

## **CITCEM PUBLICATION NORMS**

CITCEM Publication Norms constitute the main rules of text edition that are applicable to works that are to be published by the Centre. CITCEM contemplates three types of publication: monograph, collective works and periodicals. Apart from duly marked exceptions, the norms should be applied to all works, regardless of their type.

In order to facilitate this document's consultation, the information has been divided in two main groups: 1. Text presentation and style; 2. Quotation. The first group reflects the specifics of text and images, whereas the second one focus on quotation and document and bibliographical referencing. Authors should strictly adhere to these indications.

### **1. TEXT PRESENTATION AND STYLE**

**File:** Works must be submitted in a single file, word or compatible format, except if they are also to include images.

**Length:** An article for the Journal CEM should not exceed 30.000 characters with spaces (footnotes, references, tables and annex included); the length of contributions to a collective work will be subject to the discretion of the coordinator(s). This includes spaces, charts, captions, footnotes and references. In case sources or special symbols are to be used, these must be identified and submitted, in attachment to the article. The length of a manuscript to be published as a monograph must be arranged beforehand between the author(s) and CITCEM.

**Title(s):** Times New Roman, size 14 pt, capital letters, bold, left alignment.

**Author(s):** Times New Roman, size 12 pt, capital letters, left alignment. The name of the author(s) should be placed in the line immediately following the title, with their institutional affiliation and institutional or personal email address, as a footnote (\*).

**Abstracts:** Works should include 100-150-word abstracts, both in Portuguese and English (not applicable to monographs).

**Keywords:** Works should include 3-5 keywords, both in Portuguese and English, separated by semicolon(;) and placed immediately below the abstract (not applicable to monographs).

**Subchapter headlines:** Times New Roman, size 12 pt, left alignment, numbered in Arabic numerals.

**Text body:** Times New Roman, size 12 pt, 1,5 pt spacing, justified alignment, 1,25cm paragraph advance, 2,5cm margins. Underlined text must not be used.

**Footnotes:** Times New Roman, size 10 pt, simple spacing, justified alignment. Footnotes should only include essential information.

**Images:** In case the work is to include any images (photographs, maps, graphics, illustrations, etc.), these elements should be numbered and submitted in separate files, while the text must indicate

where the image placement is to be done (ex: insert here **Fig. 1.** Image Title), as well as their captions and/or sources. Images must be in JPEG or PNG format with 300 dpi resolution and approx. 1000 ppx, at least.

Authors must ensure the compliance with copyright norms and, if applicable, image rights and related rights. They have to obtain authorization for publication for all of the proposed images, except if they themselves own copyright. In this case, the caption should include «Author's photography» or «Author's collection»<sup>1</sup>.

**Titles and legends/sources of images and charts:** Times New Roman, size 8 pt, left alignment. All images (photographs, maps, graphics, illustrations, etc.) and charts should have a short and clear title, accompanied by the reference to its source of information. Titles of charts should be placed above, while the legend (if applicable) and source reference should be placed immediately below the chart.

**Fig. 2.** Banquete republicano na Quinta do Junco, organizado por Francisco António Borges Fotografia de Aurélio da Paz dos Reis, 1919. Coleção Centro Português de Fotografia

**Tabela 7.** Estrutura interna dos agregados domésticos do concelho de Caminha  
Fonte: ROWLAND, 1981; REGO, 2013

**Italic:** Applicable to foreign words and titles of publications, conferences, works of art and exhibitions. The titles of periodicals and poems must be written in quotation marks (« »).

**Quotation marks:** Angled quotation marks are used in CITCEM publications (« »). Curved quotation marks (“ ”) are to be used within the angled ones.

«Por conseguinte, as referências à “Comunidade Europeia” no Protocolo e no Acordo devem, quando adequado, ser lidas como referências à “União Europeia”»

**Indentation:** Differentiate the use of indent, hyphen and half dash, according to the grammatical norms in use.

**Abbreviations:** The use of abbreviations in the text body should be limited.

**British English:** British English should be used throughout. Please follow these examples:

XV<sup>th</sup> century

25 April 1974

First/Second World War

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<sup>1</sup> It must be emphasized that even these may be subject to image rights and related rights.

