

Montage AV – Style sheet for Authors

1. Manuscript and formatting

Submit the **manuscript** as a Word document or – if this is not possible – as RTF. Switch off hyphenation; *do not use* style sheets (“standard” setting for all paragraphs). *Do not* use automatic numbering.

Text formatting: use only *italics* for emphasis or to mark foreign language terms as well as book and magazine titles

Only mark **paragraphs** with a return (paragraph). Please **do not indent the first line** or use tabs for this purpose.

Quotations that are longer than three lines in the printed version (corresponds to approx. 230 characters) should be indented (new line before and after paragraph, indent left, quotation marks omitted).

Quotations and individual terms taken from other authors are placed in double quotation marks, and single quotation marks are used for non-cited emphasis, irony, or colloquial terms.

Highlight special characters (ž, ø, ł, etc.) *in color*, as they are often lost during conversion.

2. Citations in text

Citations are made in the text in the following form:

(name, year, page number[s]) if the source reference is at the end of a citation, or name (year, page) for a reference in the running text. The name appears in normal font. Examples:

“In classic Hollywood films, a universal lighting scheme has emerged whose strategy is also used in computer graphics, namely the so-called three-point lighting” (Flückiger 2008, 159).

Flückiger points out that the three-point lighting scheme of classic Hollywood cinema is also used in computer graphics (2008, 159).

In Flückiger (2008, 159) there is a reference...

If there **are two or three authors**, the names within the parentheses are joined with a slash, for example: (Fiske/Hartley 1978, 121) or (Bordwell/Staiger/Thompson 1985, 13), not: (Bordwell et al. 1985, 13). In the narrative text, however, there is an “and” between the names:

Rosengren and Windahl’s work on parasocial interaction (1972), not: Rosengren/Windhals...

If **there are more than three authors**, only the first **author** is listed, the others are substituted by “et al.”

When quoting again from a source that has just been used, the abbreviation “**ibid.**” is used, if necessary supplemented by the page number (if different).

Various sources in one citation are separated by a semicolon: (cf. Rumelhart 1975; Mandler 1984). Several page references in one bracket are joined with a comma: (cf. Ahmed 2014, 226, 265)

Omissions in quotations, author's **references**, etc. are indicated by **square brackets**: [...], [sic!]. Emphases from and in quotations are marked after the bibliography in the short reference: (Hünigen 1997, 27; emph. i.O.) resp. (...; emph. A.B.)

Quotations in foreign languages (except German) should be translated. If available, cite according to the German edition; also cite the original source in the bibliography. Your own translation should be marked, e.g.: (...; transl. A.B.).

When quoting, the combination of foreign-language and English parts of a sentence should be avoided as far as possible.

3. References

All sources used are **listed** at the end of the manuscript in alphabetical order of author names. (In the case of joint publications with other authors, these follow after the solo publications). If there are several titles by one author, they are sorted according to the year of publication; if there are several titles per year, the year is supplemented by a, b, c

The following details must be provided:

3.1. Books

Author's last name, first name(s) [in full] (year) *Title. Subtitle of the book*. Place of publication: Publisher in short form. (Please note: series titles are usually omitted).

Elsaesser, Thomas / Barker, Adam (eds.) (1990) *Early Cinema: Space, Frame, Narrative*. London: BFI.

Kuchenbuch, Thomas (1992) *Image and narrative. Stories in pictures*. Münster: MAkS.

The year refers to the edition *cited* (not the first edition). The corresponding edition is given after the title (2nd, expanded and supplemented edition).

If necessary, the year of the original publication and the language of the first publication can be noted in square brackets after the title (also applies to essays):

Truffaut, François (1992) *Mr. Hitchcock, how did you do it?* [French 1966]. 15th ed. Munich: Heyne.

Or you can use the detailed version:

Arnheim, Rudolf (2000) Cinema and the masses. In: *Montage AV* 9,2, pp. 47–54 [first in Italian as: Il cinema e la folla. In: *Cinema* (Milan), 30/10/1949, pp. 219–220].

Translators are not named unless this is crucial.

If there are several places of publication, a maximum of three are listed: "Location 1/Location 2: Publisher." If there are more than three, the form is: "Location 1 [et al.]: Publisher." If there are multiple publishers: "Location 1: Publisher 1 / Location 2: Publisher 2;" example:

Armes, Roy (1971) *Patterns of Realism. A Study of Italian Neorealist Cinema*. South Brunswick, N.Y.: Barnes / London: Tantivy.

3.2. Contributions to edited volumes

The title of the article is followed by the bibliographic listing of the book:

Gomery, Douglas (1980) Hollywood Converts to Sound: Chaos or Order? In: *Sound and the Cinema. The Coming of Sound to American Film*. Ed. by Evan William Cameron. Pleasantville, N.Y.: Redgrave, pp. 24-37.

Please note: If there are two editors, the names are connected with an & (with a space in between), if there are three: first name last name, first name last name & first name last name: if there are four or more, only the first name is mentioned and abbreviated with et al:

Hanke, Helmut (1992) Power and powerlessness of the medium. Changes in the function and use of GDR television. In: *Television theories. Documentation of the GFF Conference 1990*. ed. by Knut Hickethier & Irmela Schneider. Berlin: Edition Sigma, pp. 150–160.

