Contents

Why publish Open Access? 3

Process for accepted manuscripts 8

Production 10

Marketing 12

OBP style guide & manuscript presentation 14

Author’s contract 22

Applying for publication grants: some useful points 27

Information on images and audio/video files 29

Appendix I:
  Copyright: basic rules 39

Appendix II:
  Standard production costs 51
Why publish Open Access?

OBP is a Platinum 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:

- **Wide international readership**: our books are accessed on average 400 times per month from all over the world, and many of our books exceed 10,000 readers within 3 years of publication.

- **Impact**: in addition to its readership, our books will never go out of print and fulfil the OA requirement of any research assessment exercise.

- **Swift publication**: we aim to make publishing decisions within twelve weeks of receipt of the full book proposal; our production process is nimble and efficient.

- **Rigorous and supportive peer-review and editing process**: our press has ten years’ experience working with authors including Noam Chomsky, Amartya Sen and Gordon Brown. Our peer-review and editorial standards are very high.

- **Innovation and collaboration**: we work with our authors to develop the best ways of presenting their research, e.g. embedding multimedia content or creating interactive editions.

- **High-quality paperback, hardback & digital editions**: affordably priced & distributed worldwide.

- **Copyright ownership**: all our authors retain full copyright in their work.

**Charges and funding**

Grant applications: We do not charge authors a Book Processing Charge to publish with us, and our publication decisions are based solely on academic merit. However, as we are an independent and not-for-profit organization and sales of our books cover only part of the costs of their production, we rely on authors to source publication grants whenever possible. We do not penalize authors who are unable to secure grants — but we do ask all our authors to search actively for financial aid, starting with in-house grants whenever available (please find some useful points in Applying for publication grants). In some cases we may be able to provide a list of grants available in specific disciplines. It typically costs us
We are happy to discuss which CC licence is best for your work. Please refer to the Creative Commons website for further information about the various types of licence, and let us know if you have any questions. You may also refer to further information on our website about copyright, licensing and other aspects of Open Access publishing: http://blogs.openbookpublishers.com/copyright-and-licensing-what-do-i-need-to-know/ or to the OAPEN OA Books Toolkit, which helps authors to make decisions about the different aspects of publishing a book Open Access: https://www.oabooks-toolkit.org/

Publication under Creative Commons licences satisfies the UK ‘Gold’ Open Access requirements of RCUK and HEFCE.

To include previously published material (e.g. book chapters and journal articles) please contact journals and publishers to seek permission to re-publish the material whenever needed. When asking for permission to republish your past papers you may want to mention that:

The article will be published in an Open Access volume released by Open Book Publishers (Cambridge, UK) under a Creative Commons licence. Full reference will be made to the original publication.

Please send us all relevant correspondence for our records.

Your book proposal

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.

2. **Proposed content**
   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.

3. **Readership**
   Please indicate the target readership for your proposed book.
   Please list any academic associations or individuals that would be interested in the proposed volume for future marketing.

4. **Additional Information**
   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.

4. 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.

5. 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).

6. 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.

7. Once the final edited manuscript is approved by the author we pagaset 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).

8. 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).

9. 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.

10. Additional digital resources: All our authors are invited to prepare additional digital resources relating to the book to be posted on our website. For example photographs and illustrations, case studies, tables and data, additional contributions, and conference papers can all be appended to the book. We see this as a great opportunity to add material relevant to the title and to keep the book alive after publication. We recommend that authors think early on about additional material that can be hosted this way, although new digital material can be added on our website at any stage.

---

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.

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

a. **Word limit**

   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.

b. **Images and audiovisual material**

   We are happy to publish any number of images. If you wish to include illustrations or audiovisual material in your book you will be asked to:
   
   - Clear reproduction rights well in advance.
   - Send us high resolution/high quality digital files as early as possible (N.B. we cannot begin the production process until we have received these).
   - Insert numbered titles and captions in the final manuscript.

   Please read very carefully our Information on images below. Please also note that colour images will impact the price of the book: physical copies will be around £10 more expensive if the book is published in colour.

c. **Cover design**

   We work closely with authors in choosing a suitable image for their book cover — we are always grateful for any ideas and/or images authors may want to propose. Of course we are very happy to find suitable images if authors don’t have a strong preference. We start working on the cover once the manuscript has been approved for publication and we post it on the book’s page on our website as soon as it is ready.

