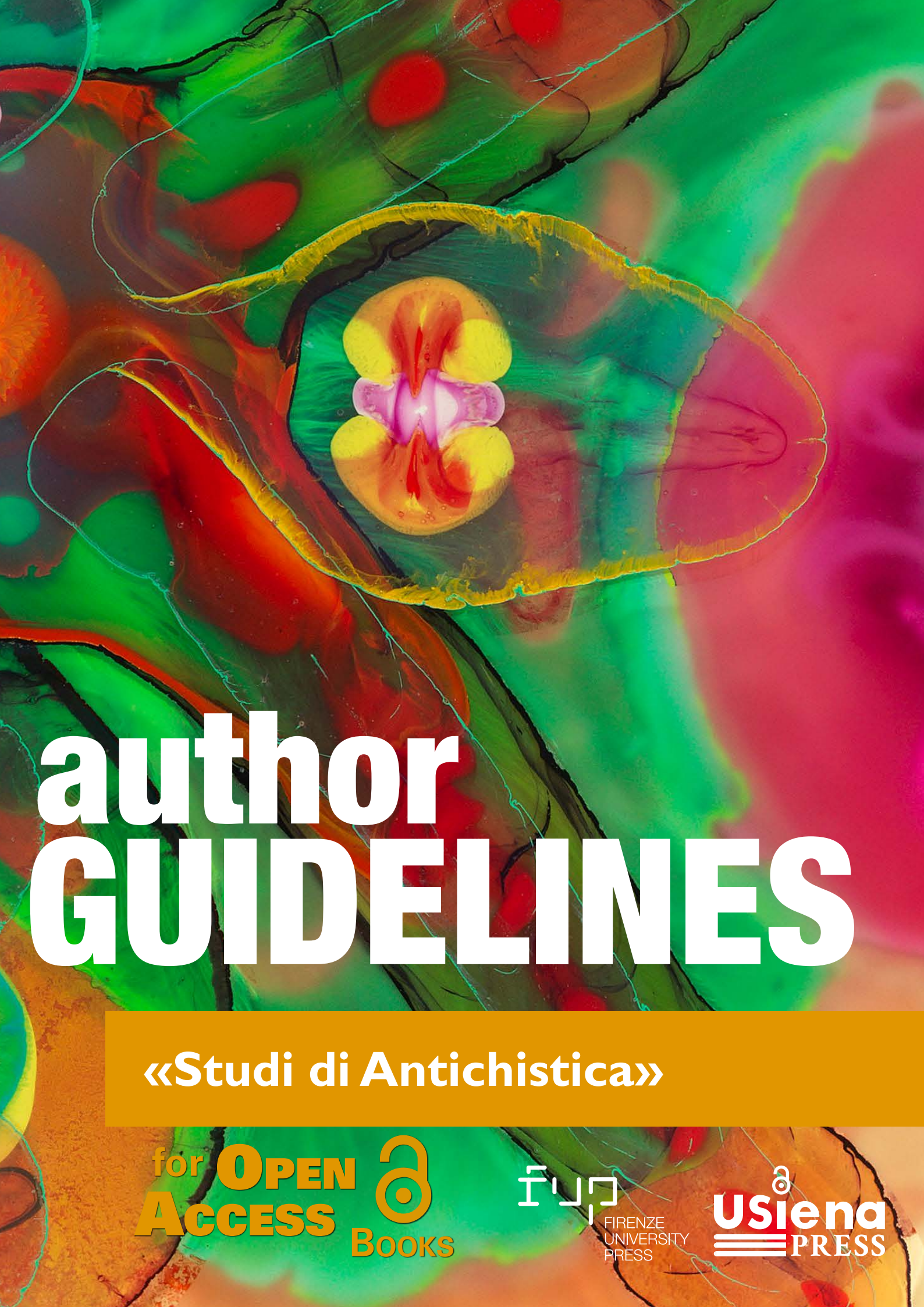

author GUIDELINES

«Studi di Antichistica»

for OPEN ACCESS BOOKS

FIRENZE UNIVERSITY PRESS

USiena PRESS

author GUIDELINES

Open Access Books

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«Studi di Antichistica»

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Author Guidelines for Open Access Books (version 2.2)
The Author Guidelines for Open Access Books is part of FUP Best Practice in Scholarly Publishing (DOI: https://doi.org/10.36253/fup_best_practice).
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1. INTRODUCTION AND CONTACT DETAILS

The purpose of this guide is to provide USiena PRESS' authors with the necessary information to ensure that the texts submitted to USiena PRESS are properly prepared, and to understand the processes the manuscript will undergo, until its publishing in Open Access format. The proper preparation of the manuscript is essential to ensure a wide and rapid diffusion of the work, as well as high impact factors for monographs, edited volumes, and articles in volumes. By following the instructions contained herein and by submitting a duly prepared and organized manuscript, the author will contribute to the most effective production and publishing of their book, ensuring the respect of the expected publishing date, and laying the foundations for a wide dissemination.
These Guidelines are an integral part of the Best Practice in Scholarly Publishing by Firenze University Press with which USiena PRESS collaborates in the co-publication of its volume, a document collecting a series of good practices on the fundamental aspects of Open Access volumes, guiding the author through each stage of the publishing process, from the submitting of the proposal, to its evaluation, publication and dissemination across the international indexes. The Best Practices consist of eleven Policies, inspired by the best international standards on scientific communication and by an open, transparent and collaborative relationship with the research community. This document provides USiena PRESS's authors with all the necessary information and contact details, constantly updated, on the entire publishing process: on the scientific evaluation process (Peer Review Policy), on the Publication Agreement, Copyright and Licensing (Open Access, Copyright and Licensing Policy), as well as on the guidelines for the submission of a new publishing proposal (Submissions Policy), or on the various platforms for Open Access distribution (Distributions, Indexing & Abstracting Policy).

Firenze University Press and USiena PRESS Best Practice in Scholarly Publishing:

i. FUP and USiena PRESS in a Nutshell
ii. Scientific Cloud for Books Policy
iii. Peer Review Policy
iv. Publication Ethics and Complaint Policy
v. Open Access, Copyright and Licensing Policy
vi. Submissions Policy
vii. Just Accepted for Books Policy
viii. Revenue Sources and Publication Charge Policy
ix. Distributions, Indexing and Abstracting Policy
x. Usage Statistics Policy
xi. Digital Preservation and Legal Deposit Policy
xii. Advertising Policy
xiii. Privacy and Consent Policy

1.1 SUBMITTING A PUBLISHING PROPOSAL

The dispositions listed below refer to the preparation of the manuscript for editorial production, following the scientific evaluation process by peer review. Before submitting a publishing proposal, authors can browse the online catalogue for more information on USiena PRESS's Series, Scientific Boards and editorial aims.
To submit a proposal related to monographs, edited volumes, critical editions, textbooks, series, scientific databases, please contact the *editorial coordinators*, Marta Bellucci and Francesca Tilli: usiena.press@unisi.it.
Upon the completion of an editorial, technical and economic evaluation, the *coordinators* will submit the publishing proposal to the USiena PRESS Editorial Board, which coordinates and manages the peer review process.

1.2 SUBMITTING THE WORK FOR PRODUCTION

If the manuscript contains material that requires special DTP processing, the author must discuss it at an early stage of editing with their contact person at USiena PRESS. For any questions on the preparation of the materials for production, please contact the editorial staff: redazione.volumi@fup.unifi.it.
Upon completion of the peer review process and signing of the Publication Agreement, the materials, once ready in their final version, should be submitted to: redazione.volumi@fup.unifi.it.

2. EDITORIAL PRINCIPLES

USiena PRESS in collaboration with Firenze University Press (FUP) is the publishing service provider of the University of Florence. USiena PRESS publishes scientific monographs and Open Access journals, and supports the dissemination and impact of scientific research and research community. For further information, refer to USiena PRESS in a Nutshell.

2.1 PEER REVIEW

The peer review process is a fundamental element of the FUP evaluation process. All publications undergo a peer review process through external referees, under the responsibility of USiena PRESS Editorial Board and of the Scientific Board of each Series. Works selected for publishing are evaluated and approved by USiena PRESS' editorial board, based on high ethical and scientific standards applied to all the publishing stages, and according to the Peer Review Policy, the Open Access, Copyright and Licensing Policy and the Publication Ethics and Complaint Policy. For further information, refer to FUP and USiena PRESS Best Practice in Scholarly Publishing.

2.2 OPEN ACCESS

The University of Siena and the University of Florence promote the principles of Open Access as defined in the 2003 Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities. USiena PRESS and Firenze University Press fully support Open Access as a fundamental instrument for sharing ideas and knowledge across all disciplines with an open, collaborative and non-profit approach. Open Access monographs, edited volumes and essays in volumes offer the scientific community a wide and rapid dissemination, as well as a high research impact. All contents and metadata of USiena PRESS publications are issued in Open Access format, under Creative Commons Licenses and indicating the author as the copyright owner. USiena PRESS and FUP support the self-archiving of research products and encourage their authors to deposit the published version of their work in the institutional repositories or in any other repository deemed valid for the purposes of conservation and dissemination of knowledge. For further information, refer to the Open Access, Copyright and Licensing Policy.

2.3 DISSEMINATION AND IMPACT OF RESEARCH PRODUCTS: FUP SCIENTIFIC CLOUD FOR BOOKS

To further enhance the dissemination and impact of the published works, FUP has launched the "Scientific Cloud for Books" program, which is based on a systematic and thorough use of machine-readable metadata and publishing formats:

- Authors of volumes and essays in volumes, series directors, members of scientific boards, referees, research institutions and funders are described systematically by means of simple and effective metadata.
- The volumes are published in multi-format (.pdf, .epub, .html, .xml) with particular attention to machine-readable publishing formats, which are optimized both for machine learning and information retrieval (IR) systems, and for the dissemination processes across indexes and aggregator.
- Published volumes are indexed across international aggregators, which ensure a wide and rapid diffusion.

