

Submission Guidelines for Articles Published in English

Articles submitted to *Intermediality* must respect these editorial guidelines in order to facilitate the evaluation and production process. Submissions that do not meet the guidelines may be returned to the author for revision. Please note that articles written in French must follow the French submission guidelines, available on our website: <http://intermedialites.com/>.

This document is made up of the following sections:

- A) General rules
- B) Titles of works
- C) Citations
- D) Footnotes
- E) References
- F) Figures and captions

A) General Rules

1. In addition to the manuscript, each author is also required to include the following with their submission:
 - a) A **summary** of the article in both **English** and **French** (5–10 lines);
 - b) A short **biographical note** (approximately 5 lines) indicating their professional status, institutional affiliation, and main publications;
 - c) Five or six **keywords** describing the main themes and issues addressed in the article;
 - d) If applicable, any **audio/visual materials** along with captions in a .zip file, ensuring that reproduction rights have been cleared if necessary. See Section (F) for details.
2. General **formatting** guidelines for the manuscript:
 - a) On the first page of the manuscript, include: 1- the title of the article 2- the author's name 3- the author's institutional affiliation;
 - b) Use double spacing for the main text, in Times New Roman, 12-point font, justified on both left and right margins. Footnotes should be single-spaced and in 10-point font. Do not use the “add space before/after paragraph” function;
 - c) Include full bibliographic references in the footnotes;
 - d) Limit the manuscript to approximately 20 pages, or around 6,000 words or 40,000 characters (including spaces).
3. General **spelling and punctuation** guidelines:
 - a) Use Canadian spelling (labour, catalogue, summarize, travelled)
 - b) Use the serial (Oxford) comma in lists of three or more items (authors, editors, and reviewers).
4. **Send all materials** by the deadline date to the issue editors.

B) Titles of Works

1. The titles of books, artworks, films, TV shows, plays, exhibitions and websites should be *italicized*. The titles of articles, poems, book chapters, videos, and episodes should be placed in quotation marks. All proper nouns are capitalized in English titles (*The Taming of the Shrew*) while only the first word is capitalized in French titles (*Les mots et les choses*).
2. For artworks, films, and other creative works, the first time the work is mentioned, include the title in *italics*, followed by the date and the name of the creator:

The Man Who Shot Liberty Valance (Ford, 1962)

...Fra Angelico created, in la *Piéta* (1436)

Sauve qui peut (la vie) (Godard, 1979)

3. For television series, the author can be replaced by the producer or network:

Bates Motel (Anthony Cipriano, Carlton Cuse, and Kerry Ehrin, 2013–2017)

Bates Motel (A&E, 2013–2017)

C) Citations

1. Double quotation marks are used for citations and word markers (“ ”); single quotation marks should only be used when citations occur within citations (“...‘...’...”).
2. If a **citation exceeds four lines of text**, it should be formatted without quotation marks as a single-spaced and left indented block of text.
3. If you are citing a **poem**, all lines of verse should be separated by a slash (/). For longer poetry citations of poetry (four or more verses), where each line of verse is given on its own line, it is no longer necessary to separate them with a slash.
4. Indicate an **intervention in a citation** with square brackets []:
 - a) In a deletion of a word or passage: “He wrote [...] poems.”
 - b) When adding or modifying information (ex. verb tense, etc.): “He [John Donne] wrote...”
5. **Citation language.** All citations in English or French should be presented in their original language, unless they are integrated into a phrase. If a citation is in a language other than English or French, it should be accompanied by an English translation. This translation is to appear in the body of the text. The original citation is to be placed in a footnote, in quotation marks, followed by the full bibliographical reference. In cases where the author is also the translator of the citation, the following indication should be placed at the end of the footnote: (our translation).
6. The **first time a work or text is cited**, the footnote must include the full bibliographic reference.

D) Footnotes

1. Footnote numbers should appear as superscripts, placed immediately after the short quotation or word they refer to. Note that superscript numbers appear after punctuation, e.g., a comma or a period following the closing quotation marks, but they appear before a closing parenthesis.