d. **Blurb, biography and abstracts**

   When submitting your final manuscript, please submit a draft blurb describing your book (about 200 words) and your bio (no more than two paragraphs) to be used to publicize the book on our website and on the back cover. We are happy to help in the drafting of both texts. Please also submit separate abstracts for each book chapter to be uploaded on our website. We ask for chapter-level abstracts as they increase discoverability online and they are often required by book distributors and other platforms (for tips on writing abstracts please see: http://blogs.lse.ac.uk/impactofsocialsciences/2011/06/20/essential-guide-writing-good-abstracts).

e. **Layout**

   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” (234 x 156 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” (198mm x 129mm); 8.268” x 11.693” (A4) (297 x 210mm). Please discuss any special sizing requirements with us when submitting your manuscript.

g. **Proofs and publication timing**

   Once you submit your final manuscript we will edit and proof-read it in-house. This typically takes eight weeks. We will then send you a first set of proofs in Word with our comments and corrections highlighted in the text using Track Changes. This is the last opportunity for authors to make major changes to the text.

   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.
Marketing

We tend to focus on three main avenues to reach interested readers: published content (blogs and journals), communities (individual academics, listservs, groups/societies and departmental heads or subject-specific librarians), and social media. These avenues have been extremely successful: our books are read by thousands of readers each month.

As Open Book Publishers is a not-for-profit organisation, we rely on our authors, friends and colleagues to assist us in spreading the word when we have a new book. You will be best placed to say which blogs, journals, listservs, departments etc. we need to contact about your book and when your book nears publication we will ask you to provide a list of relevant resources and individuals. We will also contribute to the creation of this list using our own database and online research.

If you use Facebook, Twitter, Academia.edu, LinkedIn or any other similar site, or can promote your book via your website or blog, we will ask you to utilise these avenues wherever you are comfortable doing so as they greatly increase the number of readers a book receives. Please do not upload the PDF of the book directly to Academia.edu or any other site, because we do not receive readership statistics in this case: we will provide you with a PDF page that includes an image of your book jacket and a link to your book on our site for you to upload instead. You are of course more than welcome to upload the PDF of your book to your university repository. If you do so, it would be extremely helpful if you could let us know, so that we can liaise with the repository to provide you with accurate readership statistics. Please remember to list your new book on your Wikipedia page (if you have one) and on your personal and/or institutional website providing the link to the book on the OBP website or embedding it from our Online PDF Reader. Please also list the book (with link) under your email signature if possible. Wherever you publicise your book, please make clear it is available Open Access!

We will enter your book for every prize for which it is suitable. We will ask for your help in identifying the appropriate prizes and avenues of research for further awards.

We also invite our authors to sign up with ORCID (http://orcid.org), a non-profit organization aiming to ‘provide a persistent digital identifier that distinguishes you from every other researcher and, through integration in key research workflows such as manuscript and grant submission, supports automated linkages between you and your professional activities ensuring that your work is recognized’.
As part of our author-friendly approach, we do not enforce a certain style on our authors. If you have written your whole book consistently in a certain style, then our editors will be happy to adopt it, as long as it is reader-friendly. However, there are some elements we wish everybody to include: **these are indicated using bold underlined text**. Below we have included a summary of editorial work we always require from authors.

Please ensure all titles and subtitles are consistent and clear: use font size 12 for main text, 18 for chapter titles, 16 for section titles, and 14 for subsection titles. Indent block quotes and use font size 10. Please do not indent new paragraphs using the Tab key, and refrain from using extra line spaces between normal paragraphs (this helps us to style the manuscript). Please provide DOIs (Digital Object Identifiers) for all works in the bibliography, whenever available (typically for books/articles published after the year 2000). Please place the DOI after a comma at the end of the reference (do not use brackets, line returns, or a ‘last accessed’ date), with no closing full stop, i.e. “Neale, Andrew, ed., Security in a Small Nation: Scotland, Democracy, Politics (Cambridge: Open Book Publishers, 2017), https://doi.org/10.11647/OBP.0078” For image captions, please add figure no., author, title, date, and copyright or licence details, including links where applicable.

We compile indexes, unless the author wishes to do so themselves, but we ask authors to provide a list of index topics for our reference.

Alternatively we have an in-house style guide for those who wish to use it, which we hope you will find easy to follow. For the most part, we follow the MHRA guidelines, which are explained in great detail in their free downloadable style guide: http://www.mhra.org.uk/style/

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.
<table>
<thead>
<tr>
<th><strong>a) General style</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layout and font size</strong></td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td><strong>Emphasis</strong></td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td><strong>Abbreviations</strong></td>
</tr>
<tr>
<td>No full stops: USA NATO</td>
</tr>
<tr>
<td><strong>Spelling</strong></td>
</tr>
<tr>
<td>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., ed.).</td>
</tr>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

| **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, eg. 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: *Hamlet* Make sure you give the author’s name the first time you refer to the book, but not in subsequent mentions: Salman Rushdie's *Midnight's Children* 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: *Faust* (1887) Titles of articles, poems and songs are not italicized, but use single quotation marks: ‘She Walks in Beauty’ |

14 Open Book Publishers Authors’ Guide 15
### Special characters

For special characters, please install and use the Noto fonts for each language in your manuscript. Otherwise, please ensure that the fonts you use are non-commercial and transfer them to us with the manuscript using the instructions for finding font files linked below.

