

PUBLIC

Final Submission Guidelines

HOW TO SUBMIT YOUR MATERIALS

1. Word file of your text saved as .doc (NOT .docx)
AuthorLastName_Title.doc
2. Word file of your captions as .doc
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3. File of each individual image (as TIF or JPEG)
AuthorLastName_FigureNUMBER.tif
4. Complete metadata form
Available at: <http://www.publicjournal.ca/submissions/guidelines/>
5. Email everything to public@yorku.ca with your last name in the subject line:
Montgomery Complete Files

INITIAL SETTING

Use the following settings: line spacing 1.5 or double; left justification; use tab for indents. Section headings are bolded with Title Case (first letter of each important word capitalized). Do not format any text to the centre or right of the document.

Maintain these settings for the full article, including endnotes. Do not use headers/footers and font size changes in any part of the article. Keep in mind that any special formatting you do, with the exception of tab indents to begin paragraphs and indentation for block quotations, will have to be un-done by us before we can send your manuscript to the press!

HEADING OF ARTICLE

Use ALL CAPS for the author's name
Bold ALL CAPS for title of the article
 Regular text for subtitle

RAY ZONE
AVANT-3D
 Notes on Experimental Stereoscopic Cinema

IMAGES

Authors are responsible for:

1. Providing images
2. Providing captions
3. Identifying where in the article the images should appear
4. Acquiring necessary permission to use selected images

Image Quality

Images should be the highest possible quality. Please remember that your computer screen is 72 dpi (dots per inch) while a printed journal like PUBLIC is **300 dpi**. This means that an image that looks big on your screen will look 3 times smaller on the printed page.

You can check the number of pixels in your image by right clicking on the image (in the Explorer window on a Windows PC or using the Finder on a Mac) and selecting Properties (on a Windows PC) or Get Info (on a Mac).

The minimum DVD frame grab quality we will accept: around 720 pixels (width) by 480 pixels (height).

Images at 2000 dpi will be considered for the cover.

Image Placement

If you wish to reference images and illustrations directly, please do so in the body of the text, and refer to them as “figures” using the abbreviation “FIG.” as shown below:

... this scene foreshadows Citizen Kane’s eventual demise (FIG. 1).

If you do not wish to number your figures or explicitly refer to them in the body of your text, simply write [FIGURE NUMBER] in bold text in the body of your article approximately where you want the image to appear, and we will replace [FIGURE NUMBER] with the appropriate image.

Do NOT insert your images in the Word file.

Saving Images

Images should be saved as a **TIF**, or a **JPEG** format with the quality settings set at maximum. Each image should be saved using this naming format: AuthorLastName_figureNUMBER

CAPTIONS

Please provide your image captions in a separate Word document, and indicate the figure number, the file name, and the caption.

A good caption provides information regarding the contents of the image: e.g. artist name, name of artwork, date, location, venue, courtesy/permission/source information. Please follow any caption instructions your may have received with your permissions request.

PUBLIC abides by the recommended guidelines for Fair Use in regard to film stills as outlined by SCMS.

Please refrain from offering interpretive explanation unless it is absolutely necessary.

FIG. 1 Rebecca Hackemann, *The Black Gold, or, Tribute to Ed Ruscha* (2007). Stereoscopic photograph. 3 x 6 in. as stereo pair, or 6 x 6 in. as anaglyph or as a projection/installation.

FIG. 1 Eadweard Muybridge. “Vertical Steam Pumps.” Stereo. No date (ca. 1873). Courtesy of the Special Collections and University Archives, Stanford University Libraries.

FIG. 1 David Rokeby, *Machine for Taking Time* (2001). Installation view during *Silicon Remembers Carbon* retrospective exhibition, Centre for Contemporary Art, Glasgow, 2007. Courtesy of the artist.

International Pillow Fight Day, Boston, 2009. Photo: Carmen L. McClish.

NAMES OF ARTWORKS, FESTIVALS, EXHIBITIONS, FILMS, ETC.

Artworks: italicized

Exhibitions: italicized

Festivals and Events: capital initials, roman (not italic)

Films, videos and DVDs should be italicized and identified (in parentheses) by name of director(s) and year of release: *Exotica* (Atom Egoyan, 1994).

Titles of **television series** should be italicized: *Seeing Things*.

Individual episodes within a series should be cited within double inverted commas: "Seeing in the Country." Additional information regarding director, producer and date should be included only if relevant.

For **DVD special editions**, include date of release in parentheses. Additional information regarding DVD editions should be included in an endnote.

