INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE
المعهد الفرنسي للآثار الشرقية

Summary of the workshop
"Publishing an international paper in Egyptology"
(IFAO, 2023)

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This is a summary of the information given during the training that took place at IFAO between 7 March 2023 and 30 May 2023.[1]

I. From submission to publication

I.1. Summary of the peer-reviewing process

➢ Submission to the publisher
➢ The anonymised paper is sent to anonymous scholars ('peers', usually 2)
➢ Evaluation by the reviewers: accepted, accepted with minor modifications, accepted with major modifications, rejected, suggestion to submit to another journal. If necessary, appeal to a third reviewer.
➢ Decision by the publisher
➢ Author informed
➢ If the paper is accepted, changes by the author and editing by the publisher, as well as signature of the contract
➢ Publication

I.2. The editorial contract: what rights do you give up?

An author has **two types of rights:**

– **moral rights**: authorship, respect for the work's integrity. Inalienable in some countries, such as France, but not in others, such as the USA.

– **economic rights**: right for a commercial exploitation.

In the contract that you sign, you give away some or all of your economic rights, sometimes some of your moral rights (ex. in USA).

So make sure to examine your publication agreement carefully and negotiate to retain the rights you want, like distributing copies of your paper while teaching, or in open-access. You can use the SPARC Author Addendum (https://sparcopen.org/our-work/author-rights/brochure-html/): it is a paper that may be added to your contract, which guarantees you the right to some non-commercial uses of your work (even the publisher's version), as well as the right to make derivative works from it.

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[1] This summary was written by Mathilde Prévost. Acknowledgements to Burt Kasparian, Agnès Macquin and Siméon Mangematin for reading, correcting and improving this written version.

I.3. How to choose your publisher?

Criteria: subjects – language – cost? – open access? – impact factor?*

Check the website of the publisher.

*impact factor:** tool created by publishers to compare themselves with each other. Calculated by the *Journal Citation Reports* (paying access …). Only journals that are reported in the Web of Science Core Collection (more than 8600 journals, with *ca*. 1000 in Humanities and Literature). Calculated through the number of citations over the last 2 years: in reviews, articles… not in books or manuscripts (unless they are online).

Thus, it does not indicate the quality of the journal (or an article), but the number of citations it receives. Some journals may be cited because they are bad; conversely, some journals have a good reputation but do not have a high impact factor

Due to several biases, journals in Humanities and Literature rarely get a high impact factor. There are alternate tools, such as the Eigenfactor, or Scopus, but they are not much used.

In the list, the journals are divided into 4 quarters (or quartiles): Q1, Q2, Q3, Q4. So, a Q1 journal belongs to the first quarter of the list (= 25% having the highest impact factor). https://www.scimagojr.com/

I.4. Open Access and Creative Commons

First definition by Declaration of Budapest 2002 (www.budapestopenaccessinitiative.org/read/):

> "By "open access" to this literature, we mean its free availability on the public internet, permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles, (…) without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. / The only constraint on reproduction and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity"

The movement developed from the 1990s onwards, due to a crisis in scientific edition: concentration of specialised publishers, increase of production costs => increase of subscription prices => some libraries, institutions, consequently students and researchers could not have access to publications any more.

Thanks to Open Access, more documents are available for a larger audience. Researchers' works enjoy greater international visibility, and the researchers themselves have access to a larger number of research documents

In some countries, researchers are now required to publish their results and papers in Open Access if their research is wholly or partly financed by public funds. Ex. France (repository HAL).

Two main strategies/roads:
*Golden Road**: the publisher, after peer-reviewing, puts the paper in Open Access (free for the audience), but to be published online immediately, the author or her/his institution must pay fees (APCs = Article Processing Charges). This can range from a few hundred to several

thousand euros! So it is a "golden road" for the publisher, not for the researchers or their home institutions, who have to pay for publication (AND for access if a subscription is required!).

The Directory of Open Access Journals (DOAJ, https://doaj.org/) gives you several precious pieces of information on Journals: tackled topics, accepted languages, but also conditions under which a paper can be put in Open Access: what fees? under what licence (see below)?

N.B.: the website is under construction, so it is not complete, and only a few Egyptological journals have been recorded yet.

Examples: 1) *Shedet* (Fayum University): one must pay 150$ APCs; the licence is CC BY-NC.

2) *International Journal of Advanced Studies in World Archaeology* (Luxor University): no charges to be paid, but the licence is only CC BY.

