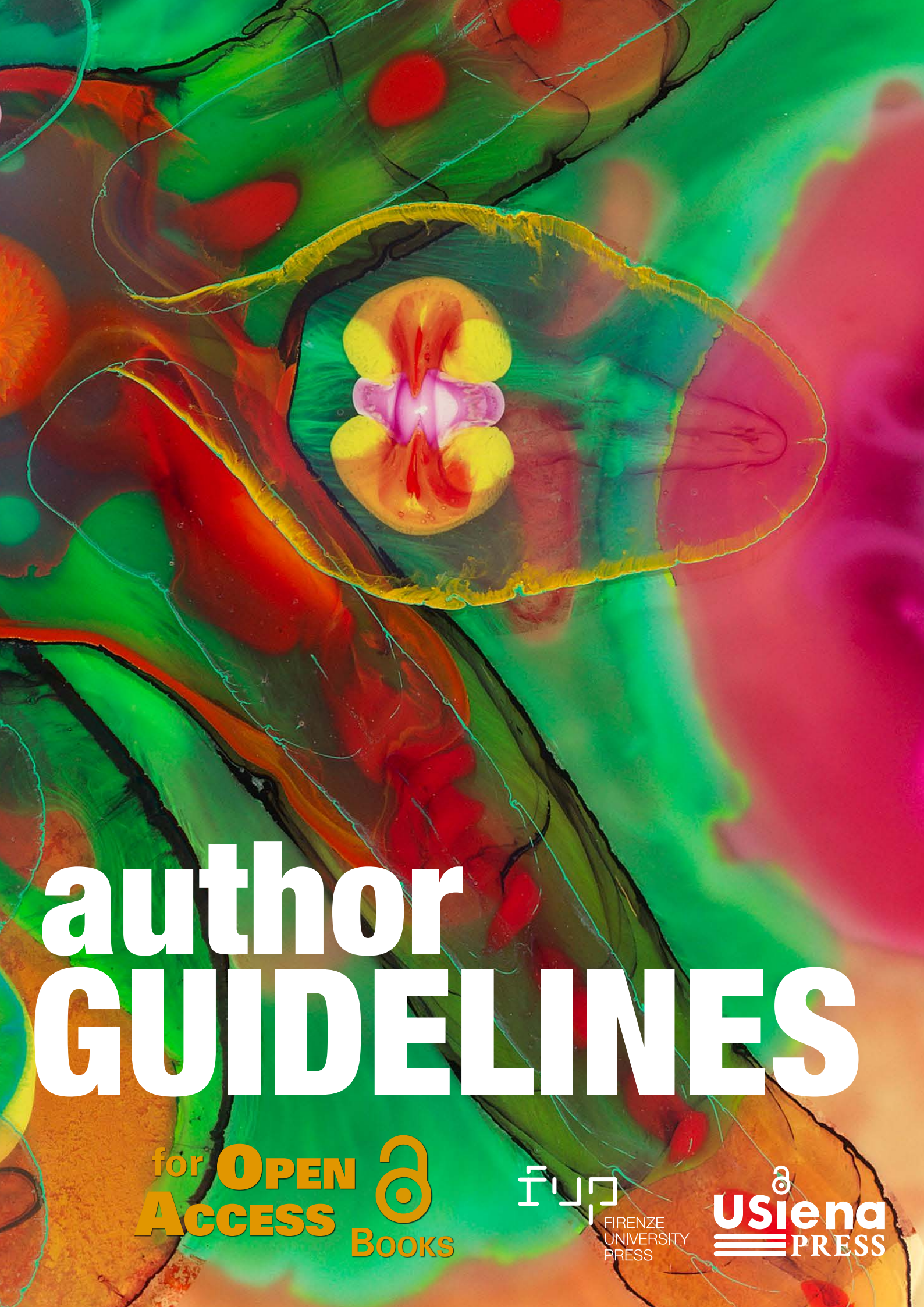

author GUIDELINES

for OPEN ACCESS BOOKS

FIRENZE UNIVERSITY PRESS

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author GUIDELINES

OPEN for ACCESS BOOKS

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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 USiena PRESS 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 (refer to 3. Manuscript Preparation) and, on the other hand, to the citation system (refer to 4.8, 5 and 6).

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).

- **File format**: the most commonly used word processing are allowed (.docx, .doc, .rtf, etc.);
- **Font, line spacing, etc.**: Times New Roman, single-spaced, justified text is recommended. No indentations are required. If the Author wishes to use indentation, this should be done by means of the dedicated function (MS Word: "Format>Paragraph>Special>First line>Indent By"). Do not indent by manually adding spaces or using the Tab key. If the text contains special fonts, due to the presence of glyphs or special characters (for example, Greek letters and alphabets other than Latin), please contact the editorial staff in advance to check if the font is compatible with the DTP process and if its use is allowed;
- **Title page**: title page of the work with its final title and name of the author/editor;
- **Table of contents**: the table of contents of the volume;
- **Bibliographic apparatus**: volumes must always be accompanied by a bibliographic list of the references cited;
- **List of abbreviations**: a list of abbreviations (initialisms and acronyms) with their corresponding meanings;
- **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;
- **Text splitting**: the text (if necessary) must be divided into chapters and paragraphs (any subdivision of the text exceeding three hierarchy levels is not recommended: refer to 4.5 Paragraphing); the indication of all the levels of subdivision of the text may not be shown, as it is not required on some of our series/journals;
- **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 10.5.2. Non-textual content.
2 For the management of formulas in view of an accessible ebook see 10.5.6. Mathematical formulas and scientific texts: accessibility and stems.
3 For the management of tables in view of an accessible ebook, see 10.5.5. 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

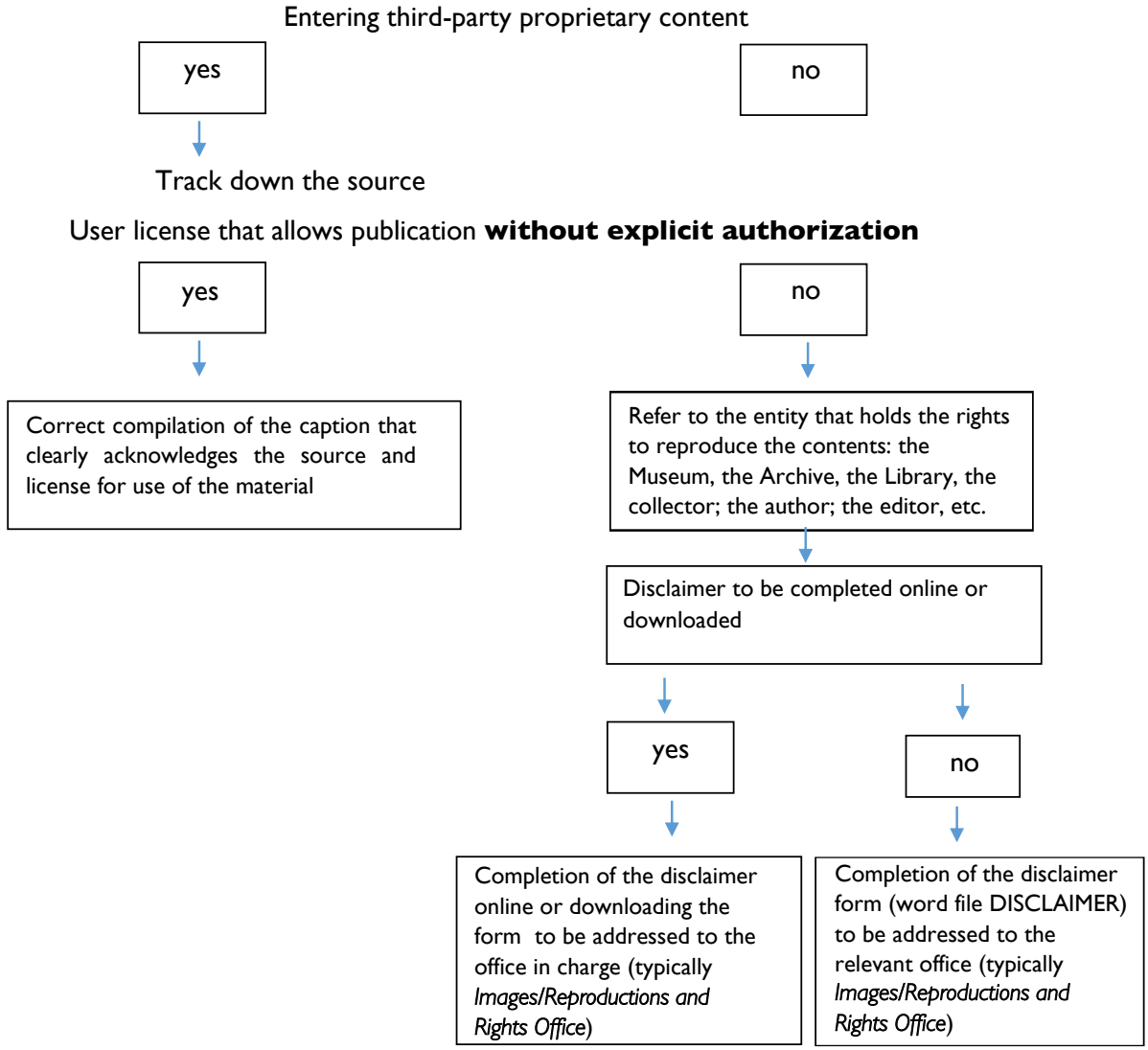
Images covered by copyright

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 10.5.2. Non-textual content.