- USiena PRESS and FUP support and encourage libraries, commercial and non-profits distributors to catalogue their Open Access books among the available electronic resources. The metadata and fulltexts of the published volumes are available for download in different formats. For further information, refer to the Distributions, Indexing & Abstracting Policy.
- For each published book and book chapter, Firenze University Press provides its authors with periodically updated usage statistics (book and book chapters downloads and views) according to one of the international standards most widely used today in the positioning and evaluation processes (COUNTER Code of Practice for Release 5).

3. MANUSCRIPT PREPARATION

To ensure a wide and rapid diffusion as well as high impact rates for monographs, edited volumes and articles in volume (refer to 2. Editorial Principles), an effective workflow organization and an active collaboration between Author and Publisher is required, based on a series of simple yet important procedures. Such procedures are based on the best international standards on scientific communication and apply, on the one hand, to the drafting and preparation of the materials to be delivered to the editorial staff and, on the other hand, to the citation system.

3.1 BIBLIOGRAPHY, ABSTRACTS, KEYWORDS, BIOBIBLIOGRAPHY AND METADATA

Upon delivering the manuscript (refer to 3.5. Writing the Text), authors are required to provide the editorial staff with a predefined set of fundamental metadata and paratexts. The following is required:

3.1.1 ALL TYPES OF VOLUMES

- **Abstract in the language of the publication**, up to 800 characters including spaces, to be delivered in a separate text file, in one of the most popular word processing formats (.docx, .doc, .rtf, etc.), also suitable for the back cover text, if provided for by the Series layout. The abstract should be concise while providing, at the same time, comprehensive information on the contents of the text. USiena PRESS recommends a text able to capture the reader's attention while mentioning the most relevant contents of the work.
- **Abstract in English (except for books written in English)**, up to 800 characters including spaces, to be delivered in a separate text file, in one of the most popular word processing formats (.docx, .doc, .rtf, etc.).
- **Biobibliography of authors/editors in the language of the publication**, up to 300 characters including spaces, to be delivered in a separate text file, in one of the most popular word processing formats (.docx, .doc, .rtf, etc.), also suitable for the back cover text, if provided for by the Series layout. The biobibliographic note should include only relevant information such as the academic role or qualification (use of capital letters as a form of respect should be avoided, preferably, e.g.: "full professor, director"; avoid "Full Professor, Director", etc.), research interests, main published works (starting from the most recent publications); the texts should be written in the main language of the publication.
- **Biobibliography of authors/editors in English (except for books written in English)**, up to 300 characters including spaces, to be delivered in a separate text file, in one of the most popular word processing formats (.docx, .doc, .rtf, etc.).
- **Keywords of the work in English** (3 to 5), separated by commas, to be used for indexing and classification (subject indexing).
- **Title of the volume and its chapters in English (except for books written in English)**, which will be used for online dissemination through the Scopus and ScienceOpen databases.

3.2 TYPE OF PUBLICATION & RELATED EXCEL FILES

In the context of the procedure aimed at collecting the relevant metadata all publications and type of work, authorial monographs and collective volumes edited by one or more scholars will be published in the form of a divisible volume, i.e., Book Chapters.

DIVISIBLE VOLUMES (OR BOOK CHAPTERS) intended as a collection of chapters/contributions/essays which can be downloaded as separate contents, complete with metadata connected to the publication as a whole, and searched independently on the web; usually a collective volume edited by one or more scholars or a monograph that can be divided into parts. **For all divisible volumes (BOOK CHAPTERS), the 'Book Chapters' Excel file must be completed and submitted to the editorial staff (see 3.2.1.1)**.

3.2.1 COLLECTION OF METADATA AND DOI ASSIGNMENT

All collections of chapters/contributions/essays are therefore also published in parts. Each article will therefore have, from the point of view of data dissemination and scientific impact, both a collective dissemination – linked to the volume it belongs to – and an individual dissemination, by means of the DOI identifier assigned to each contribution. The preliminary collection of metadata – which are also shown at the foot of the page, at the beginning of each section or chapter of the digital format of each volume – is linked to the assignment of the DOI identifier that, upon registration on CrossRef, contains and propagates all the metadata of the volume and of each part.

3.2.1.1 'BOOK CHAPTERS' EXCEL FILE

In order to collect the metadata necessary for effective dissemination, editors are required to fill in the attached **BOOK CHAPTERS** Excel file as follows:

Sheet 1 ('CHAPTERS'):

Column A **Part number**: enter the part numbers, from 1 to x, of the chapters/contributions/essays of the volume, in the order of their appearance in the final index; the list must correspond with Column A of Sheet 2 ('Authors', see below).

Column B **Title**: enter the title of the contribution.

Column C **English Title**: enter the English title of the contribution

Column D **Authors**: enter the name of the authors in correspondence with their contribution in the first name surname format.

Column E **Abstract**: enter the abstract of the contribution in **English**, up to **800 characters** including spaces.

Column F **Keywords**: enter the keywords of the contribution in **English** (**3** to **5**), **separated by commas**.

Column G **Chapter Language**: enter the language of the contribution or chapter.

ⓘ Compilation example of CHAPTERS for BOOK CHAPTER volumes

Colonna A **Part number**	Colonna B **Title**	Colonna C **English Title**	Colonna D **Authors**	Colonna E **English Abstract**	Colonna F **Keywords**	Colonna G **Chapter Language**
A	B	C	D	E	F	G
Part number	**Title**	**English Title**	**Authors**	**English Abstract**	**English Keywords**	**Chapter Language**
1	Fra antropologia, etnologia e psicologia comparata	Anthropology, ethnology and comparative psychology	Anna Siciliano, Basilio Villacorta Fernández	Interdisciplinary study of man: bridging	Anthropology, Ethnology,	Italian
2	Antropologia Molecular y DNA	Molecular anthropology and DNA	Jose Manuel Sánchez Plaza	Molecular anthropology's use of DNA to study	Molecular, DNA, Evolution,	Spanish
3	Le problème de la légitimité du pouvoir	The Problem of the Legitimacy of Power	Oscar Luigi Navas	The fundamental question: why do citizens	Philosophy, Correspondenc	French
4	Fotografia e antropologia: la 'scuola fiorentina'	Photography and anthropology: the 'Florentine school'	Alfredo Nogueira	The role of photography in Florentine school	Photography, Anthropology,	Italian

Sheet 2 ('AUTHORS'):

Column A **Part number**: enter the part numbers, from 1 to x, of the chapters/contributions/essays of the volume, in order of their appearance in the final index; the list must correspond with Column A of Sheet 1 ('Chapters', see above).

Column B **First name**: enter the author's first name in correspondence with the author's contribution.

Column C **Family name**: enter the author's surname in correspondence with the author's contribution.

Column D **Email**: enter the author's email (enter one only, even in the case of a contribution by multiple authors).

Column E **Affiliation**: enter the author's affiliation (in English; one only); refer to the Research Institutions list to check the exact wording of the affiliated institutions.

Column F **Affiliation Country**: enter the affiliation country of the author (in English).

Column G **Corresponding Author**: in the case of a multiple-authors contribution, enter '1' for the Author to contact for enquiries; enter '0' for the other(s).

Column H enter the Open Researcher and Contributor ID (ORCID) of the author. Authors who do not have an ID can quickly obtain one by registering on the ORCID website.

ⓘ Compilation example of the AUTHORS Excel file

Column A **Part number**	Column B **First name**	Column C **Family name**	Column D **Email**	Column E **Affiliation**	Column F **Affiliation Country**	Column G **Corresponding Author**	Column H **ORCID ID**
1	Anna	Siciliano	anna.siciliano@unipg.it	University of Perugia	Italy	1	0000-0002-0204-720
1	Basilio	Villacorta Fernández	basilio.villacorta@unex.es	University of Extremadura	Spagna	0	
2	Jose Manuel	Sánchez Plaza	josemanuel.sanchez@gmail.com	University of València	Spagna	1	0000-0001-7459-4167
3	Oscar Luigi	Navas	oscar.navas@sorbonne-universite.fr	Sorbonne Université	France	1	0000-0002-1478-4789
4	Alfredo	Nogueira	alfredo.nogueira@uniupo.it	University of Piemonte Orientale	Italy	1	0000-0002-3337-8182

Chapters | Authors | +

When organizing for the delivery of the manuscript, it is essential to distinguish between contributions of evident scientific significance – which require the delivery of abstracts and keywords, and for which the attribution of a non-generic title is recommended – and introductive and/or complementary contributions (e.g. foreword, introduction, afterword) for which the delivery of such materials is not required.

3.2.1.2 'REFERENCES' EXCEL FILE

The References Excel file must be filled in by the authors in the case of Camera-Ready processing or upon specific request from the Editorial Staff.

The final bibliography of each chapter/contribution/essay, also published as separate content in the catalogue database of the FUP site, is assigned a DOI code that, once registered on Crossref, contributes to data dissemination and the Reference Linking mechanism, allowing for a more effective propagation on citation databases.

Therefore, with regard to bibliographic citations, it is necessary to provide a complete list of the works and articles cited, completing the attached **REFERENCES** Excel file in each of its parts:

Column A **Part number**: enter the part numbers, from 1 to x, of the contributions of the collective volume or monograph that can be divided into parts, in the order of their appearance in the final index. The list must correspond with Column A of Sheet 1 ('Chapters') of the 'Book Chapters' Excel file (see 3.2.1.2 'Book Chapters' Excel File *below*).

Column B **Reference**: enter the bibliographic references according to the established citation style (see *below* 5. Bibliographical References). Enter each bibliographic reference on a single line, that is, enter each title on a separate line without separating the bibliographic references with newlines or punctuation. The bibliographic references must correspond with the part indicated in Column A.

Column C **DOI_Reference**: enter, if existing, the DOI of the corresponding bibliographic reference (see in this regard Crossref), in the form: XX.XXXX/XXXXXX.