**Noto font download:** [https://fonts.google.com/noto](https://fonts.google.com/noto)

**Windows** – All fonts are stored in the C:\Windows\Fonts folder. More info: [https://support.microsoft.com/en-us/office/add-a-font-b7c5f17c-4426-4b53-9671-455339c564c1](https://support.microsoft.com/en-us/office/add-a-font-b7c5f17c-4426-4b53-9671-455339c564c1)

**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/](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.

### Footnotes

The number should go at the end of the sentence where possible, and on the outside of the fullstop (or, in some cases, comma):

> Many historians, such as Blake and Dawson, argue that the invasion happened prior to 1254.

> Smith has suggested that this idea is ‘nonsense’ while Greer maintains that it is the only sensible solution.

[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’.

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).

---

### Punctuation

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dashes</strong></td>
<td>Use long dashes with no space on either side:</td>
</tr>
<tr>
<td></td>
<td>That night—in exuberant vein—it was to a Mrs Everard Cotes.</td>
</tr>
</tbody>
</table>

| **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 (“”). |

### 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:


#### Essay in an edited collection


> If you are referring to a specific page number in the essay, include it in brackets at the end of the citation:

### Articles in journals

No p./pp. for journal articles:


But you do include a p./pp. if you are quoting a specific page:


### Other works

For instructions on how to reference plays, poems, websites, online articles, manuscripts, films and other media, please see the MHRA style guide.

### Page numbers

For multiple page ranges numbering under one hundred, use both numbers, e.g. 23–27 (rather than 23–7).

For multiple page ranges over 100, in which both numbers have the same first digit, drop the first digit in the second number, e.g. 124–67.

### Later references

You only need to give the full citation of the text from which you are quoting the FIRST time you use it in each chapter. From then on, you can use an abbreviated form. Because OBP books are often downloaded chapter-by-chapter, please treat each chapter as a new document, and use the full citation at the first mention in each chapter.

If there are two works by the same author in your bibliography, use abbreviated title:

- St Clair, *That Greece Might Still Be Free*, p. 35.

If there’s no ambiguity, and it is a work you are citing often, you can use a very abbreviated form of the title:

- St Clair, *Greece*, p. 35.

If it is an edited collection, use the title:


We do not use op. cit. However, if a footnote is IDENTICAL to the one above, use: Ibid.

### Bibliography of Works Cited

Our bibliographies are in alphabetical order on the first author or editor’s name. For edited works, unlike in footnotes, the editor’s name goes at the beginning of the reference. Surnames go first:


Please provide DOIs (Digital Object Identifiers) for all works, whenever available (typically for books and articles published after the year 2000). (See Neale and Malikov entries above.)

Crossref provides a useful tool to discover DOIs available at: http://search.crossref.org

Please display DOIs in this way:
https://doi.org/10.1016/S1097-2765(03)00225-9

Please provide URLs for all resources that are freely available to read online. Please do not include links to resources that are not freely accessible to all users, e.g. JSTOR, and please make sure all links are active.
### d) Quotations

| Quotes | As a general rule, quotations of more than about sixty words should be set off from the main text (indented with extra space above and below, font size 10). Those of fewer than sixty words should run on in the text inside inverted commas.

Line references should be either numbers alone (‘78–82’), or ‘lines 78–82’. Do not use ‘II’, which can be confused with II or 11.

Quotations of prose passages from a foreign language should be given in English only, using either an established translation or a new one of your own.

Punctuation goes on the outside of the quote:

‘Identity politics can be mobilized very effectively’, states Sen. He adds, ‘this is especially the case when it comes to violence’.

Unless it is part of the quote itself:

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

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

‘Nous arrivons tous de Paris’ [We’re all from Paris].

| Editing within a quote | Square brackets are used to indicate your own words within a quote. If you edit out part of the quote use an ellipsis surrounded by brackets:

‘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’.

| Single word quoted | Words that aren’t quotes should generally not be in quotation marks. However, occasionally authors may wish to distance themselves from a certain idea or acknowledge something is not their own concept. In these cases, double quotation marks should be used:

It was his own form of “modernism”.

