

# NOTES FOR CONTRIBUTORS

## AIMS AND SCOPE OF *STUDIES IN SPANISH AND LATIN AMERICAN CINEMAS*

*Studies in Spanish & Latin American Cinemas* is devoted to the study of Spanish-language and Latin American cinemas. Coverage includes the cinemas of Spain and Spanish-speaking South, Central and North America, including the Caribbean as well as Brazil. It features articles in both English and Spanish to maximize the opportunities for contact among cultural regions and academic disciplines such as media, film, Latin American, Hispanic, post-colonial and transnational studies. The journal encourages contributions with an intercultural and interdisciplinary focus.

*Studies in Spanish & Latin American Cinemas* was formerly published as *Studies in Hispanic Cinemas*, 2004–2013, (ISSN: 1478-0488, Online ISSN: 2040-0608).

Additional material can be hosted at <https://slacextras.com>.

## DIVERSITY AND INCLUSION

Intellect is committed to creating a diverse and inclusive space for the benefit of its contributors, 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 our website: <https://www.intellectbooks.com/diversity>.

## GENERAL

Articles submitted to *Studies in Spanish and Latin American Cinemas* should be original and not under consideration by any other publication. They should be written in a clear and concise style.

## ILLUSTRATIONS

We welcome images illustrating an article. All images need a resolution of at least 300 dpi. All images should be supplied independently of the article, not embedded into the text itself. The files should be clearly labelled and an indication given as to where they should be placed in the text. Print reproduction will usually be in black and white, whereas images can be in full colour in the online version.

The image should always be accompanied by a suitable caption (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). The following is the agreed style for captions:

Figure 1: Artist, Title of Artwork, Year. Medium. Dimensions. Location. Copyright holder information.

Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

If the article has multiple frame grabs from the same film/media work, the first caption should include the required information and subsequent captions can just cite the (original) title of the film.

The captions should be gathered in a separate Word document, clearly labelled as such.

## 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

The journal follows standard British English. Use 'ize' endings instead of 'ise'. The journal also publishes articles and book reviews in Spanish.

## REFEREES

*Studies in Spanish & Latin American Cinemas* is a double blind refereed journal. Strict anonymity is accorded to both contributors and referees.

## OPINION

The views expressed in *Studies in Spanish & Latin American Cinemas* are those of the contributors, and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

## SUBMISSION PROCEDURES

Articles should be submitted electronically through the Intellect submission portal on the journal's page: <https://www.intellectbooks.com/studies-in-spanish-latin-american-cinemas>. Contributors will have to create a profile on the site in order to do so. Books for review should be sent to the appropriate Reviews Editor according to the region of publication (US, Latin America, Europe and other territories).

## LENGTH OF ARTICLES

Articles must not normally exceed 8000 (excluding notes though including references, contributor biography, keywords and abstract.), but longer pieces of up to 10,000 words may be considered.

## METADATA

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

- Article title, or
- (for book reviews) *Title of Publication*, Author or Editor Name/s (ed./eds) (Year), Edition number if not first, City: Publisher, number of pages, ISBN 123-1-12345-123-1, h/bk or p/bk, price.
- Contributor name
- Contributor addresses – the submitted material should include details of the full institutional postal address

and a single e-mail address for the contributor for publication.

- Contributor biography – contributors should include a short biography in the third person of around 150 words, specifying the institution with which they are affiliated.
- Contributor ORCID identifier. 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>.
- Contributor publishing agreement giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the Intellect website.
- Abstract of 150–200 words; this will be published on the Intellect website (not required for book reviews).
- Keywords: six words, or two-word phrases. The keywords allow for efficient searches to the contributor's work (not required for book reviews).
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Funder name and grant number (if applicable).
- Bibliography – titled 'References'.