... anthropocentric viewpoints.¹
... the possible “end of nature” or “death of nature.”²
... to the end (of the world³).

2. Footnotes must appear at the bottom of each page, using Word’s automatic footnotes function.

E) References

Bibliographic **references must be provided in footnotes** at the bottom of each page. The full reference must be given the first time the source is cited in the text.

- ▶The long dash is used between numbers: p. 45–56; 1925–1930
- ▶The publisher’s name is written out in full; the place is only indicated by the city (without specifying state or country).
- ▶Keep English quotation marks (“ ”) when referencing a French text.
- ▶All proper nouns are capitalized in English titles, while only the first word is capitalized in French titles.

a. Complete work (book, dissertation, journal issue, press release, etc.):

Name Surname of the author(s) *, *Title* or *Title: Subtitle* **, ***, city, publisher, ****, year of publication, p. x or p. x–y.

If applicable, add the following:

- * (ed.) or (eds.) for edited books
- ** [date of the original edition for old books, or date of the original edition if this edition is in a language other than the text’s original language]
- *** The name of the translator, of the author of the preface or critical commentary, the names of persons who have prepared the critical edition of the work in question, etc.
- **** The name of the series or collection, if relevant: coll. “ ”,

Liliane Louvel, *Poetics of the Iconotext*, Laurence Petit (trans.), New York, Routledge, 2011.

Katie Glaskin and Richard Chenhall (eds.), *Sleep Around the World: Anthropological Perspectives*, New York, Palgrave Macmillan, 2013, p. 3.

Margaret Wise Brown, *Goodnight Moon* [1947], illustrated by Clement Hurd, New York, Harper Collins, 2007.

Anne Cauquelin, *L’invention du paysage*, Paris, PUF, coll. “Quadrige,” 2000.

Gwendolyne Cressman and H el ene Ibata (eds.), *Interfaces*, no. 49, “Contemporary Ruins,” 2023.
Adam Bristow-Smith, *Growing up Neoliberal: The Bildungsroman Under Neoliberalism*, Ph.D. thesis,
University of York, 2018, URL if available.

Romi Crawford, “Tavares Strachan: In Broad Daylight,” press release, Paris, Galerie Perrotin,
p. 1–7.

When quoting second-hand (i.e., encountered as quoted in a book or article) must contain the following elements:

Name Surname of the author(s)*, “Title” or “Title: Subtitle” [publication date of a section] or *Title* or *Title: Subtitle* [publication date a complete work] quoted in (at this point, follow the indications for full citations as outlined).

b. Section of a work (journal article, book chapter, poem, etc.):

Journal article:

Name Surname of the author(s), “Title” or “Title: Subtitle,” *Title of the journal*, volume number, issue number, year, p. x or p. x–y.

► Note that we do not include special issue themes for journals.

Donna J. Haraway, “Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin,” *Environmental Humanities*, vol. 6, no. 1, 2015, p. 159–165.

Chapter from a book:

Name Surname of the author(s), “Title” or “Title: Subtitle,” Name Surname of the editors (ed. or eds.), *Title*, city, publisher, *, year, p. x or p. x–y.

* If applicable, name of the collection: coll. “ ”

John J. Steele, “*Perfumeros* and the Sacred Use of Fragrance in Amazonian Shamanism,” Jim Drobnick (ed.), *The Smell Culture Reader*, New York, Berg, 2006, p. 228.

D. W. Winnicott, “The Theory of the Parent-Infant Relationship (1960),” *The Maturation Processes and the Facilitating Environment* [1965], London, Karnac Books, 1990, p. 37–55.

c. Texts published online, including in journals and periodicals:

Name Surname of the author(s), “Title,” or “Title: Subtitle,” *Name of the Website or Publication*, *, date of electronic publication, **, full URL (accessed day month year).

