

AUTHORS' GUIDE



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Why publish Open Access?

OBP is a Diamond Open Access publisher, which means that we provide permanent and free online access to our books for readers with no publication fee for authors. This provides many benefits, including:

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£6,000 to produce and market a book, including cover design, review copies etc. (a breakdown of these costs is available on p. 51). Whenever a publication grant is not found, authors are asked to have their work professionally proof-read and copy-edited. We are able to arrange this on behalf of authors if required. Please refer to Appendix II for further information on our standard production cost and additional services.

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Please send us all relevant correspondence for our records.

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Please use the Book Proposal Form we provide (see overleaf). Complete it fully and clearly, and include details of any images or audiovisual materials your book will include.

A note on languages

We are an English-language publisher, and this Guide is written with that in mind. However, we do occasionally publish translations of our books in languages other than English, or a new book in a language other than English. If you have a book project in a language other than English that you would like to discuss, please contact our Managing Editor, Dr Alessandra Tosi (a.tosi@openbookpublishers.com).

This document is intended to give us a clear idea of your proposed book. Please complete it as fully as possible or feel free to use it to structure your own proposal. On submission your proposal will be read by members of our Editorial Board who will — if necessary — send it for review by specialists in the field. We are committed to making publishing decisions as swiftly and efficiently as possible.

The book

1. Proposed title and subtitle

Brief description of project's scope and content. Include here a description of the volume's main argument and what makes your proposed book distinctive.

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Please attach a Table of Contents and (whenever possible) a chapter by chapter synopsis of the book's planned content and main argument. If you have some sample material available, please feel free to attach it to your book proposal.

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Please indicate the target readership for your proposed book.

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How long do you expect the project to be overall (in printed pages and/or thousands of words)?

Does the project require any illustration? Please indicate if you envisage including any of the following and, if so, approximately how many.

Tables

Graphs/charts

Line diagrams

Photographs

Plate section

Other

Do you intend to include any audio or audiovisual material? If so, please give details.

When do you realistically propose to deliver a final typescript?

5. The Author/Editor(s)

Please include details of all co-authors/co-editors

Name(s)

Job title(s)

Email address(es)

Work address(es)

Work telephone number(s)

Work fax number(s)

Home address(es)

Home telephone number(s)

Please briefly outline any personal or professional information relevant to this publication such as previous books, related teaching and research experience, etc. You may alternatively prefer to attach a copy of your CV.

6. Submissions

All book proposals and general enquiries should be directed to the Managing Editor, Dr. Alessandra Tosi.

Email: a.tosi@openbookpublishers.com

Address: 40 Devonshire Road, CB1 2BL Cambridge, UK

Telephone: +44 (0)1223 339929

Process for accepted manuscripts

1. Once your proposal has been accepted for consideration we ask you to write and **submit the full manuscript**. A submission will only be considered if the manuscript has not been offered for publication elsewhere. In general, we expect authors to submit their final manuscript within twelve months, but we are happy to discuss it with you if you need more time. Please see our [Style guide & manuscript presentation](#) for information on how to set out your final manuscript.
2. **Refereeing process:** Once received, we send the final manuscript to two peer-reviewers for their comments. We ask referees to submit their report within three months wherever possible. On the basis of the referees' reports the three directors decide whether to approve the manuscript for publication. As a condition of acceptance we ask authors to consider referees' recommendations, if any, to improve the manuscript. Depending on how substantial these revisions are, we may ask referees to read the final manuscript for any additional comments or questions they may have. A further condition of acceptance is that the manuscript has been proofread and styled according to our [Style guide & manuscript presentation](#), and that if necessary the manuscript has been copy-edited to ensure a high level of English.
3. **Contract:** Once the final version of the manuscript has been accepted for publication we send authors a contract to sign (please view our standard [Author's contract](#) below) and the publication process begins.
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5. **Images:** Before the publication process can begin, you must provide all image and audiovisual files to the correct resolution and with all copyright issues cleared and permissions obtained. Please refer to the [Information on Images](#) section for more information.
6. **Index:** As well as image and audiovisual files, please send a list of terms that should be included in the index (unless you have created an embedded index in the final Word manuscript you submit to us). Alternatively, we can send you a draft list for you to correct and finalise: please let Alessandra know if you would prefer this.
7. **Publication process:** This is covered in more detail in the next section, Production, but a brief summary follows:
 - We list the title on our website attributing its ISBNs and a DOI and we draft a short blurb.
 - We proofread the final manuscript (normally within eight weeks) and we return it to the author with our suggested tracked edits and comments.
8. Once the final edited manuscript is approved by the author we pageset the book, insert illustrations and any audio or video files, index the book and prepare a final set of proofs for the author's approval (normally within four to six weeks).
9. We order a printed proof copy before publishing the volume on our website, various platforms, and book distributors (usually within two weeks). The marketing campaign will begin at this time (see the Marketing section for more details).
10. **Editions of the book:** We assign ISBN numbers and a DOI (Digital Object Identifier) as soon as the manuscript has been accepted for publication. All our books appear simultaneously in free-to-read and to download (Open Access) editions in PDF, HTML and (in some cases) XML formats, and they can also be purchased in ebook (EPUB) and printed editions sold from our website and from all major outlets, such as Amazon, Google Play,

