NOTES FOR CONTRIBUTORS

OPINION
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Articles submitted to JICMS should be entirely original and unpublished, should not be under consideration by any other publisher, and should not have been published previously even in part by any other publication. Plagiarism and self-plagiarism will result in an automatic rejection of the submitted article.

Interviews, events’ reports, independent and experimental artists’ biographies are considered.

Proposals of English translations or edited versions of previously published works will not be considered.

For reviews of books authors should contact directly the reviews editor Ellen Nerenberg at enerenberg@umich.edu.

For reviews of films (of independent and experimental filmmakers only) authors should contact the editor Flavia Laviosa at flaviosa@wellesley.edu.

For enquiries and submissions for the Translations and Archival Notes columns authors should contact Giorgio Bertellini at giorgiob@umich.edu.

SUBMISSION PROCEDURES
Before submitting their work, authors should contact the editor and send a brief description of their proposed idea. If the editor considers the topic appropriate, she will invite the author to submit a full proposal in Microsoft Word 2016 (please do not send PDFs).

Writing an abstract has to be more than ‘I am going to look into … using ….’. It has to employ, not just cite, a methodology in a concise way that indicates what the argument, not just the topic, will be and how it will arrive at its conclusions. Some prospective conclusions also need to be present. The abstract should be informative; in other words, it should clearly, but briefly state the following: background/rationale; problems/issues examined (including research questions); details of method(s) used; results/findings; conclusion; and implication(s)/relevance of the study.

Abstracts should include the following information:

a) a clear title
b) a 500-word description outlining:
   - the topic
   - the critical approach of the proposed article – whether theoretical or historical
   - a cohesive description of the proposed article’s argument and objective
c) relevant bibliography and filmography.

In addition to a 500-word abstract, authors should send a 150-word biographical note to the editor, followed by a detailed list of their academic publications, and acceptance that, if the proposal is approved, the article will be submitted within twelve weeks of the official invitation to submit the article.

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The editor and members of the Editorial Board will review abstracts, provide feedback on whether submissions fit the aims and scope of the journal, and offer suggestions on how to improve the proposed topic. If an abstract is accepted, the editor will invite the author to submit the full-length article. Authors are asked to confirm the date of their submission and are expected to honour such agreement. Should authors have problems in sending the article by the due date, they should notify the editor at least two weeks prior to the deadline and negotiate a new date. However, any delay will place the article out of the journal’s review/publication cycle.

The abstract, and later the article, should avoid a literary approach rooted in a humanities-centred model of inquiry. JICMS represents an outlet for scholars engaged in the history, theory and criticism of film and media practices in Italy. The journal intends to foster critical analysis in the artistic features, production processes and technologies of film- and media-specific areas. Therefore, the abstract, and subsequent article, should avoid treating a film as the narrative of a novel. Instead, authors should engage in a cinematic text analysis where the points discussed about films are supported by technical references to the effect of the following aesthetic features: a) the use of the camera (distance, framing, angles, movement); b) montage, mise en scène (lighting, costume, scenic context); and c) music/sound.

Authors should avoid approaching films, themes or directors in a merely descriptive manner. They are expected to engage in in-depth analytical and interpretative work, formulate original perspectives and bring new critical insights. Their analysis should not be based on a preponderance of secondary sources nor be highly derivative of the scholarship referenced, but it should instead make a significant and innovative contribution to the pre-existing research and literature in the field.

Authors should also avoid submitting abstracts and articles that deal with only one film or are close readings of a character’s psychological process. JICMS seeks more comprehensive topics and treatments. Authors, however, should limit the scope of their discussion to two or four films and few directors. For more information, please see the aims and scope of the journal on the website.

When authors submit their full-length articles, they should not include their names or any information that would reveal their identity so that anonymity can be preserved in the blind peer-review process.
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Contributions should follow the Intellect Style Guide rigorously. All articles should be written in Microsoft Word 2016 and submitted as an e-mail attachment. The article – including the endnotes, quotations, appendices, bibliography, etc. – should be double-spaced Times New Roman 12 point and size 100% (please do not send enlarged texts), and sent as an e-mail attachment. Articles in PDF format are not accepted. A typescript not adequately prepared and not well presented will be returned to the author. All corrections and improvements to style and construction must be made before authors submit their articles to the editor.

The first paragraph of each section should have no indentation, and each following paragraph should be indented (4 spaces on the left). The text should be justified and should have at least 2.5 cm/1 inch margins for annotation by the editorial team. Authors should also keep to the same number of lines per page and a standard width setting. Please add page numbers to your article.

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The journal follows standard British English using the Oxford English Dictionary (OED). Please use ‘ize’ endings instead of ‘ise’, which, contrary to common belief, is British as well as American. There are a few exceptions such as ‘advertise’, ‘compromise’ and ‘analyse’, so when in doubt, please consult the OED.

LENGTH OF ARTICLES

Articles should be 6000–8000 words long and must not exceed 8000 words (including notes and references, but excluding the metadata).

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Official translations of titles should be set in italics, in title case within brackets, e.g. Shi mian mai fu (House of Flying Daggers). Unofficial translations provided by the author for explanation purposes should be set in sentence case, no italics, within quote marks, e.g. Rang De Basanti (‘Colour it yellow’).

When making reference to films within your text, please provide the year of release in parentheses after the first reference of the film/TV programme title within your text.

For example:

Angst essen Seele auf (Fear Eats the Soul) (Fassbinder 1973)

If the translation of the title is the official English release title, continue to refer to the film by its English title; if it an unofficial translation by the author, continue to use the original language title.

When films are referred to in detail in an article, please add them to the references in the following format:

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Game of Thrones (2011–19), USA: HBO.


TITLES

Titles of books, publications, magazines and journals should be followed by an English translation. See more details and examples under References.

Titles of institutions and organizations in languages other than English, should all be followed by the English translation e.g. Associazione Nazionale Industrie Cinematografiche Audiovisive e Multimediali (Italian Motion Picture Association).

ACRONYMS

Acronyms should be spelled out and translated when appropriate: e.g. Far East Film Festival (FEFF); or Banca Nazionale del Lavoro (BNL) (National Bank of Labour).

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If you translate a citation from another language, please provide only the English translation in the body of your article. In an endnote indicate the following: ‘Unless otherwise indicated, all translations from the original (e.g. Chinese, French, Italian, etc.) are mine’. For reasons of space, original texts cannot be published.

DATES

Use 17 January 1987 (without commas; not January 17, 1987 or 17th January, 1987 or 17.1.87). Note: ‘the 19th century’ but ‘nineteenth-century traditions’ (i.e. spelt out and hyphenated when used adjectively).
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Unless an informal conversation, interviews can be cited in text and included in the references. In the references, the name of interviewer/interviewee, type of communication, location, day and month should be included [if available].

Branson, Richard (2014), in-person interview with J. Doe, Birmingham City University, 4 July.

NOTES
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All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9).

References refer the reader to a bibliography at the end of the article, before the endnotes. The heading should be References (not Bibliography, Works Cited or other).

Examples of entries:

Multiple works by the same author
Buonanno, Milly (2012a), La fiction italiana: Narrazioni televisive e identità nazionale, Rome and Bari: Laterza.

Authors should not group films together under a separate Filmography heading. Instead, they should incorporate all films into the main body of References and list them alphabetically by director and provide all production information. The same rule applies to music/new media. Authors should identify the director/composer and list alphabetically with books, journals and articles.

Titles of books or articles in other languages should not be translated into English.

TV programmes should be alphabetized by title and incorporated into the main body of references.

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