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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.

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

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

### Charges and funding

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£5,000 to produce and market a book, including cover design, review copies etc. (a breakdown of these costs is available on p. 51). Whenever a publication grant is not found, authors are asked to have their work professionally proof-read and copy-edited. We are able to arrange this on behalf of authors if required. Please refer to Appendix II for further information on our standard production cost and additional services.

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Please send us all relevant correspondence for our records.

**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. Referee 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 four 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 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 two 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 azw3) and printed editions sold from our website and from all major outlets, such as Amazon, Google Play, and the iTunes Store. The free-to-read editions are made available via Online Readers on the OBP website, on Google Books and on various Open Platforms (please see the Open Platform Partnerships section of our website for more details: https://www.openbookpublishers.com/section/23/1). The free-to-read PDF Reader can be easily embedded on the author’s and other websites and the PDF version of the book will be free to download. Thousands of readers access our titles, with many of our books exceeding 10,000 readers within 3 years of publication.

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

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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:

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- Insert numbered titles and captions in the final manuscript.

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d. **Blurb, biography and abstracts**

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

f. **Book size**

A note on book size: our standard size is 6.14” x 9.21” (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**

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After the first-proof corrections have been approved we typeset the manuscript, check the whole book again, and send you a second set of proofs in PDF format. This typically takes about two weeks. If we are also indexing the manuscript, we will typically require an extra week. Only very minor changes can be made to the manuscript at this stage in order not to disrupt the page layout.

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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), followed by a 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.
| **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: 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). |
**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’

---

**Special characters**

For special characters (e.g. Greek fonts) please use Unicode fonts in Word. If you need a particular set of symbols for your book (e.g. musical notation), please provide the necessary font together with the manuscript.

If including transliterations, we generally ask that you please avoid styles that include diacritics e.g. do not use Library of Congress transmutation 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.\(^2\)

Smith has suggested that this idea is ‘nonsense’ while Greer maintains that it is the only sensible solution.\(^2\)

[The references for both Smith and Greer go in the same footnote, with the citations separated by a semi-colon.]

Foucault suggests that this is ‘the end of writing as we know it’.\(^2\)

Please do not indent text in footnotes, and do not separate footnotes with paragraph return. Leave one space between footnote marker and text in footnote.

Please include active links to any freely available resources (N.B. this does not include JSTOR, which is a subscriber service).
b) Punctuation

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


c) References

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<th>Books</th>
<th>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:</th>
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<td>If you are referring to a specific page number in the essay, include it in brackets at the end of the citation:</td>
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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:  
| 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. |
| References to websites | Please refer to websites in footnotes and in the bibliography in this way:  
Please ensure that all links are still active when you submit your manuscript to us. Please do not include a ‘last accessed’ date; this is unnecessary since we archive all external links at the time of publication via the Internet Archive Wayback Machine (https://archive.org/web).

**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 ‘ll.’, 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).

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

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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)

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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**

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**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.

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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:

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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**

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<th>£</th>
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<tr>
<td>Proofreading and indexing</td>
<td>2,000</td>
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<tr>
<td>Typesetting</td>
<td>900</td>
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<tr>
<td>Cover design</td>
<td>150</td>
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<tr>
<td>Generating digital editions &amp; website maintenance</td>
<td>250</td>
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<tr>
<td>Distribution and retailing</td>
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<tr>
<td>Marketing</td>
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<td>Overheads (office rent, utility bills, and general administration)</td>
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<td><strong>Total</strong></td>
<td><strong>5,000</strong></td>
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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 rates¹

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.