

Manuscript guidelines

About *Captures*

Affiliated with Figura, the Research Centre for Text and the Imaginary (Université du Québec à Montréal), *Captures* is a French-language journal which also publishes contributions in English. Appearing twice a year, *Captures* publishes articles that highlight the theoretical and cultural dimensions of the relationship between the subject and the contemporary world. This connection is established through an array of figures, myths, fictions and beliefs, social and cultural representations, technological mutations, texts, images, and digital places and interfaces, all of which are forms and phenomena that contribute to a contemporary imagination.

Articles published in *Captures* (5,000 words maximum, including footnotes) are dedicated to analyzing the figures, theories and practices of the imaginary, without being limited to any particular territory or nation. The main focus of the journal lies at the crossroads of literary and film studies, the humanities, art history, and visual and media arts. All articles will undergo an anonymous (double blind) peer review process.

Every issue is comprised of eight to ten articles focused on a specific theme, against which is set a series of three to six literary or artistic propositions called “Contrepoints” dedicated to induce an implicit dialog. Reviews of recent publications or events, or interviews with important actors in the field of the study may also round out the issue’s thematic dossier. Wrapping up every issue of *Captures* is a set of one or two off-theme articles.

The standards for all articles published in *Captures* are those of a peer-reviewed journal: entirely unpublished content, clear and solid argumentation, thorough and structured demonstration in line with the main subjects of the thematic issue or in line with the general focus of *Captures*.

revuecaptures.org revuecaptures@gmail.com

Types of manuscripts accepted

The journal considers two types of manuscripts in English: those intended for peer review within a thematic issue, and those submitted freely to the editorial board for peer-reviewed publication.

Submissions to *Captures* must be emailed to revuecaptures@gmail.com. Hard-copy submissions will be refused. Articles pertaining to a thematic issue must be submitted to the journal by the issue’s appointed editor.



Editorial process

- + Manuscripts must comply with the present guidelines in order to be eligible. Manuscripts that do not follow these guidelines will automatically be rejected without being submitted for anonymous peer review.
- + The double-blind peer review process requires two peer reviewers for each contribution that are selected by the editorial board of *Captures*. Authors should not recommend reviewers.
- + The double-blind peer review process is entirely anonymous. The names of the authors will not be divulged to the experts responsible for evaluating a contribution. In turn, the comments and views expressed by the anonymous peers are sent to the authors without revealing the experts' identity.
- + Reviewed manuscripts will either be “accepted as is”, “accepted with minor modifications”, “accepted with major modifications” or “rejected”. Comments by the reviewers will be forwarded to the authors regardless.
- + In the event of opposition between the opinions voiced by the two peers, the expertise of a third peer may be obtained.
- + The individuals selected to conduct peer review are experts in the field of study explored in the manuscript. The final decision regarding the publication of a contribution in *Captures* lies with the journal's editor, and is based on the anonymous peer reviews and the opinion of the editorial board. Should the editor have a potential conflict of interest regarding a contribution, the final decision will be made by the editorial board.
- + Authors of manuscripts accepted with minor modifications must make the recommended adjustments within the scheduled timeframe in order not to jeopardize the article's publication.
- + It is not necessary to obtain copyright for media content prior to the peer review process. Nevertheless, authors are responsible for ensuring that all media content associated with their contributions is free of rights or has been explicitly cleared for digital reproduction in *Captures* by the copyright holders.

Documents to include when submitting a manuscript

In order to ensure the fair, anonymous evaluation of all articles, authors should provide the following:

All texts are submitted in MS Word format (.doc or .docx), and in Times New Roman (12 point, single-spaced).

The article: “[Surname]_article”

Along with the **text** of the article, its **title** and its **bibliography** (or mediagraphy), authors are asked to include **two abstracts** (one **in French** and one **in English**), neither exceeding 400 characters. Please also provide a list of **five or six keywords** describing the scope of the article, and add any other useful comments underneath. For notes, please use the “Insert Footnote” function in Word. Please note that **footnotes** are to be used only for comments or annotations; they should not be used to reference bibliographical details.

