Submission Guidelines for *Film Quarterly*

Film Quarterly is a journal that publishes scholarly analyses of international and Hollywood cinema as well as independent film, including documentary and animation. The journal also revisits film classics; examines television, digital, and online media; reports from international film festivals; reviews recent academic publications; and on occasion addresses installations, video games and emergent technologies. *FQ* welcomes both established scholars and fresh voices that bring new perspectives to bear on discourses of visual representation rooted in issues of diversity, race, lived experience, gender, sexuality, and transnationalism. Its mission is to bring timely critical and intersectional approaches to criticism and analyses of visual culture. Every submission should compellingly answer the questions "Why this?" and "Why now?" in terms of its choice of subject, analytical approach, and significance.

Please be sure to read recent issues of *Film Quarterly* before submitting anything so that you understand current interests as well as house style.

Film Quarterly is particularly interested in submissions that can extend its attention to the following areas:

- Articles on women filmmakers, TV producers and writers; LGBT filmmakers and TV showrunners and subject; work by people of color who are representing their and other cultures, communities, and aesthetics; and other analyses of works by and about marginalized and mis- or under-represented communities (for examples, see: the journal's special dossier on the work of Belgian director Chantal Akerman)
- Articles on television and seriality (web-based or cable/broadcast) (for an example, see: Amy Villarejo on *Transparent*)
- Interviews with leading media makers as well as those not already widely studied (for an example, see: Terri Francis's interview with "Afrosurrealist" filmmaker Christopher Harris)
- Coverage of and essays on underrepresented cinemas of Latin America, the Global South and East Asia (for examples, see: Angela Zito on China's Minjian Memory Project of Caochangdi and Rohit K. Dasgupta and Tanmayee Banerjee on the Indian film *Bariwali*)
- Refocusing attention on historical documentary work (for an example, see: "Black Media Matters," Karen (Beckman) Redrobe's essay on Louis Massiah's documentary *The Bombing of Osage Avenue*), especially that outside the U.S. (for examples, see: the dossier on Brazilian documentarian Eduardo Coutinho)
- Historical reconsiderations and rediscoveries (for an example, see: Racquel Gates on Melvin Van Peebles' *The Watermelon Man*)
- Fresh views on well-known filmmakers (for examples, see: the dossier on Richard Linklater and Claudia Gorbman on *The Master*)
- Reports on film festivals around the world (for examples, see: Gerd Gemünden and Silvia Spitta on Havana Film Festival and Joan Dupont on Cannes 2015), including

controversies (for an example, see: [Darae Kim, Dina Iordanova, and Chris Berry on the Busan International Film Festival](#))

- Translations of writings never before available in English that contribute to reframing cinematic discourses, including documentary redefinitions and transnational perspectives (e.g. manifestos and historical writings) (for examples, see: [Bill Nichols on film manifestos](#) and [Carlos Fuentes [translated by Alejandro Branger] on filmgoing as a child in Mexico](#))
- Articles on evolving media forms, including multi-channel installation work, video games, new technologies and platforms (e.g. streaming, peer-to-peer sharing, virtual reality, new devices) (for examples, see: [Joseph Livesey on Isaac Julien's installation piece *Ten Thousand Waves*](#) and [Daniel Reynolds on video game design](#))

All manuscripts must be submitted electronically via *Film Quarterly*'s Scholar One Manuscripts online submission system. You can access this link here: http://mc.manuscriptcentral.com/ucpress-fq

All submissions must be of previously unpublished, original material. In the case of translations, submissions must represent the first translation into English, whether previously published in the original language or not.

Please do not submit reviews of books or films/television (see below).

All submissions must include:

- An abstract with your submission (150 words MAX).
- An author bio with your submission (75 words MAX).
- An updated CV.
- A separate cover page that includes your name, institutional affiliation, e-mail, phone, fax and mailing address. This information will be kept confidential by our editorial team throughout the review process.

Do not include your name or other identifying information in the body of your article.

Submission lengths

Feature submission length is 5-7,000 words, except for texts that require special formats, which the editors will consider on an ad hoc basis.

