

ILUMINACE

SUBMISSION GUIDELINES

Preparing your manuscript

- Original articles should be between 6000 and 7500 words long (including footnotes). Reviews are expected to have 2000–3000 words in length.
- Articles and reviews should be submitted as an A4 Word document (.doc or .docx). The recommended font is Times New Roman (12 pts) and 1.5 spacing for main text and Times New Roman (10 pts) and 1.0 spacing for footnotes.
- Two copies of the manuscript for submission are required. One file will need to have all your author details included, and one will need to be anonymized. Both versions should include the title, abstract, body, bibliography, and filmography.
- 1. The anonymized version should not mention any information that would unnecessarily point to your authorship (e.g., name, affiliation, acknowledgments, funding, noticeable amount of self-citations). For this purpose, we recommend the [Taylor & Francis](#) manual for anonymization.
- 2. The version with author details must include the following:
 - Institutional affiliation
 - English abstract (250 words)
 - Author bio (150 words)
 - Five keywords
- Figures, tables, and diagrams should be inserted directly into the text where they ideally should be placed, including description and copyright. Authors are responsible for obtaining the rights to use these materials. As for the final text, figures and tables should be sent separately, in the highest quality possible.
- Articles must be written in clear, grammatical English. The authors are recommended to consult their texts with writing assistance tools or ideally ensure proofreading of their manuscripts before sending them.
- Spelling should conform to American practice (i.e., -ize, not -ise).
- Headings can be inserted where relevant, making a clear distinction between heading levels. The headings should be in bold.
- The use of bold or italics for emphasis should be kept to a minimum. If necessary, utilize italics rather than bold.
- Quotation marks should be double (“”) except for quotations within quotations which should be single (‘’). Quotation marks should generally be used for direct quotations and secondary titles (see below), not for foregrounding a particular word or phrase.
- Quotations longer than 40 words should be indented and single-spaced. These quotations should be written in Times New Roman font 10.
- Oxford comma (a comma placed immediately after the penultimate term) should be used consistently throughout the manuscript.

- Film, book, and journal titles should be italicized throughout the submission. Book chapters and individual articles should be in double quotation marks.
- When mentioning a film for the first time, include the name of the director and the date of release in brackets (unless this information is mentioned elsewhere in your sentence), i.e., *Blade Runner* (Ridley Scott, 1982). Brackets within brackets should be square (*Psycho* [Alfred Hitchcock, 1960]). In the case of non-English-language films, the original title should also be included in brackets, i.e., *Nakedness for Sale* (Nahota na prodej; Vít Olmer, 1993). If the film does not have a proper English title, write the title in its original language, i.e., *Poussières d'amour* (Werner Schroeter, 1996).
- Names of institutions should be written in their original language and respect the historical context of their use. When mentioning a non-English institution for the first time, include its English translation in brackets, i.e., Krátký film (Short Film), Studio Filmów Rysunkowych (Animated Film Studio). In the case of repeated occurrence, you can use translations or abbreviations, i.e., Československá filmová společnost (Čefis).
- Spell out whole/round numbers one through one hundred (“thirty-two children from eleven families were packed into three vans”). Numbers upwards of four digits are separated by a comma (“22,000” or “1,227,459”). In the case of series of numbers, all numbers must be numeral (“the population grew from an initial 15,267 in 1960 to 21,000 by 1970 and 34,000 by 1980”). The day of the month is written in the sequence month-day-year, with the year set off by commas (“January 13, 2022”).

References

Illuminace uses the **Chicago Manual of Style (CMOS)** for referencing, though it may slightly modify it for certain needs. Articles submitted should follow this style taking into account the variations listed below.

Please see the comprehensive guide here: [Chicago Manual of Style 17th Edition](#).

All references should be included in the footnotes (numbered from 1). Non-English-language books and articles can be referenced just as the English ones and do not need to be translated.

Books

Francesco Casetti, *The Lumière Galaxy: Seven Keywords for the Cinema to Come* (New York: Columbia University Press, 2015), 23–26.