## **2. QUOTATION AND BIBLIOGRAPHICAL REFERENCING**

### **DIRECT QUOTATIONS (EXCERPTS)**

Small dimension quotations in the body of text should remain between quotation marks, without italics. To indicate omissions, use square brackets [...], to be used only when the suppression occurs in the middle of the original sentence. Example:

*Esta universalidade retrospectiva dos vikings, transformada em modelo arqueológico de leitura de um passado difuso, é bem representada na leitura da porta de uma cidade na Kura de Niebla: nela, há «umas estátuas de pessoas que se parecem com os normandos que combatem agora os muçulmanos, assim como reproduções de navas como as suas [...], feitas sem dúvida como talismãs que deviam ajudar a afastá-los do seu país».*

Longer quotations, in particular three or more lines of text, should be set in separate paragraph(s), with a 1,25 cm advance on the left side and the same size and interline spacing as of the text, in italics. For omissions, see above.

*O homem vale, sobretudo, pela educação que possui, porque só ella é capaz de desenvolver harmonicamente as suas faculdades, de maneira a elevarem-se-lhe ao maximo em proveito d'elle e dos outros. [...] Educar uma sociedade é fazê-la progredir, torna-la um conjunto harmonico e conjugado das forças individuaes, por seu turno desenvolvidas em toda a plenitude. E só se pode fazer progredir e desenvolver uma sociedade, fazendo que a acção continua, incessante e persistente da educação, atinja o ser humano, sob o tríplice aspecto: physico, intellectual e moral.*

### **INDIRECT QUOTATIONS (FOOTNOTES)**

All indirect quotations should be made with the use of **footnote** (and not in the body of text) forwarding to the corresponding bibliographical references appearing in the bibliography. For the document and bibliographical quotation and referencing, works should respect the adapted NP (Norma Portuguesa) 405 norms presented below.

### **SOURCE QUOTATION**

Unpublished documents: footnote quotations should include the document archive identification — its initials or acronym —, followed by identification of the fond or document collection, and/or quota as it appears in the respective archive where the document is kept.

*ANTT. Chancelaria de D. Duarte I, liv. 1, fol. 7.*

*ADP. K/19/2-78.*

Unpublished letters: the quotation of letters should follow the Author-Date norm.

CAMINHA, 1586.

VERDIER, 1964.

Published documents: the quotation of published sources, for instance in collections of documents, should follow, as well, the Author-Date norm, in each occasion where its author is known. When its identification is possible, the original date should appear in square brackets.

VITRÚVIO, 2009: 42.

ZURARA, 1989 [1453]: 25-33.

In case the author of an unknown author, the quotation should be made using the title, such as the example below.

*Libro de romances y coplas del carmelo de Valladolid (c. 1590-1609)*, 1982.

*Hagiografia de Santa Cruz de Coimbra. Vida de D. Telo, Vida de S. Teotónio, Vida de Martinho de Soure*, 1998: 40.

### **BIBLIOGRAPHICAL QUOTATION**

Bibliographical quotations should follow the Author-Data norm by mentioning, regardless of the type of publication (book, chapter, article, thesis, etc.), the surname(s) of the author(s) in capital letters, followed by the year of the work's publishing and the corresponding quotation page(s).

One author: Author, Date

MARQUES, 1983: 319.

Up until three authors: the surnames of all authors should be mentioned, separated by comma (,).

BARBERO, VIGIL, 1974: 338-342.

RAMOS, SOUSA, MONTEIRO, 2009: 120-154.

More than three authors: the expression *et alii* should be used, abbreviated and italicized, after the surname of the first author.

LAGARTIXA *et al.*, 2015: 17.

Editor, organiser, coordinator: abbreviations should be used, according to the corresponding mention in the publication, between the author(s) surname(s) and the year of publication, separating each element by a comma (,).

RODRIGUES, *ed.*, 2013: 55; BARROCA, *coord.*, 2017.

Author with several works published in the same year: a corresponding letter to the bibliography's alphabetical order should be added to the year of publication.

POLÓNIA, 2006a: 57.

Official bodies: when the authorship of a quoted work pertains to an official body, the name of the subordinating institution appears in first place.

UNIVERSIDADE DO PORTO. Faculdade de Ciências, 2000.

PORTUGAL. Ministério da Educação, 2013: 45.

Footnote with several works from the same author: the author(s) last name(s) shouldn't be repeated. Do not use *ibid.*, *op. cit.*, etc.

MATTOSO, 1990, 2003, 2004a, 2004b.

If the footnote includes pages:

MATTOSO, 1990: 110-125; 2003: 20-24; 2004a: 50-52; 2004b.

