AUTHORS' GUIDE

Contents

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us £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 and to produce an embedded index (please see our Guide to MS Word indexing below). We are able to arrange this on behalf of authors if required. Please refer to Appendix III for further information on our standard production cost and additional services.

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1. Proposed title and subtitle

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

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

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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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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. **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.

6. Once the final edited manuscript is approved by the author we pageset the book, insert illustrations and any audio or video files, upload the index and prepare a final set of proofs for the author's approval (normally within two weeks).

7. 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).

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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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& manuscript presentation

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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

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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).

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'
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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

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

c) References

Books	Please take careful note of the exact punctuation required, including placement of spaces, commas and full stops. If you are using a footnoting program like EndNote, simply set it for MHRA: William St Clair, *That Greece Might Still Be Free: The Philhellenes in the War of Independence* (Cambridge: Open Book Publishers, 2008), p. 56. *Approaches to Teaching Jane Austen's Emma*, ed. by Ruth Fairfax (Oxford: Oxford University Press, 1997), pp. 22–23. *Emily Dickinson: Selected Letters*, ed. by Thomas H. Johnson, 5 vols (Cambridge, MA: Harvard University Press, 1985), III, 154–97. *Sophocles, Fabulae*, ed. by H. Lloyd-Jones and N. G. Wilson (Oxford: Clarendon Press, 1990), pp. 123–34.
Essay in an edited collection	Fanni Bogdanow, 'The Suite du Merlin and the Post-Vulgate Roman du Graal', in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325–35. If you are referring to a specific page number in the essay, include it in brackets at the end of the citation: Martin Elsky, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1992), pp. 31–55 (p. 34).

Articles in journals	No p./pp. for journal articles:
	Victor Skretkowicz, 'Devices and their Narrative Function in *Sidney's Arcadia', Emblematica*, 23 (1986), 267–92.
	But you do include a p./pp. if you are quoting a specific page:
	Robert F. Cook, 'Baudouin de Sebourc: un poème édifiant?', *Olifant*, 14 (1989), 115–35 (pp. 118–19).
Other works	For instructions on how to reference plays, poems, websites, online articles, manuscripts, films and other media, please see the MHRA style guide.
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:
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	If it is an edited collection, use the title:
	Emily Dickinson: Selected Letters, pp. 56–59.
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	US Congress, *Public Law 110–53, [...] Commission Act of 2007* (Congress.gov, 2007), https://www.congress.gov/bill/ 110th-congress/house-bill/1

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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:
	Bogdanow, Fanni, 'The *Suite du Merlin* and the Post-Vulgate *Roman du Graal*' in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325-38.
	Johnson, Thomas H., ed., *Emily Dickinson: Selected Letters*, 5 vols (Cambridge, MA: Harvard University Press, 1985).
	Lloyd-Jones, H. and N. G. Wilson, eds., *Fabulae* by Sophocles (Oxford: Clarendon Press, 1990).
	Neale, Andrew, ed., Security in a Small Nation: Scotland, Democracy, Politics (Cambridge: Open Book Publishers, 2017), https://doi.org/ 10.11647/OBP.0078
	Malikov, Azim, 'Sacred Lineages in Central Asia: Translocality and Identity' in Mobilities, Boundaries, and Travelling Ideas: Rethinking Translocality Beyond Central Asia and the Caucasus, ed. by Manja Stephan-Emmrich and Philipp Schröder (Cambridge: Open Book Publishers, 2018), pp. 121-50, https://doi.org/10.11647/OBP.0114.03
	Skretkowicz, Victor, 'Devices and their Narrative Function in Sidney's *Arcadia*', *Emblematica*, 23 (1986).

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

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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.
	
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	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.
	
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	   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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Cambridge [date]

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, a 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 CC BY 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 Attribution 4.0 Unported (CC BY) 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   For Author
Signed by (print name):   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 £5,000 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 Commisssion'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. 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 III, 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.

Digital resources

Please **do not insert the files directly into the Word manuscript**. Instead, please provide OBP with the original digital files (e.g. 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; text in diagrams should be set in **TeX Gyre Pagella**. Please, refer to this guide to learn how to export graphs from Excel to an accepted vector format.

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 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. 38 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:

1. Nicola Antonio Porpora, Polyphemus, extract: Act III, sc. 5: Recitativo and Aria: 'Senti il fato' [Feel the hand of destiny] © Smithsonian Institution. Victoire Bunel, soprano; Tania-Lio Faucon-Cohen, Ajay Ranganathan, altos; Takahisa Aida, harpsichord/organ; Martin Gester, conductor. Duration: 5.11.