* If applicable, the volume and issue number

** If applicable, page number(s) or the paragraph number(s)

► Links must point to **content available in open access**; do not include links requiring subscription access.

► **To create a hyperlink**, copy the full URL from the website, including the “http,” and paste it into your Word document. Then press the Enter key to activate the link. Please do not use the underline or text color functions. Use the DOI link if available.

Christine Berberich, Neil Campbell and Robert Hudson, “Affective Landscapes: An Introduction,” *Cultural Politics*, vol. 9, no. 3, 2013, p. 313–322, here p. 316, <https://doi.org/10.1215/17432197-2347000> (accessed 3 October 2022).

Éric Méchoulan, “Intermédialités : le temps des illusions perdues,” *Intermédialités/Intermediality*, no. 1, 2003, <https://doi.org/10.7202/1005442ar> (accessed 20 February 2025).

Ronon Farrow and Rich McHugh, “Welcome to ‘the Most Toxic Place in America,’” *NBC News*, 29 November 2016, <https://www.nbcnews.com/news/us-news/welcome-most-toxic-place-america-n689141> (accessed 17 June 2024).

U.S. Fish & Wildlife Service, “Rocky Flats National Wildlife Refuge,” <https://www.fws.gov/refuge/rocky-flats> (accessed 18 June 2024).

d. Works previously cited:

When a reference follows immediately after the first citation of a work, simply use *Ibid.*, along with the relevant page number(s), if applicable. If the reference appears later in the text, include the author’s last name (without the first name), followed by the year of publication and the relevant page number(s), if needed.

¹ John Berger, *Ways of Seeing* [1972], London, Penguin Classics, 2008.

² *Ibid.*

³ *Ibid.*, p. 106.

⁴ Jussi Parikka, *The Anthrobscene*, Minneapolis, University of Minnesota Press, 2014.

⁵ Berger, 2008, p. 108.

If two cited works by the same author were published in the same year, the title of the work must be repeated:

¹⁵ Parikka, *The Anthrobscene*, 2014, p. 62.

e. Films, tv series, or works distributed online:

Director, *Title of the Film*, Production Studio (optional), Country (optional), Release year, duration (optional).

Alfred Hitchcock, *Psycho*, 1960.

Pierre Perrault, Michel Brault and Bernard Gosselin, *Le beau plaisir*, NFB, 1968, 14 min, https://www.nfb.ca/film/beau_plaisir_le/ (accessed 18 March 2024).

Title of series, year(s) of broadcast, Name(s) of creator(s), Network.

Bates Motel, 2013–2017, Anthony Cipriano, Carlton Cuse, and Kerry Ehrin, A&E.

After the first time a source is mentioned in a reference, it should appear in a shorter form: *Title of series*, season number, episode number and/or “title,” date of broadcast or release date.

Bates Motel, season 4, episode 5: “Refraction,” release date 11 April 2016.

[Artist,] “Title,” [Director, Creator, Producer or Production/Distribution company,] *, *Site name*, **, year(s) of broadcast, duration [optional], URL (accessed [date]).

* If applicable, add the media format (e.g., web series, fan video, interactive documentary, etc.)

** If applicable, additional information about the Site (e.g., YouTube channel name).

Seth Davidovitz, “You have doppelgängers. They’re quietly influencing your life,” *YouTube*, Big Think, 2019, 2 min 45 s., <https://www.youtube.com/watch?v=2raflHttBcg> (accessed 12 December 2023).

Rohto, “Hatsune Miku AR Live,” *Internet Archive: WayBackMachine*, July 2014, <https://web.archive.org/web/20140726200608/http://jp.rohto.com/digieye/ar/> (accessed 11 July 2024).

f. Artworks, exhibitions:

Artist, *Title*, medium/materials, dimensions, Museum/Event, City, date.

William Bradford, *The “Panther” in Melville Bay*, oil on canvas, 46 x 76.1 cm, Royal Collection Trust, London, 1873, <https://www.rct.uk/collection/401327/the-panther-in-melville-bay> (accessed 29 May 2024).