If several articles from an edited volume are listed, reference is made to the volume whose complete bibliographical details then appear under the name of the editors:

Hanke, Helmut (1992) Power and powerlessness of the medium. Changes in the function and use of GDR television. In: Hickethier/Schneider 1992, pp. 150–160.

3.3. Articles in journals

Author's last name, first name(s) (year of publication) Title. Subtitle of the article. In: *Title of the periodical*, volume or year number (always mentioned first!), issue number, page numbers of the article:

Abel, Richard (1995) Pathé Goes to Town: French Films Create a Market for the Nickelodeon. In: *Cinema Journal* 35,1, pp. 3–26.

In the case of articles from *daily newspapers*, the issue is provided with the date, i.e:

Frankfurter Rundschau, day/month/year. Page references may be omitted.

3.4. Dissertations, personal communications, other sources

The author and title are followed by the place and the source or institutional author(s). The location is preceded by an abbreviation (Diss.; unpublished Master's thesis; Ms., etc.) to indicate the nature of the source:

Kayser, Erika (1983) *German entertainment films of the 20s and 30s. Studies using the example of films with Lilian Harvey and Willi Fritsch*. Phil. Diss. University of Osnabrück.

Archival records: the following information in footnotes: Archive (abbreviation after first mention), collection, box/box designation, file/folder number or designation, document title:

Academy of Motion Picture Arts and Sciences (AMPAS), Turner/MGM Scripts, Production files-Produced, 2471-f.R-843, Romeo and Juliet, transitions and notes by Slavko Vorkapich, April 8–29, 1936.

3.5. Internet

As far as possible, sources from the Internet are treated like articles. The author, year of publication, title and name of the site (e.g. an online journal) are followed by the address (URL or DOI) and date of access:

Hippel, Klemens (2000) *Prolegomena zu einer pragmatischen Fernsehtheorie* [1998]. Diss. Freie Universität Berlin [<http://darwin.inf.fu-berlin.de/2000/37/index.html> (last accessed on day/month/year)].

Ostaszewski, Jacek (2001) Comprehension of Film Narrative. In: *Journal of Moving Image Studies* 1,1 [<http://www.uca.edu/org/ccsmi/journal/Ostaszewski.htm> (last accessed on day/month/year)].

In the case of internet sources where the most important bibliographic data is missing, or in the case of a large number of similar web pages, it is more appropriate to reference them with footnotes. In this case, at least the exact URL and (last accessed on: date) should be mentioned; the citation in the bibliography is omitted.

4. filmographic information

Film titles or **titles of television programs**: as a rule, the original title is used. When first mentioned, **the name of the director** follows in parentheses, **then the country and year of production**: THE BIRDS (Alfred Hitchcock, USA 1957), CELOVEK S KINOAPPARATOM (THE MAN WITH THE MOVIE CAMERA, Dziga Vertov, SU 1929)

If applicable, the **German distribution title** is also listed, *for example*: SEDMIKRÁSKY (TAUSENDSCHÖNCHEN – KEIN MÄRCHEN, Vera Chytilová, CS 1966). If there is no German distribution title for a foreign film title that is difficult to understand (Chinese, Russian, etc.), insert the literal translation in brackets.

For foreign films whose original title is not immediately understandable, please use the English title (world distribution title).

Episode titles of series are to be placed in “double quotation marks.” Episode titles can be abbreviated according to the following pattern: S01E03 (= 1st season, 3rd episode).

In general, **year** = premiere year, not production year. In cases of doubt or if important for the argumentation, the production time can be mentioned, for example in the case of banned films.

Specify **a maximum of three production countries**, if more than this, the first specification is followed by “[et al.]”. The country abbreviations can be found in the table of vehicle country codes.

Other **AV media** (video games, Internet videos, GIFS or other moving image formats, online journalism, podcasts, interviews, etc.) are treated analogously to films or internet sources as far as possible.

5. Footnotes

The **automatic footnote management** should be used for footnotes (notes and additions, references only as mentioned above). No endnotes.

The **footnote numbers** appear *after* the punctuation marks, with the exception of the dash (in this case, the number appears before the punctuation mark). For author’s footnotes, use consecutive numbering with Arabic numerals.

In the footnotes, **references** are made according to the forms that also apply to references in the text body. Alternatively, they can be placed at the end of the sentence, in which case the year and page numbers are not bracketed:

¹ Consider the transition of television from the primary function of an information medium to a contact medium, which has been described as *néo-télévision*; Müller 1995, 86f.

⁵ Interview with Helena Třeštíková at Documenta Madrid 2017; <https://www.youtube.com/watch?v=rDYU7TZajo4> (last accessed on day/month/year)

6. Illustrations

Illustrations should not be included in the files, but submitted separately. The image files must be clearly named (preferably author_name_fig1 etc.). Images can be saved as TIF, JPG or PNG files (TIF is best) and should have a resolution of 300 dpi.

Mark the positions in the text where the illustrations should be placed. Please also indicate the caption (mark with [BU:]). Only in exceptional cases should captions run over more than one line. If necessary, embed a reference to the image in the manuscript text (see Fig. 3). If several figures are mentioned in parentheses, separate them with a dash: (cf. Fig. 1–2) instead of (cf. Fig. 1, 2).

7. Author infos

Please provide a short blurb about yourself – approx. 4–5 lines per author. Omit “Prof.” or other titles, OK as job details. Complete references are not necessary – title and year are sufficient; please only list articles in exceptional cases, otherwise “essays on...” (list topics) or “articles published in...” (journals).