



## Author Guidelines

### 1. Style/Layout

#### 1.1 Layout

- An article template is available [here](#).
- Library of Congress [Transliteration Style for Russian](#).
- Submit files in \*.doc, \*.docx or \*.odt format or write in Googledocs.
- Use Times New Roman and a 12-point font.
- Write numbers up to twenty as words and thereafter as numbers, e.g. eighteen, nineteen, twenty, and 21.
- For dates use the following format: Month DD, YYYY, e.g., the Second World War began on September 1, 1939.
- Avoid using abbreviations, e.g. write “Second World War” instead of “WWII”, “Soviet Union” instead of “USSR”, “do not” instead of “don’t”, and “1920s and 1930s” instead of “1920s/1930s”.
- Do not use double spaces between words, sentences, and at the end of the paragraph.
- Use Oxford commas, e.g. “one, two, and three,” not “one, two and three.”
- For each translation specify the author of the translation.
- When referencing an artwork for the first time provide the original name next to the translation in the language you are writing, and author and year in parentheses, e.g. *Les Demoiselles d’Avignon* / *The Young Ladies of Avignon* (Pablo Picasso, 1907).
- When referencing films for the first time provide the country of production as well, e.g. *Der Student von Prag* / *The Student of Prague* (Stellan Rye, 1913, Germany).
- Use quotation marks for titles of poems and articles.
- Do not use italics for anything but book, film, and artwork titles.
- If your article is in English, use British English and the Library of Congress [transliteration system](#). If your article is in German, use the [scholarly transliteration](#).

#### 1.2 Articles

- Do not exceed 12,000 words (including endnotes, bibliography, abstracts, etc.).
- Provide keywords (up to 255 characters), abstract in the language of the article and in English.
- Provide acknowledgements if needed.
- Provide affiliation details (alternatively, write Independent Scholar).
- Provide contact details (institutional email) and a short biography (no more than 150 words) at the end of the text.

## 1.3 Reviews

- should not exceed 4000 words (including endnotes and bibliography)
- Do not use any headings in reviews.
- At the beginning of the text provide the reviewed work's title, author name, bibliographical information, cover details, and the number of pages.
- At the end of the text provide name, affiliation, and contact details (alternatively write Independent Scholar) and a short biography (no more than 150 words).
- Provide accompanying keywords up to 255 characters in the language of the article and in English.

## 1.4 Headings/Quotations

- Use Arabic numerals in footnotes.
- Use footnotes only in the body of the text and not in the title, captions and/or abstract.
- Position the footnotes immediately after the full stop and not within the sentence.
- Limit yourself to one level of headings (without numbering).
- Do not insert empty lines between paragraphs.
- All quotes of 3 lines in length or over as well as those of special importance should be quoted in a separate paragraph as displayed citations. Here quotation marks should not be used. All lines of the displayed quote should be indented
- For in-text citations use double quotation marks. Use single quotation marks for quotes within these quotes.
- When quoting within a sentence mark the change of capitals if necessary, e.g.: "[H]is house was on the square" from "After a walk he told him that his house was on the square."
- When omitting parts of quotations use [...], e.g. "After [...] he told him that his house was on the square."
- Whenever possible quote in the original language. Always provide a translation (existing or your own and specify the translator's name).
- When quoting replicate the typography, i.e. do not change the italics, special capitalisations, etc. Specify in the brackets that the typography has been replicated, e.g. (typography in the original).

## 2. References

### 2.1. References in the body of text

- Use "Chicago Manual of Style 16th edition (author-date)" referencing system – do not put bibliographical references in the endnotes. Instead: Mikhail Bakhtin (1981: 15) argues that so and so holds. For more detailed guidelines see [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). Also, please consult the past issues of *Apparatus* for examples of referencing.
- Mark the works of the same author from the same year with alphabet letters next to the year, e.g. Tom Gunning (2006a, 2006b) speaks of "Cinema of Attractions".
- Names of authors, artists, etc. should appear in full on the first occasion of their appearance in the body of the text. On subsequent occasions, only surnames should be cited in the body of the text. In bibliographical author-date parentheses there should

- always only be a surname: (Bakhtin 1981).
- When referencing an artwork for the first time provide the original name next to a translation into the language of the main text, with author and year in parentheses, e.g. *Les Demoiselles d'Avignon* / *The Young Ladies of Avignon* (Pablo Picasso, 1907).
- When referencing films for the first time provide the country of production as well, e.g. *Der Student von Prag* / *The Student of Prague* (Stellan Rye, 1913, Germany).
- Use the official translation of the film title as it was distributed.
- Use the original title of the artwork (films included) for all later occurrences.