---

### Illustrations and Captions

To refer to your images within the text, capitalise “Figure” and use the numeral:

This is clearly shown in Figure 6. OR (see Fig. 6).

Captions should include: figure number, photographer/artist, title, date, place where the artwork/manuscript is held (if relevant) and copyright or license statement (for more details on this see our Information on Images below).

Fig. 1 Jean-Antoine Watteau, Pilgrimage to Cythera (1719), Charlottenburg Palace, Berlin. © Palace Museum.

If the illustration has been taken from an online source, please add a weblink to the page where it is hosted:

Fig. 1 Mother cat suckling her kittens. Photo by Ashim 71 (2014), Wikimedia, https://commons.wikimedia.org/wiki/File:Mother_Cat_with_her_Kittens.jpg, CC BY 4.0.

You should also include an indication of the size you would like the image reproduced.

Please bear in mind that most images found online cannot be reused freely. Unless they are licensed under Creative Commons (see for example Wikimedia Commons) you must obtain reuse permission. If you plan to include any images in your publication, please read carefully the Information on Images included in this guide.

### Index

Please supply us with a list of terms to be included in the index, unless you are creating the index yourself as an embedded index in Word.
This MEMORANDUM OF AGREEMENT is between
Hereinafter called the ‘Author’ and Open Book Publishers, hereinafter called the
‘Publisher’, relating to a work by the Author tentatively entitled:
Hereinafter called the ‘Work’, which has been accepted by the Publisher for
publication. The term ‘Author’ applies to the author of a monograph as well as to
the editor of a collective volume.

It is hereby mutually agreed as follows:

1. Publication
The Publisher agrees, unless prevented by circumstances beyond its control, to
publish the Work if supplied by the Author in accordance with the terms of this
Agreement.

The Publisher shall make print-on-demand copies of the Work available for
purchase from both the Publisher’s website and major retailers. At that time,
the digital edition of the Work shall also be made freely available to read and
download online from the Publisher’s website and other platforms.

The Publisher is a registered not-for-commercial-profit Social Enterprise
committed to making scholarly works available to all by issuing free-to-read
editions of all works it publishes. Any revenue that the Publisher generates from
the sale of downloadable digital and printed editions shall be re-invested in the
publication of new works that the Publisher accepts for publication.

2. Submission of Manuscript
The Author agrees to provide the Publisher with the Work in a state which is
suitable for publication (that is, it complies with the intellectual and stylistic
requirements specified in the Publisher’s Editorial Guidelines). The Author is
responsible for meeting these requirements.

The Author agrees to retain an additional copy of all material.

If the Publisher does not consider that the Work as submitted complies with those
Guidelines, the Publisher shall inform the Author within thirty days of receipt in
what respect the manuscript is unsatisfactory, specifying whether the Publisher
shall consider an amended version for publication or whether the Publisher is
terminating this Agreement.

3. General Policies and Guidelines
In preparing the Work the Author is required to follow the editorial guidelines
provided by the Publisher.

4. Permissions
The Author hereby agrees to obtain in writing, in advance of submission or as soon
as possible thereafter, written permission to include any work, text or images in
which copyright (or other relevant right or obligation, such as privacy, personality
and moral rights; and obligation of confidence) subsists, and agrees to supply
copies of these agreements to the Publisher. Any costs involved in obtaining
permission to publish or republish a text or illustration, including material for the
cover, shall be borne by the Author.

5. Warranties and Indemnities
(i) The Author warrants that he/she is the Author of the work, and that
copyright in the work belongs to him/her and has not been assigned or
licensed exclusively to anyone.
(ii) The Author warrants that the Work contains nothing libellous or in any
other way unlawful.
(iii) The Author undertakes to indemnify the Publisher and keep the Publisher
at all times fully indemnified from and against all actions, proceedings,
claims, demands, costs (including without prejudice to the generality of
this provision the legal costs of the Publisher on a solicitor and own client
basis), awards, damages, however arising, directly or indirectly as a result of any breach or non-performance by the Author of any of the Author’s undertakings, warranties or obligations under this Agreement.

6. **Index and Bibliography**

If the Publisher deems it appropriate that the Work have an Index and/or a Bibliography, the Author agrees to prepare either or both of these in accordance with the style sheet specification within thirty (30) days of receiving proofs.

The Publisher reserves the right to commission the preparation of an Index and/or a Bibliography by a professional indexer and/or bibliographer if the Author is unwilling or unable to prepare either or both of them. In this case the Publisher shall inform the Author of its intention to do so prior to commissioning such work. The Author agrees to bear any reasonable cost thereof.