and the iTunes Store.¹ The free-to-read editions are made available via Online Readers on the OBP website, on Google Books and on various Open Platforms (please see the Open Platform Partnerships section of our website for more details: <https://www.openbookpublishers.com/section/23/1>). The free-to-read PDF Reader can be easily embedded on the author's and other websites and the PDF version of the book will be free to download. Thousands of readers access our titles, with many of our books exceeding 10,000 readers within 3 years of publication.

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¹ Please note that it takes about one week from the publication date for our titles to be available on these retail platforms.

Production

Most of the manuscripts we receive have been authored using Microsoft Word. Although we are happy to receive manuscripts created using other software such as OpenOffice, please be aware that if you are creating your own index, our current workflow can ONLY accept embedded indexes created using MS Word. On LaTeX submissions, see g) below.

When preparing your manuscript for production please bear the following in mind:

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The word limit for our books is about 350,000 words (about 700 pages). However we prefer not to exceed about 350 pages for ease of consultation of the printed editions. Please submit the entire manuscript in one Word (or equivalent) file; do not break it down into multiple files.

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Please ensure that chapter titles, headings, sub-headings and block quotes are clearly identifiable in the text for typesetting purposes. Images should be submitted as separate files, **not** embedded in the document itself, and placement should be indicated throughout the manuscript with an indication of the size desired. Please also submit relevant captions that include any copyright information required and/or detail the licence under which the image is to be published.

f. Book size

A note on book size: our standard size is 6.14" x 9.21" (156 x 234 mm). We have also published in: 8" x 8" (203 x 203 mm); 8" x 10" (203 x 254 mm); 5.06" x 7.81" (129 x 198 mm); 8.268" x 11.693" (A4) (210 x 297 mm). Please discuss any special sizing requirements with us when submitting your manuscript.

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For books produced from LaTeX files we are unlikely to be able to create either the ebook editions, nor the HTML format. We'd be however able to issue the PDF,

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Please be aware that we require the final LaTeX files for storage and archiving purposes.

h. Proofs and publication timing

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After the first-proof corrections have been approved we typeset and index the manuscript, check the whole book again, and send you a second set of proofs in PDF format. This typically takes about four to six weeks. Only **very minor** changes can be made to the manuscript at this stage in order not to disrupt the page layout.

We usually publish the title within a month (and no later than 6 months) of receiving approved final proofs from authors.

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& manuscript presentation

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Below we have summarised the main points in the MHRA style guide that are relevant to our authors. We are flexible about our style, and we want you to feel happy about the way your book looks. If you feel strongly that something should be a certain way, please don’t hesitate to discuss it with us.

a) General style

Title	The choice of title is very important. It will appear in web searches, catalogues and publicity listings, bibliographies and reference lists. It may be the only indication of your book's content, and it is crucially important to librarians, booksellers, and other customers. The title should be as informative and descriptive as is compatible with a bold statement.
Layout and font size	Please do not use tabs to indent new paragraphs and please refrain from using extra line space between normal paragraphs. Please use font size 12 for text, font size 18 for chapter titles, 16 for section titles, 14 for sub-section titles. Please indent block quotes and use font size 10.
Same-page parallel texts	For same-page parallel texts in full-text translations/editions, use Word's table tool to create a two-column layout, with aligned content in separate rows (e.g. per line, stanza, or speaker). Do not use the column formatting feature.
Emphasis	For accessibility reasons, visual signals for emphasis (e.g. italics, bold text) should be avoided. If emphasis is necessary it should be created using phrasing.
Equations	Please use the equation editor in MS Word, when inserting equations and formulae.
Abbreviations	No full stops: USA NATO
Spelling	Please adopt either British or American spelling conventions throughout your manuscript (except in quotations from other sources, where the spelling convention of the original should be retained). In British style, either -ise or -ize may be used, but one form should be used throughout. In American style, -ize and -yze should be used. In British style, contractions will have no full points (e.g. Mr, St, edn), though abbreviated words, which do not end with their final letter, will (e.g. vol., vols, ed., eds)

In American style, contractions should have a period (Mr., St.), as should abbreviations in both singular and plural forms (vol., vols., ed., eds.).