Unknown author: the reference should be made by title. In the footnote, give title, year of publication and page(s)/ folio(s).

*Catálogo dos Bens Mobiliários Existentes no Real Palácio das Necessidades [...]*, 1892: 25-30.

The same applies to texts in periodicals without an identified author.

*Banhos Quentes*, 1872: 3.

Works not consulted by the author: whenever the quotation is owed to an intermediate author, the expression *Apud* (according, as per) should be used before the quotation.

AFONSO, 1990 *apud* OLIVEIRA, 2007: 212.

## **LIST OF SOURCES AND BIBLIOGRAPHY**

The final list of sources as well as the bibliography are **mandatory** and must contain all of the references within the text. It is the author's responsibility to ensure the exact correspondence between the quotations and the final lists, as well as the correct use of CITCEM's publication norms.

The list of sources should be laid out following the article and before the bibliography and can be divided, at the author's discretion, for instance between manuscript sources and printed sources. Its organization should respect the alphabetical order.

The bibliography, a list of bibliographical references, should be laid out following the list of sources. The list should be ordered alphabetically by the surname(s) of the first author in the reference. If several works by the same author are quoted, the author's name should be repeated and the references ordered in ascending chronological order:

POLÓNIA, Amélia (2006a). *L'insertion dans l'axe maritime comme facteur structurant d'une communauté urbaine. L'étude d'un cas. Portugal. XVIe. siècle*. In SAUPIN, Guy, dir. *Villes atlantiques dans l'Europe occidentale du Moyen Âge au XXe siècle*. Rennes: Presses Universitaires de Rennes, pp. 57-72.

POLÓNIA, Amélia (2006b). *The sea and its impact on a maritime community: Vila do Conde, Portugal, 1500-1640*. «International Journal of Maritime History». 18:1, 199-222.

POLÓNIA, Amélia (2007). *A Expansão Ultramarina numa Perspectiva Local. O porto de Vila do Conde no século XVI*. Lisboa: Imprensa Nacional-Casa da Moeda, 2 vols.

## SOURCES

Unpublished documents: the references should be grouped in the list of sources, according to the archive to which they belong. The archive initials and acronyms should be expanded and the corresponding archival quota section and document series (italicized) identified.

### Arquivo Nacional Torre do Tombo

ANTT. *Chancelaria Régia. Chancelaria de D. Duarte I*, liv. 1, fol. 7.

### Arquivo Distrital do Porto

ADP. *Convento de Santa Clara. Vila do Conde*. K/19/2-78.

Unpublished letters: To the usual elements in the reference (author, year and title of work) must be added where the document is held (institution, place, country).

CAMINHA, Pero de Andrade (1586). *[Carta] 1586 dez. 6, Vila Viçosa [a] Duarte Nunes de Leão*. Biblioteca Nacional, Lisboa, Portugal. COD 242/3.

VERDIER, Philippe (1964). *[Carta]. 1964 mai. [a] Director do Museu-Nacional de Soares dos Reis*. Arquivo do Museu Nacional de Soares dos Reis, Porto, Portugal. Entrada n.º 87.

Published documents: reference by the author's surname, if known.

VITRÚVIO (2009). *Tratado de Arquitectura*. Tradução do latim, introdução e notas de M. Justino Maciel. 3.ª ed. Lisboa: Instituto Superior Técnico.

ZURARA, Gomes Eanes de (1989 [1453]). *Crónica dos Feitos da Guiné*. Lisboa: Publicações Alfa (Biblioteca da Expansão Portuguesa; 15).

In case of an unknown author, reference is by title, with the title's first word or words in capital letters.

*LIBRO de romances y coplas del carmelo de Valladolid (c. 1590-1609)*. Edición, introducción y notas de Víctor García de la Concha y Ana María Álvarez Pellitero. Burgos: Consejo General de Castilla y León, 1982.

*HAGIOGRAFIA DE SANTA CRUZ DE COIMBRA. Vida de D. Telo, Vida de S. Teotónio, Vida de Martinho de Soure*. Ed. crítica, tradução e comentários de Aires Augusto Nascimento. Lisboa: Edições Colibri, 1998.

## BIBLIOGRAPHY

The variations in an author's name, as seen below (cases 1 and 6), should be respected regardless of the type of publication (book, chapter, article, thesis, etc.).