*Green Road: self-archiving by researchers. The article has been published by the publisher, but the researcher **deposits** a version of his/her paper on a repository. Since the author signed an editorial contract giving away some of his/her economic rights, certain **conditions have to be met to be allowed to publish the article** (be careful with the difference between "deposit" and "publish"), mainly:

1) how much time after the publication is one allowed to put the paper online? (= **embargo period**)

2) **what version** of the paper is it permitted to put online?

As a reminder, three versions have to be distinguished: the **submitted version** (or preprint version)/the **accepted version** (or postprint version)/the **publisher's version**.

Usually auhors are allowed to put their submitted versions.

Some publishers allow authors to put their accepted versions in Open Access, or even the publisher's version, but there may be an embargo period.

If your article has already been published using the Golden Road, you can immediately publish the pre-print or the post-print version using the Green Road.

To know the conditions of the publisher, check its website, or one of the following websites: Sherpa/Romeo (https://v2.sherpa.ac.uk/romeo/), ROARMAP (Register of OA Repository Mandates and Policies), Dulcinea (mostly for journals in Spanish), Mir@bel (mostly for journals in French).

To choose a repository, check the website of the OpenDOAR (Directory of Open Access Repositories; https://v2.sherpa.ac.uk/opendoar/).

Be careful with **social media**, like Academia or ResearchGate. They are not Open Access repositories. They do not give the same guarantees or services to researchers: according to their terms of use and conditions, they can do whatever they want with your personal data and paper, and even publish or sell them.

Be careful also with the **predatory/deceptive publishers**. They come to you, tell you that they are interested in publishing your paper, but they charge you a lot and do not make any corrections or peer-reviews. The negative consequences for the author are twofold: they have paid, the article is poorly published and their reputation is damaged (indeed, if you are

published in a predatory journal, you will diminish your e-reputation and your reputation as a researcher). You can find online blacklists.

(There are also predatory conferences, with very high acceptance fees; there are even predatory impact factors!).

When you upload a paper to a repository, you can place it under a licence such as **Creative Commons**: https://creativecommons.org/share-your-work/. It was created in 2001 by an American not-for-profit organisation, but licenses are adapted to different countries, depending on their legislation (see CC Egypt).

The licence enables the authors to determine what the internet user can do with their work. If there is no licence, the researcher must contact the author and ask permission to use it.

To speed up the distribution of your publication, it is preferable to place it under a CC licence. In some institutions, the CC licence may be mandatory for the researcher.

It is made up of a combination of 4 pictograms, for 6 different licenses. The minimal licence is CC-BY: this guarantees authorship (the author must be cited when his or her work is used).

> BY = Attribution (the author must be cited)
> SA = Share Alike (if you modify the work, you must share it under the same licence that the one used by the author)
> ND = No Derivative (you may not modify the work)
> NC = Non-Commercial (you may not get money for this work)

For a clear table, see https://guillaumedeziel.com/complements/creative-commons-101-fr/creative-commons-101/

There is also the CC0, where you renounce all your rights! (except moral rights in countries where they are inalienable, such as France)

Exercise: see the licence of this document (under the title): what are the conditions of use?

For a recap on Open Access and Creative Commons, see: Video SHB Online "What is Open Access?" https://www.youtube.com/watch?v=676JM1M_gFg

II. Doing research to write a paper

II.1. What must contain a paper in Egyptology

Methods have evolved over time. What do we expect from scientific research today, including in Egyptology?

- **subject**
- **chronological and geographical limits**
- **sources**: anything can be a source (texts, images, but also earth, ceramic sherds, bricks…). You can have sources of different kinds, from different disciplines, but they must be studied in their specificity (for example, a diary will not give the same information on a person as his memoirs).