ⓘ Compilation example of REFERENCES for BOOK CHAPTER volumes

Column A **Part number** | Column B **Reference** | Column C **DOI_Reference**

	A	B	C
1	Part number	Reference	DOI_Reference
2	1	Age of Consent. n.d. "United States Age of Consent Map." Accessed June 18, 2019. https://www.ageofconsent.net/	
3	1	Cheit, Ross E. 2014. The Witch-Hunt Narrative: Politics, Psychology, and the Sexual Abuse of Children. Oxford: Oxford University Press.	10.2307/2870430
4	2	Age of Inquiry. n.d. "A global mapping of institutional abuse inquiries." Accessed June 13, 2020.	
5	2	Independent Inquiry into Child Sexual Abuse. 2019b. "The Roman Catholic Church. Case Study: Archdiocese of Birmingham.". https://www.iicsa.org.uk/gation/birmingham-archdiocese	10.1111/j.1741-4113.2006.00305.x
6	3	Aeenan, Marie. 2012. Child Sexual Abuse and the Catholic Church: Gender Power and Organizational Culture. Oxford: Oxford University Press.	
	4	Ariere, John N., and Diana M. Elliott. 1994. "Immediate and Long-Term Impacts of Child Sexual Abuse." The Future of Children, no. 2: 54-69	10.2307/1602523
7	4	Law Reform Commission. n.d. "Commission recommends abolition of public justice office." Accessed January 25, 2021.	10.2307/2870430
8	4	Royal Commission into the New South Wales Police Service and Wood, J. R. T. and NSW Child Protection Council. 1997. Final Report. Sydney: Royal	10.36253/95688430

References +

IN CASE OF ANY DOUBT ON COMPILING THE EXCEL FILES RELATING TO DIVISIBLE & NON-DIVISIBLE VOLUMES, CONTACT THE EDITORIAL STAFF:

redazione.volumi@fup.unifi.it

3.3 GETTING THE ORCID

USiena PRESS encourages authors and editors to provide an ORCID identification code when submitting their publishing proposal. ORCID is a free and non-profit service that allows researchers to obtain their unique digital identifier. ORCID provides researchers with a persistent and unique digital identifier, and allows automatic links between the scholar and their professional activity (for example, their DOI-tagged publications) thus guaranteeing easier recognition of their research activity.
Authors can get their identifier quickly by registering on the ORCID website.

3.4 FILE NAMING

Deliver the text divided into files corresponding to the individual chapters/essays/articles of the volume.

Text	File name
Title page file	«00a.titlepage»;
TOC file	«00b.toc»;
Text file (monographs)	«01.chapter_1»; «02.chapter_2»; «03.chapter_3»; etc.;
Text file (edited volume)	«01.surname_author_essay_1»; «02.surname_author_essay_2»; «03.surname_author_essay_3»;
Analytical index file	«n.analytical_index»;
Back cover & keywords file	«n+1.back_cover»;
Captions file	«n+2.captions».

Figures

The figures (images) should NOT be included in the text file; they should be collected in a single folder named "Figures", univocally and progressively numbered (e.g. Fig.3.3.tiff) and quoted in the text with the same name (e.g. Fig.3.3). For the technical characteristics required for the images (size and resolution), refer to 3.6. Figures, Tables, Graphs and Captions.

3.5 WRITING THE TEXT

Authors/editors are invited to take particular care in the preparation of the texts, as the process only includes one proofreading round (i.e. delivery of the edited file to the author for post-DTP proofing / implementation of the corrections requested by the author / validation of the corrections by FUP's editorial staff).

- **Title page**: title page of the work with its final title and name of the author/editor;
- **Current titles**: a short title for the page header, if the title exceeds 20 characters;
- **Page numbering**: pages should be numbered progressively;
- **Footnotes**: footnotes, within the text, should be numbered progressively and start over from 1 for each chapter/essay/article; paragraphs and/or bulleted or numbered lists should not be used in the notes; notes marked by asterisks and similar should also be avoided;
- **File splitting**: in the case of a text consisting of several essays (edited volumes), separate Word files are required for each contribution/article, bearing the name and surname of the author at the beginning of the text;

- **Analytical index**: USiena Press encourages authors to include an analytical index in all volumes, as it is an essential research tool required by the Scopus platform, where the volume will be indexed; the analytical index, it should be filled in according to the following: Surname N. The index should be edited by the author. However, it will be possible to automatically capture the occurrences in the text by preparing the list of the terms to be searched according to the following:

  [Term to be searched] + [character |] + [index entry]
  without any white space between the term to be searched, the character |, and the index entry:

  E.g.
  Badiou|Badiou B.
  Badiou|Badiou A.
  Bartoli|Bartoli R.

  In the event that the index items refer to a person or character named in the text with different names or appellations, such as "Shakespeare"; "The Bard" for William Shakespeare, or "Thatcher"; "Iron Lady" for Margaret Thatcher, each variant should be included in this list:

  E.g.
  Shakespeare|Shakespeare W.
  The Bard|Shakespeare W.
  Thatcher|Thatcher M.
  Iron Lady|Thatcher M.

  Search terms should be written exactly as they appear in the text (by respecting accents, uppercase-lowercase, etc.):

  E.g.
  Yes: Blöcker|Blöcker A.
  No: Blocker|Blöcker A.

  Yes: Blöcker|Blöcker A.
  No: blöcker|Blöcker A.

  If the analytical index includes an Index of Names and Concepts or Notable Things, or if a separate Index of Concepts or Notable Things is to be prepared, the same criterion as the Index of Names is used. Therefore, a concept that occurs with several synonyms or specific synonymic expressions, should be indicated in the list with all the search variants. The index item, if it refers to a concept, must be in *italics*.

  E.g.
  Boccafogli|Boccafogli L.
  brand|Brand
  branding|*Brand*
  campari|Campari
  industry|*industry*
  industrialization|*industry*
  advertising|*Advertising*
  commercials|*Advertising*

E.g.
abuse|Abuse/addiction
addiction|Abuse/addiction
“stimulating” agent|“Stimulating” agent
antidepressant|Antidepressant/s.
antidepressants|Antidepressant/s.
’70|Seventies
cocaine|Cocaine
Coca leaves|Cocaine
Erythroxylon|Cocaine

The final table of contents with page numbers will be prepared only on the final DTP version. Note that the automatic extraction of the analytical entries does not replace control and supervision by the author, who must in any case ensure the consistency and completeness of the Index as a whole.

3.6 FIGURES, TABLES, GRAPHS AND CAPTIONS

- Captions should be prepared and delivered in a separate text file (refer to 3.4. File Naming) in the following form: “Figure 1 – Caption text” or “Table 1 – Caption text”.
- The figures[1] and graphs should not be included in the text file, but provided separately in a single “Images” folder (refer to 3.4. File Naming).
- Figures must be saved in .tiff format (with a 300 DPI/inch minimum resolution in original or in print format), .eps or .pdf.
- Graphs must be saved in .pdf, .eps, and in the format of the original spreadsheet (Excel or other).
- Formulas[2] should preferably be written using Word tools (or in vector format) and should be included in the text file.
- Tables[3] should be written in Word format and included in the text file.

3.7 PUBLICATION OF THIRD-PARTY PROPRIETARY CONTENTS

3.7.1 AUTHOR’S RIGHTS AND COPYRIGHT

Copyright has the purpose of legally protecting the contents or intellectual property developed by an author, be it literary, artistic, musical or cinematographic, which is recognized as creative, original and novel. Computer programs and databases are included in this protection. Copyright legislation varies according to the country in which the work is produced but is essentially regulated by the Berne Convention for the protection of literary and artistic works which establishes the mutual recognition of copyright among participating countries. While authors’ rights are defined as the right of the person, regulating his or her moral and patrimonial rights as the creator rather than the created material, copyright is essentially the right of reproduction and therefore of economic exploitation, thus relating to purely economic aspects.
Today, the regulation of reproduction rights is still based on the principles of the Ronchey Law (1993) and its subsequent evolution; in fact, for the first time, the intervention of private individuals was introduced and regulated in the enhancement of the cultural heritage reserved for the offer of ‘additional services’ intended for the public in institutes and places of culture. Following this legislative intervention, a tariff plan was adopted in which fees and charges were determined for various types of image use and reproduction. For further information on the main case law on copyright, see the Italian legislation; Community legislation; the international regulations made available by the SIAE (Italian Society of Authors and Publishers).

1 For the management of figures and graphics in view of an accessible ebook, see 7.5.2. Non-textual content.
2 For the management of formulas in view of an accessible ebook see 7.5.6. Mathematical formulas and scientific texts: accessibility and stems.
3 For the management of tables in view of an accessible ebook, see 7.5.5. Managing Tables.

3.7.2 THIRD PARTY COPYRIGHT

Third-party content is content whose authorship and copyright belong to a third party and not to the author of the work. The most typical third-party content is non-textual content such as: images, illustrations, photographs, tables, graphs, audio, video, cinematic images, screenshots, and musical notations. This also includes textual content from other authors or the author of the work (for example, reproductions of articles, essays, chapters already published elsewhere). The use of third-party content is permitted in an open access volume without an explicit disclaimer provided that the author is able to secure the necessary deadlines for the material to be published in open access and provides a caption clearly acknowledging the source and the license to use the material (hypothesis to be meticulously verified). Specifically, it is of note that USiena PRESS publications are both in hardcopy and digital format, in "controlled access" (commercial) and in "open access" in harmony and collaboration with the University's policies. For further details see Open Access, Copyright and Licensing policy and Regulation.

In the event of the text being accompanied by textual or non-textual apparatuses covered by rights, it is the author's responsibility to find the institutions or private individuals who hold the copyright, make any payments for the right of reproduction and provide the Publisher with a copy of the disclaimers granted (see 3.7.4.).

On the other hand, it is already stipulated in the publishing contract that the work provided is free from third-party rights and the author, assuming responsibility, guarantees the Publisher the full originality and availability of the text and other contents, and agrees to hold the Publisher harmless from any third-party claims.

Therefore, the production of the disclaimer form is a preparatory act both for the completion of the publishing contract and for the beginning of the proofreading, layout and graphic preparation operations. As contacting the copyright holders and obtaining the necessary authorizations can be a long and complex operation, it is recommended to start the procedure in advance to avoid impediments that could delay publication.