### MONOGRAPHS

#### 1. One Author:

MARQUES, José (1983). *Braga Medieval*. Braga: [s.n.].

#### 2. Up to three authors:

BARBERO, Abilio; VIGIL, Marcelo (1974). *Sobre los orígenes sociales de la Reconquista*. Barcelona: Ariel.

RAMOS, Rui; SOUSA, Bernardo Vasconcelos e; MONTEIRO, Nuno Gonçalo (2009). *História de Portugal*. Lisboa: Esfera dos Livros, 2 vols.

#### 3. More than three authors:

LAGARTIXA, Custódio *et al.* (2015). *Hora H 9*. Lisboa: Raiz Editora.

#### 4. Editor, organiser, coordinator:

RODRIGUES, Ernesto, *ed.* (2013). *Cartas de Amor de António José Saraiva a Teresa Rita Lopes*. Lisboa: Gradiva.

#### 5. Unknown author:

*CATÁLOGO DOS BENS MOBILIÁRIOS* *Existentes no Real Palácio das Necessidades pertencentes à herança de Sua Magestade El-Rei o Senhor D. Fernando*. Lisboa: Typographia Belenense, 1892.

#### 6. Official bodies:

PORTUGAL. Ministério da Educação (1991). *Programa de História*. 4.<sup>a</sup> ed. Lisboa: Departamento da Educação Básica, vol. II.

### MONOGRAPH SERIES

ANDRADE, Maria Filomena (2015). *Rainha Santa, mãe exemplar: Isabel de Aragão*. Lisboa: Círculo de Leitores. (Rainhas de Portugal; 3).

### CONTRIBUTIONS TO COLLECTIVE WORKS

PIRES, Ana Paula (2009). *A economia de guerra: a frente interna*. In ROSAS, Fernando; ROLLO, Maria Fernanda, *coord.* *História da Primeira República Portuguesa*. Lisboa: Tinta-da-China, pp. 319-347.

## ARTICLES IN PERIODICALS

### Journals:

ROSAS, António; MÁIZ, Ramón (2008). *Democracia e cultura: da cultura política às práticas culturais democráticas*. «Revista da Faculdade de Letras: História». Série III. 9, 337-356.

MONTFORD, Angela (2003). *Dangers and Disorders: the Decline of the Dominican Frater Medicus*. «Social History of Medicine». 16:2, 169-191.

### Newspapers:

TRILLIN, C. (1993). *Culture Shopping*. «The New Yorker». (15 fev. 1993) 48-51.

### Unknown author:

*Banhos Quentes*. «Gazeta da Póvoa de Varzim». Ano III. 230 (15 set. 1872) 3.

## MASTER'S OR PHD THESIS

BARROS, Amândio (2004). *Porto: a construção de um espaço marítimo nos alvares dos tempos modernos*. Porto: Faculdade de Letras da Universidade do Porto. Tese de doutoramento.

## LEGISLATION

PORTUGAL. Ministério da Agricultura, Pescas e Alimentação (1989). *Decreto-Lei n.º 192/89*. «Diário da República I Série». 131 (1989-06-08) 2254-2257.

## ELECTRONIC SUPPORT MONOGRAPHS

SILVA, André Filipe Oliveira da (2016). *Físicos e cirurgiões medievais portugueses. Contextos socioculturais, práticas e transmissão de conhecimentos (1192-1340)*. Porto: CITCEM. [Consult. 12 Sept. 2020]. Available at <<https://ler.letras.up.pt/site/default.aspx?qry=id024id1655&fb=sim>>.

SANTOS, Ana Paula Machado (2018). *Esmaltes de Limoges e peninsulares em Portugal da Época Medieval à Época Moderna*. Porto: CITCEM; Edições Afrontamento. (Coleção Teses Universitárias; 11). DOI: <https://10.21747/978-989-8351-98-2/ems>.

## ELECTRONIC SUPPORT PERIODICAL ARTICLES

PRESEDO GARAZO, António (2004). *Colegiais de origem fidalga na Universidade de Santiago de Compostela durante os séculos XVII e XVIII*. «Análise Social». XXXIX: 170, 31-61. [Consult. 19 Nov. 2020]. Disponível em <<http://analisesocial.ics.ul.pt>>.

APPLE, Michael (1971). *The Hidden Curriculum and the Nature of Conflict*. «Interchange». 2:4, 24-40. DOI:10.1007/BF02287080.