



EDITORIAL GUIDELINES

EDITORIAL GUIDELINES	1
Preliminary note.....	2
How to use styles	2
Why it is important to “imitate” the print version when writing a book	2
Volume dimensions; page layout.....	2
Making sure your text is standardised	2
Hyphenation.....	2
Automatic spell-check	2
Blank lines and blank spaces	2
Quotations	3
Notes	5
Capitalisation, proper nouns and formal titles	6
Words in a foreign language	6
Hyphen versus dash	6
Apostrophes and quotation marks.....	6
Bibliographic citations	7
Figures, graphs, drawings, and photographs.....	7
General index, name index	7
And at the end ... one final check.....	7
Tech support - contact information.....	8



Preliminary note

The guidelines outlined in this document apply to a general text. However, each subject area/language has its own editing rules and criteria. We kindly ask authors to agree the specific rules to be used with the Milano UP editing team (redazione.milanoup@unimi.it), particularly in terms of referencing and bibliography.

How to use styles

Why it is important to “imitate” the print version when writing a book

Today’s word-processing programmes allow us to “simulate” printed books. The fundamental advantage for the author using this option is the possibility of having an immediate preview of how the printed page will appear, and adjusting it to the ideal type of the volume one wishes to create.

Volume dimensions; page layout

Once packaged, Milano UP journals and books can be in the following formats: 17x24 cm, A4 (21 x 29.7 cm) or A5 (14.8 x 21 cm). For scientific texts produced in Latex, there is the option to use a designated patch. Once the draft text (in either Word or PDF format) has been received from the author, the MilanoUP editing team will reach out to them to work together to determine the best format to use. With that established, the editing team will transfer the author’s text into the correct format so that the editing process can begin.

Making sure your text is standardised

Hyphenation

You do not need to activate automatic hyphenation. The final-layout programme will split words using hyphens as befits the language in which the text is written.

Automatic spell-check

We recommend disabling the automatic spell-check function, as it may lead to surnames being “corrected”.

Blank lines and blank spaces

Spaces between one sentence and the next: we suggest avoiding spaces between paragraphs, unless you wish to create a break between one section of text and the next.

Blank spaces at the top of the page: delete these.

Spaces between words: leave just one space between one word and the next. As a precaution, run a global search (search two blank spaces and replace them with one blank space) until all such extra spaces have been removed.

Spaces before and after punctuation: always leave a space after (and never before) any punctuation (e.g. leave a space after, and never before, a comma or full stop). No spaces should be left after an apostrophe.



Quotations

Direct quotes from other works must be included in the body of a text using Guillemets if the citation is three lines or fewer, e.g.:

That reasoning prompts the obvious objection: «Si las ventas fueran el único requisito para proporcionar esta etiqueta [de best seller] a un libro, habría que incluir en tal categoría obras como *La Biblia*, *El Quijote*, *Cien años de soledad*, *Guerra y paz* o *Crimen y castigo*» (Val 1999: 16).

Should there be a statement or another quotation embedded within the first quote, it must be inserted using double quotation marks (“...”), e.g.:

«Like Picasso was fond of saying, “inspiration always strikes when I begin to work” [...]»

If a longer passage is cited, it must be preceded by a blank line, indented 1 cm on the right and 1 cm on the left, and written in a font one point smaller (11 pt) as compared to the rest of the text, e.g.:

This leads to a penchant for brevity and fragmentariness:

The globalization of the media has also led to the diluting of Spanish youth culture. CD-ROMS, the internet and satellite television offer a diet of international consumption in which the standard communicative mode for young people is the MTV style of spectacular, fast moving, short-duration video clips. (Allison 2000: 271)

If the quote contains an omission, it must be denoted with an ellipsis “[...]” if the edits were made within the phrase as cited, or prior to the closing full stop.

Los nuevos propietarios de las editoriales absorbidas por los grupos exigen que la rentabilidad de la edición de libros sea idéntica a la de sus otros sectores de actividad: periódicos, televisión, cine, etc., [...]. Las nuevas tasas de beneficios esperados se sitúan en una franja comprendida entre el 12 y el 15%, o sea tres o cuatro veces más de lo que era tradicional de la edición. (Schiffrin 2000: 102)

At the end of the quote, or for any citation within the text, provided the citation is to three or fewer pages, the author’s surname followed by the date of publication for the essay, article, or book, and the page number(s) should be placed in parentheses, e.g.:

No podemos juzgar las imágenes, sólo podemos verlas. Gente que se muere y gente que no. Brochas que manchan y brochas que no. Un aparato para andar sin moverse del sitio. [...] Todo es real en la televisión, pero todo es distinto. A la televisión pertenecen las cosas que no pueden salir de ella. [...] Son los pasos que no te mueven del sitio los que hacen de sus imágenes un plano de existencia paralelo. (Loriga 1994: 48-49)



Prada rejects the notion that film influences writing (Núñez 2000: 34).

