

St Andrews Film Studies Style Guide

St Andrews Film Studies Press publishes the annual Film Festival Yearbooks as well as a monographs and edited collections in the 'Films Need Festivals, Festivals Need Films' series. We are interested in receiving book proposals and manuscripts for books in these series and related topics.

Please ensure that you have presented the manuscript exactly as requested below, so as to allow us to keep the format consistent throughout the whole book. Please email us your manuscript in either .doc or.docx file. Note that any other file format may cause unnecessary trouble and delays to the editing process.

1. Writing Style

Keep your readership in mind at all times. Bear in mind that you need to come straight to the point, avoiding cluttering the text with unnecessary information or opinion. Employ a user-friendly structure, and write in an approachable manner. The text should be clearly written, and strike a good balance between scholarly discourse and popular criticism.

Be aware of using words that may be unfamiliar to your readers, without explaining them as you intend them to be understood. If you cannot explain the meaning of a word, consider whether it is appropriate. Do not use vague phrases such as 'over the last few decades', 'in recent years', 'currently', which will be misleading for readers the longer the book is in print; be more specific, use 'since the mid-1970s', 'between 1970 and 1982', 'until the late 1990s' etc. Please also ensure that first names are included at the first mentions for any people cited or noted in any context. For example, Steven Spielberg (not Spielberg), David Bordwell (not Bordwell).

2. Layout

Title: 18 point Times New Roman, left

Author's name and institution: in 12 point Times New Roman, below the title in one line with institution in brackets, left

Body text: 12 point Times New Roman

Headings: 12 point bold Times New Roman. No punctuation marks should be used after headings or subheadings (except question marks). Headings and subheadings should be title caps (first letter of each word capitalised) or in sentence case (first letter of each sentence capitalised only), providing this is consistently used.

Line-spacing: Double-line spaced throughout (including notes, references and quotations). Leave an extra space before and after indented quotations. Indent the first line of each new paragraph from the left margin.

Spacing: Spacing must be consistent throughout. Use single space after all punctuation (full points, commas, colons etc.). Initials should be spaced like this, A. J. Smith (not A.J. Smith) (Exceptions: e.g. and i.e. should not be spaced).

URLs: At the first mention, a film festival's official website should be included in parentheses after the festival name, for example, Festival de Cannes (www.festival-cannes.com/en.html).

Quotations: Long quotations (more than 20 words) should be indented by 1 cm from both the right and left margins, with one line space above and below, and are not placed in quotation marks. If any part of a quotation is omitted, mark the places where text has been omitted by placing an ellipsis in square brackets [...] in the appropriate part of the quote. They are single-spaced.

Endnotes: please use endnotes instead of footnotes and place the 'Notes' section immediately after the section Bibliography. Endnotes as well as page numbers should be marked with Arabic numbering throughout, in a single sequence. Referencing in endnotes is permissible only for further reading, e.g. Your text may discuss black-and-white cinematography with a note to refer the reader to the following in your endnotes section: For further information on the use of black-and- white cinematography in documentary film, see Cooper (1967); Downs (1968).

Acknowledgements: Must be given as the first footnote, at the end of the first sentence of the body of the text.

Bibliography: Should be marked with the heading 'Bibliography'. The bibliography should list only those works that have been referred to or quoted in the text; it is not intended as a further reading or works consulted list.

Captions: All diagrams and tables must be clearly labelled in a numbered caption below the diagram or table, set in 10 point Times New Roman.

Quotation marks: Use single curved (sometimes called 'book' or 'smart') quotation marks. Double quotation marks are only used for quotation marks within another quotation.

3. Spelling

Spelling should conform to the new edition of the Oxford English Dictionary. Only use U.S. conventions for work relating to American subjects, and in quotation if the original has American spellings.

- Use ~ise/~isation/~ising endings throughout (not ~ize / ~ization / ~izing)
- 'internet' not 'Internet'
- 'art house' should be in two words
- 'filmmaker' and 'filmmaking' are in one word
- Capitalise direction, e.g. East, West, South, North

Remember to spell-check your manuscript before you submit it and double-check the consistency of spellings used in your essay. Write words out in full: do not use 'don't' or 'it's'. For the word 'internet', please ensure all its mentions in your essay to be in small case, rather than mixing small cases and caps, 'internet' and 'Internet', in the same piece (except when the word of concern constitutes the beginning of a sentence or is mentioned in a quote with a capital letter).

The first mention of foreign word should be followed by its English translation, for example, guanxi (relationship).