Beware of the "source effect": sources are not a perfect mirror of reality. Cf. Henri-Irénée Marrou (*De la connaissance historique*, 1954, p. 134, mentioned by Patrick Boucheron, 2020): "We know of the past what we consider as true in what we have understood in what was preserved in documents."
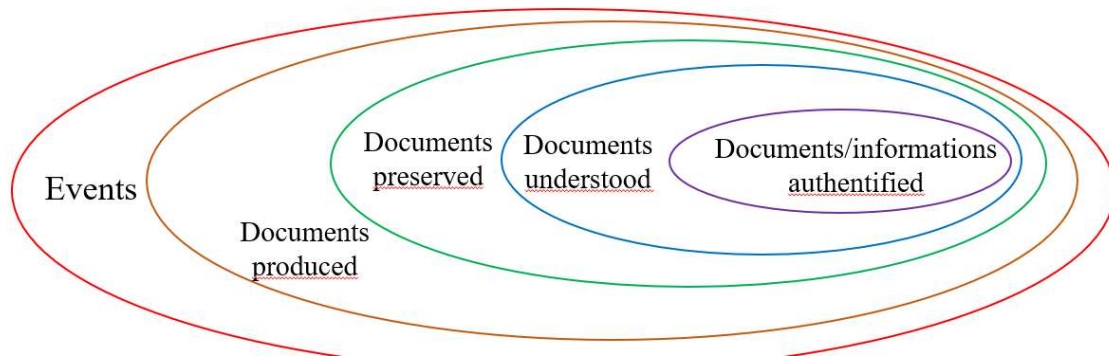
- **main question or idea**

You need to have one or more clear questions in mind; they will influence the way you question your sources.

Thus, a subject is never completely studied by someone, and a document is never completely exploited, because there will always be new ways of exploiting it: new technologies, or simply new questions. This means that even a document that has been studied many times can still be used in innovative ways.

The questions often depend on the political and social context, as well as the experience and sensitivity of the researcher.

- **argumentation/demonstration**

Developments include theses, assumptions/hypotheses, logical connectives, arguments, conclusions.

- **critical apparatus (bibliography, footnotes)**

Egyptology is supposed to be a science: a set of discourses and methods for acquiring knowledge about something. One of the criteria of science is reproducibility: the possibility for the reader to reproduce the scientist's experiment or reasoning and see if s/he comes to the same conclusions.

In the natural sciences, when the results of an experiment or a piece of work are published, they are accompanied by a protocol explaining how they were carried out, so that anyone can try the experiment and check whether the results are the same.

In human sciences (such as Egyptology), footnotes serve the same purpose: everyone can trace the origin of the information – sources (primary sources), other authors (= secondary sources)* –, and check whether they can come to the same conclusions.

The critical apparatus also shows that the author discusses with other scholars.

*Be aware of the difference between primary sources (publication of ancient documents) and secondary sources (works and reflections of researchers on these documents).

Other factors to consider:

- **the words we use**: we have no choice but to use current words to describe what happened in the past. But be careful, because words also have a history. The same word can have a different meaning at different times. Thus, it is important to give a definition and the history of the important words in your research.
- **impartiality/neutrality**: beware of subjective opinion (ex. 'this piece of art is of very poorly quality', 'this king was a cruel and unscrupulous usurper').
- **critical step back**: first, ask yourself whether the document is genuine/authentic (falsifications).

Secondly, do not believe everything the document tells you: even if it is authentic, the author may lie, exaggerate, omit, make mistakes…).

What about you? Take five minutes to write down the subject of your paper, its chronological and geographical frameworks, the main question or idea, your main primary and secondary sources.

II.2. Library and online research tools

See the list of websites and document "List of tools in Egyptology" on the same webpage.

II.3. Presentation and commentary of sources

There are two main types of papers: publication of sources/reflection based on sources.
In all cases, certain information is required for the source to be usable:

1) presentation
cf. *cartel*: nature/medium, date, origin, place of conservation
2) description: material, dimensions…
+ for iconography: material, technic(s)…
+ for text: writing, language, palaeography, handwriting
3) figures
For iconography: photography, facsimile
For texts: photography, facsimile, transcription, transliteration, translation
4) comment: what information, what parallels, what problems?
=> how will this new document useful for the scientific community?

How to find information on documents?
➢ **Museum and exhibition catalogues**;
- museum catalogues: basically, you find what you have on the labels in the museums, but in a more detailed version (because the public is different).
- exhibition catalogues: the organisation is a bit different. An exhibition is organized to convey a message. Each room has a topic, a purpose, an idea. The book follows the same itinerary: thematical chapters, with explanation, and a catalogue of objects that fit into that theme/object.

How to find information on a site?

➢ **Archaeological reports**: Ex. Amarna: Under Barry Kemp, *Amarna Reports* (until 1995?), then in the *Journal of Egyptian Archaeology* (but still an interdisciplinary report).

➢ **Intermediary publications**: communications, papers, etc.

➢ **'Final' publication(s)**

➢ **Annual reports**: ex. *BAEFE* for IFAO, online since a few years.

