

# NOTES FOR CONTRIBUTORS

## AIMS AND SCOPE

*Journal of Scandinavian Cinema* is a scholarly journal devoted to excellent research and stimulating discussion focusing on the cinemas of Denmark, Finland, Iceland, Norway and Sweden, including Sápmi, Greenland and the Faroe Islands, both within their national and Nordic contexts and as transnational cinemas in a globalized world.

The Nordic countries have a rich history of fiction and non-fiction filmmaking as well as lively contemporary screen cultures. *Journal of Scandinavian Cinema* places no restrictions on time period or genre, but particularly encourages the examination of previously uncharted subject matter and the use of new approaches. In that regard, we anticipate that research on Scandinavian cinema will be broadened through the application of ideas, concepts and research traditions from related disciplines. The journal also seeks to highlight the relevance of other audio-visual media and screen cultures, both those that have coexisted with film for some time (such as television) and those that are still gaining importance (such as online video).

Scholars from film studies, Scandinavian studies and any related field are invited to explore *Journal of Scandinavian Cinema* and to contribute articles that inspire a deeper understanding and an ongoing exchange of ideas across national and disciplinary boundaries.

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## DIVERSITY AND INCLUSION

In keeping with Intellect policy, *JSCA* is committed to creating a diverse and inclusive space for the benefit of its authors, editors, staff and the wider academic community. For more information and resources, including our Inclusive Language Guide, Author Fund, Language Ambassadors and name-change policy, please consult the Intellect website: <https://www.intellectbooks.com/diversity>.

## ETHICAL GUIDELINES

If your work involves live subjects (human or animal), you must seek written consent from the party or caregiver. All research involving animal subjects must have been reviewed and approved by an ethics committee prior to commencing the study and performed in accordance with relevant institutional and national guidelines and regulations. A statement identifying the institutional and/or licensing committee approving the experiments must be included in the Ethics Statement of the article, following the guidelines set out on our website: <https://www.intellectbooks.com/ethical-guidelines#human-animal-subjects>. You should also include any information here about workshops or interviews with vulnerable groups undertaken during research, photographed groups engaging in work relating to the research, etc. You must have written

consent from all persons featured in images reproduced in your contribution.

## FORMAT AND PRESENTATION

The journal uses standard British English. The editors reserve the right to alter usage to these ends. Consult the *Intellect Style Guide* as you write (an updated version is available at <https://www.intellectbooks.com/journal-editors-and-contributors>), noting, for example, that there is a preference for 'ize' endings rather than 'ise', that foreign words should be italicized – *mise en scène* – and that names of foreign organizations are not italicized – Svenska Filminstitutet (the Swedish Film Institute).

If English is not your first language, please have a qualified native speaker edit and correct your text before submitting it.

Clear and graceful writing is always appreciated.

Feature articles should be 4000–8000 words and must not exceed 8000 words (including notes and references but excluding metadata); short subjects should be around 1500–3500 words.

Articles should be submitted as Word documents in Times New Roman 12 pt font with line spacing of 1.5. New paragraphs should be set off by a tab/indent rather than a blank line. Please avoid any layout modifications (varying letter sizes, line spacing, etc.).

The title should appear in **bold** at the beginning of the article, without quotation marks/inverted commas. Subheadings for sections should be set in **bold**, but not in ALL CAPS. The subheadings should be preceded (but not followed) by a blank line. The first line of text under the rubric is not indented.

For further matters, consult the *Intellect Style Guide* or the journal editors.

## IMAGES

Articles may include colour or black and white images. Print reproduction will usually be in black and white, whereas images can be in full colour in the online version. Images should be sent as e-mail attachments, each image in a separate file, or be downloadable from a file sharing service, not embedded into the text itself.

Images must be of print quality (300 dpi or better), using formats such as JPEG or TIFF.

Indicate in the text of the article where images are to be inserted [Insert Figure 1] and place the caption directly underneath. The omission of a caption is only acceptable if you feel that the impact of the image would be reduced by the provision of written context.

*JSCA* encourages captions that add information, for example by exploring stylistic features or pointing to the significance of the situation captured in the image, rather than recycling material from the article. If no new information can be provided in the caption you should consider not using the image.

The following is the usual style for captions:  
Figure 1: Description of image (Actor Name[s] if apt), Director, *Original film title (English title)*, Year. Country. Copyright holder information.

Please note the colon after the number and the terminating full stop, even if the caption is not a full sentence.

Copyright for all images must be secured by the contributor.

#### Alternative Text

As part of Intellect's commitment to fairness and accessibility, we ask our authors to provide descriptive text alternatives for all images, graphs, figures, etc. in your work. Useful guidelines can be found at the Diagram Center website and the Describing Visual Resources website. All Intellect journal content published from August 2023 onwards includes alternative text for all visual and audio material.

#### LANGUAGE EDITING WITH ENAGO

Intellect has partnered with language-editing service Enago to offer a trusted service for potential contributors who would like copy-editing and/or translation assistance prior to submitting their work for consideration. Enago offers two tiers of copy-editing: standard and substantive. All of their editors are native English speakers and every manuscript is matched to an editor with highly specialized subject-area expertise. As a contributor to an Intellect journal, you are eligible for a 20% discount on Enago's services: <https://www.enago.com/pub/intellectbooks/>.