SUMMARY



Correct compilation of the caption complete with identification and credit information provided by the entity holding the rights to reproduce the content

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. BASIC EDITORIAL CRITERIA

4.1 USE OF SPACES

A single space should be used after each punctuation mark and no space before; two or more consecutive spaces must be avoided; do not add spaces inside brackets and quotation marks, that is:

Yes	No	Yes	No
(text)	(text)	“text”	“ text ”

One space should be added after the punctuation mark, but not before:

Yes	No	Yes	No
text, text	text , text	text, text	text,text

4.2 FORMATTING[4]

- Only foreign words that are not in common use should be italicized. Authors writing in English may use the *Merriam-Webster's Collegiate* dictionary as a reference, and write in italics only the foreign words that do not appear in the dictionary or words that are not of common usage. If such a word or phrase becomes familiar through repeated use throughout a work, it need be italicized only on its first occurrence. If it appears only rarely, however, italics may be retained.
- Avoid underlining or boldface in text and notes, if possible.
- Uppercase and small caps should only be used where indispensable.
- Titles of chapters, paragraphs and any sub-paragraphs should be written in boldface.
- Titles of movies (or films) and movie series and of television, radio, and podcast programs and series should be italicized. A single episode in a television, radio, or podcast series should be set in Roman type and enclosed within quotation marks. Sequels should be numbered as in the source itself; if in doubt, prefer arabic numerals. The names of networks, channels, streaming services, and the like should be set in Roman type.

4.3 QUOTATION MARKS AND DASHES

A note number should generally be placed at the end of a sentence or at the end of a clause. The number normally follows a quotation (whether it is run into the text or set off as an extract). Relative to other punctuation, the number follows any punctuation mark except for the dash, which it precedes:

Yes	No
Text text.[1]	Text text[1].
“Text text.”[1]	“Text text[1].” or “Text text. [1]”
Text text;[1]	Text text[1];
Text text[1]—	Text text—[1]

Though a note number normally follows a closing parenthesis, it may on rare occasion be more appropriate to place the number inside the closing parenthesis—if, for example, the note applies to a specific term within the parentheses.

The hyphen - is used to separate compound words and should not be preceded nor followed by a space (such as in *cul-de-sac*).

The en dash – is used to connect numbers with the meaning of *up to and including* and should not be preceded nor followed by a space. For an en dash either use the en dash character on your word processor or type two hyphens (leave no space on either side).

4 For the management of formatting in view of an accessible ebook, see 10.5.1. Textual content and formatting.

The em dash — is used to introduce a parenthetical element or citations outside the body of the text, and should not be preceded nor followed by a space.

4.4 QUOTATION MARKS AND QUOTED EXCERPTS

Words that are mentioned as such (not used) and words used in a modified sense should be enclosed in quotation marks:

E.g. the word "dog" has three letters.
E.g. the director of this film is a "dog".

Quotations and direct speech should be run in in Roman type and enclosed in quotation marks, if they do not exceed 200 characters including spaces (roughly two lines of text as displayed and printed by your word processing program). The following scheme applies:

E.g. text "quotation quotation" text

Longer quotations should be set off in a block, by applying a 1 cm left indent (for instructions on text indenting using your word processor, refer to 3.3. Writing the Text) in Roman type and without quotation marks. Intertextual bibliographic indications (refer to 5.1. Intertextual Citations) should be placed before the final punctuation mark:

E.g. The spread among young people of orientations marked by cultural liberalism can be interpreted as the sign of an advanced secularization of morality—as already envisaged by the first and pioneering research on young people in the Florentine province (Lum 1962).

In the case of an initial interpolation, the first line should be justified without indentation.

E.g. [. . .] a different distribution occurs in the case of euthanasia: if, on the one hand, there is a strong acceptance of this practice, the relatively lower average is affected by the strong rejection that many young people assert.

Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose quotations within quotations; double marks, quotations within these; and so on. When the material quoted consists entirely of a quotation within a quotation, only one set of quotation marks need to be employed (usually double quotation marks).

E.g. "Don't be absurd!" said Henry. "To say that 'I mean what I say' is the same as 'I say what I mean' is to be as confused as Alice at the Mad Hatter's tea party. You remember what the Hatter said to her: 'Not the same thing a bit! Why you might just as well say that "I see what I eat" is the same thing as "I eat what I see"!' "

When two or more lines of poetry are quoted in regular text, slashes / with space on each side are used to show line breaks. If poetry quotations span at least four lines, they should be set off, with each verse on a new line and a left indent of 1 cm, without quotation marks.
An ellipsis . . . may be used to suggest faltering or fragmented speech accompanied by confusion or insecurity or to indicate interruptions or breaks in thought.
Square brackets should enclose the ellipsis [. . .] to inform the reader that words or phrases deemed unnecessary have been omitted or to indicate omitted material.
In reproducing or quoting from a document in which certain words are missing or illegible, an author may use ellipses, a bracketed comment or guess (sometimes followed by a question mark), or both. If ellipses alone are used (useful for a passage with more than a few lacunae), their function as a stand-in for missing or illegible words must be explained in the text or in a note. If a bracketed gloss comes from a different source, the source must be cited in a note or elsewhere.

E.g. If you will assure me of your . . . [illegible], I shall dedicate my life to your endeavor.
E.g. She marched out the door, headed for the [president's?] office.

4.5 PARAGRAPHING[5]

The following scheme should be applied for paragraph numbering:

E.g.
1., 2., . . .;
1.1, 1.2, . . .;
1.1.1, 1.1.2, . . . ;

Paragraph hierarchy should not exceed three levels.
Lists should be bulleted or numbered according to the following:

E.g.

dog	1. dog
cat	2. cat

4.6 PARAGRAPHS WITH FORMULAS RUN INTO THE TEXT[6]

Formatting consistency (font type, font size, line spacing) is recommended. The formulas should be run into the text file and be managed in such a way that they do not alter the line spacing of the paragraph, for example by decreasing the font size if possible or by using superscripts and subscripts. In the case of particularly complex formulas (e.g. two-level formulas), break the formula on two or more lines.

E.g.

$$\frac{df}{dt}$$

average sales, and therefore

$$\lim_{h \to 0} \frac{f(t+h) - f(t)}{h}$$

overall sales outside the district

$$\frac{df}{dt} = \lim_{h \to 0} \frac{f(t+h) - f(t)}{h}$$

4.7 TABLES[7], GRAPHS, FIGURES

Table texts, graph legends, and figure and table captions should consistently formatted as for font type, font size, and line spacing.
For example, in the case of tables, the texts contained in the cells should all be of the same font (e.g. Times New Roman), aligned in the centre, with consistent use of uppercase, italics and/or other formatting, with the same line spacing.
In the case of recurrent use of tables, graphs and figures, references between parentheses should be added in the text to indicate the relevant table, graph or figure:

E.g. 18-year-olds and 35-five-year-olds show a substantially identical value profile (refer to Table 1).

5 For the organisation of content in view of an accessible ebook, see 10.5.1 Textual content and formatting.
6 For the management of formulas in view of an accessible ebook, see 10.5.6. Mathematical formulas and scientific texts: accessibility and stems.
7 For the management of tables in view of an accessible ebook, see 10.5.5 Managing Tables.

4.8 BIBLIOGRAPHIC REFERENCES

The so-called Chicago Style citation system should preferably be used to correctly cite the bibliographic references and create the final bibliography.
The Chicago Style uses two possible citation systems: the so-called 'author/date' style (for more detailed indications, see 5.'Author/Date' Bibliographic References) and the 'notes and bibliography' system (see 6.'Notes and Bibliography' Citation Style).

USiena PRESS and Firenze University Press encourage and RECOMMEND THE USE OF THE 'AUTHOR/DATE' IN-TEXT CITATION SYSTEM for managing the bibliographic references in the publications. This internationally-recognised style differs through its simplicity, clarity and streamlining, making it easier both for authors to write texts and for readers to read and refer to them. Unlike notes and bibliography citation system, the author/date model allows for greater fluidity in the text, making it easier to identify the sources, particularly suited to scientific and academic communication. Authors are, therefore, encouraged to use the author/date citation system when preparing their contributions.

5. 'AUTHOR/DATE' BIBLIOGRAPHIC REFERENCES

According to the 'author/date' citation system, a concise indication of the source to which reference is made should be inserted in the main text enclosed in parentheses, while complete details of the citation should be reported in the final bibliography only. The complete bibliographic references should be compiled in alphabetical order. Multiple references by the same author should be arranged chronologically with the earliest work first.

Obviously, this method of citation does not allow the use of terms such as: *Ivi*, *Ibid.*, *Ibidem*, *Id.*, *Ead.*, *cit.*, *op.* and similar. Each reference, even if recurring, should always be repeated according to the basic author/date scheme.

- In the case of monographs, the bibliography should refer to the entire volume and should be reported in a separate list at the end of the volume.
- In the case of a collective work, the bibliography should refer to the single essay and should be reported at the end of each contribution.
- Footnotes are allowed but only when deemed necessary to provide the reader with preliminary information or to deepen a concept mentioned in the text. Avoid footnotes containing only bibliographic references. The same author/date citation scheme also applies if the bibliographic reference is reported in the footnotes.
- To avoid linguistic discrepancies or arbitrary choices, the bibliographic references should use the language of the sources cited. The title page must, therefore, be reproduced.

A DOI code is assigned to the final bibliography, published as separate content, that once registered on Crossref, contributes to data dissemination and the Reference Linking mechanism, allowing for a more effective propagation on citation databases (see 3.1 Bibliography, Abstracts, Keywords, Biobibliography and Metadata).

To ensure compliance with the Reference Linking practices required by Crossref, we recommend searching for all bibliographic entries on the Crossref page and retrieving, where available, the DOIs according to the format https://doi.org/xx.xxxx/xxxxxx

For illustrative purposes, simulated DOIs were used in the examples (e.g. https://doi.org/xx.xxxx/xxxxxx).

5.1 INTERTEXTUAL CITATIONS

References in the text or in the notes should report, between parentheses:

> Surname of the author/curator publishing date, and specific page number if any preceded by a comma.

For surnames, *never* use small caps or uppercase. For page ranges, avoid repeating the digit for tens, hundreds, thousands. . . if equal to the first digit (e.g. 120–25 and not 120–125). The same criterion should be used to the compiling of the final bibliography (refer to 5.2. Compiling the Final Bibliography).

E.g. | (Piaget 1980) or (Piaget 1980, 74)

Subsequent references should be separated from the previous ones by a comma.