If two authors are cited, the citations must be separated by a semicolon, e.g.:

Literary prizes often conceal economic interests (Echevarría 2003: 5; García 2005: 156).

If the article was taken from the Internet, and the page number is not shown, then one simply notes the author's surname and publication date, e.g.:

Loriga, like Prada, resists any attempts to be pigeon-holed, and is adamant that authors are not the ones forming generationally based groups; instead, it is outside observers with a bent for literary entomology sorting them this way against their wishes (Achiaga 1999).

Where the author's surname has already been cited, it is not placed between parentheses, only the year of the work's publication and page number are, e.g.:

Loriga (2000: 45) states his admiration of Marguerite Duras openly.

If the citation refers to a just-cited work, simply include the page number between parentheses, e.g.:

Navarro Martínez (2008: 89-90) then shows the match between narrators X's prose, and Pío Baroja's own nimble yet gruff style. On the other hand, the juxtaposition between Loriga's *Héroes* and Federico García Lorca's *Poeta en Nueva York* appears somewhat capricious (88).

If the page number cited in parentheses is too distant from the name of the author whose book, essay, or article is being cited, or if the connection is ambiguous, it is better to include the author's surname and the work's publication date, e.g.:

Furthermore, having a cinematographic consciousness leads one to exploit the cinema as a medium for one's own prose, to gain a mastery of certain "internal" techniques that dictate the rhythm of the narration. Navarro Martínez (2008: 108-114) cites five of these: «1) La técnica fragmentaria, 2) La simultaneidad de planos, 3) La visión lineal, 4) El collage narrativo, 5) La técnica del flash-back». «La técnica fragmentaria» consists «en la existencia de capítulos que enlazan uno con otros con cualquier pretexto sin que exista mucha relación entre ellos» (108). The scholar cites these cases: *Caídos del cielo* by Loriga, *Amor, curiosidad, Prozac y dudas* by Etxebarría, *Raro* by Prado.

«La simultaneidad de planos» takes shape when «hay [...] espacios que se narran simultáneamente» (Navarro Martínez 2008: 109). Examples of this technique are the previously cited *Caídos del cielo*, in which the chronicles of the narrator, as he is interrogated by the police, are interspersed with scenes of his older brother, who has taken flight; *Sonko 95* by Mañas, where juxtaposed with the launch of a trendy



bar by a set of young partners we see a police investigation into the murder of a prostitute.

If the citation refers to the same page mentioned within a few lines above, the notation *Ibidem* is used, e.g.:

Pozuelo Yvancos (2004: 46), upon distilling the essential characteristics of the postmodern novel into five points, lists first and foremost the «heteroglosia y [la] multiplicidad de normas y modelos estéticos» and remarks that the remaining aspects – «Fungibilidad y mercado editorial», «Predominio de la privacidad», «Desconfianza hacia la ‘literariedad’», «Carácter metaliterario y subrayado de la convención» (*Ibidem*) [...].

If within the fragments of text cited in a note there are any statements or internal citations, these must be noted using double quotation marks; the hierarchy is as follows: Guillemets («...»), double quotation marks (“...”), and single quotation marks (‘...’); e.g.:

The passage, which we cite verbatim, is explicit on this issue: «Dice Luis Magrinyà que “la cultura española siempre ha sido muy poco universal, y ahora parece que tratan de vendernos lo bien que estamos con la boina”. Sin embargo, la mayoría de los autores consultados se sienten más partícipes “de la literatura occidental que de la española”, como señala Antonio Álamo.» (Barriuso 1998: 8).

Notes

With the rule that bibliographic references be included between parentheses, footnotes (please always use the designated function in Word) are typically used to include the author’s comments or annotation, e.g.:

Like Simmel says¹², one need not always posit that [...].

FOOTNOTES

¹² The German philosopher’s thoughts are of special interest in this area. As Simmel notes in *The Philosophy of Money* (1900: 346): «price expressed as money does not need to represent a real value; instead, it represents the ratio of available money to the amount of money that can be demanded in consideration for an item».

Attention: do not add footnotes manually: use your word-processing software (in Word: “References – Insert Footnote”) so that the software automatically adds a sequential footnote.

The numbering for footnotes will restart at “1” for each new chapter. To restart the numbering, insert a section break before each new chapter, and set the footnotes to restart at “1” for each new section within the document.



Capitalisation, proper nouns and formal titles

Chapter and section headings should not appear in all caps.

As a general rule, do not include words in all caps within the text, except for special cases for a specific reason: the desired effect may be achieved using bold or italics.