#### METADATA

The following data are required for all submissions. Contributors must check that each item has been supplied correctly:

- Article title
- Received and accepted dates for your article. The received date is when you submitted it; the accepted date is when the editors accepted it for publication (even if amends remain). The accepted date is initially left blank and added by the editors.
- Contributor name and institution or affiliation
- Contact details (e-mail address only); ORCID identification number. This must be supplied in the following format: <https://orcid.org/0000-0002-1825-0097>. If you do not yet have an ORCID identifier, please register here: <https://orcid.org/register>.
- Abstract (150 words for feature articles, 50 words for short subjects). This will appear on the Intellect website and be published in print and digital editions of the journal.
- Contributor biography (a maximum of three sentences), to be included in the journal issue.
- Keywords (six to eight words or two-word phrases that do not repeat words or phrases in the title, one per line, in lower case). There is a serious reduction

in an article's searchability if the keywords are missing.

- Contributor publishing agreement giving Intellect your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the Intellect website: <https://www.intellectbooks.com/asset/1256/intellect-new-licence-2021>.
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled 'References', containing only works that have been cited in-text. Any entries you wish to include that have not been cited directly should be limited and should appear in a second 'Further Reading' list. Format this list using the same conventions as for references.
- Funding statement, including funder name and grant number (if applicable).
- Ethical Statement and Conflict of Interest Statement (if applicable).

#### NOTES

In general, we discourage the use of extensive notes – if something is worth saying, it is worth saying in the text itself. A note will divert the reader's attention away from your argument. If a note is necessary, it should be as brief and to the point as possible. Use Word's note-making facility to create endnotes, not footnotes. (In the published article, notes will appear in the margin of the corresponding page.) The note call must be in superscripted Arabic (<sup>1,2,3...</sup>) and placed outside punctuation marks.

#### OPINION

The views expressed in *Journal of Scandinavian Cinema* are those of the contributors, and do not necessarily coincide with those of the editors or the Editorial or Advisory Boards.

#### PERMISSIONS/COPYRIGHT/LIABILITY

Copyright clearance for non-original material included in the manuscript (e.g., images) should be indicated by the contributor and is always the contributor's responsibility.

#### QUOTATIONS

Quotations must be in English. For reasons of space we cannot publish the original text.

Embedded quotations should be within 'single quote marks'. Material quoted within a cited text should be in "double quote marks".

If quotations are 40 words or longer, they should be 'displayed', i.e., set into a separate indented paragraph (use Word's indent feature: Ctrl+M) with an extra blank line above and below, and without quote marks at the beginning or end. Please note that for quotations within the text, the punctuation should follow the parenthetical reference. For a displayed quotation the parenthetical reference appears after the full stop.

All omissions in a quotation are indicated thus: [...] Note that there are no spaces between the suspension points.

When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether you are adding it to make a point.

#### REFEREES

*Journal of Scandinavian Cinema* is a refereed journal. Strict anonymity is accorded to both contributors and referees.

#### REFERENCES

All citations in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The bibliography – titled ‘References’, should contain only works that have been cited in-text. Any entries you wish to include that have not been cited directly should be limited and should appear in a second ‘Further Reading’ list. Format this list using the same conventions as for references.

Note in particular:

- A blank line between references
- First names of primary authors included where possible
- Anon. for items if no author is identified
- Year of publication in brackets/parentheses
- Sentence capitalization for titles of articles
- Commas, not full stops, between parts of each reference; colon between city and publisher
- Absence of ‘in’ after the title of an article if it appears in a journal or newspaper
- Name of translator of a book within parentheses/brackets after title and preceded by ‘trans.’, not ‘transl.’ or ‘translated by’
- Absence of ‘vol.’ and ‘no.’ designations for journal volume and number; colon between volume and number, e.g. 13:2
- pp. before page extents (p. in the case of a one-page article)
- Web references include date of access

The following samples indicate conventions for the most common types of reference:

#### BOOK:

- Andersson, Lars Gustaf, Sundholm, John and Widding, Astrid Söderbergh (2010), *A History of Swedish Experimental Film Culture: From Early Animation to Video Art*, Stockholm: National Library of Sweden.
- Bordwell, David (1981), *The Films of Carl-Theodor Dreyer*, Berkeley and Los Angeles: University of California Press.
- Bordwell, David (2005), *Figures Traced in Light: On Cinematic Staging*, Berkeley and Los Angeles: University of California Press.

#### CHAPTER IN A BOOK:

- Hietala, Veijo, Honka-Hallila, Ari, Kangasniemi, Hanna, Lahti, Martti, Laine, Kimmo and Sihvonen, Jukka

- (1992), ‘The Finn-between: Uuno Turhapuro, Finland’s greatest star’, in R. Dyer and G. Vincendeau (eds), *Popular European Cinema*, London and New York: Routledge, pp. 126–40.