➢ **Websites**: Giza (AERA); Wadi el-Jarf, Ayn Sukhna and South Sinai (AMeRS).

III. Bibliography and footnotes

III.1. Bibliography and plagiarism

Why a bibliography?

As researchers, we are not alone; there is a community of researchers, historians, archaeologists. Science is a dialogue between all these people. As researchers and authors, we are a part of this community, part of this dialogue.

In a dialogue, you re-use what other people have said, you agree, you disagree.

By indicating which idea comes from someone else, you make clear which ideas come from you.

– **Footnotes**: whenever you use an idea from another author, you must indicate who it is.

– **Bibliography**, in appendix

Two pitfalls to avoid:

– **Plagiarism**: use an idea or argument and claim to be the author/creator, when in fact you have obtained it from someone else. Risks: loss of credibility; exclusion from the scientific community.

– **Argument of authority**: "s/he said it, so it is true". You should check an author's reasoning, especially if it is important for your own reasoning. Just because a researcher (even a well-known one) has said something does not mean you will agree with him/her.

How to avoid plagiarism

– **quoting**: when it is so well written that you cannot beat it. Only for short passages.

– **summarizing**: better for long paragraph.

– **paraphrasing**: you rewrite in your own words.

In any case, add a <u>footnote.</u>

There is also **self-plagiarism**, when you take part from one of your papers and copy it into another paper without quoting the first paper!

III.2. General rules for writing bibliographical references

There are different bibliographic systems (Harvard, Chicago, Vancouver…).

Furthermore, the rules change from one journal to another → you must find the **guidelines** of the journal to which you want to submit your article.

*footnotes: give a reference or a clarification (the difficulty is determining what to put inside the text or in the footnotes).

Font size: smaller than the body of the text.

You need at least the author's name, the year of publication and the pages.

Sometimes, references are not given in footnotes but between brackets (cf. Harvard system).

If website: website title, exact URL, date of consultation.

*bibliography

Usually in alphabetical order (unless it is the order of mention in the paper, for example in Vancouver system).

If there are several titles for an author, chronological order (from oldest to newest, or reverse).

– for a book, you need at least the author's name, the title (sometimes in italics), the place, the year.

– for an article in a journal, you need at least the author's name, the title of the paper (between quotation marks), the title of the journal (sometimes in italics), the issue number, the year, the pages of the article (not only the one(s) that you quote in the article).

– for a chapter in a collective work, you need at least the author's name, the title of the chapter (between quotation marks), the editor(s) of the book, the title of the book (sometimes in italics), the place, the year, the pages of the chapter.

If you have accessed a book *via* a digital portal, you can add. "Accessed online": URL + date of consultation ("last accessed on"…).

You can also have a **webography** (list of digital sources) => title and URL of the websites.

➔ Check your publisher's guidelines for rules on footnotes and bibliography.
➔ If you are writing a PhD or master's degree, ask about your university's rules.

III.3. Tips for writing bibliographical references

*capital letters

Initial/first letter of names, places, periods…

For titles in a bibliography:
– always: first letter of a title
– in English, for the title of a book (not of a paper): every significant word (noun, adjective, verb, adverb)

Ex. Warburton, David Alain, *State and Economy in Ancient Egypt: Fiscal Vocabulary of the New Kingdom*, OBO 151, Fribourg/Göttingen: University Press Vandenhoeck & Ruprecht, 1997.

– in French: first letter of the title

Ex. Solé, Robert, *La grande aventure de l'égyptologie*, Paris: Perrin, 2019.

– in German: every noun

Ex. Pilgrim, Cornelius von, *Untersuchungen in der Stadt des Mittleren Reiches und der Zweiten Zwischenzeit*, AV 91, Mainz: Verl. P. von Zabern, 1996.

*Latin expressions (often in italic)

See in the guidelines if they are requested or rejected.

cf.

infra (below)*, supra* (above)

et alii

idem (id.)/eadem (ead.)

op. cit.

loc. cit.

ibidem (ibid.)

passim

*abbreviations

Check the guidelines for a list of abbreviations.

Ex. IFAO has a list: Mathieu, Bernard, *Abréviations des périodiques et collections : en usage à l'Institut français d'archéologie orientale*, Cairo: Institut français d'archéologie orientale, 2023 (8th edition).

You can draw up your own list, but the bibliography of an article is usually short. Thus, if the title you wish to abbreviate is only used once or twice, there is no need to create an abbreviation (write the title in full).