E.g. | (LaFree 2010, 413, 417–18)

Additional works by the same author(s) should be cited by dates only, separated by commas except where page numbers are required.

E.g. | (Whittaker 1967, 1975; Wiens 1989a, 1989b)
E.g. | (Wong 1999, 328; 2000, 475)

If the author's surname already appears in the main text, there is no need to repeat it in the concise reference.

E.g. | There are at least three works that satisfy the criteria outlined in Smith's (1999) study (see Rowen 2006; Bettelthorp 2004a; Choi 2008).

To refer to a note, add the letter "n" immediately after the page number.

E.g. | (Fischer and Siple 1990, 212n3)

If there is more than one author with the same surname, add the the publishing year to differentiate.

E.g. | As described in Whittaker (1967, 32) and Whittaker (1975, 11)...

Where two or more works by different authors with the same last name are listed in a reference list, the text citation must include an initial (or two initials or a given name if necessary).

E.g. | As stated by C. Doershuk (2017, 32) and J. Doershuk (2016, 11)...

Two or more works by the same author in the same year must be differentiated by the addition of *a*, *b*, and so forth (regardless of whether they were authored, edited, compiled, or translated) and are listed alphabetically by title. Text citations consist of author and year plus letter.

E.g. | "It is a work worthy of attention" (Fogel 2004a, 32) and which "continues to arouse interest" (Fogel 2004b, 11).

Authors and curators up to a maximum of three should be reported, according to the following scheme.

E.g. | (Ikenberry, Lakonishok, and Vermaelen 1995).

For a book with four or more authors, include all the authors in the reference list entry. Word order and punctuation are the same as for two or three authors. In the text, however, cite only the last name of the first-listed author, followed by 'et al.'

E.g. | (Berkman, Bauer, and Nold 2011, 7–10)
(Haček et al. 2015, 384)

5.2 COMPILING THE FINAL BIBLIOGRAPHY

In the end-of-volume bibliography or at the end of each essay, complete bibliographic entries should be reported, with all the basic elements included in the relevant title page. For surnames, *never* use small caps or uppercase. As for intertextual citations (refer to 5.1. Intertextual Citations), for page ranges, avoid repeating the digit for tens, hundreds, thousands. . . if equal to the first digit (e.g. 120–25 and not 120–125).

5.3 MONOGRAPHS

The indication of the monograph—i.e. the work of one or more authors on a specific topic—should follow the scheme below:

Surname of the author, Name (in full). Publishing year. *Title of the work in italics*. Place of publication: publisher. DOI

E.g. Smith, Zadie. 2016. *Swing Time*. New York: Penguin Press. https://doi.org/xx.xxxx/xxxxxx

Any subtitle should followed the title, with capital initial, preceded by a colon.
If, as occasionally happens, there are two subtitles in the original (an awkward contingency), a colon normally precedes the first and a semicolon the second. The second subtitle also begins with a capital.

E.g. Strayed, Cheryl. 2012. *Wild: From Lost to Found on the Pacific Crest Trail*. New York: Alfred A. Knopf. https://doi.org/xx.xxxx/xxxxxx

E.g. Sereny, Gitta. 1999. *Cries Unheard: Why Children Kill; The Story of Mary Bell*. New York: Metropolitan Books / Henry Holt. https://doi.org/xx.xxxx/xxxxxx

In the event that an author has a double name, it is possible to write the first name in full and the second separated by a space and pointed out.

E.g. Shea, John J. 2016. *Stone Tools in Human Evolution. Behavioral Differences among Technological Primates*. Cambridge: Cambridge University Press. https://doi.org/xx.xxxx/xxxxxx

Multiple authors should be cited separated by commas. The last author cited should be preceded by conjunction, and the surname-name inversion is required.

E.g. Grazer, Brian, and Charles Fishman. 2015. *A Curious Mind: The Secret to a Bigger Life*. New York: Simon & Schuster. https://doi.org/xx.xxxx/xxxxxx

E.g. Berkman, Alexander, Henry Bauer, and Carl Nold. 2011. *Prison Blossoms: Anarchist Voices from the American Past*. Harvard: Harvard University Press. https://doi.org/xx.xxxx/xxxxxx

5.3.1 VOLUME, COLLECTION, SERIES, AND SERIAL NUMBER

The indication of the volume precedes the place of publication and publisher.

E.g. Tillich, Paul. 1951–63. *Systematic Theology*. 3 vols. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx

E.g. Wrigth, Sewell. 1968–78. *Evolution and the Genetics of Populations*. Vols. 1–4. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx

E.g. Wilson, James G., and Clarke F. Fraser, ed. 1977–78. *Handbook of teratology*. Vols. 1–4. New York: Plenum Press. https://doi.org/xx.xxxx/xxxxxx

If an entire collection is to be reported, the following scheme applies:

E.g. in the text	(Tillich 1951–63, vol. 2)
E.g. in the text	(Wright 1968–78)
E.g. in the text	(Wilson and Fraser 1977–78)

If a specific page of the cited volume is to be reported, the indication should be preceded by a colon.

E.g. in the text	Tillich 1951–63, 1:133

The indication of the series, if any, should be added after the title, preceded by a period.

E.g.	Mazrim, Robert F. 2011. *At Home in the Illinois Country: French Colonial Domestic Site Archaeology in the Midwest, 1730–1800*. Studies in Illinois Archaeology 9. Urbana: Illinois State Archaeological Survey. https://doi.org/xx.xxxx/xxxxxx
E.g.	Brezinger, Matthias, ed. 2008. *Language Diversity Endangered*. Mouton Reader. Berlin: De Gruyter. https://doi.org/xx.xxxx/xxxxxx

5.3.2. BIBLIOGRAPHIC ENTRIES OF THE SAME AUTHOR OR SAME AUTHOR AND SAME YEAR

If the bibliography contains references to multiple works by the same author, the entries following the first one should be arranged chronologically by repeating the author's name.

E.g.	Kaplan, Robert M. 2009. *Disease, Diagnoses, and Dollars. Facing the Ever-Expanding Market for Medical Care*. New York: Springer. https://doi.org/xx.xxxx/xxxxxx Kaplan, Robert M. 2019. *More than Medicine: The Broken Promise of American Health*. Harvard: Harvard University Press. https://doi.org/xx.xxxx/xxxxxx

The following two entries are alphabetized as if they are by two different sets of authors (i.e., "Jean" comes before "John"):

E.g.	Comaroff, Jean, and John Comaroff, eds. 1993. *Modernity and Its Malcontents: Ritual and Power in Postcolonial Africa*. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx Comaroff, John, and Jean Comaroff. 1991–97. *Of Revelation and Revolution*. 2 vols. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx

If the bibliography contains references to works by the same author and published in the same year, a progressive letter should be added to distinguish them.

E.g.	Fogel, Robert William. 2004a. *The Escape from Hunger and Premature Death, 1700–2100: Europe, America, and the Third World*. New York: Cambridge University Press. https://doi.org/xx.xxxx/xxxxxx Fogel, Robert William. 2004b. "Technophysio Evolution and the Measurement of Economic Growth." *Journal of Evolutionary Economics* 14, no. 2 (June): 217–21. https://doi.org/xx.xxxx/xxxxxx

5.3.3. ORIGINAL EDITION OR EDITION NUMBER

If deemed relevant, references to the original edition should be added, especially the date. If page numbers are mentioned, specify the edition cited unless pagination is the same. The availability of a different format (e.g., paperback or an electronic version), the addition of new material, or other such matters can be added as needed.

E.g.	Bahadur, Gaiutra. 2014. *Coolie Woman: The Odyssey of Indenture*. Chicago: University of Chicago Press. First published 2013 by C. Hurst (London). https://doi.org/xx.xxxx/xxxxxx
E.g.	Emerson, Ralph Waldo. *Nature*. 1836. Facsimile of the first edition, with an introduction by Jaroslav Pelikan. Boston: Beacon Press, 1985. https://doi.org/xx.xxxx/xxxxxx

E.g. Barzun, Jacques. 1994. *Simple and Direct: A Rhetoric for Writers*. rev. ed. Chicago: University of Chicago Press. Repr. 1985. https://doi.org/xx.xxxx/xxxxxx

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing.

E.g. Einsohn, Amy. 2011. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, with Exercises and Answer Keys*, 3rd ed. Berkeley: University of California Press, 2011. https://doi.org/xx.xxxx/xxxxxx

When citing a reprint or modern edition in the author-date system, it is sometimes desirable to include the original date of publication. Whether or not any information about the original publication is included, the original date is listed first, in parentheses. If the pagination of the original edition does not match that of the reprint, indicate the edition cited.

E.g. in the text (Austen [1813] 2003, 20)

E.g. in the bibliography Austen, Jane. (1813) 2003. *Pride and Prejudice*. London: T. Egerton. Reprint, New York: Penguin Classics. Citations refer to the Penguin edition. https://doi.org/xx.xxxx/xxxxxx

When the original date is less important to the discussion, use the date of the modern source. The date of original publication may be included at the end of the reference list entry but need not be.

E.g. in the text (Trollope 1977)

E.g. in the bibliography Trollope, Anthony. 1977. *The Claverings*. With a new introduction by Norman Donaldson. New York: Dover. First published 1866–67. https://doi.org/xx.xxxx/xxxxxx

When the publication date of a printed work cannot be ascertained, the abbreviation *n.d.* takes the place of the year in the publication details. A guessed-at date may either be substituted (in brackets) or added.

E.g. Edinburgh, [1750?] or Edinburgh, n.d., ca. 1750

5.4 EDITED VOLUMES

In the case of edited volumes—i.e. monographs or miscellaneous works edited by one or more curators—the following scheme applies:

Surname of the curator, Name (in full), ed. or similar information. *Title of the work in italics*. Place of publication: publisher. DOI

E.g. D'Agata, John, ed. 2016. *The Making of the American Essay*. Minneapolis: Graywolf Press. https://doi.org/xx.xxxx/xxxxxx

E.g. Schramm, Michael, ed. 2020. *Euripides-Rezeption in Kaiserzeit und Spätantike*. Berlin-Boston: De Gruyter. https://doi.org/xx.xxxx/xxxxxx

E.g. Kulcsár, Peter, cura et studio. 1987. *Mythographi Vaticani* I et II. Turnhout: Typographi Brepols editores Pontificii (Corpus Christianorum. Series Latina; 91 C). https://doi.org/xx.xxxx/xxxxxx

Multiple curators should be separated by commas. The last curator cited should be preceded by conjunction, and the surname-name inversion is required.