The following foreign terms should be represented with the original accents:

- Cinéphile
- Cinéphilie
- Première
- Cinémathèque

4. Transliteration

Asian Languages

Personal Names

Asian names should be transliterated into their most commonly known presentation in Korean, Japanese, Thai and Chinese (pinyin for mainland China; Wade-Giles for Taiwan Chinese; and Cantonese for Hong Kong Chinese). Full names are represented according to Asian convention — surname first, then given name — unless the name is Westernised, as in the case of John Woo (where Woo is the surname). For example:

- Mainland Chinese: pinyin system, Zhang Yimou, where Zhang is the surname and the given name does not include a hyphen between parts.
- Taiwan Chinese: Wade-Giles system, Hou Hsiao-hsien, where Hou is the surname and is followed by the two parts of the given name separated by a hyphen; the

name part after the hyphen is in lower case.

- Hong Kong Chinese: Cantonese system, Wong Kar-wai, where Wong is the surname and is followed by the two parts of the given name separated by a hyphen; the name part after the hyphen is in lower case.
- Korean: Park Chan-wook, where Park is the surname and is followed by the two parts of the given name separated by a hyphen; the name part after the hyphen is in lower case.
- Japanese: Kurosawa Akira, where Kurosawa is the surname; the surname is followed by the given name.
- Thai: Apichatpong Weerasethakul, where Weerasethakul is the surname; these follow the English convention of given name followed by surname. Unlike English, in Thai it is normal to refer to someone in subsequent citations by their given name, rather than their surname.

Film Titles

Films with original titles in a language other than English, should be rendered in their original language first, and in the translated title in English in brackets immediately following. In the interests of consistency, transliterations should be based on those used by the Internet Movie Database (www.imdb.com). Film titles should be capitalised according to English conventions, providing it does not change meaning.

For example: *Ke Tu Qiu Hen (Song of the Exile, Ann Hui, Hong Kong, 1990)*. Japanese and Korean film titles follow the same format e.g. *Tengoku To Jigoku (High and Low, Kurosawa Akira, Japan, 1963)*; *Suchwiin Bulmyeong (Address Unknown, Kim Ki-duk, South Korea, 2001)*.

Phrases

As far as possible, translate into English all foreign words, phrases or quotes, in brackets immediately after the quote. Indicate whether this is your translation or someone else's in the endnotes.

5. Italics

Please use italics discreetly. Do not italicise the name of film festivals and foreign words UNLESS the italics are used in quotation whose original has the words concerned in italics.

Italics should be used for titles of films, books, plays, long poems, newspapers and periodicals. Italics should not be used for titles of articles in a journal. See 'Section 3 Referencing' below for more examples.

6. Works of Art and Information

All titles of plays, books, long poems and other works of art should have the publishing date in parentheses after their first mentions.

Films and Relevant Information

All film titles should be given in the first instance in their original language, followed by the translated title in English, director's name, country, and the date of release in parentheses. For example, *Chelovek s kino-apparatom* (*The Man with a Movie Camera*, Dziga Vertov, Soviet Union, 1929). All subsequent mentions should be the title the film is most commonly known by, without the need to attach to it the film's relevant information.

7. Abbreviations

Full points [.] should be used after abbreviations but not after contractions or in acronyms: Dr, St, Mr, BBC, etc. For country name, we use the acronym the 'U.S.' instead of the 'USA'; the 'UK' instead of the 'U.K.'

8. Punctuation

Full stops, commas, colons, semi-colons, question marks: should be placed outside the closed quotation marks of short quotes unless the punctuations form part of the quotation. Use ellipses [...] in square brackets to indicate missing material within a quote. Do not use at the beginning or end of the quote unless it would affect the meaning.

9. Numerals

- Spell out numbers under 10, i.e. from one to nine, but use numeral for 10 and values above.
- Use numerals for measurements, for example, 2 km; and ages, for example, 13 years old.
- Numerals should be used for percentages in the text, but spell out 'per cent', for example, 24 per cent. The % sign should only be used in tables and figures.
- Insert commas for thousands, for example, 120,000.
- Ensure that you use the numeral figures on your keyboard, rather than a lower case 'l' or upper case 'O' for numbers 1 and 0.
- Use minimum digits in elisions for number spans (for example, 132-3, not 132-33 or 132- 133), except for the teens (112-16, not 112-6). See 'Dates' below for exceptions.

10. Dates

- Set out dates as follows: 13 December 1970; on 13 December; on the 13th. Not

13th December 1970 etc.

