



EDITORIAL GUIDELINES FOR AUTHORS

TERMS OF SUBMISSION

Submission Preparation Checklist

As part of the submission process, authors are required to check off their submission's compliance with all of the following items, and submissions may be returned to authors that do not adhere to these guidelines.

- The texts submitted to this journal must be **ORIGINAL WORKS** and the authorship of those who present them. Texts published elsewhere, whether on paper or in electronic format, in Portuguese or another language, or that are being proposed simultaneously for any other publication, are not accepted. Failure to comply with this criterion involves the immediate exclusion of the text. The Editorial Scientific Board of ARTis ON may, exceptionally, decide to publish an article that is not unprecedented considering its relevance and scientific and intellectual opportunity. In this case, the publication will always depend on obtaining authorization from the holders of intellectual property rights. Invitations to authors may also be addressed to send proposals for articles, and all texts proposed for publication must follow the rules contained in this document and will be subject to the processes of assessment and decision provided for the other authors.

- **EXTENSION AND TYPES OF TEXTS**

Submitted texts are divided into the following types: a) **ARTICLES** (should not exceed 6.000 words); b) **RESEARCH NOTES** (between 1.200 and 3.500 words); c) **NEWS** (up to 2.000 words); d) **INTERVIEWS** (up to 2.000 words); and e) **RECENSIONS** (up to a maximum of 1.200 words).

- **THEME**

Submitted articles will have to fit into the main theme associated with each issue of the journal. Research Notes, News, Interviews and Recensions can be relate to other topics relevant to the History of Art, Heritage Science or Art Markets.

- **IDIOM**

Articles are accepted in Portuguese, English, Spanish, French and Italian. Criterion also applies to research notes, news, interviews and recensions.

- **IDENTIFICATION OF THE AUTHOR**

Name;

Institutional affiliation;

E-mail contact;

ORCID.

- **TITLE, SUMMARY AND KEYWORDS**

The title should appear in capital letters, in the language of the work and in English. Articles and research notes must be accompanied by a summary in English and in the language in which the article is written (150 words each). Up to 5 keywords should be given in the respective languages of the abstracts.

Articles written in English only need an abstract and keywords in English. Keywords capitalized and separated by | (ex. Contemporary art | 20th century | Paintings).

- **FORMAT OF ALL TEXTS**

Application: Microsoft Office Word

Font: *Times New Roman* – size 12

Title: Capital letters

Footnotes: Automatic numbering - letter size 10

Line spacing: 1,5

Paragraphs: Left alignment, spaced 12 pt (after).

Abbreviations are defined at their first mention in text (non-standard or uncommon abbreviations should be avoided in abstract)

Acknowledgments are at a separate section at the end of manuscript before the references list.

TITLES:

Title Level 1:

Ex: VIDEO FLOW: THE UNSTABLE IMAGE (Letter size 12, bold, centered.)

Title Level 2:

Ex: VIDEO FLOW: THE UNSTABLE IMAGE (Capital letter, size 10, bold, centered)

Title Level 3:

Ex: Potential differences: between latency and virtuality (Lowercase, size 12, bold, centered)

Title Level 4:

Ex: Potential differences: between latency and virtuality (Lowercase, size 10, bold, centered)

- **BIBLIOGRAPHIC CITATION SYSTEM**

The bibliographic citation system followed is exclusively the author-date plus, where applicable, the name of the page. For example "(Silva, 2000: 34-36) ..." or (Mark; Horta, 2011: 54-55), in the case of a work of two authors. If there are more than two authors, is used et al. (Soares et al, 2012: 283). If more than one work, by the same author, was published in the same year, should be added a letter, sequentially, ahead of the year. Example: "1993a.", "1993b".

- **FOOTNOTES**

Footnotes should be as few and brief as possible and used to: a) submit additional information to the text; b) identify manuscript sources in historical archives. The footnotes cannot be used to identify the references cited in the text. Footnotes are presented in exponent, before the period at the end of each sentence. The notes are numbered sequentially in Arabic numerals, from start to the end of text. Do not use footnotes associated with the title of the study or with the titles of different sections of text.

- **QUOTES**

Quotations should be included in the text, and presented in quotes "", without italics, accompanied by a reference to the work cited, according to the abbreviated system

author-date.

If the length of the quote exceeds three lines, the text should be indented (1 centimeter advanced) and in a smaller font-size (size 11). Any author interventions within a quote will be done between square brackets []. Likewise, the omission of any words, lines or paragraphs within a quote will be indicated using ellipsis [...].

- **BIBLIOGRAPHY**

The references are listed at the end of the text, following the indications of the Chicago bibliographic style guide on www.chicagomanualofstyle.org, with some limited adjustments. The bibliographic list will be presented sequentially, in order of the last name of the authors. In the case of several references for each author, the order is chronological, appearing first the latest work. The following entries by the same author, should be replaced the name for ten consecutive traces of hyphen. I.e.: “ _____ – Title”.

A complete bibliographical list is to be included at the end of the text, in alphabetical order. Only publications that have been used and are cited along the text are to be listed.

All cited works with a Digital Object Identifier (DOI) must include the latter at the end of the respective bibliographic reference listing.

The letter must be in size 11 (one point below the letter of the text) and have the following spacing: 12 pt (after) and single-line spacing.

As a template, the consultation of papers formerly published by the journal is suggested.