3.7.3 IMAGES AND RIGHT OF USE

Most images can be found on the internet (although almost always in low resolution and therefore in poor-quality formats) and it is erroneously believed that they can be downloaded and used without explicit authorization. **Instead, it is always necessary to locate the image's source and, in the event that it is not possible or too expensive to obtain the reproduction rights, to delete the selected image**. Regarding the reproduction of images, some useful information is provided below for the preliminary selection, obtaining of rights of use and correct compilation of the descriptive caption.

3.7.3.1 PUBLIC DOMAIN IMAGES

Public domain images are those whose terms for economic exploitation have expired (in Italy, generally 70 years after the author's death for fine art images and photographs and 20 years for non-art photographs, whereas other countries may adhere to different lengths of time) **and/or do not have a copyright owner**. In fact, it should be noted that in most cases the terms for economic exploitation have no expiry, despite more than 70 years having elapsed since the date of author's death because the rights of the work's owners take over (for example, a museum) from whom permission to reproduce the work must be obtained, almost always involving an economic contribution. Only in the event that there is no copyright owner, can such images be used freely by anyone, for any purpose without paying copyright fees or asking permission. Some museums, libraries and archives make public domain images available for academic publications, although the permitted uses and any restrictions may vary.

3.7.3.2 CREATIVE COMMONS LICENSED IMAGES

Images with a Creative Commons license are images that are subject to permits that regulate the use of the work which the copyright holder grants to a generality of undefined subjects and under certain conditions. Below is a summary of the six types of licenses provided according to the Commons Deed (i.e. the summary symbols):

CC-BY	Credit must be given to the creator > This license allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, so long as attribution is given to the creator. The license allows for commercial use.
CC BY-NC	Credit must be given to the creator – Only noncommercial uses of the work are permitted > This license allows reusers to distribute, remix, adapt, and build upon the material in any medium or format for noncommercial purposes only, and only so long as attribution is given to the creator.
CC BY-ND	Credit must be given to the creator – No derivatives or adaptations of the work are permitted > This license allows reusers to copy and distribute the material in any medium or format in unadapted form only, and only so long as attribution is given to the creator. The license allows for commercial use.
CC BY-SA	Credit must be given to the creator – Adaptations must be shared under the same terms > This license allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, so long as attribution is given to the creator. The license allows for commercial use. If you remix, adapt, or build upon the material, you must license the modified material under identical terms.
CC BY-NC-SA	Credit must be given to the creator – Only noncommercial uses of the work are permitted – Adaptations must be shared under the same terms > This license allows reusers to distribute, remix, adapt, and build upon the material in any medium or format for noncommercial purposes only, and only so long as attribution is given to the creator. If you remix, adapt, or build upon the material, you must license the modified material under identical terms.
CC BY-NC-ND	Credit must be given to the creator – Only noncommercial uses of the work are permitted – No derivatives or adaptations of the work are permitted > This license allows reusers to copy and distribute the material in any medium or format in unadapted form only, for noncommercial purposes only, and only so long as attribution is given to the creator.

Wikimedia Commons or Flickr Commons are among the most visited digital archives and have a large collection of images erroneously believed to be freely usable, but it is necessary to understand that any single image could be covered by restrictions (for example, usage licenses could vary between countries). The author may decide to grant certain freedoms to users of his or her work, provided that certain conditions are met. Also, it is important to note that the copyright information is provided by the person who uploads the image on the portal, therefore it is always necessary to verify its accuracy. It is necessary to carefully check the license even if the search results have been filtered by ticking the 'Creative Commons licenses' option in the Search Tools > Right to Use in Google Images.

3.7.3.3 MICROSTOCKS

There are many *microstock* agencies which are intermediaries in the sale of images. These sites have sophisticated search capabilities, and a large assortment of high-quality images. The licensing costs vary considerably according to the modalities, the format, the conditions of access, the countries of diffusion, the collocation (interior/cover), and the dimensions. Therefore, the cost of the license is not always available automatically, but rather, only after selecting the appropriate options.

3.7.3.4 SELF-PRODUCED IMAGES

Self-produced images are those whose authorship belongs to the creator of the work (for example, a photograph taken by the authors themselves). The photograph of a work of art, even if taken with one's own camera, falls within the same limitations as the reproduction of an original work of art (see 3.7.3.5). Therefore, **being in possession of a photograph depicting a work of art does not give the right to use it and the necessary authorizations must be requested from the body that possesses the rights to said work** (see 3.7.4.). Note that it is not always possible to modify or rework an image protected by copyright or by CC licenses (see 3.7.3.2.) to produce a new 'self-produced' image.

3.7.3.5 IMAGES COVERED BY COPYRIGHT

Images covered by copyright fall within the definition of intellectual works, i.e. those which are recognized as being creative, original and novel (see 3.7.1). It is not easy to distinguish between a creative image (for example, photographic portraits or reproductions of paintings and sculptures) and a simple image (for example, an amateur photo of a garden), there is in fact no law establishing evaluation criteria. In the case of choosing to use an image covered by copyright, it will be necessary to track down the source, make a formal request and obtain an official reproduction permit: the disclaimer (see 3.7.4).

3.7.4 DISCLAIMER

A disclaimer is a document granted by the rights holder that explicitly authorizes the publication of an image free of charge or after payment of reproduction costs. For example, for the reproduction of works of art it is necessary to contact the institution (typically the Images and Rights Office of the public museum or private gallery where the work is kept) and request information about procedure to follow. For the reproduction of a manuscript or papyrus, it will most likely be necessary to contact the Library or Archive where the document is conserved. Most institutions have their own disclaimers available for this use (for example, the Museum of Rome) however, a form is provided here (DISCLAIMER word file); it contains all information most frequently required. It is important to always specify whether the image will be reproduced in the body of the publication or on the cover (or both), because in most cases the location involves a different handling (and, in the case of reproduction on the cover, almost always a higher cost). Generally, it is possible to obtain the identification data of the work to be reproduced from the form available in the online digital archives of the place of conservation; in this way, the work of those involved in issuing the disclaimer is facilitated, guaranteeing fluidity in the publication process. For example, see the description and cataloging of the Birth of Venus on the Uffizi website; or the link to the digitized manuscript Vat.lat.3225 of the Vatican Library, that allows to leaf through the document in order to precisely indicate the page or pages which will be reproduced (for example, **XVIIr**); or the image of PSI XI 1221 available on the "Papiri della Società Italiana" website which has a page dedicated to the Authorizations and Rights Policy. After publication, a hardcopy is often required to be sent to the institution granting reproduction of the image

3.7.5 CAPTIONS

A caption is a brief illustrative comment placed under an image, document, figure, table, photograph, etc. which fulfills two purposes: it exactly describes the content, and it outlines the license for use. Therefore, it goes without saying that for all types of content it is necessary to correctly cite the source and specify whether the content is free from rights or covered by copyright. Usually, the same subject who grants the disclaimer also provides the correct caption to be inserted to clarify the copyright attributes.

Public domain images

E.g. Jacob Isaacksz van Ruisdael, *The Windmill at Wijk bij Duurstede (c. 1668 - c. 1670)*; oil on canvas, 83 x 101 cm; On loan from the City of Amsterdam (A. van der Hoop Bequest), Public domain, http://hdl.handle.net/10934/RM0001.COLLECT.5333.

Images licensed under Creative Commons

E.g. *Public Fruit Map Mural*, Los Angeles Contemporary Exhibitions, ink, text panel, foliage. Photo by Davburns1970 (2005), Wikimedia, https://commons.wikimedia.org/wiki/Category:Maps_in_art#/media/File:08_FallenFruit_SilverLakeMapMural.jpg, CC BY-SA 3.0.

Ex. Jorge Barradas, *Paisagem com duas figuras* (https://commons.wikimedia.org/wiki/File:Jorge_Barradas,_Pintura_(c._1950).jpg) by Palimpsesto, CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/).

Stock images (data, and citation methods depend on the conditions and restrictions established by the agency that sells the image, generally: © author name | agency name)

E.g. *Mappa geometrica astratta dell'illustrazione di Europa*, ID 32692809 © Cienpies Design / Illustrations | Dreamstime.com