SPELLING

PUBLIC uses Canadian spelling (e.g., colour, neighbour, favourite, organize, memorization, analogue, catalogue, modelling, labelling, travelling, metre, centre, etc.). We prefer program over programme. Keep original spelling in quotes and names of venues, places, events.

3D
artwork
audio-visual
bioart, biotechnology
Chapter 2
co-exist, co-production, cooperation
Cold War
Communism, Communist Party
e-mail, website, Internet; online
filmmaker, moviegoer, the movie-going experience

Ibid.
naïve
nation-state, nationwide
neoliberal
Ph.D.
postmodern
PUBLIC
the *New York Times*, the *New Yorker* (omit 'the' in references)
Second World War but post-WWII

ABBREVIATIONS

Use two-letter (postal) abbreviations for provinces and states: ON (not Ont.), MA (not Mass.) without periods. Do not use periods for countries: the UK, the USA and the US. But do use periods for cities: L.A., D.C.

PUNCTUATION

Use **serial (Oxford) commas** (i.e., a comma should follow the last item in a list, before ‘and’ or ‘or’).

Quotations are indicated by double inverted commas (“ ”); quotations within quotations are indicated by single inverted commas (‘ ’).

Periods, commas, question marks, and ellipses in quotations are placed inside the quotation marks, colons and semi-colons outside.

Quotations longer than four lines should be indented into a block quote. Omit quotation marks.

For **italicized titles**, punctuation marks are placed outside the italics command, unless they are part of the title.

Use **double inverted commas** as an indication of qualification or doubtfulness: In this case, “truth” was a matter of opinion. Use single inverted commas only in a quotation: Jones writes, “In this case, ‘truth’ was a matter of opinion.”

Ellipses are indicated by three periods by an automatic ellipsis command followed by a space. No brackets are used for words omitted in a quote. A period is added *before* an ellipsis to indicate the omission of the end of a sentence (4 dots): Painting was forced, as it turned out, to offer us illusion.... Photography and cinema... satisfy, once and for all and in their very essence, our obsession with realism.

No brackets are used to mark change in **capitalization** in a quote or after ellipsis. Franklin advised, “Plough deep while sluggards sleep.” BUT: As Benjamin Franklin admonishes us to “plough deep while sluggards sleep.”

Use an **em dash**, not a hyphen, to separate a section of a sentence for emphasis. No space is left between dashes and the preceding and following words: It was discussed—indeed, hotly debated—everywhere.

Both words and sentences are separated by **one space**.

Use only an apostrophe to form the **possessive** of singular and plural nouns ending in s (the actors’ expressions) and nouns that are plural in form but singular in meaning (politics’ appeal, economics’ influence). Use an apostrophe and s to form the possessive of names ending in s (Peter Morris’s book, Charles Dickens’s novel) and nouns ending with a double s (a lass’s charms, the mass’s demands).

For **emphasis**, use italics; do not underline or use bold font.

NUMBERS

Spell out numbers from zero to twelve, but use numbers from 13 up

20 minutes but 20-minute video

16mm

80%

DATES

1 December 2011 (in references ONLY December 1, 2011 is acceptable if used consistently)

September 11 (if referring to the attacks on the World Trade Center), but post-9/11
 twentieth century, twenty-first century

400 BC

1962

1970s (not “the seventies” or the 70s or the 70’s)

1977-1978 (no spaces and full years)

EPIGRAPHS

Communism is already acknowledged by all [global] powers to be itself a Power.

—Marx and Engels, *The Communist Manifesto*

NOTES

PUBLIC uses ***The Chicago Manual of Style*** endnote format for citations and notes. Please pay careful attention to chapter 14. Note that **access dates are not generally required** and that *PUBLIC* deviates from Chicago style for volume/issue formatting in journals.

Do NOT use the automated feature in Word, but rather manually enter the superscript number (1, 2, 3...) in the text. Then add your numbered notes (1, 2, 3...) at the end of your text (no period after the digit). Add the heading **NOTES** to this section.

Text text text, “quote.”¹

NOTES

1 Ed Buscombe, “Man to Man,” *Sight and Sound* 16.1 (January 2006): 34.

Notes pointing to related but uncritical information should be used very sparingly. Do not use endnotes to further argue a point or to discuss other works at length.

Books

A whole book

David Shields, *The Thing about Life Is That One Day You’ll Be Dead* (New York: Alfred A. Knopf, 2008).

An article in an edited collection/anthology/catalogue

Hollis Frampton, “Eadweard Muybridge: Fragments of a Tesseract,” in *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*, ed. Bruce Jenkins (Cambridge, MA: MIT Press, 2009), 25.