- Do not use minimum digits for years. Use 1985-86, not 1985-6 or 1985-1986. 1985/86 may be used where years form a unit such as a financial year
- Use 1970s, not nineteen seventies, 1970's, Seventies or '70s.
- Spell out 'nineteenth century' (not 19th century) but use 1800s
- Hyphenate only when attributive, for example, 'nineteenth-century furniture' but not otherwise, for example, 'in the nineteenth century'

11. Interviewee's Consent

If your essay consists of any material from personal interviews conducted by yourself, please ensure that your interviewee(s) are happy with the way the material is presented in your essay. To avoid unnecessary disputes afterwards, we kindly ask you to also provide us with a written consent (can be done by email) from your interviewee(s) on the way you present the interview material in your essay. The written consent can be sent to the editors after the essay submission deadline but before the whole book goes to print.

12. Libel

Authors' work should always conform to high standards. Submitted texts should not contain any defamatory material. All statements should be true and supported where necessary by references to secondary material. We will not publish work if we suspect that it is libellous or defamatory.

In order to lower the risk of defamation you can turn a statement of fact that you cannot prove into an opinion, as this is then a comment without malice. Do not simply repeat the opinions of others, as this can be read as libellous.

13. Currencies

Many of the contributions make reference to local currencies. For consistency, add the U.S. dollar equivalent (e.g. US\$2 million) next to the local currencies.

14. Referencing of previous Film Festival Yearbook volumes

Many of the essays we receive for the Film Festival Yearbooks, reference texts published in the earlier volumes of the series. In the interest of brevity and to avoid pointless repetition of publication details, these can simply be referenced throughout as

- FFY1: The Festival Circuit
- FFY2: Film Festivals and Imagined Communities.
- FFY3: Film Festivals in South East Asia
- FFY4: Film Festivals and Activism

- FFY5: Archival Film Festivals

For example: Iordanova, Dina (2009) 'The Film Festival Circuit', in FFY1: The Festival Circuit, 23-39.

15. Quotations

These should be placed within single inverted commas ['] except in the case of quotes within quotes, which should be within double inverted commas [“”].

16. Referencing

When citing your references in the Bibliography section at the end of your essay, please conform to the following system:

16.1 In-text references

- References of titles of papers, chapters, essays, books etc: titles of papers, book chapters and essays should be indicated with single quotes, and books in italics. This then needs to be referenced in full in the endnotes.

For example: In his chapter 'Looks of invitation: comedic and musical direct address' in *Breaking the Fourth Wall* (2012), Tom Brown writes...

- Reference of quotations: for short quotations that run three lines or less, please attach a reference at the end of the quotation. The reference should include the author's surname, the year of publication and the page reference. A full reference of the publication should be given in the Bibliography section at the end of your essay.

For example:

'strategic development of the film festival as a global city, the economic significance of which is masked by the emphasis on cultural exchange' (Harbord 2002: 66).

- Reference of block quotes: for long quotations that run more than three lines, please indent the whole quotation 0.39 inch (or 1 cm) from both right and left hand side.
- Separate such quote from the main text by adding a line spacing before and after the quote. No need to place such block quote in quotation marks, but complete the block quote with reference in parentheses, with the full stop before the parenthesis. A full reference of the publication should be given in the Bibliography. The first line following the block quote does not need indentation.

Indicate whether italics occurred in the original or have been added by you (for example, italics in original; emphasis added).

For example:

Cultural policy refers to the institutional supports that channel both aesthetic creativity and collective ways of life — a bridge between the two registers. Cultural policy is embodied in systematic, regulatory guides to action that are adopted by organizations to achieve their goals. (Miller and Yúdice 2002: 1; italics in original)

- If the author's name is used in the lead-in to a quote:
 - please use the full name on the first occasion, e.g. As Fred Smith has noted ...
 - please note that the surname does then not have to be used in the citation

For example:

As Fred Smith has noted, 'experimental realism is the only radically innovative form of fictional expression at this time' (2000: 10).

16.2 Referencing in the bibliography

- It is essential that the Bibliography lists every work cited within the body text and in the endnotes. The Bibliography must be presented in strict alphabetical order, by authors' last names, before the endnotes.
- In the Bibliography, where there are two or more works by one author in a single year, distinguish them as 1970a, 1970b etc. Type the entries in the following order: author surname, first name, year of publication in parentheses, title in title case, place of publication, publisher. If the same author has different publications in different years, list the publications in chronological order so that the oldest publication appears as the first entry under the author's name.
- There is no need to repeat the author's name in subsequent entries. Instead, use a double em rule [___] to replace the author's name there.

For example:

Iordanova, Dina (2008) 'The Festival Circuit', in *Budding Channels of Peripheral Cinema: The Long Tail of Global Film Distribution*. Blurb.com, 25-32.

___ (2009) 'The Film Festival Circuit', in Dina Iordanova with Ragan Rhyne (eds) *Film Festival Yearbook 1: The Festival Circuit*. St Andrews: St Andrews Film

Studies with College Gate Press, 23-39.