E.g. Dausset, Jean, and Jean Colombani, ed. 1973. *Histocompatibility testing*. Copenhagen: Munksgaard. https://doi.org/xx.xxxx/xxxxxx

E.g. Bernhart, Walter, and Francis David Urrows, ed. 2019. *Music, Narrative and the Moving Image. Varieties of Plurimedial Interrelations*. Leiden: Brill. https://doi.org/xx.xxxx/xxxxxx

E.g. Gumperz, John J., and Stephen C. Levinson, ed. 1996. *Rethinking linguistic relativity*. Cambridge, UK: Cambridge University Press. https://doi.org/xx.xxxx/xxxxxx

E.g. Kandel Eric R., et al. 1991. *Principles of Neural Science*. New York: Elsevier Science Publication. https://doi.org/xx.xxxx/xxxxxx

5.4.1. EDITED MONOGRAPH OR LITERARY WORK

Surname of the author, Name (in full). Publishing year. *Title of the work in italics*. Ed. or similar information Name (in full) Surname of the curator. Place of publication: publisher. DOI

E.g. Pound, Ezra. 1953. *Literary Essays of Ezra Pound*. Ed. Thomas Stearns Eliot New York: New Directions. https://doi.org/xx.xxxx/xxxxxx

5.5 ESSAYS IN COLLECTIVE VOLUMES

In the case of bibliographic citations of essays in collective volumes, the following scheme applies to the final bibliography:

Author's surname, Full name. Publishing year. "Title of the essay." In *Title of the collective volume in italics*, ed. or similar information Full name of the curator Surname, page range. Place of publication: publisher. DOI

E.g. Ossendrijver, Mathieu. 2020. "Hellenistic Astronomy and the Babylonian Scribal Families." In *Hellenistic Astronomy. The Science in Its Contexts*, edited by Alan C. Bowen, and Francesca Rochberg, 426–39. Leiden: Brill. https://doi.org/xx.xxxx/xxxxxx

E.g. Thoreau, Henry David. 2016. "Walking." In *The Making of the American Essay*, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press. https://doi.org/xx.xxxx/xxxxxx

If the author and the curator are the same, the name should be repeated (always avoid Id./Ead.).

E.g. Bowen, Alan C. 2020. "Issues in Greco-Roman Astronomy of the Hellenistic Period." In *Hellenistic Astronomy. The Science in Its Contexts*, edited by Alan C. Bowen, and Francesca Rochberg, 284–93. Leiden: Brill. https://doi.org/xx.xxxx/xxxxxx

In the case of conference proceedings or similar, the title of the collective volume is followed by all the relevant indications in italics (preceded by a colon).

E.g. Mulvany, Nancy C., ed. 1993. *Indexing, Providing Access to Information—Looking Back, Looking Ahead: Proceedings of the 25th Annual Meeting of the American Society of Indexers*. Port Aransas, TX: American Society of Indexers. https://doi.org/xx.xxxx/xxxxxx

The scheme is similar in the case the introduction or any other complementary section of the volume is cited.

E.g. in the text	(Mansfield and Winthrop 2000, xviii)
E.g. in the bibliography	Mansfield, Harvey, and Delba Winthrop. 2000. Introduction to *Democracy in America*, by Alexis de Tocqueville, xvii–lxxxvi. Translated and edited by Harvey Mansfield and Delba Winthrop. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx

5.6 TRANSLATIONS

If deemed appropriate, in the event that the translated edition of a volume is cited, add the name of the translator after the translated title.

E.g.	Menchú, Rigoberta. 1999. *Crossing Borders*, trans. and ed. Ann Wright. New York: Verso. https://doi.org/xx.xxxx/xxxxxx

E.g.	Feydeau, Georges. 1970. *Four Farces by Georges Feydeau*. Translated by Norman R. Shapiro. Chicago: University of Chicago Press. https://doi.org/xx.xxxx/xxxxxx

5.7 REVIEWS

When citing a review of a work, add the wording "Review" before the title of the reviewed work.

E.g. in the text	Kakutani 2016.
E.g. in the bibliography	Kakutani, Michiko. 2016. "Friendship Takes a Path That Diverges." Review of *Swing Time*, by Zadie Smith. *New York Times*, November 7, 2016. https://doi.org/xx.xxxx/xxxxxx
E.g. in the text	Brehm 2015.
E.g. in the bibliography	Brehm, William C. 2015. Review of *Strike for America: Chicago Teachers against Austerity*, by Micah Uetricht. *Comparative Education Review* 59, no. 1 (February): 177–79. https://doi.org/xx.xxxx/xxxxxx

5.8 ARTICLES IN JOURNALS

In the case of bibliographic citations of articles in academic journals, generic journals, newspapers and periodicals the following scheme applies to the final bibliography:

Author's surname, Name (in full). Publishing year. "Title of the contribution." *Title of the periodical in italics* number of the periodical year, issue number or month (if any): page numbers. DOI

Within the text, the specific page may be cited, while the overall page range should be *omitted*. The overall page range of the article should be *necessarily* be reported only in the final bibliography.

E.g. in the text	Dal Pra (1950) affirms that... or as we read in Dal Pra (1950, 297)...
E.g. in the bibliography	Dal Pra, Mario. 1950. "Positivismo logico e metafisica." *Rivista critica di storia della filosofia* V, 3: 295–305. https://doi.org/xx.xxxx/xxxxxx

Multiple authors should be cited separated by commas. Starting from the second author cited, the surname-name inversion is required; the last name should be preceded by the conjunction.

E.g. Nisbett, Richard, and Stephen P. Stich. 1980. "Justification and the psychology of human reasoning." *Philosophy of Science* 47: 188–202. https://doi.org/xx.xxxx/xxxxxx

E.g. Newman, Carol, et al. 2015. "Technology transfers, foreign investment and productivity spillovers." *European Economic Review* 76: 168–87. https://doi.org/xx.xxxx/xxxxxx

In the case of articles in electronic format without DOI, the article URL should be reported.

E.g. Holger, Apel. 1980. "Income inequality in the U.S. from 1950 to 2010." *Real World Economics Review* 72: 2–15. http://www.paecon.net/PAEReview/issue72/whole72.pdf

5.9 ARTICLES IN NEWSPAPERS AND PERIODICALS

It is usually sufficient to cite newspaper and magazines articles entirely within the text. If a reference list entry is needed, repeat the year of publication with the month and day to avoid any confusion.

E.g. Meikle, James. 2015. "Nearly 75% of Men and 65% of Women in UK to Be Overweight by 2030—Study." *Guardian* (UK edition), May 5, 2015. http://www.theguardian.com/society/2015/may/05/obesity-crisis-projections-uk-2030-men-women.

If a newspaper article is unsigned, the title of the newspaper stands in place of the author.

E.g. in the text	(*New York Times* 2002)
E.g. in the bibliography	*New York Times*. 2002. "In Texas, Ad Heats Up Race for Governor." July 30, 2002.

5.10 ARTICLES AVAILABLE EXCLUSIVELY ONLINE

Articles that can only be consulted online should be followed by the date of consultation only if no date of publication or revision can be determined from the source. In those cases—that is, when only an access date is used—record *n.d.* as the date of publication in the reference list entry and for the in-text citation. To avoid conflation with the name of the author, *n.d.* is always lowercase. If available, the DOI should always be used. Also report the website URL. If no page numbers are available, cite the relevant section or chapter, otherwise omit the reference.

E.g. in the text	(Alliance for Linguistic Diversity, n.d.)
E.g. in the bibliography	Alliance for Linguistic Diversity. n.d. "Balkan Romani." Endangered Languages. Accessed April 6, 2016. http://www.endangeredlanguages.com/lang/5342.
E.g. in the text	(CivicPlus, n.d.)
E.g. in the bibliography	CivicPlus Content Management System. n.d. City of Ithaca, New York (website). Accessed April 6, 2016. http://www.cityofithaca.org/.

5.11 E-BOOKS

For books consulted online, include a URL or the name of the database in the reference list entry. For other types of e-books, name the format. If no fixed page numbers are available, cite a section title or a chapter or other number in the text, if any (or simply omit).

E.g. in the text	Melville 1851, 627
E.g. in the bibliography	Melville, Herman. 1851. *Moby-Dick; or, The Whale*. New York: Harper & Brothers. http://mel.hofstra.edu/moby-dick-the-whale-proofs.html.

E.g. in the text	Chong 2012, chap. 4
E.g. in the bibliography	Chong, Kevin. 2012. *My Year of the Racehorse: Falling in Love With the Sport of Kings*. Vancouver, BC: Greystone Books. Kindle edition.

E.g. in the text	Antokoletz 2008
E.g. in the bibliography	Antokoletz, Elliot. 2008. *Musical Symbolism in the Operas of Debussy and Bartok*. New York: Oxford University Press. https://doi.org/xx.xxxx/xxxxxx

E.g. in the text	Askari 2013, chap. 3
E.g. in the bibliography	Askari, Hossein. 2013. *Collaborative Colonialism: The Political Economy of Oil in the Persian Gulf*. New York: Palgrave Macmillan. https://doi.org/10.1057/9781137353771

E.g. in the text	(Kurland and Lerner 1987, chap. 10, doc. 19)
E.g. in the bibliography	Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. http://press-pubs.uchicago.edu/founders/.

5.12 WEB CONTENTS

For web contents, right after the title enclosed in quotation marks, the complete website address of the site, the date of publication (if any) or the date of consultation should be reported.

