due to the shaky hand of the illustrator and could be cleaned up a bit in Photoshop, but there is nothing that can be done to improve the stepped line of the line art image.

Images, titles, scales, compass arrows and labels should be as large as necessary to be clear. Reproductions of old maps, for example, can be a total waste of space if reproduced so small as to be illegible. It is also common for people to waste space by putting a caption, scale or north pointer a long way from the main drawing. These elements can be copied and moved in the drawing, allowing for larger scale images and easier reading.



### 3.10 What Should You illustrate?

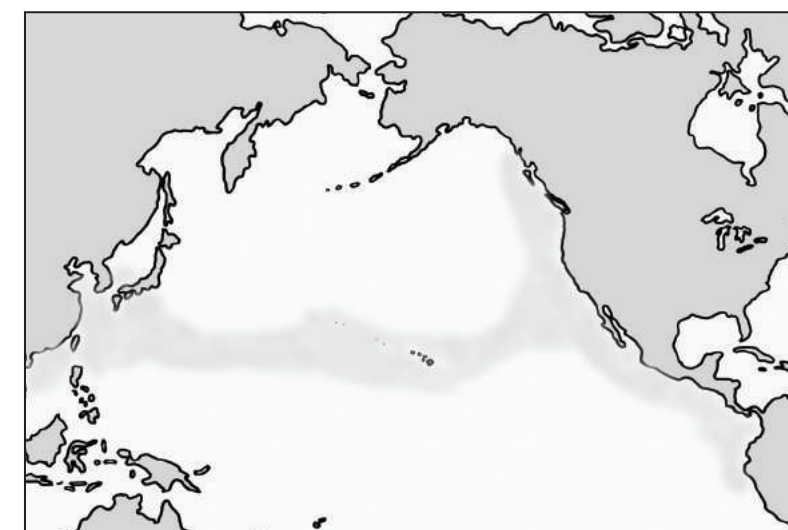
Obviously the number and type of illustrations depends on what is available and any limitations imposed by the editor or publisher. There are, however, some essentials which include a location map. Ideally every place mentioned in the text should be located, either visually on a map or by giving information such as the county, so that it could be found on an easily available map (such as a road atlas). Producing original maps is the best way to focus on the applicable information.

Here is an outline of the North Pacific Ocean region, one which has been used to describe the international movements of a particular vessel.



Outline sketch of the North Pacific region. © Hans K. Van Tilburg

The ship's service areas can be shaded (or coloured).



Specific ports of call can be labelled. Additionally, symbols and further information can be added to highlight any necessary aspects.





 **Suggested Reading**

- [Bowens, A. \(ed.\). 2009. Archaeological Illustration. \*Underwater Archaeology: The NAS Guide to Principles and Practice\*, Second Edition. Portsmouth, NAS, pp.170-180.](#)
- [Bowens, A. \(ed.\). 2009. Photography. \*Underwater Archaeology: The NAS Guide to Principles and Practice\*, Second Edition. Portsmouth, NAS, pp. 71-82.](#)

## 4 Copyright and Permissions

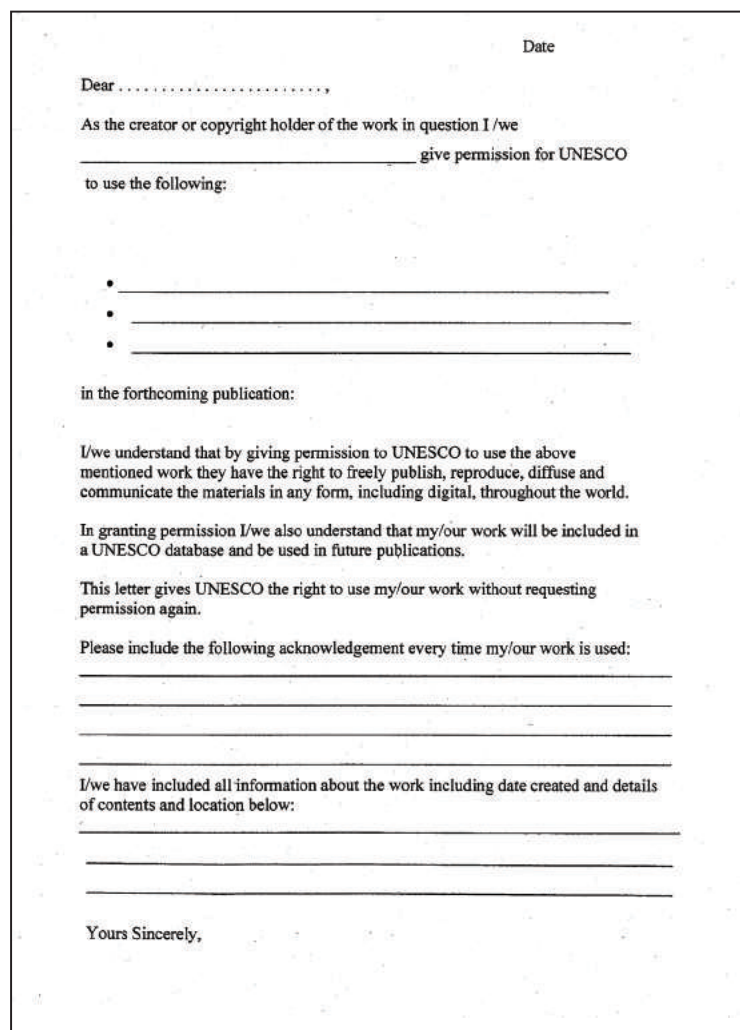
Copyright covers all forms of publication, including broadcast and electronic. It is automatic and does not need to be formally registered. In many cases, the author will also have the right to be identified on their work and to object if that work is distorted. The copyright of an image belongs to the photographer or illustrator, unless they had produced the image for an employer who holds the copyright.