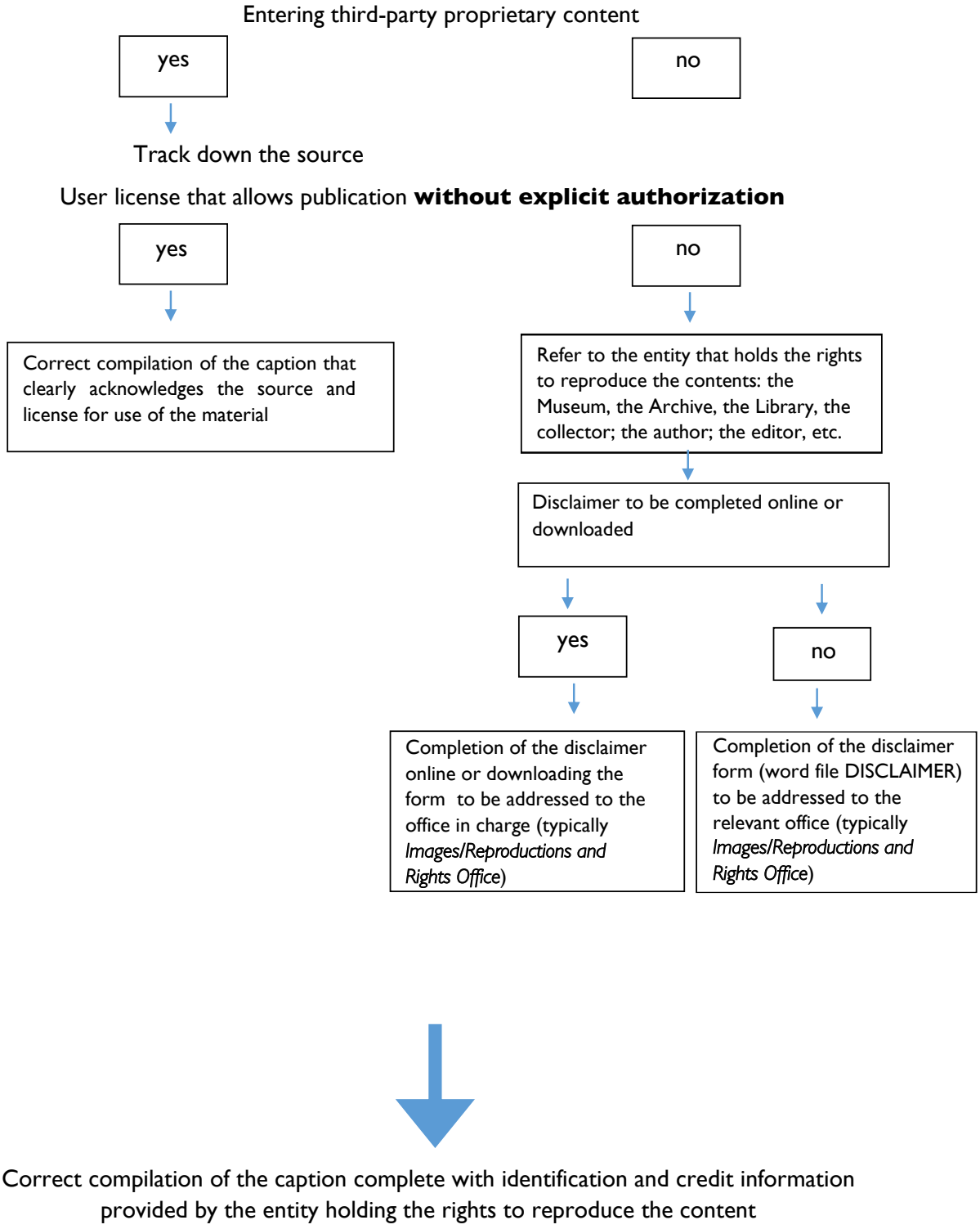
Images covered by copyright

E.g. Equipo Crónica, *Mr. Cézanne on Carrer Avinyó*, 1980-81. Madrid, Museo Nacional Centro de Arte Reina Sofía.

E.g. Sandro Botticelli, *Nascita di Venere* (1485 circa); tempera su tela, 172,5 x 278,5 cm; Firenze, Gallerie degli Uffizi, inv. 1890 n. 878.

For the management of non-textual content (typically images) in view of an accessible ebook and the drafting of captions, alternative texts and long descriptions, see 7.5.2. Non-textual content.

SUMMARY



3.8 LETTER COLLECTIONS AND DIARIES

If the notes are to be inserted under a part of the text, rather than at the foot of the page, these should not be inserted automatically but treated as a part of the text, by manually formatting the superscript text and using a smaller font size. For further information, please contact the editorial staff: redazione.volumi@fup.unifi.it.

4. PUBLISHING CRITERIA FOR THE «STUDI DI ANTICHISTICA» (CLASSICAL AND ANCIENT STUDIES) SERIES

The contributions can be made in Italian, English, French, German and Spanish. Add a short *abstract* in **English** at the end of the contribution.
Insert an indentation at the start of each new paragraph.

Please use the Times New Roman font (the one with the most special characters when needed to be used). Use 12 pt for the main text and 10 pt for secondary text and notes.

For Greek characters, preferably use polytonic Greek, either retaining Times New Roman or using Tempora LCG.
Where possible, avoid using bold type.
Always avoid the use of small caps (or uppercase) for authors' surnames.

Texts should be delivered exclusively in **Word format**; for texts containing Greek, please also provide a PDF.

4.1 TEXT AND NOTES

Extended quotations should be set as block quotes in smaller type, preceded and followed by a blank line, without quotation marks. These extended quotations in smaller type should be set in italics without quotation marks for Latin, and in roman type for other languages (including Greek quotations and any translations in a modern-language translation accompanying the Latin quotation. Still in secondary text separated by a blank line).

Any omissions within a quotation should be indicated with three dots in square brackets [...], as should **interpolations** – e.g.: [italics mine] –. Square brackets must always be in roman type, even within quotations in italics.

For single words or expressions in a modern foreign language different from that of the main text, use italics (e.g. *entourage* if the contribution is written in Italian).

For idiomatic expressions, use single quotation marks, e.g. a programmatic passage opened by a 'learned' quotation; citing as its 'source' the words of Moses.

Forward slashes (/) used to indicate the end of a line of verse must be followed by a space (but NOT preceded by one), and even in italic text should always be in roman type, e.g.: *Aeneadum genetrix, hominum divumque voluptas/ alma Venus*.
In other cases (e.g. slashes used to indicate alternatives, or the first two slashes enclosing a phoneme, do not use spaces; examples: internal/external; and/or; the /t/ and the /d/.
The order of **quotation marks** is: «… "… '…' … …" »
Punctuation marks (except for the exclamation or question mark that are part of the quotation) should always be placed after the closing quotation marks.

Notes should be automatically linked to the text, with a superscript note number. Punctuation marks should be placed after the superscript number (e.g. [12], [13.], [14]).

4.2 BIBLIOGRAPHIC CITATIONS

An abbreviated citation system (author + date) should be used for bibliographic citations in footnotes;

E.g. | Franceschini 1976, pp. 136-138. [N.B. – The pages are cited according to this model, and not 136- 38 or 136-8]

E.g. | Ernout-Meillet 1979, s.v. *mundus, -a, -um*, p. 420.

[N.B.: s.v. WITHOUT A BLANK SPACE IN THE MIDDLE]

If the author has two names, separate the two initials with a space, e.g. M. L. Fele, L. G. G. Ricci.

If there are two or more authors or editors, use a short hyphen, with a space before and after, if the surname is preceded by the initial and full stop, e.g. G. Pomaro - R. Black, A. Ernout - A. Meillet; the short hyphen, without a space before or after, is only used for a double-barrelled surname, e.g. Pomaro-Black, Ernout- Meillet. Always follow this rule, regardless of how the editors are indicated in the individual title pages (for example, often with a conjunction before the indication of the last of the series).

N.B.: In footnotes, avoid the use, where possible, of abbreviations, such as: *Ivi*, *Ibid.*, *Ibidem*, *Id.*, *Ead.*, *cit.*, *op. cit.* and similar. Each reference, even if recurring several times, should always be repeated according to the basic author/date format, with reference to a general bibliography **which should be placed by every author at the end of their own article**.

In quotations from works, follow the recommendations below (in the paragraph 'QUOTATIONS FROM ANCIENT SOURCES'). **In quotations, always write** «**note**» **in full, using the abbreviation** 'no.' to indicate 'number'.

Article and volume titles should be italicised; however, if they contain titles of works, their abbreviations, or segments of text in a language different from that of the title (e.g. Latin), these should be set in roman type as a contrasting typeface.

Full bibliographic citations in the final bibliography (preceded by surname + date + =) should be compiled according to the following examples.

VOLUME:

N.B.: DO NOT INDICATE PUBLISHERS

E.g. | Franceschini 1976 = E. Franceschini, *Scritti di filologia latina medievale*, Padua 1976.

E.g. | Ernout-Meillet 1979 = A. Ernout - A. Meillet, *Dictionnaire étymologique de la langue latine. Histoire des mots*, quatrième édition, troisième tirage augmenté d'additions et de corrections nouvelles par J. André, Paris 1979.

If a translation is used, the original edition must be indicated in parentheses with orig. ed. + original place of publication + original date of publication:

Es. | Curtius 1992 = E. R. Curtius, *Letteratura europea e Medio Evo latino*, a cura di R. Antonelli, Firenze 1992 (ed. or. Bern 1948).

Series names should generally not be indicated; if it is deemed appropriate, indicate the series name in "double quotation marks" and the series number in Arabic numerals. For more frequently referenced series, use the standard acronyms (e.g. Sch for "Sources chrétiennes"; CCh SL /SG for "Corpus Christianorum" Series Latina or Series Graeca; MGH for "Monumenta Germaniae Historica" – if necessary, adding the section in full or in acronyms: *AA* or *Auctores Antiquissimi* –; CSEL for "Corpus Scriptorum Ecclesiasticorum Latinorum").

CRITICAL EDITION:

Es. | Contini-Ponchiroli 1979 = F. Petrarca, *Canzoniere*, testo critico e introduzione di G. Contini, annotazioni di D. Ponchiroli, Torino 1964, 1979[7].

E.g. | Charlet 1991 = Claudien, Œuvres, tome I, *Le rapt de Proserpine*, texte établi et traduit par J.-L. Charlet, Paris 1991.

E.g. | Bouquet 1995 = Dracontius, *Œuvres*, tome III, *La tragédie d'Oreste. Poèmes profanes I-V*, introduction par J. Bouquet et É. Wolff, texte établi et traduit par J. Bouquet, Paris 1995.

ARTICLES IN JOURNALS:

E.g. | Vinay 1964 = G. Vinay, *Letteratura mediolatina: metodi e problemi*, «Studi Medievali» 5, 1964, pp. 213-239.

Journals should, therefore, be quoted in full and not abbreviated; use uppercase for the main names of their title (e.g. «The Journal of Roman Studies»; «Materials and Discussions for the Analysis of Classical Texts» and not «Materials and discussions for the analysis of classical texts»). The date should NOT be indicated in parentheses, but between commas.
[N.B. – The pages should be cited according to this model – 213-239 –, and not 213-39 or 213-9]

MISCELLANEOUS ARTICLE:

Always include (ed.) or (eds.) after the names of editors, regardless of the language of the volume:

E.g. | Hinds 2013 = S. Hinds, *Claudianism in the* De raptu Proserpinae, in Th. D. Papanghelis - S. J. Harrison - S. S. Frangoulidis (eds.), *Generic Interfaces in Latin Literature. Encounters, Interactions and Transformations*, Berlin-Boston 2013, pp. 169-192.

E.g. | Fontaine 1990 = *Un «paradis» encore bien classique: le prélude du poème* De ave Phoenice *(v. 1-29)*, in J. Granarolo (ed.), *Hommage à René Braun*, tome 2: *Autour de Tertullien*, Nice 1990, pp. 177-192.