5.12.1 WEB CONTENTS WITHOUT AUTHOR AND/OR DATE

It is often sufficient simply to describe web pages and other website content in the text ("As of May 1, 2017, Yale's home page listed . . ."). If a more formal citation is needed, it may be styled like the examples below. For a source that does not list a date of publication or revision, use *n.d.* (for "no date") in place of the year and include an access date.

E.g. in the text	Yale University, n.d.
E.g. in the bibliography	Yale University. n.d. "About Yale: Yale Facts." Accessed May 1, 2017. https://www.yale.edu/about-yale/yale-facts.

5.12.2 MULTIMEDIA

The citation for recordings and other multimedia content usually includes some or all of the following elements:

1. The name of the composer, writer, performer, or other person primarily responsible for the content. Include designations such as *vocalist*, *conductor*, or *director* as appropriate.
2. The title of the work, in italics or quotation marks, as applicable.
3. Information about the work, including the names of additional contributors and the date and location of the recording, production, or performance.
4. Information about the publisher, including date of publication.
5. Information about the medium or format (e.g., LP, DVD, MP3, AVI). Supplementary information, such as the number of discs in an album and the duration of the recording, as applicable, may also be given.
6. Any additional information that might be relevant to the citation.

7. For sources consulted online, a URL.

The order of these elements—and which ones are included—will depend not only on the nature of the source but also on whether a part or the whole is cited and whether a particular contributor is the focus of the citation.

E.g. in the text	de Blasio 2019
E.g. in the bibliography	de Blasio, Bill. "Mayor de Blasio Delivers State of the City Address." NYC Mayor's Office. Streamed live on January 10, 2019. YouTube video, 1:22:40. https://youtu.be/aZZYlpfZ-iA.

E.g. in the text	"Peer Review in 5 Minutes."
E.g. in the bibliography	"Peer Review in 5 Minutes." YouTube video, 5:11. Posted by "libncsu," July 8, 2009. http://www.youtube.com/watch?v=twogpmM-SfY.

5.12.3 SOCIAL MEDIA

Citations of social media content can often be limited to the text. A frequently cited account or an extensive thread related to a single subject or post may be included in a bibliography. For a citation in a note or bibliography entry, include the following elements:

1. The author of the post. List the real name (of the person, group, or institution), if known, followed by a screen name, if any, in parentheses. If only a screen name is known, use the screen name in place of the author's name.
2. In place of a title, the text of the post. Quote as much as the first 160 characters, including spaces (the maximum length of a typical text message), capitalized as in the original. (If the post has been quoted in the text, it need not be repeated in a note.)
3. The type of post. List the name of the social media service and include a description if relevant (*photo*, *video*, etc.).
4. The date, including month, day, and year. Time stamps are usually unnecessary but may be included to differentiate a post or comment from others on the same day.
5. A URL. A URL for a specific item can often be found via the date stamp.

E.g. in the bibliography	Díaz, Junot "Always surprises my students when I tell them that the 'real' medieval was more diverse than the fake ones most of us consume," Facebook, February 24, 2016, https://www.facebook.com/junotdiaz.writer/posts/972495572815454.

E.g. in the bibliography	Souza, Pete (@petesouza), "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit," Instagram photo, April 1, 2016, https://www.instagram.com/p/BDrmfXTtNCt/.

5.13 SPECIFIC CASES

5.13.1 UNKNOWN AUTHOR AND CURATOR

When the author or curator is unknown, the bibliographic citation should take into account the title of the work, without considering the article. The title should be reported in the text, possibly in abbreviated form.

E.g. in the text	(*Letter to a Member*, 1697)
E.g. in the bibliography	*A Letter to a Member of the Honourable House of Commons in Answer to Three Queries. With some other Remarks, in relation to our Own, and Foreign Manufactures*. 1697. London: Whitlock.

E.g. in the text	(*True and Sincere Declaration* 1610)
E.g. in the bibliography	*A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced*. 1610. London.

In case of web content citations where the author is not specified or cannot be identified, refer to 5.12.1. Web Contents Without Author and/or Date.

5.13.2 AUTHOR KNOWN UNDER A PSEUDONYM

When the author is cited under their pseudonym, but their real name is also known, the latter should be added in square brackets after the pseudonym. Otherwise add [pseud.] after the author's name.

E.g. in the text	(Stendhal 1925)
E.g. in the bibliography	Stendhal [Marie-Henri Beyle]. 1925. *The Charterhouse of Parma*. Translated by C. K. Scott-Moncrieff. New York: Boni and Liveright.
E.g. in the text	(Centinel 1981)
E.g. in the bibliography	Centinel [pseud.]. 1981. *Letters*. In *The Complete Anti-Federalist*, edited by Herbert J. Storing. Chicago: University of Chicago Press.

5.13.3 ORGANIZATION OR INSTITUTION AS AN AUTHOR

If the author of a monograph or essay is identifiable with an organization or institution, the initials of the organization or institution in question should be reported.

E.g. in the text	(House of Commons 2014)
E.g. in the bibliography	House of Commons. 2014. *Standing Committee on the Status of Women. A Study on Sexual Harassment in the Federal Workplace*. 41-2, February 2014. Chair: Hélène LeBlanc. http://publications.gc.ca/collections/collection_2014/parl/xc71-1/XC71-1-1-412-2-eng.pdf

E.g. in the text	(Unicode Consortium 2007)
E.g. in the bibliography	Unicode Consortium. 2007. *The Unicode Standard*. Version 5.0. Edited by Julie D. Allen et al. Upper Saddle River, NJ: Addison-Wesley.

5.13.4 DATABASE

As a general rule, follow the indications relating to articles in journals (refer to 5.8. Articles in Journals). Report the DOI, if present, or the stable URL of the article. If none of these elements are available, report the name of the database and the identification number of the document provided by the database, if any. To facilitate discovery by other readers (and linking in publications), information about the online resource should be added to the end of a citation.

E.g. in the text	(The World Bank 2012)
E.g. in the bibliography	The World Bank, World Development Indicators. 2012. "GNI per capita, Atlas method." http://data.worldbank.org/indicator/NY.GNP.PCAP.CD

E.g. in the text	Girard 2013
E.g. in the bibliography	Girard, Nathalie. 2013. "Categorizing Stakeholders' Practices with Repertory Grids for Sustainable Development." *Management* 16 (1): 31–48. EBSCO Business Source Premier (88871222).
E.g. in the text	Whitney 1929
E.g. in the bibliography	Whitney, Frank P. 1929. "The Six-Year High School in Cleveland," *School Review* 37, no. 4 (April 1929): 268, http://www.jstor.org/stable/1078814.

5.13.5 INTERVIEWS

An interview that has been published or broadcast or made available online can usually be treated like an article or other item in a periodical. Interviews consulted online should include a URL or similar identifier.

E.g. in the text	Nabokov 1958
E.g. in the bibliography	Nabokov, Vladimir 1958. Interview by Nathalie Shahovskoy, 1958, May 14, transcript, Vladimir Vladimirovich Nabokov papers 1918-1974, Library of Congress, Washington, DC.

E.g. in the text	Sacks 2012
E.g. in the bibliography	Sacks, Oliver. 2012. "Exploring How Hallucinations Happen." Interview by Terry Gross. *Fresh Air*, NPR, 2012, November 6, Audio, 46:00. https://www.npr.org/2012/11/06/164360724/oliver-sacks-exploring-how-hallucinations-happen
E.g. in the text	Davis 2015
E.g. in the bibliography	Davis, Lydia. 2015. "The Art of Fiction No. 227." Interview by Andrea Aguilar, and Johanne Fronth-Nygren, *Paris Review*, no. 212 (Spring 2015): 172, EBSCOhost.

5.13.6 LECTURES OF ACADEMIC COURSES

Quoting from published sources should be preferred. In the case of lectures of academic courses, first check whether it is possible to refer to published sources. When citing lectures available on the academic e-learning platforms, the name of the professor should be reported in the bibliography, along with the year, the title of the lecture (or a description of it in square brackets, if the title is not available), the document format and, if accessible to readers, the name and URL of the platform where the content is stored:

E.g. in the text	(Fiore 2014)
E.g. in the bibliography	Fiore, Francesco P. 2014. "Early Renaissance Architecture in Italy: from Alberti to Bramante". MOOC – Sapienza Università di Roma. https://www.uniroma1.it/it/pagina/mooc-corsi-online-aperti-tutti

E.g. in the text	(Sabatini 2015)
E.g. in the bibliography	Sabatini, Francesco 2015. "Il modello testuale e la sua applicazione didattica". Zammù Multimedia. http://www.zammumultimedia.it/come-insegnare-l-italiano-6-modello-testuale-e-la-sua-applicazione-didattica.htm
E.g. in the text	(Seager 2011)
E.g. in the bibliography	Seager, Allen. 2011. "Women and the Church in New France." History 204: The Social History of Canada. Class lecture at Simon Fraser University, Burnaby, BC, January 13, 2011.
E.g. in the text	(Johnson 2019)
E.g. in the bibliography	Johnson, Elizabeth. 2019. "Gender in Shakespeare." Class lecture, Politics in Early Modern Literature, University of Edinburgh, April 15 2019.

5.13.7 E-MAIL

E.g. in the text	(Olsen 2015)
E.g. in the bibliography	Olsen, Mary. 2015. "Re: Statistics from Student Population." Sent by Jonas Conner, March 15, 2015.
E.g. in the text	(Holbrooke 2008)
E.g. in the bibliography	Holbrooke, Amanda. 2008. E-mail to James McAninch, September 3, 2008.

5.13.8 REPORTS

Titles of pamphlets, reports, and similar free-standing publications are, like books, italicized when mentioned or cited in text or bibliography.

E.g. in the text	FAO-WFP 2020
E.g. in the bibliography	FAO-WFP (Food and Agriculture Organization of the United nations – World Food Programme). 2020. *Early Warning analysis of acute food insecurity hotspots*. http://www.fao.org/3/cb0258en/CB0258EN.pdf

E.g. in the text	McDonald's Corporation, 2015
E.g. in the bibliography	McDonald's Corporation, *2014 Annual Report*, March 2015, http://www.aboutmcdonalds.com/mcd/investors/annual_reports.html.