Acronyms and abbreviations in capitals should have no stops in either British or American style: NATO, USA, EU, BC.

Note that programme is spelled program when discussing computer programs only.

For languages other than English, see Special Characters below.

Names, titles and pronouns	Please use a person's full name the first time you mention them (titles like King/Queen/Duchess are ok, but never Professor/Dr/Mr/Mrs); then use only their surname for all subsequent mentions. Because OBP books are often downloaded chapter-by-chapter, please treat each chapter as a new document, and use the full name at the first mention in each chapter. Please do not use a compound such as 's/he' or 'him/her' etc when you wish to indicate a generic person. Either use 'they', 'their' or alternate between 'he', 'she', 'they' as you wish.
Contractions	No contractions please "had not" not "hadn't"; "can not" not "can't"
Dates and numbers	Dates should be written in the form: 26 January 1900 the 1890s nineteenth century (or with a hyphen if it becomes an adjective, e.g. nineteenth-century culture) Numbers should be written out up to 100, except in a discussion that includes a mixture of numbers above and below this, in which case all of them should be in figures (e.g. 356 walkers overtook 72 others, as 6 fell back, exhausted). Numbers with units should always be given in figures, with a space between the number and the unit (e.g. 4 cm).

Titles of books/poems etc.	Titles of books, plays and operas are italicized: <i>Hamlet</i> Make sure you give the author's name the first time you refer to the book, but not in subsequent mentions: Salman Rushdie's <i>Midnight's Children</i> If it's relevant or useful, you can include a date, but only use the date the first time the work is mentioned in each chapter: <i>Faust</i> (1887) Titles of articles, poems and songs are not italicized, but use single quotation marks: 'She Walks in Beauty'
Special characters	Please be aware that we cannot publish commercial fonts, so ensure that the fonts you use are non-commercial. For special characters, please install and use the Noto fonts for each language in your manuscript. Otherwise, please transfer the fonts to us with the manuscript using the instructions for finding font files linked below. Tex Gyre Pagella: https://online-fonts.com/fonts/tex-gyre-pagella Californian FB: https://fontsgreek.com/californian-fb-font All Noto fonts: https://fonts.google.com/noto Noto Serif: https://fonts.google.com/noto/specimen/Noto+Serif Windows – All fonts are stored in the C:\Windows\Fonts folder. More info: https://support.microsoft.com/en-us/office/add-a-font-b7c5f17c-4426-4b53-967f-455339c564c1 Mac – User-installed fonts are store in the ~/Library/Fonts/ folder (within your user folder). More info: https://eshop.macsales.com/blog/71532-how-to-manage-fonts-in-macos/ If including transliterations, we generally ask that you please avoid styles that include diacritics e.g. do not use Library of Congress transliteration style for Cyrillic. However, if your book will be part of a series, please check with the Series Editor.

Cross-references	When referring readers to other parts of the book, please use specific chapter numbers and, if relevant, (sub)section titles rather than page numbers, as pagination may change during the editorial and production stages. For example: See Chapter 4, section titled 'Cathedral Services'. For any internal cross-references that you would like to be linked in the digital edition, please place these in red font/typeface.
Footnotes	Footnotes should be used instead of endnotes (which can cause problems for the EPUB edition). The number should go at the end of the sentence where possible, following any punctuation: Many historians, such as Blake and Dawson, argue that the invasion happened prior to 1254.² Smith has suggested that this idea is 'nonsense' while Greer maintains that it is the only sensible solution.² [The references for both Smith and Greer go in the same footnote, with the citations separated by a semi-colon.] Foucault suggests that this is 'the end of writing as we know it'.² Please do not indent text in footnotes, and do not separate footnotes with paragraph return. Leave one space between footnote marker and text in footnote. If the footnote ends with a URL, please do not add a full stop at the end of the link. Please include active links to any freely available resources (N.B. this does not include JSTOR, which is a subscriber service).