Copyright is a form of intellectual property rights and like physical property, can be bought and sold, inherited or otherwise transferred. Copyright is not held by the publisher of the image, nor by the editor or the author of the book within which the image is published, unless it specifically says so in the book. The author (emphatically) does not acquire copyright by taking his or her own photograph of someone else's image.

Copyright exists independently of the medium on which a work is recorded. So, if say one buys or inherits a painting, they only own its copyright, if that also has been transferred to them. Otherwise, the copyright still rests with the artist. Sometimes copyright expires. For instance, in the United States, copyright in a literary, dramatic, musical or artistic work (including a photograph) lasts until seventy years after the death of the creator.

There is no universal copyright law, so be aware of changes from country to country.

Permissions are often required by the copyright process. Written permission is needed from the copyright holder in order to legally reproduce their work. If a work is rare or unique, permission may also be needed to reproduce it from the individual or organization which holds the work and supplied the image, even if the work itself is out of copyright. This is usually a library or museum, but might also be the private owner of a painting or drawing.



Date

Dear .....

As the creator or copyright holder of the work in question I/we \_\_\_\_\_ give permission for UNESCO to use the following:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

in the forthcoming publication:

I/we understand that by giving permission to UNESCO to use the above mentioned work they have the right to freely publish, reproduce, diffuse and communicate the materials in any form, including digital, throughout the world.

In granting permission I/we also understand that my/our work will be included in a UNESCO database and be used in future publications.

This letter gives UNESCO the right to use my/our work without requesting permission again.

Please include the following acknowledgement every time my/our work is used:

\_\_\_\_\_

\_\_\_\_\_

I/we have included all information about the work including date created and details of contents and location below:

\_\_\_\_\_

\_\_\_\_\_

Yours Sincerely,

UNESCO example of a copyright permission form. © UNESCO

It is permissible to copy a drawing and then alter it for your purposes. In this case, credit should be clearly stated as 'after' A. N. Other, with a precise reference to where you could find the original. This is sometimes done when re-drawing just part of a larger drawing. You cannot legally put 'after' meaning 'exactly copied from', therefore, you should never use 'after' to describe a photograph. Nor should you alter a drawing just to avoid copyright, but thereby diminish the original.

The copyright process is very similar to using quotations and references in written work. Some publishers are becoming lax in this respect, but the legal and moral position is absolutely clear and it is the author's responsibility to be clear about copyright issues. Every image should have a caption and a credit, even if it is the author's own, so that readers and future researchers can be guided as to where the copyright rests.

If despite all the effort, copyright for a necessary image still cannot be located, it may still be permissible for use in the publication. In this case, the editor may suggest language, such as, 'A best effort was made to locate the original copyright for each of the images in this publication. If you have additional information, please contact the publisher'.

## 5 What Happens after the Article is Submitted to a Publication?

Authors need to be familiar with the submission process and the editorial role in publication. What does the editor of an academic journal do?