7. **Production**

Any editorial changes made to the text of the manuscript will be subject to the Author’s review and approval, which shall not be unreasonably delayed or withheld. The Publisher, after due consultation with the Author, shall determine the final page layout and the number of copies of the Work to be issued in hard cover, soft cover, and/or digital formats, and shall inform the Author of such determination prior to publication. All editions of the Work shall be provided with ISBN and DOI numbers obtained by the Publisher.

8. **Moral Rights**

The Author hereby asserts his/her right to be identified as author of the Work on its title page and cover and in any and all related marketing, advertising, publicity, and other such materials; and the Publisher agrees to use its best efforts to comply with this requirement. A copyright notice in the Author’s name shall be printed on the copyright page in the front matter of the Work.

9. **Date of Publication**

The Publisher will publish the Work within six (6) months of receipt and acceptance of a complete and final manuscript.

The Publisher shall not be liable to the Author for any losses incurred as a result of failure to publish the Work due to unforeseen delays or other circumstances beyond its control.

10. **Copyright**

The Author grants the Publisher the non-exclusive rights to sell and distribute hard copies of the Work in the original language in which the Work is published and to make copies of the Work available by electronic means anywhere in the world. The Work shall be published under a Creative Commons licence which will be clearly stated in the front matter therein.

The Author shall retain the copyright on the Work and the rights to publish it for both commercial and non-commercial purposes. The Author shall not require permission from the Publisher for any subsequent publication of the Work including holding it in repositories, creating derivative works and reproducing, distributing, publicly performing, and publicly displaying the Work in connection with the Author’s teaching, conference presentations, lectures, other scholarly works and/or professional activities. The Author shall not require permission from the Publisher to make digital editions of the Work freely available to read or download from any other platform, including the Author’s personal website.

The Publisher guarantees and warrants that access to the electronic version of the Work shall be free and open to all persons worldwide. Should the Author wish to withdraw his/her consent to non-exclusive publishing rights of the Work to the Publisher, the Author shall give written notice of such intended withdrawal to the Publisher five (5) years in advance of its effective date.

11. **Creative Commons Licence**

The Author grants the Publisher permission to release all editions of the Work under a Creative Commons licence.

12. **Complimentary Copies and Discounts**

The Author shall receive one (1) complimentary paperback copy and a complimentary PDF digital edition of the Work upon its publication. The Author shall have the right to purchase additional copies of the printed edition of this and any other works issued by the Publisher at a twenty (20) percent discount from the work’s recommended retail price (‘RRP’).
13. **Additional Articles**

The following items, if any, in this clause are additional articles of this Agreement:

14. **Additional Matters**

Matters that are not covered in this contract are to be agreed with the Author and the Publisher in accordance with the aims and status of Community Interest Companies.

15. **Disputes**

This Agreement shall be governed by the laws of England and Wales.

In the event of any dispute between them, the Author and the Publisher agree that such dispute shall be referred to a mutually agreed umpire in accordance with the provisions of the Arbitration Act of 1996.

16. **Complete Agreement**

This Agreement represents the complete understanding between the Author and the Publisher and may not be amended except by a written agreement signed by both parties.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of this date:

Affixing their signatures as follows:

For Open Book Publishers
Signed by (print name):

For Author
Signed by (print name):
Applying for publication grants: some useful points

The best place to begin the search for a grant is often one’s own institution. In many cases, departments, along with the universities that host them, have designated funds for publication, many with a special emphasis on Open Access output. Open Access publishing is the most effective way to disseminate knowledge to all interested readers worldwide, and so fulfils the traditional mission of these universities and research programs.

When applying for grants for research projects (from both universities and external funding bodies), authors can now often include the cost of their book’s dissemination. Those currently supported by an external funding body should also be aware that many of the Research Councils have publishing grants and other specific funds allocated to allay the costs of publications. Depending on the funding body, applications for publishing grants can be made throughout the research process or once the manuscript is completed.

In your applications you should emphasize the benefits of Open Book Publishers:

- OBP is a not-for-profit and academic-led Press based in Cambridge, UK, with over 10 years’ experience publishing more than 140 titles covering most research areas. Our authors include Amartya Sen, Noam Chomsky and Gordon Brown, and we follow a Platinum OA model (for more information please visit our website at www.openbookpublishers.com).