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: https://www.stm-assoc.org/2020_09_30_STM_Permission_Guidelines_2020.pdf and the list of publishers is available here: https://www.stm-assoc.org/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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If you do not control these rights, please inform me to whom I should write.

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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

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

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

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

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

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

d)   Looking for audio/video files on the Web

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

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

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

Appendix I

Copyright: basic rules

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

a) UK and Europe

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

Digital images, photographs

As above. Copyright in any photograph taken before 1 June 1957 expired 50 years from the end of the year in which it was taken, whether or not it was published. See https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/481194/c-notice-201401.pdf

Sound recordings, broadcasts

Still 50 years from date of release/broadcast.

Speeches, lectures, sermons etc

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

Interviews

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

Revived Copyright

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

Posthumous works

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

Letters

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

Paintings

Treated as artistic work and same rules as for prose.

Joint copyright

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

b)   US (see separate note on US Copyright)

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

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

See http://www.copyright.gov/

c)   Canada, New Zealand, South Africa

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

d)   Australia

Life plus 70 but not retrospective.

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

- Creative Commons https://creativecommons.org

- Two online resources aimed at making UK copyright law accessible https://www.copyrightuser.org/ and https://copyrightliteracy.org/

- A game designed to help you to understand how your copyright and publication choices affect the dissemination of your work: https://copyrightliteracy.org/resources/the-publishing-trap/

- A rights statement selection decision tree: https://padigital.org/wp-content/uploads/2018/10/Rights-Statement-Selection-Tool_Galson.pdf

- Our blog post about copyright and licensing: http://blogs.openbookpublishers.com/copyright-and-licensing-what-do-i-need-to-know/

Appendix II

Guide to MS Word in-built indexing

If you are creating your index yourself, please prepare it using the information below. This process will create an index that will remain accurate no matter what changes are made to the manuscript. Since the index is embedded, if corrections to the proofs change the pagination then the page numbers in the index will be adjusted automatically. Because the index you create will be submitted to our typesetter, we will not need to spend time creating the index ourselves and the publication process will be expedited.

This document is a quick guide to the conceptual standards of a good index, but mainly it is a guide to the specific indexing tool found in MS Word. Part 1 includes general indexing guidelines. Part 2 walks you through the best practices for developing your index using MS Word's in-built index function. Parts 3 and 4 deal with editing/formatting your index and provide answers to frequently asked questions.

Please be aware that the MS Word indexing function compiles your index at the back of the document. You are strongly encouraged to see how your index is developing by compiling it early and often to check the validity of your entry-by-entry tagging choices.

The advantage of using Word's in-built index function is that you are producing a dynamic, searchable index that will add value during the life of your book if it is made available digitally or if parts are selected for inclusion in another volume. Also, the index tagging can persist from edition to edition.

a)   What is an index

The author is responsible for the index even if the index is to be prepared by a professional indexer. You, the author, know what subjects and concepts, names and places will produce a road map that the reader can use to find the important ideas in the text. You'll want to create entries for the names and/or subjects and avoid indexing subjects about which there is no substantive information.

Our books have one general index of names and topics in a single sequence.

The index should enable your reader to find every significant statement and discussion in the book. If you are in doubt about including an entry, consider whether it will help readers locate something they are likely to look up.

What to Include in the Index

An index entry is composed of the main heading and page numbers, subheadings and page numbers, and cross references.

Main headings (use nouns or noun phrases, not adjectives)

- terms or concepts discussed throughout the book
- names of authors whose work is quoted or discussed at length
- names of people mentioned because of their importance in the text
- names of relevant countries, regions, and jurisdictions
- names of relevant organizations, political parties, and institutions

Subheadings

- aspects or explanations of terms, concepts, and actions
- subdivisions logically related to the main heading

The index will be easier for readers to use if you avoid sub-subheadings, and in no circumstances should the index contain sub-sub-subheadings.

Footnotes or Endnotes should be indexed only when they contain substantive information that is not found in the text.

Tables and Illustrations should be indexed separately only if they have relevance to add to what is contained in the text.

Cross References

- **See** references are used to assist the reader in finding a subject or name that may appear in the text in more than one form — e.g.,

  Carroll, Lewis. See Dodgson, Charles Lutwidge.

  NATO. See North American Treaty Organization.

  Indians. See Native Americans.

- **See also** references are used to direct the reader to topics linked to the topic entry — e.g:

  bodies, falling. *See also* motion; space; speed, time; velocity; weight.

  postcommunist countries. *See also* countries by name.