- Titles by the author written with one other person should be arranged alphabetically by the second author.
- Titles by the author with two or more others should be arranged by date and alphabetically. They should be cited in full in the Bibliography, but should be cited in the text as, for example, Borges et al.
- Two authors with the same surname where the year of cited work is also the same should have their initials included in the body text for clarity.
- Articles within other books (collections of essays etc.) should be presented as follows:

Ahn, SooJeong (2009) 'Building up Asian Identity: The Pusan International Film Festival in South Korea', in Ruby Cheung with D. H. Fleming (eds) *Cinemas, Identities and Beyond*. Newcastle upon Tyne: Cambridge Scholars Publishing, 115-30.

- Volume/issue numbers for journals/magazines/newspapers should be cited in the Bibliography like this

Bachmann, Gideon (1973) 'In Search of Self-Definition: Arab and African Film at the Carthage Film Festival (Tunis)', *Film Quarterly*, 26, 3, 48-51.

- Edited volumes should be quoted like this:

British Council (ed.) (1998) *Directory of International Film and Video Festivals 1999 and 2000*. London: British Council.

Cheung, Ruby and D. H. Fleming (eds) (2009) *Cinemas, Identities and Beyond*. Newcastle upon Tyne: Cambridge Scholars Publishing, 115-30.

- For publications written in language other than English, please give the original title in romanisation, to be followed by the English translation.

For example:

Sakbollé (1994) 'Un Seul Slogan: Moins d'Amateurisme et Plus d'Intégration Festival- distribution!' | 'A Single Slogan: Less Amateurism and a Greater Festival-distribution Integration', *Ecrans d'Afrique* 7, 48-9. On-line. Available HTTP: <http://www.africine.org/?menu=ecransafr&no=7> (10 November 2009).

- If a work is unauthored, it should be presented in the Bibliography and in the

text with its title, with the information required after it.

- Please pay particular attention to the placing of punctuations within the bibliographical. Note the full point after the title, as opposed to the comma; a full stop after (ed.), not after (eds).
- Note that page numbers of the article follow the publisher. Please also note that if you cite individual essays/articles from a solo-authored collection you must still provide all individual chapter details (chapter title, page range etc).

For example:

Eisenstein, Sergei (1991a [1934]) 'Film Form', in *Film Writings*. London: Faber, 23-47.

____ (1991b [1936]) 'More Stuff on Film' in *Film Writings*. London: Faber, 48-67.

- 'Ibid.' is only used where the reference is exactly the same as the previous one, i.e. the same author, year and page number.
- Interviews should have the interviewee, the subject, as the cited author.
- A text that has been published and is also available on the internet should contain the usual details followed by the medium (e.g. on-line), that it is available through (e.g. HTTP) and then the actual electronic address with access date in brackets.

For example:

Smith, A. (1999) *Publishing on the Internet*. London: Routledge. On-line. Available HTTP: <http://www.ingress.com/astanart.pritzker/pritzker.html> (4 June).

- If the reference is to a text that was published solely on the internet, then the entry should be as above but without the place name and publisher.

The following is an example of a correctly presented Bibliography:

Bibliography

Anon. (2000) 'Untitled Review', *Variety*, 10 October, 13.

Barthes, Roland (1981) *Camera Lucida: Reflections on Photograph*, trans. Richard Howard. New York: Hill and Wang.

Baudrillard, Jean (1988) *America*. London: Verso.

___ (1990) *Fatal Strategies*. London: Pluto Press.

Benson, Robert (1994) 'Religious Imagery and Political Subversion in the Films of Andrei Tarkovsky', unpublished PhD thesis, University of Stirling.

Bisschoff, Lizelle (2008) 'Interview: Lizelle Bisschoff, Director of the Africa in Motion (AiM) Film Festival, Edinburgh, 23 October to 02 November' interviewed by Antonio Pasolini. *Kamera* (13 October). On-line. Available HTTP: <http://www.kamera.co.uk/article.php/1062> (20 October 2009).

Bordwell, David (1997) *On the History of Film Style*. Cambridge: Harvard University Press.

___ (2006) *As Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press.

Bordwell, David, Janet Staiger and Kristin Thompson (1985) *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press.

Brecht, Bertolt (1985) *Brecht on Theatre*, ed. and trans. John Willett. London: Methuen.

Corrigan, Timothy (1991) *Cinema without Walls: Movies and Culture after Vietnam*. London: Routledge.

Elsaesser, Thomas (1985 [1972]) 'Tales of Sound and Fury: Observations on the Family Melodrama', in Bill Nichols (ed.) *Movies and Methods*, Vol. II. Berkeley: University of California Press, 165-89.