b) Punctuation

Dashes	Use long dashes with no space on either side: That night—in exuberant vein—it was to a Mrs Everard Cotes.
Slashes	No space on either side of the slash either/or; Socialism/Marxism
Quotation marks	Use single quotation marks, and double quotation marks for quotes within quotes. Please use "smart quotes" or "curly quotes" rather than straight quotation marks.

c) References

Books	Please take careful note of the exact punctuation required, including placement of spaces, commas and full stops. If you are using a footnoting program like EndNote, simply set it for MHRA: William St Clair, <i>That Greece Might Still Be Free: The Philhellenes in the War of Independence</i> (Cambridge: Open Book Publishers, 2008), p. 56, https://doi.org/10.11647/OBP.0001 Emily Dickinson: <i>Selected Letters</i>, ed. by Thomas H. Johnson, 5 vols (Cambridge, MA: Harvard University Press, 1985), III, 154–97. Sophocles, <i>Fabulae</i>, ed. by H. Lloyd-Jones and N. G. Wilson (Oxford: Clarendon Press, 1990), pp. 123–34.
Essay in an edited collection	Fanni Bogdanow, 'The Suite du Merlin and the Post-Vulgate Roman du Graal', in <i>Arthurian Literature in the Middle Ages: A Collaborative History</i>, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325–35. If you are referring to a specific page number in the essay, include it in brackets at the end of the citation: Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in <i>Classic and Cavalier: Essays on Jonson and the Sons of Ben</i>, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1992), pp. 31–55 (p. 34).
Articles in journals	No p./pp. for journal articles: Victor Skretkowicz, 'Devices and their Narrative Function in Sidney's <i>Arcadia</i>', <i>Emblematica</i>, 23 (1986), 267–92. But you do include a p./pp. if you are quoting a specific page: Robert F. Cook, 'Baudouin de Sebourc: un poème édifiant?', <i>Olifant</i>, 14 (1989), 115–35 (pp. 118–19).
Other works	For instructions on how to reference plays, poems, websites, online articles, manuscripts, films and other media, please see the MHRA style guide.
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Bibliography of Works Cited

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Bogdanow, Fanni, 'The *Suite du Merlin* and the Post-Vulgate *Roman du Graal*', in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325-38.

Johnson, Thomas H., ed., *Emily Dickinson: Selected Letters*, 5 vols (Cambridge, MA: Harvard University Press, 1985).

Lloyd-Jones, H. and N. G. Wilson, eds., *Fabulae* by Sophocles (Oxford: Clarendon Press, 1990).

Neale, Andrew, ed., *Security in a Small Nation: Scotland, Democracy, Politics* (Cambridge: Open Book Publishers, 2017), <https://doi.org/10.11647/OBP.0078>

Malikov, Azim, 'Sacred Lineages in Central Asia: Translocality and Identity', in *Mobilities, Boundaries, and Travelling Ideas: Rethinking Translocality Beyond Central Asia and the Caucasus*, ed. by Manja Stephan-Emmrich and Philipp Schröder (Cambridge: Open Book Publishers, 2018), pp. 121-50, <https://doi.org/10.11647/OBP.0114.03>

Skretkiewicz, Victor, 'Devices and their Narrative Function in Sidney's *Arcadia*', *Emblematica*, 23 (1986).

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Punctuation goes on the outside of the quote:

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Unless it is part of the quote itself:

This fear comes in the form of an exclamation: 'Help!'.

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The original foreign quote is italicized and the translation follows immediately in square brackets, not italicized.

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'No themes are so human [says the Preface to *What Maisie Knew*] as those that reflect for us out of the confusion of human life, the close connexion of bliss and bale, so dangling before us for ever that bright hard medal [....] one face of which is somebody's right and ease and the other somebody's pain and wrong'.

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It was his own form of "modernism".

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c) Looking for images on the Web

Most online images **cannot** be reused freely. Unless they are explicitly licensed under an open license such as Creative Commons, you must obtain reuse permission. It is your responsibility to provide us with complete information on each image, and to arrange the copyright for image reuse. Please refer to [Appendix I](#) below and to the free resource <http://copyrightuser.org> for more detailed information on copyright rules.