III.4. Zotero

www.zotero.org

It is a tool:

1) for collecting bibliographical references
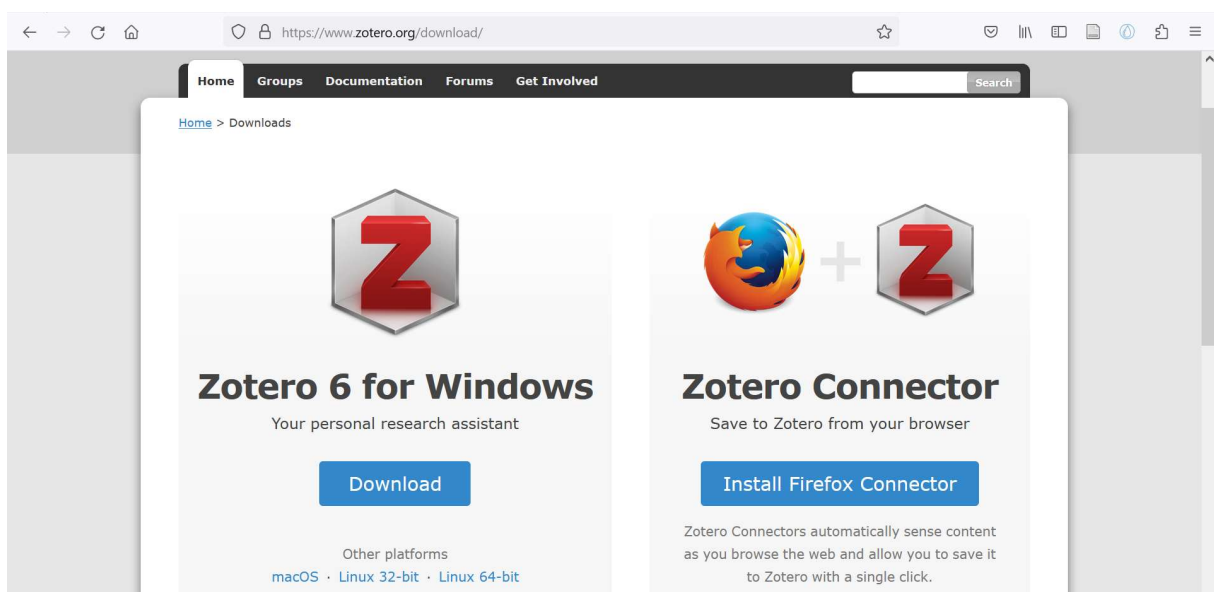
2) for inserting bibliographical references

It is not a substitute for prior knowledge of the general rules of bibliography!

How to download Zotero:

1. Go to zotero.org

2. On this page (below), click on Download.
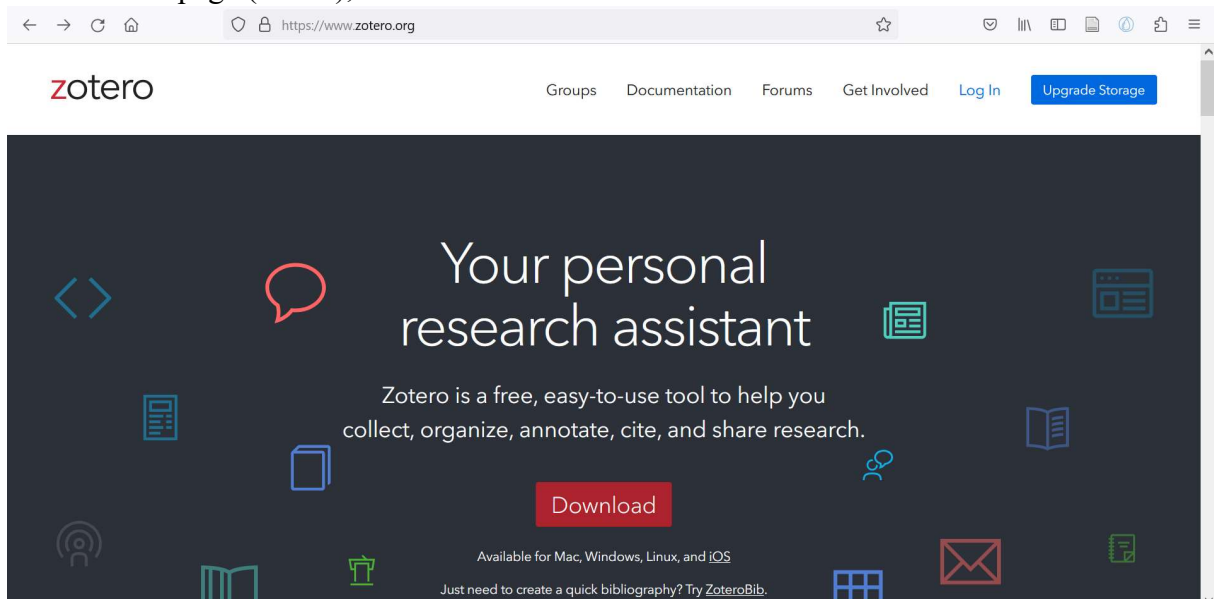
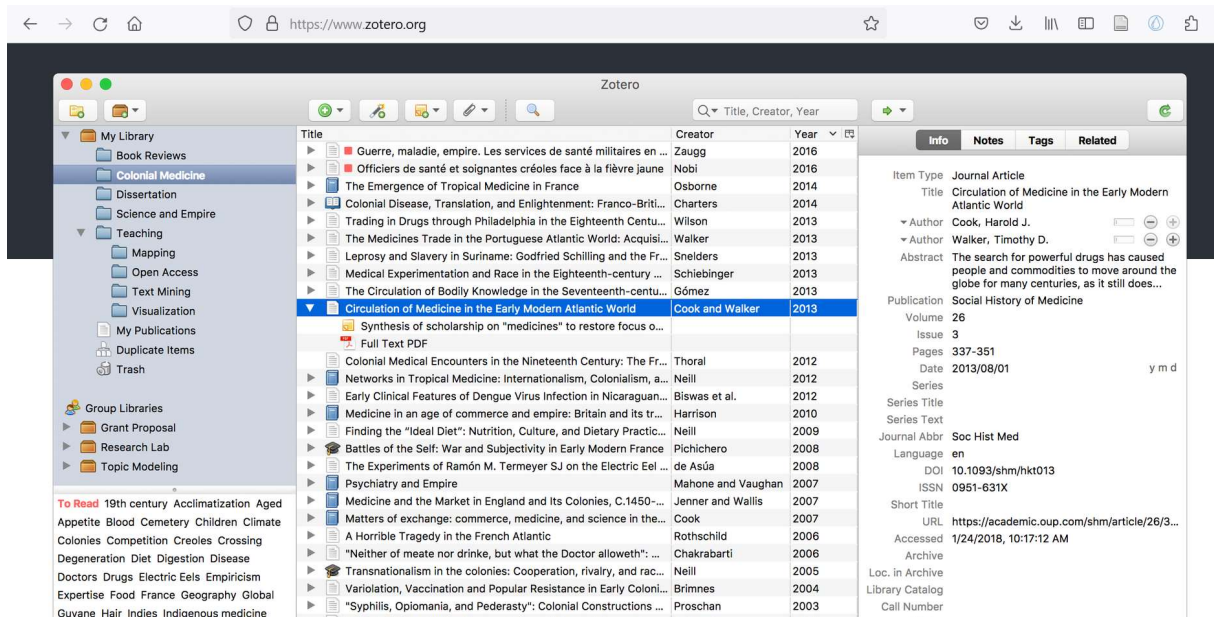3.1. You are now on this page (below). To download the software, click on the logo on the left.

3.2. At the end, you should have a table in 3 columns, like the one below:

4.1. If you want to get the connector that allows you to collect bibliographical references directly from a webpage, you can download it by clicking on the logo on the right.

4.2. Eventually, when you go online, you should have a new logo on your toolbar that looks like a sheet. When you are about to click on it, you will get the message: "Save to Zotero" (see below).
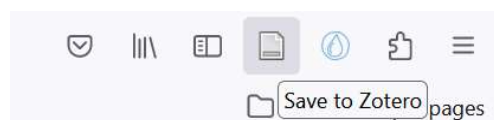
1) to collect bibliographical references:
– Either you write them down directly in your database
1) Click on the "plus" sign.

2) Choose the type of publication (book, book section, journal paper…).
3) Fill in the right-hand column with all the information you need for your bibliography (at least the title, author's name, year and place).