Use cross-references (sparingly) to guide readers to the actual entry. To avoid overuse of cross-referencing, try to create consistent patterns that will show readers where to look; in a history book, for instance, index either by topic, with subentries for individual countries, or by country, with subentries for topics, but not both or a mixture of both.

Entry treatment

- common nouns and noun phrases should be listed lowercase – e.g., economic theory; global warming; philosophy; technology
- proper nouns should be capitalized as they are in the text – e.g., Tocqueville, Alexis de; von Neumann, John
- use italics for titles of books, songs, ships, legal cases – e.g., Rising Sun (ship); Alice in Wonderland; Brown v. Board of Education

What Not to Include in the Index

- preface
- table of contents
- acknowledgments
- bibliography
- chapter titles
- verbs or adjectives standing alone — e.g., peripheral; circular; global

b) How to create an index with MS Word indexing function

Traditionally indexes are generated at the page proof stage by identifying key words, phrases, or topics and writing them on index cards; then searching the page proofs for occurrences of those words, phrases, or topics and writing the corresponding page number on the card; and finally organizing all the cards and typing up an index manuscript. This process is time-consuming and, more importantly, turns an author's attention away from the review of page proofs.

A better solution for creating an index is the use of the index function available within Microsoft Word, the word-processing program already favored by the majority of OBP's authors. This electronic method saves time. It also adds value. Since an index entry is linked to a space within the text, rather than to a page number, the index will be interactive in the digital editions of the book.

The process is relatively simple and occurs in two basic steps. First, you'll need to tag the index entries in your document, building the index entry by entry. Second, you'll need to compile the collection of entries at the end of your manuscript.

If you find that you need additional instruction, please contact Alessandra (a.tosi@ openbookpublishers.com) or consult the Word "Help" menu.

Getting started

Please be aware that you need to make conscious index editing choices as you begin to select terms and compile the index. For instance, be aware that the best time to edit an entry is as you are tagging locator words or phrases for that entry. Be watchful to assure you have made the correct choice as to whether an entry will appear in the final index as roman or italic, capitalized or lowercase, and bear alphabetization and level of entries in mind as you elect the entry name during tagging/compilation. Remember that the index program will automatically alphabetize your entries, so decide alphabetization choices up front. Remember to invert names of people (surname, first name) when appropriate for proper alphabetization.

Note, however, that the program will alphabetize by the first word of the entry or subentry, which may not be correct (e.g., subentry 'as mother' will be alphabetized under 'as' rather than under 'mother'. You can fix alphabetization problems on a printout of the completed index by physically marking the desired order of the entries and subentries.

Also note that if an index term has quotation marks in front of it or any other special character before the first letter of the index term, the compiled index will place this term at the top of the index. You can fix this on a printout of the completed index by marking it to be inserted in the correct order.

Using Word's indexing function to create an index for your manuscript entails two prerequisites:

1. **Indexing occurs prior to the creation of page proofs. Indexing needs to be done at the manuscript stage, during copyediting, or, at the latest, by the time you finish review of copyedited Word files.** If page proofs have

already been created for your manuscript, the files are no longer in Word format and Word electronic indexing is no longer possible.

2. The manuscript must be saved as a single file. If you have submitted your manuscript without an index, OBP will supply you with a single, continuous "normalized" Word file for indexing. If you are creating an index prior to submission of your manuscript, please be sure to save all chapters in the order in which they will appear in the book (sequentially) as a single document before you begin. Otherwise you will end up with separate indexes for each chapter file rather than a single, unified indexed book.

Envisioning your index

Envision your index mentally before you start work in MS Word by asking yourself the following questions:

- what is the most appropriate word or phrase for each entry?
- what important sub-discussions, terms, or concepts do I need to capture as subentries?
- are cross references needed?
- will each cross reference refer to an entry that exists?
- are cross references correctly worded?
- will a note be needed at the beginning of the index to explain special points about the index (e.g., page numbers in italic refer to illustrations)?
- envision entries of surnames to see if forenames or initials need to be added.

When this part of the process is complete, you will begin to envision the index as not just a collection of terms but as an integrated piece that reflects the content of the text. After completing the index you will want to read the text again to ensure that you have captured all the terms and concepts.

Creating your entries

We advise that you first review your manuscript and compile a list of terms that you want to include in the index before you begin tagging. This will help you envision how you want to structure your headings, subheadings, and cross references, and it will help avoid inadvertent omission of terms you want to include.

Tagging words or phrases

1. Identify the location of the word or phrase that you would like to index and highlight to select it.

2. Go to 'References' and select 'Mark Entry', or press ALT+SHIFT+X to tag the selection. (On a Mac, press APPLE+OPTION+SHIFT+X).