The list below includes good sources of images that have been made freely available for academic reuse. Even if these websites offer resources that are mostly in the public domain or liberally licenced, we recommend that you always double-check the copyright statement of each individual image (see also <https://medium.com/berkman-klein-center/searching-browsing-and-filtering-open-access-content-in-digital-collections-9234d84a077>)

- Wikimedia: <http://commons.wikimedia.org>
- Flickr Creative Commons: <http://www.flickr.com/creativecommons>
- New York Public Library: [http://digitalcollections.nypl.org/search/index?filters\[rights\]=pd&keywords=\[1\]](http://digitalcollections.nypl.org/search/index?filters[rights]=pd&keywords=[1])
- The National Gallery of Art: https://images.nga.gov/en/page/show_home_page.html
- Yale Center for British Art's online collection: <http://britishart.yale.edu/collections/search>
- Wellcome Trust: <http://wellcomeimages.org>
- Rijksmuseum, Amsterdam: <https://www.rijksmuseum.nl/en/search>
- The Walters Art Museum: <http://art.thewalters.org>
- The Metropolitan Museum of Art: <http://www.metmuseum.org/collections/search-the-collections>
- Smithsonian Collections <http://www.collections.si.edu>
- Freemages: <http://www.freemages.fr>
- The Getty collection [NB only images belonging to the Getty's Open Content Program]: <http://search.getty.edu/gateway/search?q=&cat=highlight&f=%22Open+Content+Images%22&rows=10&srt=a&dir=s&pg=1>
- The online resource for visual arts (VADS): <http://www.vads.ac.uk/collections/AAVAA.html>
- <https://unsplash.com/collections>

The following websites can also be useful (but please bear in mind that it is sometimes necessary to request permission for image reuse from these sites):

- BildIndex: <http://www.bildindex.de/#home>
- Europeana: <http://europeana.eu/portal>
- Farbdiaarchiv zur Wand- und Deckenmalerei (colour slide archive of wall and ceiling painting): <http://www.zi.fotothek.org/contents-of-the-image-database>
- Finally, this Google doc lists cultural heritage institutions (galleries, libraries, archives and museums) around the world with collections that are completely or partially Open Access: https://docs.google.com/spreadsheets/d/1WPS-KJptUJ-o8SXtg00llcxq0IKJu8eO6Ege_GrLaNc/edit

Images from Google Maps, Google Earth and Street View can be reused freely as long as they are in small number and correctly attributed. Please read carefully <https://www.google.co.uk/permissions/geoguidelines.html>, especially the section on Attribution, if you plan to include screenshots from any of these Google projects.

Please always check that any image you select for inclusion in your publication complies with our size requirements (see above).

d) Looking for audio/video files on the Web

For a review of audio search engines please see <http://www.jiscdigitalmedia.ac.uk/guide/review-of-audio-search-engines>

For video search engines see <http://www.jiscdigitalmedia.ac.uk/guide/review-of-video-search-engines>

The websites above provide material that is mostly in the public domain or made publicly available under a liberal license. However we recommend that you always check the copyright statement attached to each individual audio/video description. Please also make sure that the material is of good quality.

Appendix I

Copyright: basic rules

[Note that in each case copyright period is to the **end** of the year in question]

a) UK and Europe

Since 1 January 1996, life of author plus 70 years except for Spain which, for authors who died before 7 December 1987, is life plus 80 years.

Digital images, photographs

As above. Copyright in any photograph taken before 1 June 1957 expired 50 years from the end of the year in which it was taken, whether or not it was published.

See https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/481194/c-notice-201401.pdf

Sound recordings, broadcasts

Still 50 years from date of release/broadcast.

Speeches, lectures, sermons etc

Only protected if they are recorded in some form; if they are, copyright belongs to the speaker (but ministerial speeches and articles subject to a waiver of copyright)

Interviews

Since 1 August 1989 it is the person speaking rather than the one writing down or recording the words who is the owner of the copyright in the words as a literary work. Not an infringement in the case of interviews to use material for the purpose of reporting current events as long as various conditions are met (details: p 115 of HANDBOOK OF COPYRIGHT IN BRITISH PUBLISHING PRACTICE)

Revived Copyright

Authors who died between 1 January 1926 and 31 December 1995 went into the public domain after life plus 50; copyright revived on 1.1.96 for whatever period remained of the additional 20 years. In the UK publishers have a 'licence of right' to use the material provided they give notice in writing and pay a 'reasonable royalty'. The revival applies to every country in the EU plus a few others such as Norway and Switzerland, but the date of revival differs between countries (most had 1 July 1995; France was March 1998). No country other than UK has a licence of right. NB: this licence of right only applies to works which fell into the public domain for a period — doesn't apply to e.g. letters, diaries which weren't published during the author's lifetime.