Avoid capitalisation to denote courtesy or formality as much as possible. Capitalised words can lead to errors (the same term may be keyed in as either capitalised or in lower case, and it may be difficult to catch the inconsistency).

Therefore, write commonplace terms using lower-case letters (e.g. human resources, management, company), and capitalise only the words State, Republic, identified offices and departments (e.g. General Management, Shipping Office, Personnel Management, etc.), as well as commonplace names which are proper nouns (e.g. Bank of Naples). Limit capitalisation to emphasized words, if justified by the context (e.g. the Truth).

- Positions/titles: title references that immediately precede the person's name should be capitalized (e.g. President Joe Biden). However, if the reference is placed elsewhere in the sentence, it should be lowercase (e.g. Joe Biden, president of the US).
- Names of disciplines: always lower case (e.g. philosophy not Philosophy).
- Abbreviations for companies or countries: without punctuation when the abbreviation is punctuated after every letter (e.g. Fiat, not F.I.A.T.; Usa not U.S.A.). Leave punctuation if there is more than one letter before each full stop (e.g. Co.Re.Co). Two-letter abbreviations (e.g. IT, UK) should be in all caps; those with three or more letters should simply be capitalised.
- Programme abbreviations: capitalised, or small caps: e.g. IHIRMS or IHIRMS.
- Psychology abbreviations: capitalised, as a general rule (e.g. DSM);
- Abbreviations for legal-entity types: punctuated lower case, if they follow the proper noun (s.p.a., s.r.l., etc.).

Regardless, the use of capitalisation must be consistent throughout the text.

Words in a foreign language

Italicise only those which are not common parlance in English. If you are using two foreign words, one familiar and one unfamiliar, italicize both of them for consistency and appearance. Common Latin words and abbreviations like *etc.*, *et al.*, and *ibid.* need not be italicized. An exception is *sic*, which should be italicized and placed in square brackets.

Hyphen versus dash

Hyphen (—): where a break occurs within a full stop, use a medium-length hyphen (—) to open and close the aside (in Word you will find these under “Insert-Symbol”).

Dash (-): dashes (-) should only be used to connect two words.

Apostrophes and quotation marks

There is no space after an apostrophe.

Use double quotes (“ ”) when you wish to “highlight” a word; use Guillemets (« ») to open and close a direct quote within the text. When an internal citation appears within a quote set off by Guillemets, identify the internal citation with double



quotation marks.

Attention: always use the curly apostrophe (') rather than the straight one ('). By the same token, always use curly quotation marks (" ") rather than straight ones (").

Bibliographic citations

Bibliographic citations follow the practice in your field of study. Please find below a few of the leading style guides:

APA (American Psychological Association):

<https://pitt.libguides.com/citationhelp/apa7>

MLA (Modern Language Association):

<https://pitt.libguides.com/citationhelp/mla8thedition>

Chicago: <https://pitt.libguides.com/c.php?g=12108&p=64732>

Figures, graphs, drawings, and photographs

All figures must be numbered sequentially starting with 1 for each chapter.

Both within the text, and in the caption, the format “figure + sequential number” is generally used. (Example: *Figure 1.3* for the third figure of the first chapter). Please remember that a figure’s caption should appear below the figure itself.

All figures should be printed in black and white (unless other arrangements with the editing staff have been made).

When using figures (such as drawings, tables, renderings, etc.) that have been scanned into or originally created in JPG or TIF digital formats, please make sure their resolution is 300 dpi before including them in the Word layout.

Please remember that the resolution in which the images are available on the web would not allow for them to be reproduced in print format.

Images can be no more than 18.5 cm tall and 11.8 wide (for A5 format), and 21 cm tall and 14 cm wide for 17x24 format (unless other arrangements with the editing team have been made).

Attention: the reproduction of any image must be authorised by the copyright holder (photographer, museum, archive, etc.). Images downloaded from the internet are not automatically in the public domain (copyright-free). Check which type of license they are copyrighted under and mention it in the caption. For copyrighted images, a release must be obtained from the copyright holder.

General index, name index

Milano UP publications may incorporate different types of indices, including an index of names, analytical index, index of tables or places. So that an index can be properly included, the author or editor must provide the list of names to appear in the index.

The editing team will then fill in the appropriate page numbers, once the first drafts are generated.

And at the end ... one final check

Once the typewritten draft is complete, and before style formatting is applied, please run a spell check and the following global searches.



replace	specifications	Replace with
double space		single space
'		'
”		“
space,		, (no space)
space.		. (no space)
space;		; (no space)
space:		: (no space)
space!		! (no space)
space?		? (no space)
space)) (no space)
(space		((no space)
space-space		space–space
space...		... (no space)

Tech support - contact information

For questions or technical support: redazione.milanoup@unimi.it