Es. | Mattiacci 2017 = S. Mattiacci, *Miti acquatici in miniatura: Ila, Narciso, Ermafrodito negli epigrammi di Ausonio*, in L. Cristante - V. Veronesi (edd.), *Il calamo della memoria* VII. Raccolta delle relazioni discusse nell'incontro internazionale di Trieste (Biblioteca Statale, 29-30 settembre 2016), Trieste 2017, pp. 21-50.

Es. | Cristante 1998 = L. Cristante, *La rete di Efesto. Tradizione e innovazione nel* Concubitus Martis et Veneris *di Reposiano*, in *Cultura latina pagana fra terzo e quinto secolo dopo Cristo*, Atti del Convegno (Mantova, 9-11 ottobre 1995), Firenze 1998, pp. 275-286.

In Conference Proceedings, the indication of the place and date the conference was held should, however, always be place in parentheses.

ARTICLE IN THE AUTHOR'S OWN COLLECTED VOLUME:

IN THE BIBLIOGRAPHY

E.g. | Luiselli 1978 = B. Luiselli, *Il mito dell'origine troiana dei Galli, dei Franchi e degli Scandinavi*, «Romanobarbarica» 3, 1978, pp. 89-121, now in Luiselli 2017, pp. 11-36 (from which it is quoted).

Es. | Luiselli 2017 = B. Luiselli, *Romanobarbarica. Scritti scelti*, a cura di A. Bruzzone e M. L. Fele, Firenze 2017.

In the footnotes, use the source at hand (e.g. quoting, in this case, from Luiselli 1978 or Luiselli 2017).
in the examples provided below, please note:

- Christian names should be abbreviated;
- the number of volumes of the magazines should be indicated with an Arabic numeral;
- distinction between p. (=page) and pp. (=pages):
- pagination range: always give the full range: 13-14, 100-101, 129-130.
- for citations from MAGAZINES: the date should NOT be in parentheses, but between commas.
- in the case of two places of publication, the cities should be separated with a short hyphen with no space before or after (except in cases where two names of cities are involved: Oxford-Paris, but Oxford - New York - Paris);

- in English titles of books and articles, always use initial capitals, except for articles, prepositions and coordinating conjunctions consisting of fewer than five letters for the particle *to* when part of an infinitive.
- edited ancient author: **full name of the ancient author, in roman type**; the corresponding abbreviation for bibliographic purposes **should begin with the editor's surname**:
  - Charlet 1991 (and not Claudien 1991)
  - Bouquet 1995 (and not Dracontius 1995)
  - Contini-Ponchiroli 1964 or Contini-Ponchiroli 1979 depending on which edition you are using (not Petrarca 1964 or 1979)
- description of a collected volume after the *title* in italics: comma, roman type with a lower case initial (critical text… notes… edited by… introduction); for volumes of Conference Proceedings, after the *title* in italics insert a comma, then indicate in roman type Conference Proceedings… (exactly as it appears on the title page) + open parenthesis + place the Conference was held + comma + date the Conference was held + close parenthesis + comma (followed as always by place of publication of the volume + date of publication).

Examples:

E.g. | Charlet 1991 = Claudien, *Œuvres*, tome I, *Le rapt de Proserpine*, texte établi et traduit par J.-L. Charlet, Paris 1991.

E.g. | Bouquet 1995 = Dracontius, Œuvres, tome III, *La tragédie d'Oreste. Poèmes profanes I-V*, introduction par J. Bouquet et É. Wolff, texte établi et traduit par J. Bouquet, Paris 1995.

Es. | Contini-Ponchiroli 1979 = F. Petrarca, *Canzoniere*, testo critico e introduzione di G. Contini, annotazioni di D. Ponchiroli, Torino 1964, 1979[7].

Es. | Cristante 1998 = L. Cristante, *La rete di Efesto. Tradizione e innovazione nel* Concubitus Martis et Veneris *di Reposiano*, in *Cultura latina pagana fra terzo e quinto secolo dopo Cristo*, Atti del Convegno (Mantova, 9-11 ottobre 1995), Firenze 1998, pp. 275-286.

- in the case of a title and subtitle, put a full stop after the title and restart with uppercase:

E.g. | B. Luiselli, *Romanobarbarica. Scritti scelti*…

- always place a full stop at the end of bibliographic citations.

4.3 CITATIONS FROM ANCIENT SOURCES

For Latin texts, reference is usually made to the abbreviations included in the *Thesaurus linguae Latinae* (=*ThlL*: https://www.thesaurus.badw.de/tll-digital/index/a.html), but indicating the authors in roman type (and not small caps), the works in italics (and not in roman type); numerals should all be Arabic and followed by comma+space:

E.g. | Verg. *ecl.* 10, 25

E.g. | Verg. *georg.* 4, 28-50

E.g. | Verg. *Aen.* 3, 340-345 [cite the verses according to this model, and not 340-45 or 340-5]

E.g. | Ov. *am.* 3, 15, 1-2

For Greek texts, reference is usually made to the abbreviations included in the *Oxford Classical Dictionary*, which can be downloaded here: https://oxfordre.com/classics/page/3993

- Quotations in Latin should be in italics and those in Greek in roman type;
- if multiple Arabic numerals are involved, they should be separated by a comma plus a space (e.g. Prop. 1, 1, 1) and not with a full stop without a space (Prop. 1.1.1);
- do not use two dots between numeric indications and the corresponding Greek or Latin quotations E.g. | Ov. *met.* 3, 456 *et amarunt me quoque nymphae.*
- In Latin words where the letter *u* functions as a semivowel, do not write it as *u* but use *v* instead (e.g. *uva* and not *uua*; *vita* and not *uita*).

4.4 RECOMMENDED FORMULAS AND ABBREVIATIONS

Abbreviations, as well as other non-abbreviated expressions (*supra*, *infra*, and similar), should always be written in italics for Latin terms and in roman type for the other terms. Use roman type for the abbreviations 'r' for *recto* and 'v' for *verso*.

column/s	col., cols.
confer	cf. [should not be used when 'see' alone is meant]
document/s	doc., docs.
et cetera	etc.
example/s	ex., exs. (for example e.g.)
exeunte	*ex.* (at the end of)
folio/s	f., ff.
following	f., ff.
ineunte	*in.* (at the beginning of)
issue	iss.
Italian translation etc.	trans. Ital., trans. Eng., trans. Ger., trans. Span., trans. Port., trans. Fr.
line/s	l., ll.
manuscript/s	ms., mss.
new series	n.s. [without a space after 'n.']
not yet published	in press
number/s	no., nos. [do not use abbreviations for 'note/notes']
page/s	p., pp.
paragraph/s	§, §§
plate/s	pl., pls.
scilicet	*scil.* (namely)
see	see
sub voce/vocibus	s.v., s.vv. [IN ROMAN TYPE AND WITHOUT A SPACE AFTER s.]
Thesaurus linguae Latinae	*ThlL*
tome/s	t., tt.
verse/s (of poetry)	v., vv. volume/s vol., vols.

4.5 OTHER INDICATIONS

A distinction is generally maintained between the indication 'see' and the indication cf. 'confer/compare'.

Use uppercase and not small caps for Roman numerals that indicate centuries, ordinal numbers for kings, popes, emperors; and indications of volumes.

Number plates and illustrations (if any) with Roman numerals and put the references to the plates in the text between square brackets, as follows: [Plate II]. Attach the plates and illustrations in good resolution.

The meaning of a Latin term should be indicated between single quotation marks (e.g. *parens* in the sense of 'father').

5. CHECK-LIST

Before sending the material to the editorial staff, check for compliance with the following dispositions.

5.1 COLLECTION OF METADATA

- ☐ Abstract in the language of the volume
- ☐ Abstract in English (for non-English volumes)
- ☐ Bio-bibliography of authors/curators in the language of the volume
- ☐ Bio-bibliography of authors/curators in English (for non-English volumes)
- ☐ Keywords of the work in English
- ☐ Title of the volume and its chapters in English (for non-English volumes)
- ☐ ORCID identifier (if available)
- ☐ Fill in the Excel file **'Book Chapters'**

5.2 PREPARATION OF MATERIALS

- ☐ Adaptation of the file names and subdivision of the text files

5.3 TEXT

- ☐ Adaptation of the text based on the dispositions applicable to the preparation of the manuscript
- ☐ Collection of the image files in a single folder
- ☐ Image format and quality
- ☐ Proof of authorization for the reproduction of the images
- ☐ Captions
- ☐ title page
- ☐ table of contents
- ☐ list of abbreviations, initialisms, and acronyms with their corresponding meanings
- ☐ analytical index
- ☐ bibliographic apparatus

5.4 IMAGES, FIGURES, TABLES, GRAPHS AND CAPTIONS

- ☐ Collection of the image files in a single folder
- ☐ Image format and quality
- ☐ Graph format and quality
- ☐ Proof of authorization for the reproduction of the images
- ☐ Captions

6. CAMERA READY

Depending on the nature of the publication, the specific needs and expected editorial characteristics, the FUP editorial staff provide three different templates for authors who want to submit a monograph or edited volume in camera-ready copy, together with a short guide to the necessary graphical layout:

- template Indesign
- template Latex
- template Word
- Fill in the Excel file 'References'

For access to the templates and any support, please contact the editorial staff: redazione.volumi@fup.unifi.it.

7. PREPARATION OF THE MANUSCRIPT FOR AN ACCESSIBLE EBOOK

7.1 ACCESSIBILITY: LEGISLATION AND ACCESSIBLE PUBLISHING

Accessibility is defined as the condition for people with permanent or temporary physical, mental, intellectual or sensory disabilities to use an asset or service, when normally this possibility would be precluded or limited for them. The European Accessibility Act (EAA), a directive of the European Commission that aims to provide the regulatory instruments for a more inclusive society, requires that, as of 28 June 2025, all companies must ensure that products and services are accessible.
The Marrakesh Treaty, one of the treaties managed by the World Intellectual Property Organisation (WIPO) aims to facilitate access to published works for people who are blind, visually impaired or have other reading difficulties, and introduces a set of exceptions to copyright law for this purpose.
The European Accessibility Act and the Marrakesh Treaty are two separate regulations, but they both share the same fundamental objective: they have a significant impact on the publishing supply chain and industry by inviting publishers, distributors, online bookshops, device manufacturers, developers of reading solutions... to produce ***born accessible*** contents that are accessible from the start, from the first design and production.