The *Captures* editorial board will remove any information that might reveal authors' identity or institutional affiliation, but authors may facilitate this task by eliminating any explicit mention of themselves and avoiding such overt references to their own work as: “For further details on this question, see my latest work entitled...”

**Cover page:** “[Surname]_title”

Please include the title of the manuscript (up to 60 characters, spaces included), subtitle (unlimited number of characters), name and surname of the author or authors, along with institutional affiliation and contact information (email address, work phone number, etc.).

Images, audio or video files (please zip files into a compressed folder): “[Surname]_figure_[number]”

Images: min. 1,200 pixels wide, max. 3,000 pixels wide, saved for web max (5 MB), jpg, gif or png.

Header image: min. 2,000 pixels wide. Accepted formats: jpg, gif or png.

Audio: max. 1 GB. Accepted formats: mp3, mp4, ogg, wav or flac.

Video: max. 1 GB. Accepted formats: mp4, mov, flv, webm or avi.

Image credits

All articles published in *Captures* should be supplemented by media content (several digital images, video excerpts, or audio files). Each text published must be accompanied by at least one high-quality digital image (min. 2,000 pixels wide), which serves as a header for the article as a whole (that is, text + images + videos + audio files).

It is the author's responsibility to provide media content and to obtain the associated permissions required for *Captures* to reproduce the files in its digital pages.

Further, authors must provide a Word file detailing all the descriptive information and credits pertaining to the media content:

- Line 1: Author's Name and Surname, *Name of the work in italics* (year of publication);
- Line 2: Type of document (book, drawing, painting, video file, photo, etc.), and, if applicable, place within a wider context (i.e., part of an exhibition, book series, etc.);
- Line 3: Physical details | Original size (in cm) or length (in minutes and seconds);
- Line 4: Name of the person who digitized the work (e.g., photographer of a work or exhibition), if applicable | size (in pixels) of the digital file;
- Line 5: Name of the owner of the work or document (individual or institution, e.g., museum);
- Line 6: “Courtesy of” followed by the names of the copyright holder.

To facilitate this task, authors should follow the format employed in past issues of *Captures*. One may, for instance, see the examples found here: <http://revuecaptures.org/article-dune-publication/rising-tide-photographs>

Bio-bibliographical blurb: “[Surname]_bio”

Each author is asked to provide a short bio-bibliographical blurb (75 to 100 words) and a list of research interests (five or six keywords), along with any relevant URL addresses that may be included in the authors' profile on *Captures* (personal, institutional, or professional webpage; editor's website; etc.).

Authors of a “Contrepoint” must provide the same details about the artist(s) whose work they are presenting.



Manuscript instructions

Most of the following guidelines adhere to the recommendations of the *Chicago Manual of Style*, except for the bibliography (see examples at the end of this document).

- + Texts must be submitted in MS Word format (.doc or .docx).
- + The font of the entire text must be Times New Roman, 12 point, indented and single-spaced. Footnotes must be in Times New Roman, 10 point.
- + Top and bottom margins must be set to 2 cm, while right and left margins should be set to 4.5 cm.
- + Title of works (books, paintings, films, music albums, television series, etc.) should appear in italics, as should words in another language (i.e., Latin, Spanish, etc.), with the exception of quotations (see below).

Punctuation

- + Please use double quotation marks (“ ”) for quotations, and single quotation marks (‘ ’) to indicate that another text is quoted within the quotation.
- + Please use the em dash (—), with a space on either side, instead of the narrower en dash (–). Do not confuse dashes with the hyphens (-) used in compound terms such as “eye-opener.”

Acronyms

- + The first use of an acronym should be followed by the full corporate name in parentheses. Example: “This issue was raised during a recent meeting of the United Nations (UN). Later on, several UN delegates despaired.”

Footnotes

+ Footnotes are used only for comments (with the exception of epigraphs). The footnote reference should immediately follow the word or excerpt concerned, before the closing quotation mark and before any punctuation. Please use consecutive Roman numerals in superscript. A footnote cannot appear within another footnote. Here are a few examples:

A photographer captures reality¹, arresting it.

People are misled into believing that “[p]ostmodernity has killed modernity” (Buurl, 2016: 32)².

Gryskof Buurl incorrectly states that: “Postmodernity has killed modernity².” (2016: 32.)