– Or you upload them using the connector
1) Find a webpage presenting the reference (library catalog, commercial webpage…).
2) Click on the logo of book or paper on the toolbar (it is a Z when you are on a page with no book reference).
3) Check the reference that is automatically recorded in your library.
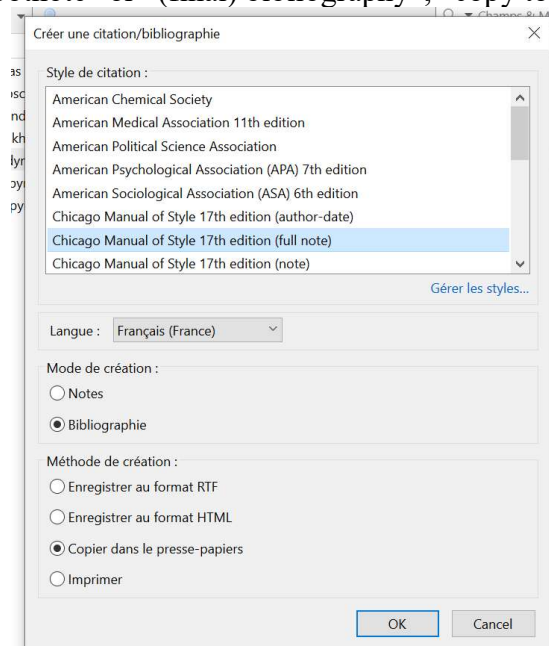
2) to insert bibliographical references:
– Either you copy and paste it:
1) In your library, select the reference with a right-click.
2) Click on "Create a bibliography".
3) Choose the style, "footnote" or "(final) bibliography", "copy to clipboard".

4) Paste the reference where you want in the paper.

– or use the Zotero plugin on Word
1) Find "Zotero" on your toolbar"
2) Click on "Add/Edit citation" to add footnotes
3) When your footnotes are ready, "Add/Edit Bibliography"

For more information on Zotero, see https://www.zotero.org/support/

IV. Academic writing

IV.1. How to develop an argumentation

- **introduction/body of the argumentation/conclusion**
- **logical connectives** (words used to link every idea to the main thread): cause ("because", "indeed"…), consequence ("therefore", "so"…), finality ("so that", "in order to"…), accumulation/enumeration ("and", "then", "firstly", "secondly"…), opposition ("but", "however", "although"…), etc.
- **typography**: 1 paragraph for 1 idea. To make sure you are cristal clear, write the main idea at the beginning of the paragraph, then develop your arguments in favour of this idea.

IV.2. Remarks from examples of submitted papers

The introduction must present the subject and the sources.

Every data must be linked to your main idea or your arguments. If you want to expand on something that is not directly related to it, put it in the footnote. But be careful not to have too many footnotes, or to develop them too much.

Define important words.

The literature must be up to date.

The reviewer must answer certain questions, in particular: what is the interest of this publication? So, if you want to publish a document, it should provide new information on a topic, not be the thousandth document of the same kind.

What about you? *Make a plan of your paper (demonstration), with arrows. Make sure everything is related to the main idea.*

IV.3. Academic writing

How to write good English when you are not a native speaker:
Ask a native speaker to read your article.
Be careful with automatic translators (like Google Translation)!
Dictionaries: the best option is a dictionary that will give you examples of the proposed word, so that you can check whether the word has the meaning you want it to have. Examples: Reverso. Fortunately, more and more automatic translators are doing this (like DeepL).

Academic English idioms:
Be careful with *to shed light*: if you use it for an abstract, it suggests that you are going to shed some light on a stopic. You have to do better than that and go further! => us the verbs *to investigate, to explore, to discuss, to assess, to address, to tackle, to deal with…*
Expressing an objective/goal: *to aim at*
Formulating an idea: *to suggest, to suppose, to assume, to conclude…* Stronger: *to assert, to defend, to confirm…*
Arguing against an idea: *to nuance, to refute, to point out, to object, to argue, to reject…*
Elements of an argumentation: *problem, question, problematic, assumption, hypothesis, supposition, suggestion, conclusion, evidence, data, results, experiment, test…*

How to express an idea with different degrees of certainty:
– adjectives: *certain, clear, self-evident, probable, possible, plausible…*
– adverbs: *without a doubt, certainly, clearly, probably, possibly, plausibly…*
– modal verbs: *must, should, would, can, could, may, might…*

The best way to know English idioms is to read scientific literature as much as possible. Why not keep a notebook to write down any idiomic expression you find interesting?