7.2 WHAT DOES ACCESSIBLE EBOOK MEAN?

An **accessible ebook** is a digital book the content of which can be adapted to different reading needs using assistive technologies normally used by blind and visually impaired people, or those with reading difficulties.

7.3 THE USIENA PRESS' COMMITMENT TO THE PRODUCTION OF ACCESSIBLE EBOOKS

In accordance with the current regulatory framework, implemented by the University of Florence (see, for example, the FAL Florence Accessibility Lab and A Guide for Journal Editors and Authors), the USiena PRESS and the FUP are progressively adapting their services to the general requirements of accessibility, conforming its production processes in the aim of publishing accessible ebooks in **epub** format. The publication of research products in **accessible epub** format generates a number of benefits with consequent positive effects on the publishing house and the Author:

- it promotes inclusiveness and access to education;
- it meets the current legislation and future developments that are increasingly more sensitive to the issue of accessibility and inclusiveness;
- it improves search engine optimisation by enhancing the scanning, indexing and positioning of information and content on website pages, likewise the dissemination and impact objectives of the research outputs of the Scientific Cloud for Books programme (see 2.3. Dissemination and impact of research products: FUP Scientific Cloud for Books);
- it reaches a much broader public (in Europe, there are more than 100 million visually impaired people alone; see *Giornale della Libreria*, news dated 17 January 2024).

The USiena PRESS therefore proposes - also with the use of external resources and with differentiated steps - to subject the materials to compatibility tests while also engaging in the validation process to confirm that the accessibility standards are complied with.

7.4 THE ROLE OF AUTHORS IN THE PRODUCTION OF ACCESSIBLE EBOOKS

In the process of producing accessible ebooks, the collaboration between Author and publisher is of paramount importance in the final success of the product and persists in the principle of effective organisation of the workflow described in 3. Preparation of the manuscript.

The proper structuring of the manuscript in its various parts, the hierarchization of its contents, and the submission to the Editors of effective descriptive texts for images, graphs, tables and formulas, represent an optimal starting point for guaranteeing the preparation of a source file from which to export ebooks conforming to the accessibility standards. For sustainability, scientific competence and interpretative and explanatory clarity, it is the Author who can guarantee the best preparation of the textual and non-textual contents of the manuscript.

7.5 OPERATING GUIDELINES FOR THE SUBMISSION OF FILES

In view of the production of an **accessible epub**, please adapt the submission of the text and iconographic apparatuses (figures, graphs, tables...) to the following operating instructions.

7.5.1 TEXTUAL CONTENTS AND FORMATTING

- **Organization of the contents**: divide the contents of the text into a hierarchy of titles, parts, chapters, sections and subsections arranged in sequence (Title 1.; Title 2. ...), establishing a coherent order; choose, if possible, titles that are not too long, and which can indicatively fit on a single line; divide the contents into paragraphs avoiding, if possible, particularly long ones or inserting sections that make reading easier.
- **Italics and boldface**: limit the use of italics and boldface to emphasise or achieve visual effects. Avoid italic text blocks, which are difficult to read for everyone, especially readers with visual impairments or perceptual disabilities. Try to restructure sentences to give emphasis rather than relying on formatting.
- **Capitals**: avoid formatting text in capital letters, which are difficult for most people with visual and perceptual disabilities to read.
- **Use of colour**: it is essential for colour not to be the only means of conveying information, instead consider adding textual elements (e.g. numbers or percentages on a chart).
- **Acronyms and abbreviations**: explain acronyms - especially lesser-known ones - the first time they are used, providing the version written in full followed by the acronym in brackets, e.g. Associazione Editori Sardi (AES). If possible, avoid Latin abbreviations in the body of the text (for example: e.g.; *i.e.*).
- **Numbers**: write 'zero' and 'one' in words to avoid potential confusion with the letters 'o' and 'i'; use comma separators in numbers above 999 instead of spaces (e.g. 10,000, to avoid the reader perceiving '10 zero zero' instead of '10 thousand').
- **Lists**: create as a list the items that can be entered in any order; if the items in the list must be in a particular order, create a numbered list.
- **Links**: give a description of the link you are referring to (e.g. See the British Library's collection of digitalized manuscripts instead of: For the British Library's collection of digitised manuscripts, click here); do not remove underlining from links; do not use underlining to emphasise the sentence in order not to generate ambiguity with respect to links.

7.5.2 NON-TEXTUAL CONTENT

In general, when selecting non-textual content (typically images) to accompany a volume exportable in accessible epub, a distinction should be made between **decorative** and **informative images**.

Decorative images:

- do not provide a better understanding of the text;
- do not provide additional information to that already present in the text;
- only provide a visual decoration to the page.

No text is required to accompany decorative images.

Informative images:

- convey information;
- may also have a caption.

Informative images can be accompanied by:

- **caption**: normally next to the image, visible to everyone, provides a title and/or a brief description of the image that is not already in the visual element;
- **alternative text** (**alt-text**): a brief description of the content and functionality of the image that consists of plain text inserted as an attribute of the image and not displayed in the text, but which is only visible to assistive technologies and search engines. Not to be confused with the caption;
- **long description** (**long-desc**): a more detailed explanation of the image, used only when the content of the image is complex (for example, a graph or infographics).
- It is important to bear in mind that:

- captions and extended descriptions are not compulsory, while the alternative text must be provided to the Editors;
- the mistake to be avoided is that of using the text of the caption as an alternative text;
- alternative texts and long descriptions must not be used to replace the caption;
- alternative texts and long descriptions must not duplicate the caption.

Captions, alternative texts and long descriptions are to be prepared and submitted to the Editor as separate lists within a simple table with columns in a word or excel file.

7.5.3 HOW TO WRITE AN ALTERNATIVE TEXT (ALT-TEXT)

When preparing the alternative text, take into account that the alternative text must:

- indicate the type of image described (e.g. graph, illustration, map, photograph, etc.) avoiding generic descriptions such as 'figure;'
- replace the visual element itself without confusing the reader;
- be as objective and neutral as possible without providing judgements, feelings, or personal opinions;
- take the context into account (e.g. the image of a historical building needs a specific alt-text depending on whether it is inserted within a book on history or architecture);
- avoid unnecessary details and maintain a length of about **125 characters** (some *screen readers* automatically stop reading after 250 characters);
- end with a full stop.

Furthermore, the alternative text must **NOT**:

- repeat information already present in the text and/or in the caption;
- dwell on the appearance of the image and the colours, unless strictly necessary for understanding the image;
- use verbs in the passive form but instead, favour the active form to make the reading more fluid and immediate.

e.g.
Caption: Johannes Vermeer, *Young woman with a Water Pitcher* (1662), oil on canvas, 399 x 447 mm, The Metropolitan Museum of Art, Marquand Collection, gift of Henry G. Marquand, 1889.

Alt-text: An oil painting of a 17th century domestic interior depicting a young woman standing in a room. There is an open window to her left and to her right a table with a plate and a pitcher of water. The young woman, wearing a long blue dress and a white headdress, rests one hand on the window frame and her other hand on the handle of the water pitcher to her right.

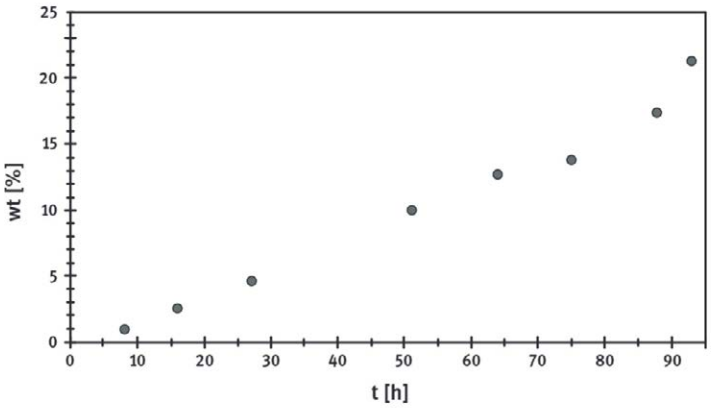
e.g.
Caption: Paris, Louvre Museum.

Alt-text: Photograph of one of the entrances to the Louvre Museum in Paris. It is possible to see part of the structure, a glass pyramid, and the line of visitors waiting to enter.

On the drafting of an alt-text, we suggest viewing Lesson 6: Writing Alt-texts for Images.

7.5.4 LONG DESCRIPTION (LONG-DESC)

In the case of highly articulated visual content (e.g. diagrams, graphs, tables or complex images), in addition to the alternative text it may be useful to provide readers with a long description (long-desc).



e.g.
Caption: Weight fraction of water in the catalyst recycle stream during hydro-aminomethylation of 1-decene with Diethylamine in a continuous mini-reactor.

Alt-text: Diagram with 8 points showing the constant increase in measured weight fractions (in percentage) in relation to the process duration (in hours).

Long-desc: Diagram showing the steady increase in measured weight fractions (expressed in percentages, ranging from zero to 25 on the y-axis) in relation to the process duration (expressed in hours, ranging from zero to 90 on the x-axis). Even though the weight fraction is just 1% after 8 hours, it reaches 21% after 90 hours.

7.5.5 MANAGING TABLES

Tables are one of the most difficult elements for people with reading difficulties to follow because they have to remember information they cannot perceive at a glance, such as which column and row the value in each cell refers to.

It is therefore recommended to avoid using a particularly complex table as far as possible; instead, opt for breaking down the information into simpler tables.

The *screen reader* will read each cell in the order in which they are arranged, so it is essential to set the reading order correctly. To make it easier to read a table:

- set the table using the Enter > Table function instead of as a series of tabulations;
- do not create tables with only one column, instead create a list. Also consider the possibility of converting two-column tables into a list;
- try to keep the number of columns in a table to a minimum and avoid having more columns than rows;
- make sure that all columns have titles, even if the title seems obvious and can be understood from the table caption; the same applies to rows if there is a row cell that functions as a label for the entire row;
- do not leave empty cells, which could lead to confusion and ambiguity. If there are no values for the cell, indicate this by using a zero or 'null data' convention, making this explicit in the table caption.