3. A dialog box will appear. The word or phrase you selected will appear in the Main Entry field. And what you now see in the field is what will appear in the compiled index. You can edit the text (word or phrase) that appears in the box. You can capitalize or lowercase it (but not italicise it, unfortunately), change the order of words (e.g., invert the First name and Surname), or even modify the word or phrase to a more conceptual term.

4. To complete the tag, click the 'Mark' button if you want to index the one instance or the 'Mark All' button if you want to index **all** appearances of that term within the manuscript. After this click on the 'Close' button and then proceed to the next selection.

PLEASE NOTE: 'Mark All' may be inadvisable if the number of entries throughout the book is very high, because the resulting index may lose targeted value to the readers. Hence think of the implications of using the 'Mark All' option.

5. If you look at your MS document, and you click on 'Show hidden formatting symbols', you will notice that some text has been added after your marked entry (e.g. '...Lewis Carroll {XE "Carroll, Lewis"}...'). The text in curly brackets is a tag signalling that the word or expression immediately preceding has been indexed. The text that follows the prefix 'XE' corresponds to what will appear in the compiled index. It is still possible to edit the index entry, and ONLY at this stage it is possible to italicise it.

6. Marking a Subentry follows the same process described in steps 1 to 4, except that in the dialog box, you need to type the Subentry word or phrase in the Subentry field and then type the relevant Primary term in the Main Entry field. In this case, you will notice that the tag inserted next to the indexed term is in the form '{XE "Primary entry:Subentry"}' (e.g. '{XE "Authors:Carroll, Lewis"}').

7. Adding a Cross reference. First, tag the index term following steps 1 to 4. Then select the same term again and press the index key combination (step 2). When the dialog box appears, add the required text in the Cross-reference field and click on the 'Mark' button and then click 'Close'. In this case, you will notice that the tag inserted next to the indexed term is in the form '{XE "Entry"\t *See* Related entry"}' (e.g. '{XE "Carroll, Lewis" \t

"*See* Dodgson, Charles Lutwidge"}'). **Never click on the 'Mark All' button when adding a Cross reference.** Recompile the index to check the output.

Tagging text that spans a range of pages

Please note that although it is possible to tag page ranges in Word files, once the manuscript is typeset the page ranges are not automatically transferred across and will be entered manually in the final proofs. For this reason we ask you to please tag each page in the page range, and highlight the corresponding numbers in yellow. We will then convert the highlighted numbers back to a range.

Inserting and viewing your index within the manuscript's text

1. Once you have tagged any or all of your entries you can compile your index.

2. Insert two or three hard returns after the last word of text in your manuscript (before endnotes) and place the cursor after these spaces.

3. Go to the 'Insert' menu, select 'Reference', 'Index and tables' and then select the 'Index' tab (in MS 2010, go to 'References' and select 'Insert Index').

4. From the dialog box select 'Indented' as the 'Type', 'Simple' as the 'Format', and '1' as the 'Columns'.

5. Click 'Okay and your index will compile and appear at the spot of your cursor.

6. You may compile your index incrementally as you work to check the progression of your index's structure and style.

c)   Editing and formatting index entries

Please do not edit the compiled index at the end of the document in Word. Basically, whatever changes need to be made to your compiled index must be implemented by correcting the index tag fields (the text within the quotation marks in the XE field).

Transposing words

For instance, if you have tagged an entry as Charles Lindbergh and now realize it should read Lindbergh, Charles you should change the text within the index tag field manually or use the Find and Replace command. For example, in the Find what field, type: XE "Charles Lindberg" and in the Replace with field enter: XE

"Lindberg, Charles". Note that there is a word space between the letters "XE" and the opening quotes ("). Recompile the index to view the changes.

Finding a specific tagged index entry

In the Find what field type: ^d XE "Amazon

(Note: there is a word space between "d" and "XE" and also between "XE" and the following opening quotes. You need not type in the complete index term. The first few letters will suffice. There are no closing quotes.)

Deleting index entries

To remove or delete a tagged index entry (either individually or globally), select the entire index field in the text, including the braces {}. Press the DELETE key.

If the index entry is to be deleted globally (one which is tagged multiple times), use the "Find and Replace" function.

Enter the following text in the Find field: ^d XE "Amazon

Leave the Replace with field blank (i.e., leave it empty). Click on the 'Replace' or 'Replace All' button. The 'Replace' button allows you to view each instance of the tagged index term. This option is helpful if you want to delete only selected instances of the term. If you hit the 'Replace All' button, all instances of the XE field tags containing 'Amazon' will be deleted from the text. Recompile the index to view the changes. The word 'Amazon' remains intact in the text but is deleted from the index.