Bernardo Fleming, *Dreaming in Smell*, solo exhibition, The Institute for Art and Olfaction, Los Angeles, 12 November–2 December 2021, <https://artandolfaction.com/exhibitions/dreaming-in-smell> (accessed 26 April 2023).

The Dreamers, curated by Ilaria Marotta and Andrea Baccin, Belgrade Biennale, 26 June–22 August 2021.

Entangled Pasts, 1768–now: Art, Colonialism and Change, Royal Academy of Arts, London, 3 February–28 April 2024.

F) Figures and Captions

1. Authors must obtain **reproduction rights** if necessary (see the form at: <http://intermedialites.com/en/guidelines-and-documents/>)
2. Author must **refer to the images** accompanying the text within the body of the article, as follows: (see Figure 1) or (see Figures 3–5).
3. Images should not be inserted directly into the manuscript file; instead, their **placement should be indicated** with a textual reference (e.g., “Insert Figure 1 here”).
4. Figures, images, and audio or video files must be **named** using the following format: “LastName_figure_[number]” and saved in a **.zip file**.
5. Accepted **file sizes and formats**:
 - Images: minimum 1200 pixels wide up to 3000 pixels wide, saved for the web (max 5 MB). Authorized formats: jpg, gif et png.
 - Audio: max 1 GB. Authorized formats: mp3, mp4, ogg, wav et flac.

- Video: max 1 GB. Authorized formats: mp4, mov, flv, webm et avi.

Captions

If applicable, captions should include at the end the following **attribution** information:

* Reproduced with the kind permission of [Name of the person or organisation].

** © Copyright holder.

a. Photograph by the author:

Description. Photograph by the author, date the photo was taken.

Figure 1. White Sands Missile Range Museum, Missile Park. Photograph by the author, 2013.

b. Still from a film, video or television series:

Still from the film *Title*, Director, timestamp (optional), brief description (optional), year of production.

*. **.

Figure 2. Still from the film *The Night of the Hunter*, Charles Laughton, 1955. © Wild Side.

Still from the series *Title*, season number, episode number and “title” (optional), timestamp (optional), brief description (optional), release date, Network.*. **.

Figure 3. Still from the series *Bates Motel*, season 4, episode 5: “Refraction,” release date 11 April 2016, A&E.

Figure 4. Still from the series *In Memoriam*, season 1, episode 3, 00:52, Julien plays with his toys, release date 4 April 2024, Crave. © Crave, Bell Media, 2024.

c. Artworks, exhibitions:

Artist, *Title*, medium/materials, dimensions, Museum, City, year of creation. *. **.

Figure 5. Tristan Duke, *Antigua at Fjortende Julibreen, Svalbard (Fogged)*, ice lens photograph, gelatin silver contact print, 42 x 90 in., 2022. Photo courtesy the artist.

Figure 6. William Bradford, *Sealers Crushed by Icebergs*, oil on canvas, 72 x 120 in., 1866. Reproduced with the kind permission of the New Bedford Whaling Museum, New Bedford, Massachusetts, USA.

Figure 7. Photo of Bernardo Fleming’s exhibition *Dreaming in Smell*, linens and perfumes, Institute for Art and Olfaction, Los Angeles, 2021. © Saskia Wilson-Brown.

d. Screenshot taken online, of a software, video game, app:

Screenshot description, *Name of site*, date of publication online, URL (accessed [date]).

Figure 8. Screenshot of the video “Pía Sommer El frente de los geranios,” *YouTube*, Pía Sommer, 2019,

https://www.youtube.com/watch?time_continue=3&v=s_B43YTpaHI&feature=emb_logo
(accessed 23 october 2021).

Screenshot description, *Name of [Software, Phone app, Video game]*, date of release if available, Producer (if applicable), URL (accessed [date]).

Figure 9. Screenshot of the website *Speaklolcat*, <https://speaklolcat.com/> (accessed 2 May 2023).