V. Page of presentation

The first page contains: the title of your paper, your name and affiliation, the abstract, the keywords

V.1. How to write an abstract

Depending on the journal, you may be asked to send an abstract with the article, or an abstract alone. Anyway, the abstract is read first. It is therefore very important, because it defines your reader's first impression.

It is a precise summary of your article that helps the reader 1) understand its purpose and 2) want to read it.

"Typically, an abstract describes the topic you would like to present at the conference, highlighting your argument, evidence and contribution to the historical literature." (https://history.ncsu.edu/grad/conference_abstracts.php)

There are 2 types of abstracts:
– descriptive abstracts: short (100-200 words), purpose and methods, not results.
– informative abstracts (far more common in journals): including results and conclusions.

Although it is the first thing the publisher will read, it is something you should write lastly, once you have finished writing your article.

Explain what is your main question, your main thesis, your evidence/sources.

If you raise a question, you should answer it in the abstract, or at least show that you can answer this question in your article (or, if it is an abstract for a conference, in a 20-minute presentation). No more than one or two questions.

If there was a Call for Papers, you must show how it fits in it (themes, time periods…).

You must also tell where you stand in historiography: what was done, what remains to be done.

And at the same time, you should show the originality of your work.

Classical (but not mandatory) development: background (history of the research field, or contextualisation) → subject → main problem(s) or main thesis → investigation (methods, sources) → results

"be concise / clear / clean" (North Carolina State University: https://history.ncsu.edu/grad/conference_abstracts.php)

1) concise: for length, see requirements in guidelines. The number of words is often limited (max. 500 words) → focus on what is necessary, on the most important elements. Avoid details and repetitions.

2) clear: use simple language.

3) clean: no mistakes.

There can be other requirements in the guidelines => read them!

Samples from the 9th annual graduate student history conference of North Carolina State University (2012-2013): https://history.ncsu.edu/grad/conference_abstracts.php).

> To go further (North Carolina State University): https://history.ncsu.edu/grad/conference_abstracts.php
> If you want other examples of (good and bad) abstracts, see the training by Hadrien Collet and Robin Seignobos (Ifao; French speaking, but powerpoint in English): https://www.youtube.com/watch?v=zdUR4Xzjfuw&list=PLGnI3GR0Tqk6SxGEcQtrLJQY_HQX-jWks&index=4
> Another example (from Auckland University): https://www.youtube.com/watch?v=H5ceQ_xeab0

V.2. How to choose keywords

Aim: to help research: on library catalogues, online…
At least: discipline, period, space, 1-2 themes.
The publisher can ask for different words from the title.

V.3. Your identity as an author

You should try and use one version of your name
You can use an ORCID (Open Researcher and Contributor ID; orcid.org). It is a unique alphanumeric code that identifies you → even if your author's name is not always the same, the code will be the same.

VI. Last details on the guidelines and submission

VI.1. Figures

Authors are often asked to send the figures (as well as the tables) apart from the text. See guidelines for: quality, format (.jpeg, .png, .tiff…)

You are responsible for obtaining copyright for the use the figures. Copyright may be held by the photographer, the author or the publisher.
– Online: check the rights (often associated with the signs © (for 'copyright') or OA (for 'Open Access')).
– In the book: check the copyright under the figure, on the list of illustrations, or at the beginning of the book.

VI.2. Typographical details

– **unbreakable spaces**: they are necessary, for example, for page numbers, between the "p." and the number, or between the initial of a first name and the last name.
The keyboard shortcut to make an unbreakable space depends on the keyboard you use. It can be: Ctrl + Shift + space bar.

To make unbreakable spaces visible, click on ¶ in your toolbar. Unbreakable spaces are marked with ° (instead of · for normal spaces).

– **em dashes**: they are necessary, for example, between two numbers of pages (ex. p.°12–14). There are several ways to make an em dash. You can find it in the list of special characters or create it using a keyboard shortcut. There are different shortcuts that you can use: https://www.techtoolsforwriters.com/how-to-create-an-em-dash/

VI.3. Submission and correction

On a platform or through email.

Before submitting your article, make one final check: ex. for BIFAO, see editorial AND bibliographical guidelines: https://www.ifao.egnet.net/publications/publier/normes-ed/

Do you know **how to correct someone else's paper**, allowing them to see immediately what you suggest, and to confirm or reject it? In Word, press on "Track changes". Your changes will now appear in a different colour.

If you do not want to see the changes, click on the vertical line in the left margin of the paper.

You can also add comments and answer to them.