1. The editor acknowledges everything that is received, most often via email. Usually this is a formal submission, but occasionally people will send a proposal to the editor for comment. The editor may also be approached about the suitability of a topic or be asked about deadlines for submissions.
2. The editor reads the text thoroughly, in order to make an assessment and to think about who might be a suitable referee.
3. The editor looks at the pictures, assessing them in terms of quality and in terms of copyright or permissions.
4. At this point the editor may reject the submission outright or it might be sent back for better presentation of either words, or pictures, or both. Otherwise it will be sent on to a referee.
5. When the referee's report is received by the editor, it is made anonymous if necessary and forwarded to the author, usually with the editor's comments as well. Sometimes these are general, but sometimes a marked copy of the text sent back. The editor then waits for a reaction.
6. If the referee recommends rejection, the editor will compose a sympathetic and encouraging covering letter. If the article is to be accepted, it will be made clear and an Exclusive License Form enclosed. Copyright will be discussed later.
7. Usually the author should accept most, if not all, the referee's comments and make the necessary changes. This can take some time, as for most people this has to be fitted into a busy life. Just as fieldwork is more exciting than writing up, so doing the final changes to an article is not as exciting as getting it written in the first place.
8. When the revised text comes back, the editor checks that the referee's comments have been thoroughly considered. If they have, the editor may then suggest further minor changes to the text or may just make adjustments to fit the house style. The amount of work needed to do at this stage varies enormously. Some of it is nit-picking, checking, for example, that every reference in the text matches a book in the bibliography and vice versa. Email makes this dialogue much easier.



This all sounds very organized, but of course the editor is handling a large number of articles all at different stages and if they are not dealt with quickly enough, then there is a risk of forgetting where they have got to in the process and doing some things twice. The editor has devised checklists to help minimize this, as well as remind the author of all the things that need to be checked.

One result of this experience is that the editor is ideally placed to give some hints about what not to do.