Changing the level of an index term

Moving a secondary-level entry to primary level

Let's assume 'architecture' is a primary-level term and 'Gothic' is one of its secondary-level entries. And 'Gothic architecture' is to be made an independent primary-level entry. Use the 'Find and replace' function in Word to achieve this. In the Find what field type: XE 'architecture:Gothic' (use a colon with no spaces to divide the main term from the subentry). In the Replace with field, type: XE 'Gothic architecture'; click on 'Replace all' and the term 'Gothic architecture' will become a primary entry when the Index is recompiled.

However, if you want to move the subentry 'Gothic' to an independent primary entry in the Index, use the following command. In the Find what field the text

remains the same as above: XE 'architecture:Gothic' but in the Replace with field type in: XE 'Gothic'; click on the 'Replace' or 'Replace all' button as required and the term 'Gothic' will become an independent primary entry in the Index.

Moving a primary-level entry to secondary level

Let's assume there are two primary terms in the compiled index, 'people' and 'society'. You want to move the term 'people' as a subentry under 'society'. We do this using the 'Find and replace' function. In the Find what field type: XE 'people' and in the Replace with field enter: XE 'society:people' (again, use a colon with no spaces to divide the main term from the subentry). Click on 'Replace all' and the term 'people' will become a subentry under 'society' when the index is recompiled.

Note: Using the same logic, index terms can be transposed in the constructed index by editing the 'XE index field' and using the 'Find and replace' function to execute changes globally in the text

d)   Frequently asked questions

I cannot see the index tag field or the XE field.

If you don't see the index tag fields, symbolized by a lightly colored 'XE' and the index entry, click on the 'Paragraph symbol' in the toolbar at the top of the screen or press CTRL+SHIFT+8 (on a Mac, press APPLE+8), and all the formatting symbols, including the index tags, will appear.

I am unable to see the index term in the Mark Index Entry box in the Main entry field.

While the text in the Main entry field is selected, right-click, select 'font' and reduce the font size. This will make the text clearly visible in the Main entry field.

I am unable to create page range(s) for an index term that spans many pages.

The error most people make here is that they first select a range of text and then try to tag it directly as a regular index term, using ALT+SHIFT+X instead of creating a bookmark.

The correct way is to first bookmark the range of text. Then click at the end of the range (**do not select all the text**). Using the Mark Index Entry tool, type the index

term for which the range is required. Then under 'Options' select the relevant bookmark name. Recompile the index to view the changes.

Note also that you will need to delete any initial single-page entry that overlaps with a bookmark-generated span.

I want to delete some (not all) page numbers from an index term in the compiled index.

Let's assume an index term and its page numbers are: urban landscape, 4, 9, 15, 22, 29, 31, 36, 39, 42, 47, 49. You want to remove only the instances on pages 31, 36, and 39. First highlight the text from page 31 to 39. While the text is selected use the 'Find and replace' function to find instances of indexed 'urban landscape' by searching for ^d XE "urban landscape" and replacing it with nothing globally. Because you had text highlighted, the index field will be deleted only in that area (pp. 31–39), not the whole book.

My index has two entries — 'Urban landscape' and 'urban landscape' — with different page numbers. How can I combine the two listings?

This problem generally arises when some instances of a word in text start with a lowercase letter and others with a capital letter (e.g., at the beginning of a sentence). The trick here is to tag the second instance of the term and name it with the same capitalization as the previously tagged entry. This will ensure that only one index entry is generated. You can edit the tags by searching for them and lowercasing them.

What if I want to index the notes?

Index notes as you do the rest of the text. On a printout of the index, write a note to the typesetter to include note numbers where appropriate in the format: 12n3, where 12 is the page number and 3 is the note number. The index pages will include the correct page number and note number for index entries in the notes.

The page numbers that come up in the index don't match the pages on which I tagged the term.

The precise amount of text on a page changes from system to system depending on the screen setup in Word. Right click on the index and choose "Update Field" to refresh the index and produce the correct page numbers for the particular system being used.

Appendix III

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

Proofreading and indexing	£2,000
Typesetting	£900
Cover design	£150
Generating digital editions & website maintenance	£250
Distribution and retailing	£200
Marketing	£500
Overheads (office rent, utility bills, and general administration)	£1,000
Total	**£5,000**

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[1]

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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1   Society for Editors and Proof-readers suggested minimum hourly rates, http://www.sfep.org.uk/pub/mship/minimum_rates.asp