According to his Italian-speaking friend, Zola’s analysis of pain is “perfect³” (Rod, 1884: 1). (In this example, footnote 3 is necessary, because the quotation is taken from an article in another language, Italian: this means that the full original sentence must be reproduced in the footnote, along with the phrase [My translation] between brackets.)



Quotations

+ Any quotation of more than three lines is considered a long quotation. As such, it must be indented, with a space above and below. Short quotations are included as regular text inserted between double quotation marks (“ ”).

+ Align any epigraph heading the article on the right side of the page between the title of the article and the beginning of the text. The name and surname of the author quoted must be given in full below the epigraph, along with the italicized title of the work cited. The complete bibliographical reference must appear in the accompanying footnote, whose reference appears after the quotation (not after the title of the work).

+ Foreign language quotations are typed in Roman characters, just as any regular quotation would be. No translation is necessary for quotations in French. Otherwise, an accompanying footnote should provide an English translation, and give the name of the translator along with the corresponding bibliographical reference. If the quotation was translated by the author of the article, this should be openly stated: [My translation].

+ Each quotation should be accompanied by its *Chicago Manual of Style*-inspired bibliographical reference, providing the name of the author quoted, the year of publication of the cited work, and the number of the page where the cited text appears. These details should be shown in parentheses following the closing double quotation mark. Examples:

In the case of a single author:

In the *Twilight* series, one reads: “Edward’s only human, Bella. He’s going to react like any other boy.” (Meyer: 136-137.) Such a sentence warrants further scrutiny.

In the case of a work with multiple authors, only the surname of the first author need be included to reference the work appropriately:

(Meyer: 136-137.)

When multiple works by a given author are found in the bibliography at the end of the contribution, the year of publication of the specific work being cited must be included in the reference:

“Edward’s only human, Bella”: that is how the *Twilight* series ponders difference (Meyer, 2007: 136).

When two or more works by the same author published the same year are included in the bibliography, lower case letters appended to the year help distinguish between them:

Stephenie Meyer writes: “Edward’s only human, Bella.” (2007b: 136.) One can only wonder.

In the case of several consecutive references to the same work, or when there is no doubt as to what the work being referred to is, it is acceptable to indicate only the number of the corresponding page in parentheses:

“He’s going to react like any other boy”, writes Meyer in *New Moon* (137).

For a website or a blog post (which generally lack page numbers), the author and year suffice:

(Meyer, 2007).



When one or more of these details is missing, it should be replaced by the appropriate description: n.d. for “no date”, n.a. for “no author”, n.p. for “not paginated”, etc.

+ When quoting verse, consecutive verses should be separated by a slash (/) with a space both before and after. When three or more consecutive verses are quoted in order, they should be separated from the rest of the text by a 1 cm left indent, with a line both above and below. In such cases, the original layout of the verses should be preserved.

+ Any manipulation of the original text (cutting words, adding information, adjusting verb tenses, etc.) must be indicated by square brackets. When cutting a word or several consecutive words, square brackets should encircle an ellipsis ([...]): “Edward’s only human [...] like any other boy.” (Meyer: 136-137.)

+ Any typographical errors appearing in the original text should be reproduced, and followed by the Latin word *sic* between square brackets: In the *Twilight* series, one reads: “Edward’s only human, Bela [*sic*]. He’s going to react like any other boy.” (Meyer, 2007: 136-137.) Such a sentence warrants further scrutiny.

+ Quoted text should include any and all typographical changes (case, italics, etc.) present in the original text.

+ Any word or sequence of words *italicized*, underlined or **bolded** in the original text must be diligently reproduced in *italics*, without any further indication. Because one may choose to emphasize (using italics only) a word or a sequence of words to bring the reader’s attention to certain aspects of the quoted text, such emphasis must be indicated in a footnote with the phrase [my emphasis] or [our emphasis] between brackets: “He’s going to *react* like any other boy¹”, writes Meyer in *New Moon* (137).

¹ [My emphasis.]

Bibliography (or mediagraphy)

The following examples will help you prepare your bibliography (or mediagraphy) appropriately.

Book with single author:

Meyer, Stephenie. 2007. *Eclipse*. New York: Little, Brown and Company, 640 p.