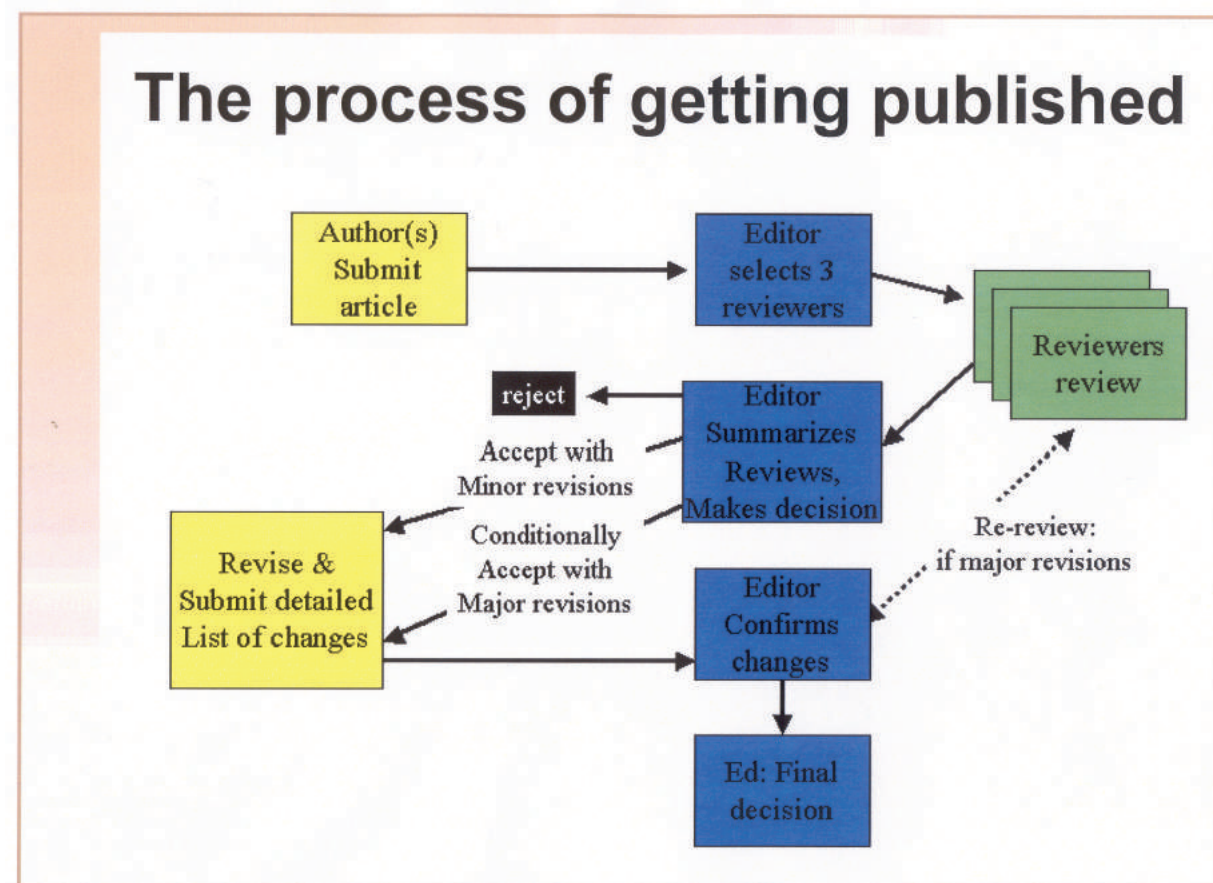


Diagram of submission steps in article publication. © Mark Staniforth

## 6 Conclusion

Always remember that the purpose of both text and illustrations is to convey an argument accurately and convincingly, not to impress or overawe readers. Simplicity of expression is the keynote, especially if the concepts under consideration are difficult and the evidence complex. Clear, objective and explicit writing comes naturally to very few authors; it has to be worked at with energy and patience and demands a high level of understanding and logic. Badly structured, circumlocutory or pompous wording is the antithesis of good scholarship and invariably reveals a muddled and uncritical mind behind the argument.

## Unit Summary

Upon completion of this unit, students should have an understanding of: 1) what is meant by publication; 2) the processes involved in getting an article published; 3) best practices for illustrating articles for publication; and 4) issues related to copyright and permissions for use of copyrighted material.

There are many aspects to successful publication and so it is important to become familiar with the basic components that should be included in an academic article:

**Introduction:** setting the scene (succinctly), explaining why the project was undertaken, etc.

**Data:** either primary data, i.e. the results of a survey or excavation, presented as objectively as possible, or a synthesis of secondary data, i.e. that is produced by others. Whether it's primary or secondary data, a thorough analysis needs to include the discussion of what the data means.

**Conclusions:** it is also important to be familiar with all of the elements which enhance those components:

- Tables (data)
- Appendices (data)
- Acknowledgments
- Captions and credits
- References/bibliography
- Graphics (charts, graphs, etc.)
- Photos
- Maps
- Line drawings

Sometimes publication is perceived as an extra or optional step. Publication of the results of your fieldwork, however, is a core component of archaeology and a professional responsibility.



## Suggested Timetable

90 mins	<p>Basics of Publication</p> <ul style="list-style-type: none"> <li>- Writing for publication</li> <li>- Hints for writing an academic article</li> <li>- Illustrating an article</li> <li>- Copyright and permissions</li> <li>- What does the editor of an academic journal do?</li> <li>- Conclusion</li> </ul>
	Break
60 mins	Selected Publications for the Asia-Pacific Region
30 mins	Concluding Remarks and Closure

## Teaching Suggestions

Trainers should present the various aspects of formal publication to the students during a 1.5 hour lecture. Ideally, the lecture should be followed by a secondary session where students are asked to evaluate a selection of articles from regional publications. Trainers should have students to break into small groups and discuss both the exemplary elements of each article and those that need further work.



## Suggested Reading: Full List

- Bahn, P. G. 1989. *Bluff your Way in Archaeology*. Ravette Publishing Ltd.
- Bowens, A. (ed.). 2009. Archaeological Illustration. *Underwater Archaeology: The NAS Guide to Principles and Practice*, Second Edition. Portsmouth, NAS, pp.170-180.
- Bowens, A. (ed.). 2009. Photography. *Underwater Archaeology: The NAS Guide to Principles and Practice*, Second Edition. Portsmouth, NAS, pp. 71-82.
- Bowens, A. (ed.). 2009. Presenting, Publicizing and Publishing Archaeological Work. *Underwater Archaeology: The NAS Guide to Principles and Practice*, Second Edition. Portsmouth, NAS, pp. 189-197.
- Joffe, A.H. 1999. *Archaeology's Publication Problem*. Hershel Shanks (ed.). The University of Chicago Press Stable. <http://www.jstor.org/stable/546163> (Accessed March 2012.)
- Martin, P. 2008. *Writing with References*. Portsmouth, Nautical Archaeology Society.
- Strunk, W. Jr. and E.B. White. 1959. *The Elements of Style*. Pearson Education Company.