Posthumous works

In the UK, copyright used to be eternal until first published, then for 50 years from first publication. The rules were changed under the 1988 Act, and now the maximum period protection is life plus 70. There are transitional arrangements: anything published posthumously and still in copyright in 1988 has protection of 50 years from publication, with anything unpublished at that date having protection until 31.12.2039. For revived copyright authors such as Kipling whose work was published posthumously, copyright lasts for 70 years from publication of the posthumous work or until 31.12.2039, whichever earlier.

Letters

Copyright in letters belongs to the person writing the letter (or his/her heir) not to the person having physical possession of it.

Paintings

Treated as artistic work and same rules as for prose.

Joint copyright

Now protected for 70 years from the end of the year in which the last surviving author dies.

b) US (see separate note on US Copyright)

Highly complicated. For books published since 1 January 1978, life plus 70. For books published before 1 January 1978, the maximum period of protection as from 1998 is 95 years from first publication but anything first published before 1 January 1923 is in the public domain in US. Many titles published within the last 75 years but before 1 January 1978 went into the public domain because they failed to meet certain criteria: they weren't published in America within specified period or registered for copyright or renewed, but on 1 January 1996 they were granted copyright protection again provided they were not first published in America or published there within one month of first publication.

In America, photographs follow same copyright rules as text (i.e. anything **published** before 1 January 1923 public domain, anything not yet published at that date protected).

See <http://www.copyright.gov/>

c) Canada, New Zealand, South Africa

All life plus 50; authors listed under (a) whose copyright is revived in Europe are in the public domain in these (and all countries other than Europe and, in some cases, the US).

d) Australia

Life plus 70 but not retrospective.

There are some helpful resources available to help you get to grips with copyright. These include:

- Creative Commons <https://creativecommons.org>
- Two online resources aimed at making UK copyright law accessible <https://www.copyrightuser.org/> and <https://copyrightliteracy.org/>
- A game designed to help you to understand how your copyright and publication choices affect the dissemination of your work: <https://copyrightliteracy.org/resources/the-publishing-trap/>
- A rights statement selection decision tree: https://padigital.org/wp-content/uploads/2018/10/Rights-Statement-Selection-Tool_Galson.pdf
- Our blog post about copyright and licensing: <http://blogs.openbookpublishers.com/copyright-and-licensing-what-do-i-need-to-know/>

Appendix II

Standard production costs

We expect authors to submit manuscripts in a state suitable for publication, i.e. texts that have been copy-edited to a high standard of English.

Authors are in charge of obtaining in writing in advance of submission the permission to include any text, image, audio or video files under copyright and to cover any cost involved. For detailed information on technical requirements, copyright guidelines and permission forms, see the Information on Images section in this guide.

Our costs will depend on the level of preparation of the manuscript provided, and the complexity of the tasks required to bring it up to standard. A preliminary budget will be provided upon submission of each individual manuscript.

However ‘typical’ costs are identified below, for your information and to assist with any funding applications. The following estimates are provided for the retailing and distribution of both printed and digital editions of a volume of up to 100,000 words (about 260 formatted pages) and with up to 20 audio/video files, tables, graphs or images. Combined proof-reading and typesetting costs increase by £18 per 1000 words above 100,000.

Standard publishing costs

Proofreading and indexing	£2,400
Typesetting	£1200
Cover design	£250
Generating digital editions & website maintenance	£500
Distribution and retailing	£450
Marketing	£500
Overheads	£1,200
Total	£6,500

Additional services and charges

If the author is unwilling or unable to provide a manuscript ready for publication OBP is able to suggest professionals to the author or to commission the required services directly at the following rates

Proof-reading: £29/hr

Copy-editing: £34/hr

Substantial editing, rewriting, development editing: £37/hr

For manuscripts with images or audio/video files, and/or for files without copyright clearance, please note:

- We can conduct a single check on image quality and permissions. Any issues identified should be addressed by the author before resubmission.
- If further checks or additional work are required, this will incur a fee.
- If you wish to include more than 20 images or audio/visual files, this will incur a fee of £18 per image.

If authors would like to revise their book after publication there is an additional charge of £270 towards making the required changes to the text and re-issuing the new printed and digital editions.