## 2.2. Bibliography

Organisation/Author. YYYY. *Title of the Publication*. Website\_link. Month DD.

Baltic Worlds. 2014. *Hello Again, Sovietology*.  
<http://balticworlds.com/wp-content/uploads/2014/04/BW-hela-1-2014.pdf>. August 20.

Surname, Name. YYYY. "Title of the Newspaper Article." Website\_link. Month DD.

Johnson, Scott F. 2013. "If It's Not Online and Free Then It's Not Published."  
[https://www.academia.edu/16997048/If\\_Its\\_Not\\_Online\\_and\\_Free\\_Then\\_Its\\_Not\\_Published](https://www.academia.edu/16997048/If_Its_Not_Online_and_Free_Then_Its_Not_Published). September 3.

Surname, Name. YYYY. *Title of the Book*. Place of Publication.

Bulgakova, Oksana. 2010. *Sovetskii slukhologaz. Kino i ego organy chuvstv*. Moskva.

Surname, Name. YYYY. *Title of the Book*. Edited by Name\_of\_editor Surname\_of\_editor.  
 Translated by First\_Name\_of\_translator Surname\_of\_translator. Place of Publication.

Bakhtin, Mikhail. 1981. *The Dialogic Imagination*. Four Essays. Edited by Michael Holquist. Translated by Caryl Emerson and Michael Holquist. Austin.

Surname, Name. YYYY. "Title of the Chapter in an Edited Volume." In *Title of the Book*, edited by Name\_of\_author Surname\_of\_author, Page\_Number\_Range. Place of Publication.

Gunning, Tom. 2006a. "Attractions. How They Came into the World." In *The Cinema of Attractions Reloaded*, edited by Wanda Strauven, 31-40. Amsterdam.

Surname, Name. YYYY. "Title of the Journal Article." *Title of the Journal* Volume\_Number (Issue\_Number): Page\_Number\_Range.

Sluga, Mario. 2013. "The Rhetorics of Interpretation and Žižek's Approach to Film." *Slavic Review* 72 (4): 728-749.

Surname\_of\_editor, Name\_of\_editor, ed. YYYY. *Title of the Edited Volume*. Place of Publication.

Klimeš, Ivan, ed. 2014. *Ej, bogatýre Makoviči obrazotvorče... Z korespondence Martina Friče a Jaroslava Žáka*. Prague.

Surname\_of\_editor1, Name\_of\_editor1 and Surname\_of\_editor2, Name\_of\_editor2, eds. YYYY. *Title of the Edited Volume*. Place of Publication.

Taylor, Richard and Christie, Ian, eds. 1988. *The Film Factory. Russian and Soviet Cinema in Documents*. Cambridge, MA.

### 2.3. Filmography

Surname\_of\_director, Name\_of\_director. YYYY. *Original title / Translated title*. Production Company.

Vertov, Dziga. 2005. *Entuziazm: Symfoniia Donbasu / Enthusiasm: The Symphony of Donbass*. Ukrainfil'm.

## 3. Images/Video/Audio

- If including figures, videos, or audio please attach a list of all of these in a separate word file. Please insert for each audio and video example a placeholder (e.g. a screenshot) at the required position. In case of figures, please include them in the word file at the required position, without using Word's built-in cropping functions. Only include cropped and edited pictures in the document. Do not use i.e. Word's image editing functions.
- In addition to inserting figures into the text file please submit them also as a separate file in jpg format and save figures as Fig1.jpg, Fig2.jpg, etc.
- Submit all audio and video clips as separate files. All video and audio content will be published on a third party platform (such as vimeo) if legally possible.
- Save video clips as either as \*.flv or \*.avi, e.g Video1.flv, Video2.avi, etc.
- Save audio clips as Audio1.mp3, Audio2.mp3, etc.
- Authors are responsible for obtaining and documenting permission to use images and clips. Each image, clip, etc. needs to be accompanied by a clear statement on the permission of use. Specification of these permissions need to be in the format specified in the section titled "Captions," below.
- When citing a particular line from the film use h:mm:ss format, e.g. "Toto, I've a feeling we're not in Kansas anymore" (0:19:57).
- Follow the examples from the template for bibliographical references.
- Transliterate all bibliographical references to the language of the text.

### 3.1 Captions

Provide captions containing specific content related to your argumentation within the text. Where applicable, include technical descriptions of shot sizes, such as medium shots and close-up shots. For example: "Liuba disguises herself as her sister Vera, symbolising her fragmented psyche. Screenshot from 'My Killer' (2016)." or "The opening shot shows Scarecrow drawing strength from nature. Screenshot from 'Scarecrow' (2020)."