Some examples:

<1>Monographs:

NETO, Maria João – *James Murphy e o Restauro do Mosteiro de Santa Maria da Vitória no Século XIX*. Lisboa: Editorial Estampa, 1997.

MARK, Peter; HORTA, José da Silva – *The Forgotten Diaspora: Jewish Communities in West Africa and the Making of the Atlantic World*. Cambridge: Cambridge University Press, 2011.

<2>Chapters in monographs:

SERRÃO, Vítor – “Tendências da pintura portuguesa na segunda metade do século XVII

(entre Avelar Rebelo, Bento Coelho e os focos regionais)". SOBRAL, Luís de Moura (ed.) – *Bento Coelho 1620-1708 e a Cultura do seu Tempo*. Lisboa: Instituto Português do Património Arquitectónico, 1998, pp. 41-65.

<3>Articles in scientific journals:

VALE, Teresa Leonor – “Les acquisitions d’œuvres d’art du premier marquis de Fronteira, João de Mascarenhas (1633-1670), pour sa demeure des environs de Lisbonne”. *Studiolo*, 8 (2010), 89-102.

<4>Proceedings:

SOARES, Clara Moura et al. - "Historical and material approach to the paintings at the Portugal National Library: contributions to the history of conservation and restoration of easel paintings in the 19th century". *4th International Conference Euromed 2012 - Progress in Cultural Heritage Preservation*. Short Papers, Essex, Multi-Science Publishing Co. Ltd, 2012, pp. 283-288.

<5>Academic works:

AFONSO, Luís Urbano – *A Pintura mural portuguesa entre o Gótico internacional e o fim do Renascimento: formas significados, funções*. Lisboa: Universidade de Lisboa, 2006. 3 Vols. (PhD thesis), In: Internet link (Access: 10 October 2019).

<6>Manuscript sources:

The first time that appears the name of the historic archive, must be written his full name followed by the acronym. From next time only the abbreviations are used. Arquivo Nacional da Torre do Tombo (ANTT), Chancelaria de D. João V, Livro 135, fl. 213-213v.

<7>Internet References:

SOARES, Clara Moura et al. – “Conservação e destruição de pinturas dos conventos extintos em Portugal durante o século XIX”. *ECR*, 4 (2012) 232-248. In: <http://revistas.rcaap.pt/ecr/article/view/3095/2494>"><http://revistas.rcaap.pt/ecr/article/view/3095/2494> (Access: 06 October 2013).

<8>References to Internet Links:

Always referred in the footnotes, not in the text. It is unnecessary to list the internet links in the final bibliography.

Examples: *Az Infinitum* – Azulejo Indexation and Referencing System. In: <http://redeazulejo.fl.ul.pt/pesquisa-az>"><http://redeazulejo.fl.ul.pt/pesquisa-az> (Access: 20 May 2015);

'Azurite', Cameo, Museum of Fine Arts, Boston. In: <http://cameo.mfa.org/wiki/Azurite> (Access: 13 July 2013).

- **ILLUSTRATIONS (photographs, drawings, tables, graphs)**

The number of figures of each article can be a maximum of once every 500 words. A text with 5000 words, for example, cannot have more than 10 images.

Each table is included in the text and counts as an image. It is recommended that the size of each table does not exceed one page of the journal.

The figures should be provided in digital format (jpg or tif) at 300 dpi's (minimum), duly numbered and labelled.

The text must include the identification of each picture within the article (Fig. 01; Fig. 02; etc.) and a list of all pictures at the end.

Example: Fig. 01. Calix, 1727-1729, Giovanni Francesco Arrighi (1646-1730); vermeil; 28x16x9 cm; Museum of S. Roque, Lisbon (photo by Júlio Marques, Santa Casa da Misericórdia de Lisboa).

Examples of identification of images or tables in the body of the text: (Fig. 01); (Figs. 01, 02); (Table 01); (Tables 01, 02).

It is the responsibility of each author to get permission to publish all figures in *ARTis ON* journal. Thus, it is the responsibility of the authors to obtain the respective authorization and any costs involved in this consent. Credits must be provided for each figure as follows: author, date, copyright.

- **SUBMISSION OF ARTICLES**

The material should be sent to the following e-mail addresses:

revistaartison@letras.ulisboa.pt and claramourasoaes@letras.ulisboa.pt

For items whose file size is equal or larger than 1MB, should be sent through a sharing system (e.g. WeTransfer, Dropbox, Meo cloud, One Drive, etc.).

We also receive works through the OJS / PKP platform, although it is preferred that the works can be sent through the e-mail channels mentioned above.

- **SELECTION AND PUBLICATION**

All works submitted for publication in the *ARTis ON* journal will be submitted by its Scientific Coordinator to blind peer-review process. The evaluation will focus its work in accordance with its originality, relevance and scientific quality of the works.

Author Guidelines

IDENTIFICATION OF AUTHOR(S). The author's identification must be made exclusively in the first text leaf, after the title, indicating successively: name, academic affiliation and e-mail address. In order to ensure a blind-free review, in the text should be eliminated all direct and indirect information about the author.

For example, should be avoided expressions like "As mentioned in a previous study (Silva, 2000), we consider that ...", or that the name of the study's author can be displayed as the author of photographs included in the submitted work.

As part of the submission process, authors are required to check the conformity of submission in relation to all of the following listed items. Submissions that do not comply with the rules will be returned to authors.

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