5.13.9 COURT DECISIONS

Full case names in citations, including the abbreviation *v.*, are set in Roman type in notes; short forms in subsequent citations are italicized (as are full case names mentioned in textual sentences). Full citations include volume number (arabic), abbreviated name of the reporter(s), the ordinal series number of the reporter (if applicable), the abbreviated name of the court (if not indicated by the reporter) and the date together in parentheses, and other relevant information. A single page number designates the opening page of a decision; an additional number designates an actual page cited. In a shortened citation, *at* is used to cite a particular page; absence of *at* implies reference to the decision as a whole.

E.g.	United States v. Christmas, 222 F.3d 141, 145 (4th Cir. 2000).
E.g.	Profit Sharing Plan v. Mbank Dallas, N.A., 683 F. Supp. 592 (N.D. Tex. 1988).
E.g.	*Profit Sharing Plan*, 683 F. Supp. 592.

When a commercial electronic database is cited, include the docket number, name of the database, and any identifying date and number supplied by the database. References to page or screen numbers are preceded by an asterisk. Short forms may include only the database identifier.

E.g.	Family Serv. Ass'n v. Wells Twp., No. 14-4020, 2015 U.S. App. LEXIS 6174 (6th Cir. Apr. 16, 2015).
E.g.	*In re* D.S., No. 13-0888, 2014 WL 1495489 (Iowa Ct. App. Apr. 16, 2014).
E.g.	*In re* D.S., No. 13-0888, 2014 WL 1495489 (Iowa Ct. App. Apr. 16, 2014).

5.13.10 THESIS AND DISSERTATIONS

Titles of theses and dissertations appear in quotation marks—not in italics; otherwise, they are cited like books. The kind of thesis, the academic institution, and the date follow the title. If the document was consulted online, include a URL or, for documents retrieved from a commercial database, the name of the database and, in parentheses, any identification number supplied or recommended by the database.

E.g. in the bibliography	Choi, Mihwa. 2008. "Contesting Imaginaires in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago. ProQuest (AAT 3300426).
E.g. in the bibliography.	Subacus, Melanie. 2015. "*Duae Patriae*: Cicero and Political Cosmopolitanism in Rome." PhD diss., New York University. http://pqdtopen.proquest.com/pubnum/3685917.html.

5.13.11 DICTIONARY AND ENCYCLOPAEDIC ENTRIES

When citing a dictionary or an encyclopaedic entry, the author's name (if any) should be followed by the entry enclosed in quotation marks and the link, if available (also) online.

E.g. in the text	(Cotticelli 2015)
E.g. in the bibliography	Cotticelli, Francesco. 2015. "Perrucci, Andrea" *Dizionario Biografico degli Italiani* 82, Roma: Istituto dell'Enciclopedia Italiana http://www.treccani.it/enciclopedia/andrea-perrucci_(Dizionario-Biografico)/
E.g. in the text	(Isaacson 2005)
E.g. in the bibliography	Isaacson, Melissa. 2005. "Bulls." In *Encyclopedia of Chicago*, edited by Janice L. Reiff, Ann Durkin Keating, and James R. Grossman. Chicago Historical Society. http://www.encyclopedia.chicagohistory.org/pages/184.html.
E.g. in the text	(Masolo 2016)
E.g. in the bibliography	Masolo, Dismas. 2016. "African Sage Philosophy." In *Stanford Encyclopedia of Philosophy*. Stanford University, 1997–. Article published February 14, 2006; last modified February 22, 2016. http://plato.stanford.edu/archives/spr2016/entries/african-sage/.

6. 'NOTES AND BIBLIOGRAPHY' CITATION STYLE

The 'notes and bibliography' system stipulates that every reference to another text included in the main text refer to a specific bibliographic note containing the complete details of all the basic elements, as shown in the examples below.
The complete bibliographic references will be listed in alphabetical order in the final bibliography. Multiple references by the same author should be arranged chronologically with the earliest work first.

- In the case of monographs, the final bibliography should refer to the entire volume and should be reported in a separate list at the end of the volume. If deemed useful, the relevant bibliography can also be reproduced at the end of every chapter.
- In the case of a collective work, the final bibliography should refer to the single essay and should be reported at the end of each contribution. If deemed useful, the complete bibliography, referring to all the essays, can also be reproduced at the end of the book.
- The footnotes in the text should be numbered progressively and restart from 1 for each chapter/essay; paragraphs and/or bulleted or numbered lists should not be used in the notes; notes marked by asterisks and similar should also be avoided.
- To minimise linguistic discrepancies or arbitrary choices, the bibliographic references should preferably use the language of the sources cited. The title page must, therefore, be reproduced.
- For first names and surnames, *never* use small caps or uppercase.
- For page ranges, avoid repeating the digit for tens, hundreds, thousands, etc. if the same as the digit already indicated (e.g. use 120-25, not 120-125). The same criteria are used to compile both the **BIBLIOGRAPHIC NOTES** (see 6.1 Bibliographic Notes) and the **FINAL BIBLIOGRAPHY** (see 6.2 Final Bibliography).
- A DOI code is assigned to the final bibliography, published as separate content, that once registered on Crossref, contributes to data dissemination and the Reference Linking mechanism, allowing for a more effective propagation on citation databases (for more detailed information on the subject, see paragraph 3.1. Bibliography, Abstracts, Keywords, Biobibliography and Metadata).

If it is not possible to adapt the test to the author/date in-text citation style, then use the Chicago 'notes and bibliography' system.

To ensure compliance with the Reference Linking practices required by Crossref, we recommend searching for all bibliographic entries on the Crossref page and retrieving, where available, the DOIs according to the format https://doi.org/xx.xxxx/xxxxxx

For illustrative purposes, simulated DOIs were used in the examples: https://doi.org/xx.xxxx/xxxxxx

6.1 BIBLIOGRAPHIC NOTES

In the case of a **MONOGRAPH** citation - understood as one of more authors on a specific subject - the references in notes should include:

First name (in full) Author surname, *Title of the work in italics* (Place of publication: Publisher, Date of publication of the work). DOI.

E.g. | Charles Yu, *Interior Chinatown* (New York: Pantheon Books, 2020), https://doi.org/xx.xxxx/ xxxxxx

If you want to cite specific pages, these should be indicated as follows:

E.g. | Charles Yu, *Interior Chinatown* (New York: Pantheon Books, 2020), 120- 25. https://doi.org/ xx.xxxx/ xxxxxx

Additional references are indicated repeating the author's surname followed by the complete title, or an identifying part of the title, and by the pages, if any.

E.g. | Yu, *Interior Chinatown*.
E.g. | Yu, *Interior Chinatown*, 48.

In the case of an **EDITED VOLUME** citation - understood as a monograph or miscellaneous work edited by one or more editors
- the references in notes should include:

First name (in full) Editor surname, edited by or similar information, *Title of the work in italics* (Place of publication: Publisher, Date of publication of the work). DOI

E.g. | John D'Agata, edited by, *The Making of the American Essay* (Minneapolis: Graywolf Press, 2016). https://doi.org/xx.xxxx/xxxxxx

If you want to cite specific pages, these should be indicated as follows:

E.g. | John D'Agata, edited by, *The Making of the American Essay* (Minneapolis: Graywolf Press, 2016), 177-78. https://doi.org/xx.xxxx/xxxxxx

Additional references are indicated repeating the author's surname followed by the complete title, or an identifying part of the title, and by the pages, if any.

E.g. | D'Agata, *American Essay*.
E.g. | D'Agata, *American Essay*, 177.

To indicate the **note**, write 'note' in full, after the page number.

E.g. | Charles Yu, *Interior Chinatown* (New York: Pantheon Books, 2020), 120 note 2. https://doi.org/ xx.xxxx/ xxxxxx
E.g. | John D'Agata, edited by, *The Making of the American Essay* (Minneapolis: Graywolf Press, 2016), 177 note 2. https://doi.org/xx.xxxx/xxxxxx

E.g. | Carnap, *Significato e necessità*, 120 note 2.
E.g. | D'Agata, *American Essay*, 177 note 2.

Multiple authors or editors are cited by combining the names with a conjunction. If a work has multiple authors or editors, avoid the abbreviation VV.AA. which has no bibliographic significance. A maximum of three authors and editors can be cited. If there are more, the name of the first author or editor should be listed in alphabetical order, followed by the abbreviation 'et al'. If possible, the complete citation should, however, be indicated in the final bibliography.

E.g. | Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon & Schuster, 2015). https://doi.org/xx.xxxx/xxxxxx
E.g. | Alan C. Bowen and Francesca Rochberg, edited by, *Hellenistic Astronomy. The Science in Its Contexts* (Leiden: Brill, 2020). https://doi.org/xx.xxxx/xxxxxx
E.g. | Eric Kandel et al., *Principles of Neural Science* (New York: Elsevier Science Publication, 19913). https://doi.org/xx.xxxx/xxxxxx

Additional references are indicated repeating the authors' or editors' surnames followed by the complete title, or an identifying part of the title, and by the pages, if any.

E.g. | Grazer and Fishman, *Curious mind*.
E.g. | Bowen and Rochberg, *Hellenistic Astronomy*, 428. E.g. Kandel et al., *Principles of Neural Science*.

In the case of a **CHAPTER** or **ESSAY IN COLLECTIVE VOLUMES**, the references in notes should include:

First name (in full) Editor surname, "*Title of the chapter or essay,*" in *Title of the work in italics*, edited by or similar information Name (in full) Editor surname (Place of publication: Publisher, Date of publication of the work), indication of page(s). DOI.

E.g. | Mathieu Ossendrijver, "Hellenistic Astronomy and the Babylonian Scribal Families," in *Hellenistic Astronomy. The Science in Its Contexts*, edited by Alan C. Bowen, and Francesca Rochberg (Leiden: Brill, 2020), 428. https://doi.org/xx.xxxx/xxxxxx

In the case of a citation of **ARTICLES IN JOURNALS**, the references in notes should include:

First name (in full) Author surname, "*Title of the contribution,*" *Title of the Journal in italics* Journal year, Issue number ([month, if any] year): indication of page(s). DOI

E.g. | Mario Dal Pra, "Positivismo logico e metafisica," *Rivista critica di storia della filosofia* V, 3 (1950): 297. https://doi.org/xx.xxxx/xxxxxx
E.g. | Shao-Hsun Keng, Chun-Hung Lin, and Peter F. Orazem, "Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality," *Journal of Human Capital* 11, no. 1 (Spring 2017): 10.