Figure 1. Name Surname, *Title*, Year. Materials or media (if applicable), dimensions (if applicable). Location (if applicable). Photo by Photographer\_Name Photographer\_Surname (if applicable). Image courtesy of \_\_\_\_.

Figure 1. Ilya Kabakov, *The Big Archive*, 1990. Mixed-media installation, 25.7 x 35 m. Museum of Contemporary Art, New York. Image courtesy of the author.

Figure 2. Caption from: Name\_of\_the\_director Surname\_of\_the\_director, *Film Title*, Year. Caption courtesy of \_\_\_\_.

Figure 2. Caption from: F. W. Murnau, *Der letzte Mann*, 1924. Caption courtesy of Kino Video.

Video 1. Clip from: Name\_of\_the\_director Surname\_of\_the\_director, *Film Title*, Year. Clip courtesy of \_\_\_\_.

Video 1. Clip from: Dziga Vertov, *Entuziazm (Simfonija Donbassa)*, 1930. Clip courtesy of Österreichisches Filmmuseum.

Audio 1. Clip from: Name\_of\_the\_director Surname\_of\_the\_director, *Film Title*, Year. Clip courtesy of \_\_\_\_.

Audio 1. Clip from: Emir Kusturica, *Dom za vešanje*, 1988. Clip courtesy of the author.

## 4. Submission Preparation Checklist

As part of the submission process, authors are required to confirm that their submission complies with all of the following items. Submissions that do not adhere to these guidelines will not be sent for review and will be returned to authors.

1. The submission has not previously been published, nor is it currently under consideration by another journal (if this should be the case, an explanation has been provided in Comments to the Editor).
2. Please submit in a Googledoc or a Word file.
3. Where available, URLs for the references have been provided.
4. The text adheres to the stylistic and bibliographic requirements outlined in the Author Guidelines, which is found in About the Journal (Chicago Notation). The text uses a 12-point font; employs italics where appropriate; all illustrations, figures, and tables are placed within the text at the appropriate points, rather than at the end.
5. If submitting to a peer-reviewed section of the journal, the instructions in Ensuring a Blind Review have been followed.
6. The author hereby agrees to publish his/her text uploaded to this website under <https://creativecommons.org/licenses/by/4.0/>. This license does not apply to the media referenced in the article, which are subject to the individual rights owner's terms.
7. If the submission uses copyrighted material from other sources (including the web), permission has been obtained for its use; the sources are appropriately noted in the text. The images and clips are provided with appropriate captions with descriptions ("Courtesy of").
8. Open Access (OA) journals depend on public funding. *Apparatus* needs your support in locating funding bodies that have set aside finances or **APCs** (Article Processing Charges) for your OA publications without any embargo. This could be your university library, your department, or the European Commission funding your research to be published in OA.

\* The subsidies required to fund your publications are (in EUR):

Band A: 700 (for articles to which none of the below-mentioned special requirements apply)

Band B: 900 (if one of the below-mentioned special requirements apply)  
Band C: 1100 (if two or more of the below-mentioned special requirements apply)

Special requirements:

- longer than 7000 words (approximately 15 pages)
- in need of major language and/or copy editing
- more than 3 images
- complicated tables
- video / audio clips

9. If you are not affiliated with an institution or if your institution does not/cannot fund OA publications, we may, on request, either fully waive your contribution or reduce the amount of the contribution. If you have any questions about this, please write to us as soon as possible at [journalapparatus@gmail.com](mailto:journalapparatus@gmail.com) and we will help you to undertake the steps needed to support your OA publication.
10. For future grantees and independent scholars who are not based at an institution. If you apply for grants you can in most cases include publication subsidies or APCs – please consider this option in the future! If you do not have access to an institution, please do not despair. In this case, we can grant a reduction or issue a waiver.

## ***Apparatus Peer Review Criteria***

### **1. Originality and Audience**

Does the article make a fresh or original contribution to the area of study?

Is the article of international/national interest?

### **2. Context**

Is the material put into context, is the research up-to-date and relevant?

### **3. Focus and Conclusions**

Does the article have a clear and well-defined focus?

Are you convinced by the author's conclusions?

### **4. Sources**

Has the author used both primary and secondary sources appropriately? Are the sources used consistent with his/her argument and methodology? Are there significant gaps in the author's knowledge and use of existing literature on this topic?

### **5. Methodology**

Is the methodology clearly explained? Is it appropriate to the topic?

### **6. Argument and Style**

Are the arguments expressed clearly and coherently? Is the writing over-elaborate? Are there other issues that need reworking (grammar, etc.)?

[http://www.apparatusjournal.net/index.php/apparatus/about/editorialPolicies#peerReviewPro  
cess](http://www.apparatusjournal.net/index.php/apparatus/about/editorialPolicies#peerReviewProcess)