#### PRESENTATION/HOUSE STYLE

- All articles should be submitted as Microsoft Word documents.
- The font should be Times New Roman, 12 point, double-spaced (including endnotes and references), with unjustified margins.
- The title should be in bold at the beginning of the file, but not enclosed in quotation marks.
- Bold is also used for headings and subheadings (in Times New Roman, 12 point).
- Italics may be used (sparingly) to indicate key concepts.
- The first mention of a film is in the title, abstract and article should include its original title, the translated/foreign release title, the director's surname (not first name) and the year of release: *Memorias del subdesarrollo/Memories of Underdevelopment* (Gutiérrez Alea 1968). Subsequent mentions of the film should use the original title, *Memorias del subdesarrollo*.
- Words in foreign languages should be translated the first time they appear: *el paquete semanal* (the weekly package). Subsequently, the original may be used.

#### QUOTATIONS

- Quotations must be in English (for English language articles). For reasons of space, we cannot publish the original language text. If necessary, indicate in an endnote when the translations are the contributor's: 'All translations, unless otherwise specified, are mine'.
- Quotations must be within single inverted commas. Material quoted within cited text should be in double inverted commas.
- All long quotations (i.e. over 40 words long or 4 lines of text) should be separated from the body of the text and indented, without quote marks at the beginning or end. Note that for quotations within the text, the punctuation should follow the bracketed reference.

For an indented quotation, the bracketed 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: (Smith 2000: 100, emphasis added).
- Do not break up quotations with an insertion, for example, 'This approach to *mise-en-scène*', says MacPherson, 'is not sufficiently elaborated' (McPhearson 1998: 33).

#### NOTES

In general, we discourage the use of extensive notes – if something is worth saying, it is worth saying it in the text itself. A long note will divert the reader's attention away from the contributor's argument and will look awkward on the printed page. If a note is necessary, use Word's note-making facility, and ensure that these are endnotes, not footnotes. Place note calls outside the punctuation, *after* the comma, full stop, colon etc. The note call must be in superscripted Arabic (1, 2, 3). Keep the notes as brief as possible and never more than 100 words. All notes should be Times Roman 12 point, double spaced and with unjustified margins.

#### 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 responsibility of the contributor. The contributor publishing agreement, which also details which version of a contributor's own article remains their copyright, should be completed and sent to the editors to accompany every submission.

#### REFERENCES

All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). Please do not use *Ibid.* The default term used for this list is 'References'. Do not group films together under a separate 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to /music/new media: identify the director/composer and list alphabetically alongside books, journals and papers. Television programmes should be alphabetised by title (see example below).

Please note in particular:

- 'Anon.' for items for which you do not have an author (because all items must be referenced with an author within the text).
- Only first name initial of author, followed by a period.
- Note that it is (ed.) but (eds) without a full point at the end.
- A blank line is entered between references.
- Year date of publication in round brackets.
- Commas, not full stops, between parts of each reference.
- Absence of 'in' after the title of a chapter if the reference relates to an article in a journal or newspaper.

- Name of translator of a book within brackets after title and preceded by 'trans.', not 'transl.' or 'translated by'.
- Absence of 'no.' for the journal number, a colon between journal volume and number.
- 'pp.' before page extents.