The specific page can be cited in the note while the total pages of the article will be *omitted* which must *necessarily* be indicated in the final biography.
Additional references are indicated repeating the authors' surnames followed by the complete title, or an identifying part of the title, and by the pages, if any.

E.g. | Dal Pra, "Positivismo logico e metafisica," 297.
E.g. | Keng, Lin, and Orazem, "Expanding College Access," 23.

6.2 FINAL BIBLIOGRAPHY

In the end-of-volume bibliography or at the end of each essay, complete bibliographic entries should be reported, with all the basic elements included in the relevant title page. The complete bibliographic references should be compiled in alphabetical order. Multiple references by the same author should be arranged chronologically with the earliest work first. The indication of the **MONOGRAPH** - understood as a work by one or more authors on a specific subject - in the final bibliography should follow the model of:

Author surname, First name (in full). *Title of the work in italics*. Place of publication: Publisher, Date of publication of the work. DOI

E.g. | Carnap, Rudolf. *Significato e necessità*. Florence: La Nuova Italia, 2016. https://doi.org/xx.xxxx/xxxxxx
E.g. | Smith, Zadie. *Swing Time*. New York: Penguin Press, 2016. https://doi.org/xx.xxxx/xxxxxx

Multiple authors are cited separated by commas, but combining the names with the conjunction. For the last author cited, the surname and first name are reversed and preceded by the conjunction.

E.g. | Grazer, Brian, and Charles Fishman. *A Curious Mind: The Secret to a Bigger Life*. New York: Simon & Schuster, 2015. https://doi.org/xx.xxxx/xxxxxx
E.g. | Frasson, Leonardo, Gaffuri Laura, and Cecilia Passarin. *In nome di Antonio: «la miscellanea» del codice del tesoro (XIII in.) della Biblioteca antoniana di Padova: studio ed edizione critica*. Padua: Centro Studi Antoniani, 1996. https://doi.org/xx.xxxx/xxxxxx

If multiple works by the same author are included in the bibliography, all the entries following the first one should be indicated by repeating the author's name, in chronological order. Long or short hyphens should, therefore, be avoided.

E.g. | Kaplan, Robert M. *Disease, Diagnoses, and Dollars. Facing the Ever-Expanding Market for Medical Care*. New York: Springer, 2009. https://doi.org/xx.xxxx/xxxxxx
E.g. | Kaplan, Robert M. *More than Medicine: The Broken Promise of American Health*. Harvard: Harvard University Press, 2019. https://doi.org/xx.xxxx/xxxxxx

The author's name is repeated even when it appears in consecutive bibliographic entries with several authors. The bibliographic entry with a single author precedes the one with multiple authors, regardless of the year of publication.

E.g. | Eco, Umberto. *Rifiessioni sulla bibliofilia*. Milan: Rovello, 2001. https://doi.org/xx.xxxx/xxxxxx Eco, Umberto, and Liberato Santoro-Brienza. *Talking of Joyce*. Dublin: University College Dublin Press, 1998. https://doi.org/xx.xxxx/xxxxxx

For the indication of the EDITED VOLUME - understood as a monograph or miscellaneous works edited by one or more curators - the following scheme applies:

Editor surname, First name (in full), ed. or similar information. *Title of the work in italics*. Place of publication: Publisher, Date of publication of the work. DOI

E.g. | D'Agata, John, ed. *The Making of the American Essay*. Minneapolis: Graywolf Press, 2016. https://doi.org/xx.xxxx/xxxxxx
E.g. | Schramm, Michael, hrsg. *Euripides-Rezeption in Kaiserzeit und Spätantike*. Berlin-Boston: De Gruyter, 2020. https://doi.org/xx.xxxx/xxxxxx
E.g. | Kulcsár, Peter, cura et studio. *Mythographi Vaticani* I et II. Turnhout: Typographi Brepols editores Pontificii (Corpus Christianorum. Series Latina; 91 C). https://doi.org/xx.xxxx/xxxxxx

Multiple editors are cited separated by commas, but combining the names with the conjunction. For the last editor cited, the surname and first name are reversed and preceded by the conjunction.

E.g. | Dausset, Jean, and Jean Colombani, ed. *Histocompatibility testing*. Copenhagen: Munksgaard, 1973. https://doi.org/xx.xxxx/xxxxxx

E.g. | Kandel, Eric R., et al. *Principles of Neural Science*. New York: Elsevier Science Publication, 19913. https://doi.org/xx.xxxx/xxxxxx

The indication of a CHAPTER or ESSAY IN COLLECTIVE VOLUMES in the final bibliography should follow the model of:

Author surname, Name in full. "Title of the essay." In *Title of the collective volume in italics*, edited by or similar information Full name of the editor Surname, page range. Place of publication: Publisher. Date of publication. DOI

E.g. | Ossendrijver, Mathieu. "Hellenistic Astronomy and the Babylonian Scribal Families." In *Hellenistic Astronomy. The Science in Its Contexts*, edited by Alan C. Bowen, and Francesca Rochberg, 426-39. Leiden: Brill, 2020. https://doi.org/xx.xxxx/xxxxxx

If the author and curator are the same, the name should be repeated (always avoid Id./Ead.)

E.g. | Bowen, Alan C. "Issues in Greco-Roman Astronomy of the Hellenistic Period." In *Hellenistic Astronomy. The Science in Its Contexts*, edited by Alan C. Bowen, and Francesca Rochberg, 284-93. Leiden: Brill, 2020. https://doi.org/xx.xxxx/xxxxxx

The indication of **ARTICLES IN JOURNALS** in the final bibliography should follow the model of:

Author surname, Name (in full). "Title of the contribution." *Title of the journal in italics*, journal year, issue number if any (year): page range. DOI

E.g. | Dal Pra, Mario. "Positivismo logico e metafisica." *Rivista critica di storia della filosofia* V, 3 (1950): 295-305. https://doi.org/xx.xxxx/xxxxxx

Multiple editors should be separated by commas. Starting from the second author cited, the surname-name inversion is required; the last name should be preceded by the conjunction.

E.g. | Nisbett, Richard, and Stephen P. Stich. "Justification and the psychology of human reasoning." *Philosophy of Science* 47 (1980): 188-202. https://doi.org/xx.xxxx/xxxxxx

E.g. | Newman, Carol, John Rand, Theodore Talbot, and Finn Tarp. "Technology transfers, foreign investment and productivity spillovers." *European Economic Review* 76 (2015): 168-87. https:// doi.org/xx.xxxx/xxxxxx

In the case of articles in electronic format with no DOI, the article's URL should be reported.

E.g. | Holger, Apel. "Income inequality in the U.S. from 1950 to 2010." *Real World Economics Review* 72 (1980): 2-15. <http://www.paecon.net/PAEReview/issue72/whole72.pdf>

For specific cases and more detailed examples, refer to chapter 14 of the *Chicago Manual of Style*.

7. ABBREVIATIONS[1]

abbr.	abbreviated, -ion
ab init.	*ab initio*, from the beginning
abl.	ablative
abr.	abridged, abridgment
AC	After Christ
acc.	accusative
act.	active
AD	anno Domini (in the year of [our Lord])
add.	addendum
ad inf.	*ad infinitum*
ad init.	*ad initium*, at the beginning
ad int.	*ad interim*, in the intervening time
adj.	adjective
ad lib.	*ad libitum*, at will (often used without a period)
ad loc.	*ad locum*, at the place
adv.	adverb
aet. or aetat.	*aetatis*, aged
AFr.	Anglo-French
AN	Anglo-Norman
anon.	anonymous
app.	appendix
arch.	archaic
art.	article
AS	Anglo-Saxon
b.	born; brother
BC	Before Christ
Bd.	*Band* (Ger.), volume
bib.	Bible, biblical
bibl.	*bibliotheca*, library
bibliog.	bibliography, -er, -ical
biog.	biography, -er, -ical
biol.	biology, -ist, -ical
bk.	book
c.	century; chapter (in law citations)
c. or cop.	copyright
ca. or c.	*circa*, about, approximately (*ca.* preferred for greater clarity)
Cantab.	*Cantabrigiensis*, of Cambridge
cet. par.	*ceteris paribus*, other things being equal
cf.	*confer*, compare ("see, by way of comparison"; should not be used when *see* alone is meant)
chap. or ch.	chapter
col.	color (best spelled out); column
colloq.	colloquial, -ly, -ism
comp.	compiler (pl. comps.), compiled by
compar.	comparative
con.	*contra*, against
conj.	conjunction; conjugation
cons.	consonant
constr.	construction
cont.	continued