E-book

Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2008), Microsoft Reader e-book, Chapter 23.

A book with two or more authors or editors

Sue-Ellen Jacobs, Wesley Thomas, and Sabine Lang, eds., *Two-Spirit People: Native American Gender Identity, Sexuality, and Spirituality* (Urbana: University of Illinois Press, 1997), 32.

For a book with four to ten authors or editors use the name of the first listed author and 'et al'

Jeri A. Sechzer et al., eds., *Women and Mental Health* (Baltimore: Johns Hopkins University Press, 1996), 243.

For a book with an editor or translator in addition to an author

Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995).

Four Farces by Georges Feydeau, trans. Norman R. Shapiro (Chicago: University of Chicago Press, 1970).

For a book with both an editor and a translator

Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).

A contribution to a multi-author work

Anne Carr and Douglas J. Schuurman, "Religion and Feminism: A Reformist Christian Analysis," in *Religion, Feminism, and the Family*, ed. Anne Carr and Mary Stewart Van Leeuwen (Louisville, KY: Westminster John Knox Press, 1996), 14.

For an edition of a book which is not the first

Only include the original publication date if relevant.

Karen V. Harper-Dorton and Martin Herbert, *Working with Children, Adolescents, and Their Families*, 3rd ed. (Chicago: Lyceum Books, 2002), 43.

Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (1979), trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984), 63.

Citation of a book that is part of a multivolume work

The Complete Tales of Henry James, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.

Journals

Journal article

Note here a deviance from the Chicago Manual in the way the volume and issue are presented.

Leonard Steinbach, "3D or Not 3D? Is that a Question?," *Curator: The Museum Journal* 54.1 (2011): 41-54.

Online journal article

Alain Kerzoncuf and Nándor Boker, "Alfred Hitchcock's Trailers," *Senses of Cinema*, http://www.sensesofcinema.com/contents/05/35/hitchcocks_trailers.html.

María de la Luz Inclán, "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization under Transitional Conditions," *American Journal of Sociology* 113.5 (2008): 1318, doi:10.1086/525508.

Citations from secondary sources

While citations within citations are generally discouraged, please use this format for them:

Louis Zukofsky, "Sincerity and Objectification," *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.

Magazine Articles

Articles in a monthly, bi-monthly, or weekly

Include month or month and day along with year and page(s); volume and issue numbers optional.

Ed Buscombe, "Man to Man," *Sight and Sound* (January 2006): 34.

OR:

Ed Buscombe, "Man to Man," *Sight and Sound* 16.1 (January 2006): 34.

If the article is online

Wendy Cole and Janice Castro, "Scientology's Largesse in Russia," *Time*, April 13, 1992, <http://www.time.com/time/magazine/article/0,9171,975290,00.html>.

Newspapers

Include page number if available.

Editorial, *Philadelphia Inquirer*, 30 July 1990, 2.

If the article is online

Julie Bosman, "Jets? Yes! Sharks? ¡Sí! in Bilingual 'West Side,'" *New York Times*, July 17, 2008, <http://www.nytimes.com/2008/07/17/theater/17bway.html>.

Book reviews

David Kamp, "Deconstructing Dinner," review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review,

<http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

Film reviews

David Denby, review of *WALL-E*, Disney/Pixar, *New Yorker*, July 21, 2008,
http://www.newyorker.com/arts/critics/cinema/2008/07/21/080721crici_cinema_denby.

Websites

Fred Camper, "My Favorite Films," Fred Camper's website, <http://www.fredcamper.com/Film/Filmmakers.html> (accessed 5 November 2004).

Listserve

Barry Konrad, "Poets do Film: SF Cinematheque Screening," Experimental Film Discussion List <frameworks@listserv.aol.com>, 28 November 2004.

Blogs

Matthew Lasar, "FCC Chair Willing to Consecrate XM-Sirius Union," *Ars Technica* (blog), June 16, 2008, <http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html>.

2nd instance of a source

References to a previously cited work require only the author's last name and relevant page number(s). Include the title of the work only if more than one work by the same author is cited in the notes AND/OR if you are citing the work again with no page numbers. Do not use *op. cit.* Use *Ibid.* as sparingly as possible and only for notes that immediately follow each other.

1 Paul Ricoeur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2006), 30.

2 Paul Ricoeur, *Freedom and Nature: The Voluntary and the Involuntary* (Chicago: Northwestern University Press, 1966), 32.

3 *Ibid.*, 87-89.

4 Ed Buscombe, "Man to Man," *Sight and Sound* 16.1 (January 2006): 34.

5 Ricoeur, *Freedom*.

6 Buscombe, 34.