Interview submission length is 3-5,000 words, except for texts that require special formats, which the editors will consider on an ad hoc basis.

Review and Report submission length is 1,500-3,000 words. This includes festival reviews, Blu-Ray and DVD reviews, and other reviews that *FQ* considers on an ad hoc basis.

Book Reviews are solicited by Book Review Editor Carla Marcantonio. They are not accepted via the Scholar One Submission system. Address all inquiries directly to Carla Marcantonio: Carla.Marcantonio@lmu.edu

Film Quarterly does not seek unsolicited reviews of individual films.

File format

All submissions must be MS Word documents in (.doc) or (.docx).

Languages

All submissions and abstracts must be in English. Quotations in languages other than English must be accompanied by translations.

Film Quarterly Format and Style

Font and page format: In order for fonts to be transferable in all formats use Times New Roman font in 12 pt. size for your submission.

Double-space the manuscript throughout, including text, extracts, quotations, and endnotes. Please include page numbers, in the lower right corner of the page.

Film Quarterly requires that authors utilize the standards of the *16th Edition of the Chicago Manual of Style*.

Bibliography and endnotes: The notes and bibliography system of the Chicago Style are the *FQ* standard, including the use of endnotes rather than bottom-of-the-page footnotes or parenthetical bibliographic referents within the sentence. Do not include the date a website has been accessed.

Use endnotes for your article, and number them in Arabic numerals. MS Word allows you to select this option in its pull-down menu, after you select the endnotes format. All footnote numbers should be located at the end of the sentence, after the period; please be sure to have only one footnote per sentence (amend your writing accordingly).

You can view the requirements at: http://www.chicagomanualofstyle.org/tools_citationguide.html

Please do include the full citation for author and title on any articles accessed online.

Do not include a separate works cited or bibliography section. All works cited should be included

in your endnotes.

Film and media citation: Please pay extra attention to providing accurate citations of film titles in their original language and in English translation. Please be sure to note the director and the year of production for any film that you reference in your article. You do <u>not</u> need to provide its running time.

Style: Do not use the second person plural "royal we" in your article. *FQ*'s authors represent a variety of voices and positions, and therefore *FQ* does not make use of the collective "we."

Film Quarterly requires that authors utilize the Merriam-Webster dictionary as the standard. http://www.merriam-webster.com/

<u>Submissions will be returned unread if they do not conform to *FQ* Style rules.</u>

Images, Audio, and Video

Images may be in black and white or color, and should be **300dpi x 1080ppi**. <u>*FQ* cannot accept images below 300dpi for print.</u>

In general, professionally sourced stills are better for publication than frame grabs, though when necessary, the latter can be used if created to a high standard.

Image files should <u>not</u> be embedded in the text of your article. They should be submitted as separate files and numbered. Within the body of your text submission, you should indicate ideal placement of the image, and your tentative caption for the image. Please note that captions may be significantly revised by the editors and that image numbers never appear within the text.

Final acceptance of illustrations for manuscripts is conditional upon receipt of high-resolution files. A separate list of captions, including all necessary credits and permission lines, and image placement within the manuscript, should be included with the final submission of the edited manuscript, along with documentation of evidence of permissions granted or Fair Use applicability.

Both final images and captions are subject to editorial review.

The best formats for video files are AVI, MOV, and MP4, (uncompressed). <u>Please consult with editors directly for more details on file size limits.</u>

Film Quarterly Review Process

Film Quarterly will acknowledge receipt of your essay via e-mail. All essays submitted will be read.

Film Quarterly is a peer-reviewed journal. Submissions considered for publication are sent to Editorial Board members and external reviewers for comment, with a decision reached by the editors after assessments are received. The author's name is never included on the manuscript during this process.

The editorial peer review usually takes a minimum of three to six months, often longer.

Film Quarterly will usually ask for revisions based on readers' comments or editors' judgment. If revisions are requested, the author will receive a final decision on the revised essay after its resubmission and subsequent review.

Accepted manuscripts are then returned to authors for a review of copyediting.