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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.

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

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- 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?

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

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- Job title(s)
- Email address(es)
- Work address(es)
- Work telephone number(s)
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- Home address(es)
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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.

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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.

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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.
   - 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).
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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.
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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.

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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.

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& manuscript presentation

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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 sub-section 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.
**a) General style**

**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.

**Emphasis**
- Should be avoided but, if necessary, italics should be used.

**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.

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- 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.

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**Contractions**
- No contractions please
  - “had not” not “hadn’t”; “can not” not “can’t”

**Dates and numbers**
- Dates should be written in the form: 20 December 1148; 20 December; AD 245–50, the 1890s, twenty-first century, nineteenth century (or with a hyphen if it becomes an adjective, eg. nineteenth-century culture).
  - 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).

**Abbreviations**
- 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.
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 (“”).

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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:

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.

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| Articles in journals | No p./pp. for journal articles:  
|                      | But you do include a p./pp. if you are quoting a specific page:  

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| 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.  
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| 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. |
### 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 ‘I’, 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. |

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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.

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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.

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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 800 x 500 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). So, for example, an image sized 800 x 500 pixels will print at 2.7 x 1.7 inches and no more.

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 on 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:


5. Place each caption in the exact position where the figure should be placed, also indicating its preferred size if it is an image (full page, half page, 1/3 page or smaller). We will make every effort to insert it where you indicated, at the size you indicated. But please bear in mind that the pixel size of the images you have provided (see previous page), together with occasional layout requirements, may force us to make small adjustments.

6. Number the captions in sequential order as they appear throughout the manuscript. Please also make sure that the images you provided separately have also been named clearly.

7. Provide a complete List of Illustrations and List of Audio/Video files at the beginning of the manuscript. This list should include the same information recorded in the captions, including copyright details.

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

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(300 dpi) colour (if available) version in all editions of the book.

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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:
Print Run: Print-on-demand publication (less than 1,000 copies)
Sales territory: worldwide
Format: print, digital (ebooks), and online (html)
Expiry date: none

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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_________________

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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
- 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&sr=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-o8SXtg00lcxq0IKJu8eO6Ege_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)
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/](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](https://creativecommons.org)
- Two online resources aimed at making UK copyright law accessible [https://www.copyrightuser.org/](https://www.copyrightuser.org/) and [https://copyrightliteracy.org/](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/](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: £23/hr
- Copy-editing: £27/hr
- Substantial editing, rewriting, development editing: £31/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.

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