- It costs us only about £5,500 to produce an Open Access book. This is much cheaper than most other publishers -- see https://osc.cam.ac.uk/monographs/open-access-and-monographs/oa-monograph-costs

- Our peer-review standards have been screened and approved by a number of organizations including OASPA, the Open Access Scholarly Publishers Association. We are compliant with the Open Access requirements of the European Research Council, Wellcome, and the Austrian Science Fund (FWF) and the Norwegian Register for Scientific Journals, Series and Publishers. Our titles are listed in the Directory of Open Access Books (DOAB). We are also eligible to receive European Commission’s publication grants for research funded within the FP7 and Horizon 2020 frameworks.
• Our reach to readers is well beyond that of any academic monograph released by commercial publishers: thousands of readers access our titles, with many of our books exceeding 10,000 readers within 3 years from publication. To date we have reached over two million readers.

• The free online editions of our titles and low prices for printed and ebook editions enable research to reach the broadest possible audience, both academic and general, including those who cannot afford books and have poor library facilities.

• We host additional digital material, offer direct links to institutional websites and repositories and allow the book to be embedded on other websites (see each book’s webpage for details about how to do this).

• So far, over 100 university libraries subscribe to our membership programme, allowing them to host all of our titles as free ebooks.

You could also include this letter from our co-founder and Managing Director, Dr Alessandra Tosi, to support your application, or use its contents to help you draft it: https://www.openbookpublishers.com/resources/Tenure_letter.pdf

There are other funding sources available to support the publication of Open Access books; these differ depending on your location, subject, and other factors. One place to look for information is the Open Access Directory, which has a list of potential funding sources: http://oad.simmons.edu/oadwiki/OA_publication_funds

If you would like to discuss where or how to apply for funding for your book, please let us know and we would be happy to explore your options with you.
Information on images and audio/video files

a) Preparing files for publication

We are happy to publish any number of images (for related costs please see Appendix II, p. 51 of the Author Guide).

We are also happy to embed audio and video material in our publications. To ensure that the e-book size is manageable, we need to impose a limit on the number and duration of the multimedia files, but further material can be hosted separately and linked to in the book. For some examples of how we have featured audio files in our published books, see:

- https://www.openbookpublishers.com/reader/498#page/28/mode/1up
- https://www.openbookpublishers.com/reader/137#page/159/mode/1up
- https://www.openbookpublishers.com/reader/346#page/164/mode/1up

If you wish to include images or audio/video material in your book, please read the instructions below carefully. Please also note that colour images will impact the price of the book: physical copies will be around £10 more expensive if the book is published in colour.

Digital resources

Please do not insert any files directly into the Word manuscript. Instead, please provide OBP with the original digital files (e.g. images, video files, scans, photographs taken with a digital camera, and/or illustrations drawn with graphic editors such as Illustrator) via email or file transfer as early as possible.

The maximum size for an entire book should be around 100 MB (roughly equivalent to one hour and a half of music). Please bear in mind that video files are usually much bigger than audio files.
Photographs and illustrations

The preferred formats are TIFF, JPEG, PNG for photographs and illustrations.

Graphs and logos

We are happy to accept any vector format for graphs and logos. Ideally all graphs and tables in the book should follow the same style. If you are creating graphs and tables from scratch please set text in TeX Gyre Pagella and 9pt in size. Please, refer to this guide to learn how to export graphs from Excel to an accepted vector format.

Please note that if your tables are particularly large (e.g. they include a lot of text) you may be asked to adjust the formatting or presentation of the content in order for the information to fit properly on the page. Our staff will discuss this with you if any adjustments are needed.

Image Accessibility and Alt-Text

Alt text or alternative text is text that describes an image. It is part of the image’s metadata, so it isn’t usually visible but it can be read by software for readers with visual impairments or other disabilities. As part of our commitment to making our books accessible, we ask authors to provide appropriate alt text for their images. Our production staff will contact you at the appropriate time with more details about how to do this. You can also find out more about how we make our books accessible on our website: https://www.openbookpublishers.com/libraries/accessibility

Audio and video

The preferred formats are mp3 for audio material, and mp4 for videos.

Please note: the publication process cannot begin until we have these files.

If no images have been produced expressly for the forthcoming publication, it is possible to look for suitable illustrations online. Please refer to the section Looking for images on the Web at the end of this chapter. However, do not simply download or provide links to images you have found on the internet: most online images cannot be reused freely. Unless they are in the public domain or explicitly licensed under an open license such as Creative Commons, you must obtain reuse permission. See the Requesting permission to reuse images section below.

Image resolution

You can provide an indication of the preferred size of each, but please bear in mind that:

- Full-page images (including the cover image) should be approx. 3200 x 2500 pixels.
- Half-page images should be at least 2100 x 1700 pixels.
- Smaller images should be at least 1400 x 1000 pixels.
- Permission to publish must be acquired for all images not in the public domain.

To calculate the maximum size each image can be printed, divide the height and the width in pixel by 300 (the minimum dot/pixel density required for printing).