Sarah Kember and Joanna Zylińska, *Life after New Media* (Cambridge: MIT Press, 2012), 132.

Shortened note

Casetti, *The Lumière Galaxy*, 23–26.

Kember – Zylinska, *Life after New Media*, 132.

Edited volumes

Tanya Leighton, ed., *Art and Moving Image: A Critical Reader* (London: Tate and Afterall, 2008).

Jonathan Bignell, Stephen Lacey, and Madeleine Macmurrough-Kavanagh, eds., *British Television Drama: Past, Present and Future* (New York and Houndmills: Palgrave Macmillan, 2000).

Shortened note

Leighton, ed., *Art and Moving Image*.

Bignell – Lacey – Macmurrough-Kavanagh, eds., *British Television Drama*.

Chapters in edited volumes

Anne Friedberg, “The End of Cinema: Multimedia and Technological Change,” in *Reinventing Film Studies*, eds. Christine Gledhill and Linda Williams (New York: Bloomsbury, 2000), 438–452.

Bernd Herzogenrath, “Aesthetics of the Archive: An Introduction,” in *The Films of Bill Morrison: Aesthetics of the Archive*, ed. Bernd Herzogenrath (Amsterdam: Amsterdam University Press, 2017), 11–29.

Shortened note

Friedberg, “The End of Cinema,” 438–452.

Herzogenrath, “Aesthetics of the Archive,” 11–29.

Translated books

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (London: Continuum, 2003), 146.

Shortened note

Deleuze, *Francis Bacon*, 146.

Journal and magazine articles

Mary Ann Doane, "The Indexical and the Concept of Medium Specificity," *Differences* 18, no. 1 (2007), 128–152.

Catherine Grant, "The Audiovisual Essay as Performative Research," *NECSUS: European Journal of Media Studies* 5, no. 2 (2016), accessed January 20, 2021, <https://necsus-ejms.org/the-audiovisual-essay-as-performative-research/>.

Adrian Martin, "Keeper of the Flame," *Sight & Sound* 27, no. 3 (2017), 56–57.

Shortened note

Doane, "The Indexical and the Concept of Medium Specificity," 128–152.

Grant, "The Audiovisual Essay as Performative Research."

Martin, "Keeper of the Flame," 56–57.

News articles

Rebecca Mead, "The Prophet of Dystopia," *New Yorker*, April 17, 2017, 43.

Anon., "Nový český film 'Jana'," *Právo lidu*, October 9, 1935, 6.

Sarah Shachat, "Oscar Cinematography Survey: The Cameras and Lenses Used to Shoot 29 Awards Contenders," *IndieWire*, January 3, 2022, accessed January 15, 2022, <https://www.indiewire.com/2022/01/oscars-cinematography-survey-2022-1234687473/>.

Shortened note

Mead, "The Prophet of Dystopia," 43.

Anon., "Nový český film 'Jana'," 6.

Shachat, "Oscar Cinematography Survey."

Websites

Timeline of Historical Film Colors, accessed January 20, 2021, <https://filmcolors.org/>.

“Tinting,” Timeline of Historical Film Colors, accessed January 20, 2021, https://filmcolors.org/timeline-entry/1216/?_sf_s=tinting.

“Psychedelic Morning – Papirova,” YouTube, 2013, accessed January 1, 2022, <https://youtu.be/WjL9AKTEFPU>.

Jessica McGoff, “Screening Room: On Digital Film Festivals,” Vimeo, 2021, accessed January 1, 2022, <https://vimeo.com/519527850>.

Shortened note

Timeline of Historical Film Colors.

“Tinting.”

“Psychedelic Morning – Papirova.”

McGoff, “Screening Room.”

Theses and dissertations

Tiago Baptista, “Lessons in Looking: The Digital Audiovisual Essay” (Unpublished PhD dissertation, Birkbeck, University of London, 2016), 97–100.

Shortened note

Baptista, “Lessons in Looking,” 97–100.

Conferences and lectures

Aurelia Armstrong, “Foucault and the Question of Autonomy” (Paper presented at the Australian Society for Continental Philosophy Conference, The University of Queensland, St Lucia, November 20, 2003).