#### JOURNAL ARTICLE:

- Olsson, Jan (1995), ‘Svart på vitt: film, makt och censur’, *Aura* 1:1, pp. 14–46.

#### NEWSPAPER ARTICLE:

- Anon. (1967), ‘Uppsalakurs i filmforskning’, *Svenska Dagbladet*, 17 October, p. 12.
- ‘Filmson’ [Sven Jan Hanson] (1943), ‘Rothschilds, Jud Süss och Kristina’, *Nya Dagligt Allehanda*, 6 March, n.pag.
- Mahoney, John (1970), ‘Sex freedom in Denmark has everything to be seen’, *Hollywood Reporter*, 1 April, p. 8.
- Overdiek, Anja (2016), ‘Fashion designers and their business partners: Juggling creativity and commerce’, *International Journal of Fashion Studies*, 4:1, pp. 27–46, [https://doi.org/10.1386/inf.3.1.27\\_1](https://doi.org/10.1386/inf.3.1.27_1).

#### PERSONAL COMMUNICATIONS:

Unless an informal conversation, interviews should be cited in the text and included in references. In references, the name of interviewer/interviewee, year, type of communication, location, day and month should be included if available.

- Nielsen, Asta (1936), letter to H. and T. Rumpff, German Film Institute, Frankfurt am Main, 12 September.
- Slättne, Carl (2009a), in-person interview with L. G. Andersson, Hässleholm, 9 March.
- Slättne, Carl (2009b), e-mail to L. G. Andersson, 1 September.

For additional examples in other categories, see the *Intellect Style Guide*.

#### ONLINE REFERENCES:

These are the same as references to books and articles; they must have an author and be referenced Harvard style within the text. As web pages may change, we need a date of access as well as the full web reference:

- Allen, Julie (2017), ‘Asta Nielsen’, in J. Gaines, R. Vatsal and M. Dall’Asta (eds), *Women Film Pioneers Project*, New York: Columbia University Libraries, <https://doi.org/10.7916/d8-dw7e-x721>. Accessed 30 October 2020.
- Kohn, Eric (2011), ‘Le Havre director Aki Kaurismäki: “I’m not interested in the upper class”’, *IndieWire*, 20 October, <https://www.indiewire.com/2011/10/interview-le-havre-director-aki-kaurismaki-im-not-interested-in-the-upper-class-51557/>. Accessed 1 November 2020.
- UNESCO (2005), *Convention on the Promotion and Protection of the Diversity of Cultural Expressions*, Paris: UNESCO, <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>. Accessed 9 January 2012.

#### FILM AND TELEVISION REFERENCES:

Please note that these should be **grouped separately** under the heading 'Film references' or 'Film and TV references' or 'TV references' as the case may be.

Items should be organized alphabetically by director or creator; multiple works by the same director are listed chronologically, repeating the full name each time.

Film references do not include production information other than the country of origin unless a DVD edition is specified. For co-produced or co-financed films, include no more than three countries. For television programmes where no primary creator is foregrounded, place the item alphabetically by title. Production companies are provided for television listings. A few examples:

#### FILMS:

Sjöström, Victor (1913), *Ingeborg Holm*, Sweden.  
Sjöström, Victor (1921), *Körkarlen*, Sweden. DVD,  
Sweden: Svensk Filmindustri/Svenska Filminstitutet,  
2007.

#### TELEVISION:

*Alt for Norge* (2010–present), Norway: Monster.  
Trier, Lars von (1994), *Riget*, Denmark/Sweden:  
Danmarks Radio/Sveriges Television.

#### TITLES OF FILMS AND TELEVISION PROGRAMMES

Please use the following format at first mention in the text:

For films: *Original title (English distribution title)*  
(director's surname release year), thus: *Smultronstället*  
(*Wild Strawberries*) (Bergman 1957).

For television programmes: *Original title (English distribution title)* (years broadcast), thus:

*Alt for Norge (The Great Norway Adventure)* (2010–present).

For works that have no English-language distribution title, provide a title translation in single quote marks rather than italics, capitalizing only the first word of the title, thus:

*Ta', hvad du vil ha'* ('Grab whatever you want') (Palsbo 1947).

Use the English title only, in proper format, at subsequent mention.

#### SUBMISSION PROCEDURES

Articles submitted to the *Journal of Scandinavian Cinema* should be original, not previously published in any language and not under consideration by any other publication. Contributions should be submitted electronically through the journal webpage. The journal is refereed: the editors and two anonymous referees will evaluate all articles. A summary of the referees' comments will be provided, whether or not the article is accepted for publication. Anonymity is also accorded to authors.

#### TRANSLATIONS

If readers are unlikely to understand the title of a non-English-language work in your text, the title in the original language may be accompanied by an English translation by the contributor, especially if its sense is not implied by the surrounding text.

Unofficial translations (e.g. those by the contributor) should be placed in quotation marks within parentheses, in roman type with an initial capital on the first word of title and subtitle. The official titles of published translations are set in italics inside parentheses. After the first mention in text, the English title should be used alone.

For matters not covered in this document, consult the *Intellect Style Guide*, available at <https://www.intellectbooks.com/journal-editors-and-contributors>, or the editors of the journal.