1 For the use of acronyms and abbreviations in view of an accessible ebook, see 10.5.1. Textual content and formatting.

contr.	contraction
corr.	corrected
cp.	compare (rarely used; *cf.* is far more common)
d.	died; daughter
Dan.	Danish
dat.	dative
def.	definite; definition
dept.	department
deriv.	derivative
d. h.	*das heißt* (or *das heisst*), namely (used only in German text; note the space between initials)
d. i.	*das ist*, that is (used only in German text; note the space between initials)
dial.	dialect
dict.	dictionary
dim.	diminutive
diss.	dissertation
dist.	district
div.	division; divorced
do.	ditto
dram. pers.	*dramatis personae*
Dr. u. Vrl.	*Druck und Verlag*, printer and publisher
DV	*Deo volente*, God willing; Douay Version
ea.	each
ed.	editor (pl. eds.), edition, edited by (never add *by* after *ed.*: either "ed. Jane Doe" or "edited by Jane Doe"; use *eds.* only after, never before, the names of two or more editors
EE	Early English
e.g.	*exempli gratia*, for example (not to be confused with *i.e.*)
ellipt.	elliptical, -ly
ency. or encyc.	encyclopedia
eng.	engineer, -ing
Eng.	English
engr.	engraved, -ing
enl.	enlarged
eq.	equation (pl. eqq. or eqs.)
esp.	especially
et al.	*et alii* (or *et alia*), and others (normally used of persons; no period after *et*)
etc.	*et cetera*, and so forth (normally used of things)
et seq.	*et sequentes*, and the following
ex.	example (pl. exx. or exs.)
f. or fem.	feminine; female
f.	*für* (Ger.), for
fasc.	fascicle
ff.	and following
fig.	figure
fl.	*floruit*, flourished (used with a date to indicate the productive years of a historical figure whose birth and death dates are unknown)
fol.	folio
Fr.	French
fr.	from
frag.	fragment
fut.	future
f.v.	*folio verso*, on the back of the page
Gael.	Gaelic

gen.	genitive; genus
geog.	geography, -er, -ical
geol.	geology, -ist, -ical
geom.	geometry, -ical
Ger. or G.	German
ger.	gerund
Gk.	Greek
hist.	history, -ian, -ical
HQ	headquarters
ibid.	*ibidem*, in the same place
id.	*idem*, the same
i.e.	*id est*, that is (not to be confused with *e.g.*)
IE	Indo-European
ill.	illustrated, -ion, -or
imp. or imper.	imperative
incl.	including
indef.	indefinite
indic.	indicative
inf.	*infra*, below (best spelled out)
infin.	infinitive
in pr.	*in principio*, in the beginning
inst.	instant (this month); institute, -ion
instr.	instrumental
interj.	interjection
intrans.	intransitive
introd. or intro.	introduction
irreg.	irregular
It.	Italian
L.	Latin; left (in stage directions)
l.	left; line (pl. ll., but best spelled out to avoid confusion with numerals I and 11)
lang.	language
Lat. or L.	Latin
lit.	literally
loc.	locative
loc. cit.	*loco citato*, in the place cited (best avoided)
loq.	*loquitur*, he or she speaks
m.	male; married; measure (pl. mm.)
m. or masc.	masculine
marg.	margin, -al
math.	mathematics, -ical
MHG	Middle High German
mimeo.	mimeograph, -ed
misc.	miscellaneous
MM	Maelzel's metronome
m.m.	*mutatis mutandis*, necessary changes being made
Mod.E.	Modern English
MS (pl. MSS)	*manuscriptum* (pl. *manuscripta*), manuscript
mus.	museum; music, -al
n.	*natus*, born; note, footnote (pl. nn.); noun
nat.	national; natural
NB, n.b.	*nota bene*, take careful note (capitals are illogical but often used for emphasis)
n.d.	no date; not determined

neg.	negative
neut.	neuter
no. (pl. nos.)	number
nom.	nominative
non obs.	*non obstante*, notwithstanding
non seq.	*non sequitur*, it does not follow
n.p.	no place; no publisher; no page
n.s.	new series
NS	New Style (dates)
ob.	*obiit*, died
obs.	obsolete
occas.	occasional, -ly
OE	Old English
OFr.	Old French
OHG	Old High German
ON	Old Norse
op. cit.	*opere citato*, in the work cited (best avoided)
o.s.	old series
OS	Old Style (dates)
Oxon.	*Oxoniensis*, of Oxford
p.	page (pl. pp.); past (also pa.)
para. or par.	paragraph
pass.	passive
pa. t.	past tense
path.	pathology, -ist, -ical
perf.	perfect
perh.	perhaps
pers.	person, -al
pers. comm.	personal communication
pl.	plate (best avoided); plural
posth.	posthumous, -ly
p.p.	past participle
ppl.	participle
PPS	*post postscriptum*, a later postscript
prep.	preposition
pres.	present
pron.	pronoun
pro tem.	*pro tempore*, for the time being (often used without a period)
prox.	*proximo*, next month
PS	*postscriptum*, postscript
pt.	part
pub.	publication, publisher, published by
QED	*quod erat demonstrandum*, which was to be demonstrated
quar. or quart.	quarter, -ly
q.v.	*quod vide*, which see (used only in a cross-reference *after* the term referred to; cf. *s.v.*)
R.	*rex*, king; *regina*, queen; right (in stage directions)
r.	right; recto; reigned
refl.	reflexive
repr.	reprint, -ed
rev.	review; revised, revised by, revision (never add *by* after *rev.*: either "rev. Jane Doe" or "revised by Jane Doe")
RIP	*requiescat in pace*, may he or she rest in peace

s.	son; substantive, -ival
s.a.	*sine anno*, without year; *sub anno*, under the year
sc.	scene; *scilicet*, namely; *sculpsit*, carved by
Sc. or Scot.	Scottish
s.d.	*sine die*, without setting a day for reconvening; stage direction
sd.	sound
sec.	section; *secundum*, according to
ser.	series
s.h.	speech heading
sing. or sg.	singular
s.l.	*sine loco*, without place (of publication)
s.n.	*sine nomine*, without name (of publisher)
sociol.	sociology, -ist, -ical
Sp.	Spanish
s.p.	speech prefix
st.	stanza
subj.	subject, -ive; subjunctive
subst. or s.	substantive, -al
sup.	*supra*, above
superl.	superlative
supp. or suppl.	supplement
s.v. (pl. s.vv.)	*sub verbo*, *sub voce*, under the word (used in a cross-reference *before* the term referred to; cf. *q.v.*)
syn.	synonym, -ous
t.	*tome* (Fr.), *tomo* (Sp.), volume
techn.	technical, -ly
theol.	theology, -ian, -ical
t.p.	title page
trans.	translated by, translator(s) (never add *by* after *trans.*: either "trans. Jane Doe" or "translated by Jane Doe"); transitive
treas.	treasurer
TS	typescript
ult.	*ultimatus*, ultimate, last; *ultimo*, last month
univ.	university
usw.	*und so weiter*, and so forth (equivalent to *etc.*; used only in German text)
ut sup.	*ut supra*, as above
v.	verse (pl. vv.); verso; versus; *vide*, see
v. or vb.	verb
v.i.	*verbum intransitivum*, intransitive verb; *vide infra*, see below
viz.	*videlicet*, namely
voc.	vocative
vol.	volume
vs. or v.	versus (in legal contexts use *v.*)
v.t.	*verbum transitivum*, transitive verb
yr.	year; your

If adopting a specific series of abbreviations is deemed appropriate—for example those of *The Oxford Classical Dictionary* (OCD) for classical references and those of The SBL Handbook of Style for the Bible—an explanatory legend should be included, compliant with the standard practices of the relevant discipline.

8. CHECK-LIST

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

8.1 COLLECTION OF METADATA

For all volumes

- ☐ 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'**

8.2 PREPARATION OF MATERIALS

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

8.3 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

8.4 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

9. 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.

10. PREPARATION OF THE MANUSCRIPT FOR AN ACCESSIBLE EBOOK

10.1 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.

10.2 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.

10.3 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.

10.4 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.

10.5 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.

10.5.1 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.

10.5.2 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.

10.5.3 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.

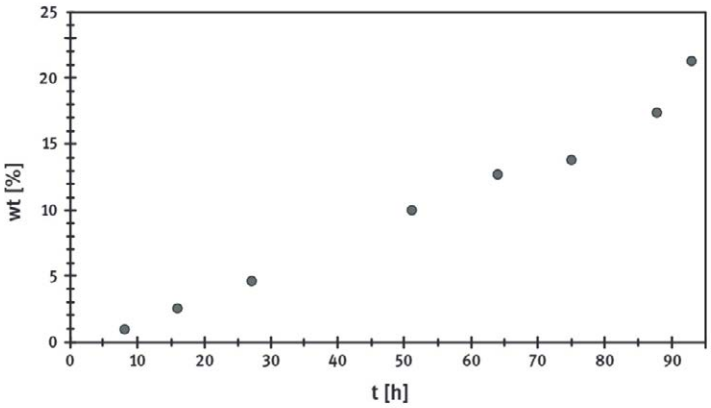
e.g.
Caption: Paris, Louvre Museum.

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.

10.5.4 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.

10.5.5 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.

10.5.6 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:

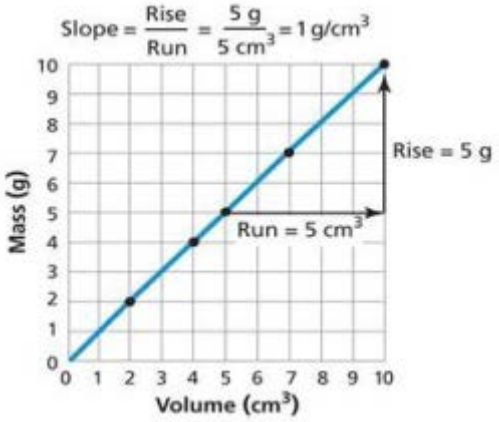
- multiplication symbol (×) instead of the sans serif letter 'x';
- degree symbol (°) instead of a superscript zero (^{0});
- minus symbol (−) instead of a short dash (-) or middle dash (–);
- correct square root symbol (√3) instead of the typed symbol without the upper line (√3);
- symbol for 'first'(f´(x)) 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]).

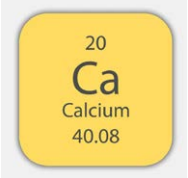
In the case of alternative text for mathematical images, it must be ensured that the words correspond to a single mathematical expression rather than several different expressions, as this could lead to ambiguity and confusion.

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

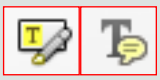
To replace existing text with new text. Use the cursor to select the text to be replaced and write the new text in the note that will pop-up. If the new text contains formatting, this should be specified in the note (<italics>, <boldface>, etc.). If the edit concerns a space, specify <space> in the note.

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.

✓ correct use

Comment

Expression

Remove boldface

epic

EXPRESSION AND PRESENTATION

"~~Xe~~expression" 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.

✗ incorrect use

Comment

Expression

Delete "nn"

Underline the text

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come arrivare

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Road directions

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