Shortened note

Armstrong, “Foucault and the Question of Autonomy.”

DVD and Blu-ray editions

Jiří Anger, ed., *Filmy Jana Kříženeckého / The Films of Jan Kříženecký* (DVD / Blu-ray, Praha: Národní filmový archiv, 2019).

Alena Šlengerová, “Documentary Films About the Western Resistance in Post-War Cinemas,” in *Věrní zůstaneme / We Will Remain Faithful*, eds. Iwona Lyko – Jiří Anger (DVD booklet, Praha: Národní filmový archiv, 2021), 39–43.

Shortened note

Anger, ed., *Filmy Jana Kříženeckého*.

Šlengerová, “Documentary Films About the Western Resistance in Post-War Cinemas,” 39–43.

Archival materials

“Typescript of short story Brothers and Sisters by Budge Wilson,” 2000, MS-2-650.2013-070, Box 3, Folder 9, Budge Wilson fonds, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

“Letter from Dr. Papoušek to Jindřich Elbl,” October 30, 1933, sign. 18 5/6–3, k. 407, fond III. sekce, 1918–1939, A MZV Prague, Czech Republic.

Shortened note

“Typescript of short story Brothers and Sisters by Budge Wilson.”

“Letter from Dr. Papoušek to Jindřich Elbl.”

Oral sources

Ivan Passer, interview by Jiří Voráč, November 30, 1992, Oral History Collection, National Film Archive, Prague, Czech Republic.

Nancy Leone (Japanese Canadian), interview by Kirsten McAllister, July 18, 1990, Japanese Canadian Oral History Collection, Simon Fraser University Library, <https://digital.lib.sfu.ca/johc-167/interview-nancy-leone>.

Shortened note

Passer, interview by Voráč.

Leone, interview by McAllister.

If referring again to the source enlisted in the directly preceding footnote, use Ibid.

¹³ Francesco Casetti, *The Lumière Galaxy: Seven Keywords for the Cinema to Come* (New York: Columbia University Press, 2015), 23–26.

¹⁴ Ibid., 27.

Bibliography

Each article must include a bibliography at the end of the text. It should contain only the works cited (archival and oral sources need not be listed). The references should be placed in alphabetical order, according to the authors' last names.

Armstrong, Aurelia. "Foucault and the Question of Autonomy" (Paper presented at the Australian Society for Continental Philosophy Conference, The University of Queensland, St Lucia, November 20, 2003).

Bignell, Jonathan, Stephen Lacey, and Madeleine Macmurrough-Kavanagh, eds. *British Television Drama: Past, Present and Future* (New York and Houndmills: Palgrave Macmillan, 2000).

Casetti, Francesco. *The Lumière Galaxy: Seven Keywords for the Cinema to Come* (New York: Columbia University Press, 2015).

Doane, Mary Ann. "The Indexical and the Concept of Medium Specificity," *Differences* 18, no. 1 (2007), 128–152.

Friedberg, Anne. "The End of Cinema: Multimedia and Technological Change," in *Reinventing Film Studies*, eds. Christine Gledhill and Linda Williams (New York: Bloomsbury, 2000), 438–452.

Kember, Sarah, and Joanna Zylinska, *Life after New Media* (Cambridge: MIT Press, 2012). "Tinting," Timeline of Historical Film Colors, accessed January 20, 2021, https://filmcolors.org/timeline-entry/1216/?_sf_s=tinting.

Filmography

A filmography should follow directly after the bibliography. Again, it should contain only the works cited. The films should be listed in alphabetical order, according to the English title (provided it exists).

Example:

A Matter of Life and Death (Michael Powell and Emeric Pressburger, 1946)

Blade Runner (Ridley Scott, 1982)

In a Year with 13 Moons (In einem Jahr mit 13 Monden; Rainer Werner Fassbinder, 1978)

Nakedness for Sale (Nahota na prodej; Vít Olmer, 1993)

Poussières d'amour (Werner Schroeter, 1996)