Distance	2004		2008		2012		2014	
	Gold medalist	Time	Gold medalist	Time	Gold medalist	Time	Gold medalist	Time
50 m	Gary Hall (US)	21.93	César Cielo (Braz)	21.30	Florent Manaudou (Fra)	21.34	Anthony Ervin (US)	21.40
100 m	Pieter van den Hoogenband (Neth)	48.17	Alain Bernard (Fra)	47.21	Nathan Adrian (US)	47.52	Kyle Chalmers (Aus)	47.58
200 m	Ian Thorpe (Aus)	1:44.71	Michael Phelps (US)	1:42.96	Yannick Agnel (Fra)	1:43.14	Sun Yang (Chi)	1:44.65
400 m	Ian Thorpe (Aus)	3:43.10	Park Tae-hwan (S Kor)	3:41.86	Sun Yang (Chi)	3:40.14	Mack Horton (Aus)	3:41.55
1500 m	Grant Hackett (Aus)	14:43.40	Oussama Mellouli (Tun)		Sun Yang (Chi)	14:31.02	Gregorio Paltrinieri (Ital)	14:34.57

e.g.
Caption: Olympic gold medallists in men's freestyle swimming between 2004 and 2016.

Subdivision of the complex table above into simple tables.

Year	Gold medalist	Country	Time
2004	Gary Hall	United States	21.93 seconds
2008	César Cielo	Brazil	21.30 seconds
2012	Florent Manaudou	France	21.34 seconds
2016	Anthony Ervin	United States	21.40 seconds

e.g.
Caption: Olympic gold medallists in men's 50-metre freestyle swimming between 2004 and 2016.

Year	Gold medalist	Country	Time
2004	Pieter van den Hoogenband	Netherlands	48.17 seconds
2008	Alain Bernard	France	47.21 seconds
2012	Nathan Adrian	United States	47.52 seconds
2016	Kyle Chalmers	Australia	47.58 seconds

e.g.
Caption: Olympic gold medallists in men's 100-metre freestyle swimming between 2004 and 2016.

Year	Gold medalist	Country	Time
2004	Ian Thorpe	Australia	44.71 seconds
2008	Michael Phelps	United States	1 minute 42.96 seconds
2012	Yannick Agnel	France	1 minute 43.14 seconds
2016	Sun Yang	China	44.65 seconds

e.g.
Caption: Olympic gold medallists in men's 200-metre freestyle swimming between 2004 and 2016.

For further details and the management of a wide range of images by type, please consult the Image Description Guidelines made available by the Diagram Centre.

7.5.6 MATHEMATICAL FORMULAS AND SCIENTIFIC TEXTS: ACCESSIBILITY AND STEMS

Texts related to science and technology (STEMS) disciplines can be particularly challenging for people with reading difficulties as they contain formulas and data representations that generally convey complex and data-rich information. Mathematical formulas can be managed as: 1) **ordinary text**; 2) **images accompanied by alt-text**; 3) **MathML**.

1) When creating formulas and mathematical expressions as **ordinary text**, be sure to use the correct symbols:

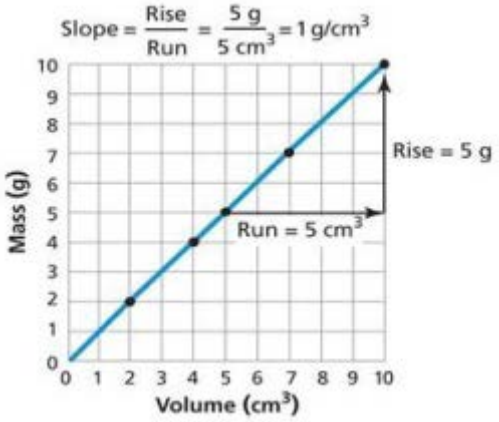
- multiplication symbol (×) instead of the sans serif letter 'x';
- degree symbol (°) instead of a superscript zero (^{0});
- minus symbol (−) instead of a short dash (-) or middle dash (–);
- correct square root symbol (√3) instead of the typed symbol without the upper line (√3);
- symbol for 'first'(f´(x)) instead of an apostrophe (f'(x)).
- division symbol (÷) to indicate 'divided by' instead of using an oblique slash (/).
- oblique slash to indicate a measure of speed, e.g. 'km/h' ('kilometres per hour').
- enter a space after each character, e.g. corner A B C line D E to avoid *screen readers* reading them as one word.

2) When creating mathematical formulas and expressions as **images**, they must be accompanied by alternative text (see 4.5.3. How to write an alternative text [alt-text]).

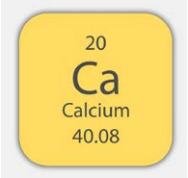
In the case of alternative text for mathematical images, it must be ensured that the words correspond to a single mathematical expression rather than several different expressions, as this could lead to ambiguity and confusion.

$\frac{a+b}{c}$ or $a+\frac{b}{c}$

e.g. Alt-text: 'Fraction a plus b over c' or 'a plus fraction b over c'.
In this case, 'a plus b over c' as an alternative text would have generated ambiguity and confusion in the reader.



e.g. Alt-text: Graph. The graph shows the volume, expressed in cubic centimetres, ranging from 0 to 10 on the ×-axis, and the mass, expressed in grams, also ranging from 0 to 10 on the y-axis. A formula establishes that the slope of the straight line equals the ratio of the vertical distance (rise) to the horizontal distance (run), which equals 5 grams over 5 cubic centimetres, equal to 1 gram per cubic centimetre. There are 5 points plotted on the straight line, which rises steadily from left to right:
(2, 2)
(4, 4)
(5, 5)
(7, 7)
(10, 10).
From point (5, 5) to point (10, 10) the horizontal distance is 5 cubic centimetres and is 5 units to the right. The vertical distance is equal to 5 grams and is 5 units towards the top.



e.g.
Alt-text: The image shows an element from the periodic table. The name of the element is Calcium; the atomic number is 20; the element symbol is Ca; the atomic mass is 40.08.

For further information, we suggest consulting the Guidelines for describing STEM images drawn up by the Carl and Ruth Shapiro Family National Center for Accessible Media.

3) A very valid option for managing formulas is the universal markup language **MathML**. Although it is an excellent method for making mathematics accessible and representing symbols and formulae, its implementation can be cumbersome and requires prior intervention by the author. In order to follow this procedure correctly, it is necessary to contact and coordinate with the editorial team prior to the drafting of the volume.
For further information, we suggest consulting the W3C Math Home page of the World Wide Web Consortium.

For guidance on the most appropriate solution based on the contents of the publication and especially the extent of the mathematical formulas present, please contact the editorial team in advance: redazione.volumi@fup.unifi.it.

Proofreading Guidelines

(Please, read carefully)

servizi editoriali
Lettera Meccanica
info@letterameccanica.it

Adding comments and notes to PDF documents

To make corrections and changes clearly visible and easy to interpret, it is recommended to report them directly on the PDF file sent for proofreading, using the "Comment" tools of **Adobe Acrobat Pro** or **Adobe Acrobat Reader** (available on the most common operating systems: Microsoft Windows, Apple MacOSX, Linux; https://get.adobe.com/it/reader).

Comment and mark-up tools to use (in Adobe Acrobat)

Comments and mark-ups can be implemented in two ways:

1. Select the text with the appropriate tool and then choose the appropriate mark-up tool.
2. Select the appropriate mark-up tool and directly select the text to comment.

INSERT TEXT AT THE CURSOR

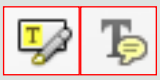
To add new text. Place the cursor in the exact point where you want to add the text and write it in the pop-up note. If the new text contains formatting, this should be specified in the note (<italics>, <boldface>, etc.). If the edit concerns only a space, specify <space> in the note.

REPLACE TEXT

To replace existing text with new text. Use the cursor to select the text to be replaced and write the new text in the note that will pop-up. If the new text contains formatting, this should be specified in the note (<italics>, <boldface>, etc.). If the edit concerns a space, specify <space> in the note.

DELETE TEXT

To specify text to be deleted. Use the cursor to select the text you want to delete. Double click on the strikethrough text to add a note to the edit.



UNDERLINE TEXT

To specify text to be italicized. Use the cursor to select the text you want to format. Double click on the text to add a note and specify other formatting options: <boldface>, <roman>.

HIGHLIGHT / ADD A NOTE TO THE TEXT

To highlight text and add a note. To be used for mark-ups not related to text corrections. Double click on the highlighted text to add a note.

GRAPHIC MARK-UP TOOLS

ONLY to request a change in position of text, tables, figures, etc.

WARNING!

> DO NOT directly edit the PDF text.
> DO NOT use the note tool to insert text corrections.

- If a line or paragraph requires multiple corrections it is better to replace it completely using the Replace text tool.
- **DO NOT FURTHER HIGHLIGHT** corrections implemented with tools such as Highlight text, Add a note or with other graphic mark-ups. The annotations can be viewed individually in a separate window and are therefore easy to identify.

EXPRESSION AND PRESENTATION

"~~Xespression~~" and "presentation" respectively indicate the moment of realization and objectification of what has been conceived.

How does the transition happen~~nn~~, in operational terms[1], from a practical environment, in which an activity is still carried out—painting, sculpting etc.—to the actual world of the work of art? How does one distinguish a practical-ordinary activity—which involves the **corporal dimension** with its corresponding set of needs—from an artistic activity, in which a corporal dimension is equally presupposed?

The highest moment of conception, however, when the author's empirical life reveals itself as a simple vehicle of another life, is a tragic moment, in a certain sense, because a "suicide" is taking place there, that of the artist.

[1] The work of art as an image is not our point here.

✓ correct use

Comment

Expression

Remove boldface

epic

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✗ incorrect use

Comment

Expression

Delete "nn"

Underline the text

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