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

- Anon. (1957), *Narrative in Early Renaissance Art*, Oxford: Books Press.
- Bashforth, Kirsty (2016), 'The rules for socialising with work colleagues', *Harper's Bazaar*, July, <http://www.harpersbazaar.co.uk/people-parties/bazaar-at-work/news/a37383/how-to-socialise-effectively-at-work/>. Accessed 15 July 2016.
- 'Blood of My Blood' (2016), J. Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).
- Bowie, David (2016), 'Blackstar', *Blackstar*, sleeve notes, USA: Columbia Records.
- Brown, Jane (2005), 'Evaluating surveys of transparent governance', *6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance*, Seoul, Republic of Korea, 24–27 May.
- Denis, Claire (1988), *Chocolat*, France: Les Films du Paradoxe.
- Derrida, Jacques (2002), 'The university without condition', in P. Kamuf (ed.), *Without Alibi*, Stanford: Stanford University Press, pp. 202–37.
- Gibson, Rachel, Nixon, Paul and Ward, Stephen (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.
- Gliesmann, Niklas (2015), *Denkwerkstatt Museum* ('Think workshop museum'), Norderstedt: Books on Demand.
- Overdiek, Anja (2016), 'Fashion designers and their business partners: Juggling creativity and commerce', *International Journal of Fashion Studies*, 4: 1, pp. 27–46.
- Richmond, John (2005), 'Customer expectations in the world of electronic banking: A case study of the Bank of Britain', Ph.D. thesis, Chelmsford: Anglia Ruskin University.
- Roussel, Raymond ([1914] 1996), *Locus Solus*, Paris: Gallimard.
- Ströter-Bender, Jutta (1995), *L'Art contemporain dans les pays du 'Tiers Monde'* (trans. O. Barlet), Paris: L'Harmattan.
- UNDESA (United Nations Department of Economic and Social Affairs) (2005), *Report on Reinventing Government*, New York: United Nations.
- Woolley, Eileen and Muncey, Tessa (forthcoming), 'Demons or diamonds: A study to ascertain the range of attitudes present in health professionals to children with conduct disorder', *Journal of Adolescent Psychiatric Nursing*.
- Zhang, Yimou (2004), *Shi mian mai fu (House of Flying Daggers)*, China: Beijing New Picture Film Co.

## PERSONAL COMMUNICATIONS

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].

- Björgvinsson, Evan (2009), telephone interview with A. Høg Hansen, 23 January.
- Branson, Richard (2014), in-person interview with J. Doe, Birmingham City University, 4 July.

## WEBSITE REFERENCES

Website references are similar to other references.

There is no need to decipher any place of publication or a specific publisher, but the reference must have an author, and the author must be referenced Harvard-style within the text. Unlike paper references, however, web pages can change, so there needs to be a date of access as well as the full web reference. Website or blog titles should be in roman font. In the list of references at the end of your article, the item should be like this:

- Tinoco, A. (2016), 'El hotel de los secretos Telenovela Synopsis', *Latin Times*, 15 January, <http://www.latintimes.com/el-hotel-de-los-secretos-telenovela-synopsis-diana-bracho-daniela-romo-star-new-364695>. Accessed 14 September 2016.

## BOOK REVIEWS

Note that the book review editors solicit reviews directly. The journal does not accept unsolicited reviews.

The title of the book under review should be in bold at the top, followed (in roman) by Author (Year), City: Publisher, pp. # of pages, ISBN: XXXX, h/bk. \$price; p/bk. \$price; eBook, \$price [note no full stop at the end]. In the case of foreign books, indicate the price (if it is available) in the currency in which the book is sold, using international currency standards – MXN (Mexican Pesos), BRL (Brazilian Real), EUR (Euros) – or currency symbols – € for Euros, £ for Pounds, R\$ for Brazilian Real, \$ for Pesos and any other currency identified as 'dollar' (Canadian, US, etc.).

Below the titular information, in italics, place the reviewer's name and academic affiliation. The reviewer's email contact should be included at the end of the review: E-mail: xxx@xxx.

Reviews are typically in the 700–2500 word range.

For books in Spanish and/or Portuguese (or any other foreign language), it is not necessary to indicate that all quotes in the review have been translated by the reviewer.

*Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the Editor. The guidance on this page is by no means comprehensive: it should be read in conjunction with the Intellect Style Guide. Nevertheless, Studies in Spanish & Latin American Cinemas, as a bilingual film/media journal, has specific practices as noted in the notes above, which differ from the general Intellect Guide. The Intellect Style Guide is available at <https://www.intellectbooks.com/journal-editors-and-contributors>, or on request from the Editor of this journal.*