The availability of embedded audio/video material in our digital editions will depend on the format and on the reading device (e.g. older Kindles do not support multimedia e-books). However all our editions, both digital and printed, will display links and/or QR codes to allow readers to access audio/video material online in real time.

Unfortunately, we will not be able to publish images smaller than 800 x 500 pixels nor will we be able to publish recordings or videos that do not comply with the requirements above. However we will be delighted to host them on a dedicated Additional Resources tab on the book’s page our website. If you have any questions about image size or audio/video file quality, please contact Alessandra (a.tosi@openbookpublishers.com).

Acquire image reproduction rights or audio/video usage rights well in advance

It is your responsibility to provide us with complete information on each image or audio/video file, and to arrange the copyright for reuse. Please refer to Appendix I on p. 39 in this Guide and to the free resource http://copyrightuser.org for more detailed information on copyright rules.

We suggest that reproduction rights are cleared as early as possible as this process is often lengthy. N.B. Copyright must be cleared and files provided before the publication process can begin. OBP will provide a log for you to track the permissions and a permission request form. Please make sure to return the fully completed log, and the permission request forms signed by right holders, to OBP.
along with the manuscript and the files. For more on this, see the Requesting permission to reuse images and audio/video files section below.

We are keen to publish all the images and audio/video material that you wish to include in your book/chapter. However, to avoid any legal issues, we will not be able to publish anything that is not accompanied by complete details and a permission letter signed by the copyright holder, or else the licence under which the material is openly provided. Please note that the same applies to material you have found online.

**Insert numbered captions and indication of size in the manuscript**

When submitting the final manuscript, please make sure to:

1. Insert the title and the caption of every image or audio/video file in the exact position where you want it to be embedded in the text.

2. Place a figure number (for images) or an ordinal number (for audio/video files) before the caption, and highlight it in yellow. N.B. Please use automatic image numbering if you include more than 20 images, so that the numbering and cross-referencing of images can be automatically adjusted if the number of images changes.

3. Insert captions for images in the exact position you would like the image to appear in the text, including the following information: figure number, creator (e.g. artist/photographer), title, date, place it is held (if relevant), copyright statement (for more details on copyright see Appendix I). For example:

   **Fig. 1** Jean-Antoine Watteau, *Pilgrimage to Cythera* (1719), Charlottenburg Palace, Berlin. © Palace Museum.

   If the illustration has been taken from an online source, the weblink to the page where the image is hosted online should also be provided:

   **Fig. 1** Mother cat suckling her kittens. Photo by Ashim 71 (2014), Wikimedia, https://commons.wikimedia.org/wiki/File:Mother_Cat_with_her_Kittens.jpg, CC BY 4.0.

   Please err on the side of giving more information rather than less, and we can edit as appropriate.

4. Insert captions for audio/visual images in the exact position you would like the image to appear in the text, including: ordinal number (matching the numeration in the manuscript), title, composer(s), performer(s), and reproduction rights (for more details on copyright see below). It should also include album (if applicable), date of recording and duration of the audio/video. Please specify the source of the material you wish to include, and let us know if it has been previously released. For example:


**b) Requesting permission to reuse images and audio/video files**

OBP will send you a Permission Log in spreadsheet format via email. We ask that you complete it fully with all of the information requested, and submit it together with the images or multimedia files.

It is a requirement for publication that permission be granted by the copyright holder to reuse any material that is under copyright. This permission must not have an expiry date. We recommend that you use the standardised template provided by OBP (see below) to ask for permission. Please fill it in and send it to the copyright holder of every copyrighted file that you wish to include in your text. Once these forms have been signed and sent back by the copyright holders,
they must be submitted to OBP as supporting documentation. Other forms of
documentation that may be accepted are: copies of correspondence with rights
holders, or (for web images) screenshots of the copyright statement that allows
reuse.

We are keen to include all the material that you wish to publish in your book/
chapter. However, to avoid legal issues, we will not be able to publish anything
which is not submitted along with a completed log and, if necessary, a permission
form signed by the copyright holder (see next page for the template).

You might also find the STM Permissions Guidelines useful. These Guidelines
allow the reuse of a certain number of images and a certain percentage of text
from a list of publishers (including some of the larger publishers) without seeking
permission. In practical terms, one can usually reuse between 3-5 illustrations
and up to 400 words from an article or chapter. The guidelines are available here:
intellectual-property/permissions/permissions-guidelines/

---

**Image Permission Request Form Template**

Dear [name of copyright holder],

I am contacting you to ask for permission to reproduce the following image(s)
from your collection:

- **Title**: [official or unofficial title of the image or audio/video]
- **Author**: [if different from copyright holder]
- **ID number**: [any code useful in identifying the image]

This material is to appear in my forthcoming book:

- **Book Title**: 
- **Authored/Edited by**: 
- **Published by**: Open Book Publishers (CIC)
- **Scheduled Publication Date**: 
- **Estimated Page Length**: 
- **Print Run**: Print-on-demand publication (less than 1,000 copies)
- **Sales territory**: worldwide
- **Format**: print, digital (ebooks), and online (html, pdf, xml)
- **Expiry date**: none

Open Book Publishers is an Open Access academic publisher and a social enterprise
devoted to making knowledge available to all free of charge. All titles are published
both in print and digital (ebook) format, and made freely available online.

OBP’s books are published under a Creative Common licence, usually CC BY
(Attribution): https://creativecommons.org/licenses/by/4.0/

I hereby request nonexclusive rights to include the image(s) above in my
forthcoming book. Specifically, I ask for permission to include a high resolution
(300 dpi) colour (if available) version in all editions of the book.

You are invited to release the material in your possession under any license you
deem appropriate, but please consider releasing the image under a Creative
Commons license (https://creativecommons.org/licenses/by/4), possibly CC
BY (Attribution), to enable its reuse by other academics.

The licensing of your image will be specified in all editions of the book. Please let
me know if you wish the publisher to insert a specific credit line.

If you do not control these rights, please inform me to whom I should write.

Thank you for your time and cooperation, [Name and Affiliation]

I hereby grant permission for the use of the material as cited above. Also, I agree
to license the material under the following license: 

Signed __________________________ Date_________________
Audio/Video Permission Request Form Template

Dear [name of copyright holder],

I am contacting you to ask for permission to reproduce the following audio/video files from your collection: [insert here a list of the files for which you wish to ask permission]

This material is to appear in my forthcoming book:

**Book Title:**

**Authored/Edited by:**

**Published by:** Open Book Publishers (CIC)

**Scheduled Publication Date:**

**Estimated Page Length:**

**Print Run:** Print-on-demand publication (less than 1,000 copies)

**Sales territory:** worldwide

**Format:** print, digital (ebooks), and online (html)

**Expiry date:** none

Open Book Publishers is an Open Access academic publisher and a social enterprise devoted to making knowledge available to all free of charge. All titles are published both in print and digital (ebook) format, and made freely available online.

OBP’s books are published under a Creative Common licence, usually CC BY (Attribution): https://creativecommons.org/licenses/by/4.0/

I hereby request nonexclusive rights to include the material(s) above in my forthcoming book. The files provided will be embedded in the following digital editions: HTML, XML and online PDF (all free to read, PDF free to download also); EPUB (to be sold). Links to Open Book Publishers’ website or YouTube channel will be provided for the remaining editions: paperback and hardback.

You are invited to release the material in your possession under any license you deem appropriate, but please consider releasing the file under a Creative Commons license (https://creativecommons.org/licenses/by/4/), possibly CC BY (Attribution), to enable its reuse by other academics.

The licensing of your audio/video will be specified in all editions of the book. Please let me know if you wish the publisher to insert a specific credit line.

If you do not control these rights, please inform me to whom I should write.

Thank you for your time and cooperation, [Name and Affiliation]

---------------------------------------------------------------

I hereby grant permission for the use of the material as cited above. Also, I agree to license the material under the following license: __________________________

Signed ________________________________ Date_________________

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
- 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
- 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/AVADA.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/
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 £15 per 1000 words above 100,000.

### Standard publishing costs

<table>
<thead>
<tr>
<th>Service</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proofreading and indexing</td>
<td>£2,100</td>
</tr>
<tr>
<td>Typesetting</td>
<td>£1000</td>
</tr>
<tr>
<td>Cover design</td>
<td>£150</td>
</tr>
<tr>
<td>Generating digital editions &amp; website maint.</td>
<td>£350</td>
</tr>
<tr>
<td>Distribution and retailing</td>
<td>£300</td>
</tr>
<tr>
<td>Marketing</td>
<td>£500</td>
</tr>
<tr>
<td>Overheads</td>
<td>£1,100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£5,500</strong></td>
</tr>
</tbody>
</table>

### 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: £27/hr
- Copy-editing: £30/hr
- Substantial editing, rewriting, development editing: £35/hr

For manuscript with more than 20 images or audio/video files, and/or for files without copyright clearance, OBP is able to provide the following in-house services:

- Management and preparation of images, tables, graphs and A/V files: £15 each
- Image rights clearance: £25/hr

If authors would like to revise their book after publication there is an additional charge of £250 towards making the required changes to the text and re-issuing the new printed and digital editions.