Foucault, Michel. 1966. *Les mots et les choses. Une archéologie des sciences humaines*. Paris: Gallimard, "Tel", 400 p.

Book with multiple authors:

Gervais, Bertrand and Jean-François Chassay. 2002. *Les lieux de l'imaginaire*. Montréal: Liber, 308 p.

Horvilleur, Gilles, Philippe Carcassonne, Michel Chion and Jacques Fieschi (dir.). 1988. *Dictionnaire des personnages de cinéma*. Paris: Bordas, 140 p.

Book with multiple publishers:

Groom, Amelia (dir.). 2013. *Time*. Londres: Whitechapel Gallery; Cambridge (MA): MIT Press, "Documents of Contemporary Art", 237 p.

Chapter or section in an edited book:

Dominguez Leiva, Antonio. 2009. "Postface. Les paradoxes du cinéma culte, entre hétérotopie et subversion", in Danielle Aubry and Gilles Visy (dir.), *Les Œuvres cultes. Entre la transgression et la transtextualité*. Paris: Publibook, p. 199-202.

Foucault, Michel. 1994 [1975]. "Pouvoir et corps", in *Dits et écrits (1954-1988)*, edited by Daniel Lefebvre and François Ewald. Paris: Gallimard, "Bibliothèque des sciences humaines", t. III, p. 754-760.

Article in a periodical:

Astle, Richard. 1979. "Dracula as a Totemic Monster. Lacan, Freud, Œdipus and History", *SubStance*, vol. 8, no 4, p. 98-113.

Duve (de), Thierry. 1978. "Time Exposure and Snapshot. The Photograph as Paradox", *October*, vol. 5, Summer, p. 113-125.

Gunthert, André. 2009. "L'image partagée. Comment Internet a changé l'économie des images", *Études photographiques*, no 24, November, p. 182-209.



Article consulted online:

Picard, Martin. 2006. "Machinima. Video Game As An Art Form?", *Loading. Journal of the Canadian Game Studies Association*, Canadian Games Study Association, vol. 1, no 1, accessed March 1, 2016. Online. <http://journals.sfu.ca/loading/index.php/loading/article/viewFile/17/20>

Website:

Lopez-Menchero, Emilio. 2011. "In Balzac's mind", accessed March 12, 2015. Online. <http://www.emiliolopez-menchero.be/spip.php?article88&PHPSESSID=643e3f9d970bc2ab5eb60dfd5d24528d>

Webpage:

ANONYMOUS. 2012. "1000 words about images", *Google Webmaster Central Blog*. [n. l.]: Google, April 25, accessed March 4, 2016. Online. <https://webmasters.googleblog.com/2012/04/1000-words-about-images.html>

Ebook:

King, Stephen. 2006. *Lisey's Story*. New York: Scribner, Kindle edition [ebook], 488 p.

Epub:

Houellebecq, Michel. 2016 [2010]. *La carte et le territoire*, presented by Agathe Novak-Lechevalier. Paris: Flammarion [Epub].

Reprints and editions other than the first:

King, Stephen. 2016 [1989]. *The Dark Half*. New York: Scribner, Kindle edition [ebook], 484 p.

Baudelaire, Charles. 1975 [1857 for the 1st ed.; 1861 for the 2nd]. *Les Fleurs du Mal*, in *Œuvres complètes*, edited by Claude Pichois. Paris: Gallimard, "Bibliothèque de la Pléiade", t. I, p. 1-134.

Unknown author:

ANONYMOUS. 1992. "Le spectre de l'expressionnisme", *Télérama*, no 2202 "Cinéma. Le réveil des spectres d'avant-guerre", 25 mars, p. 22.

Translation:

Borges, Jorge Luis. 1982 [1960]. *L'auteur et autres textes*, translated by Roger Caillois. Paris: Gallimard, 231 p.



Doctoral thesis or dissertation:

Sepulchre, Sarah. 2007. "Le Héros multiple dans les fictions télévisuelles à épisodes. Complexification du système des personnages et dilution des caractérisations". Doctoral dissertation in the Facultés des Sciences économiques, sociales, politiques et de la communication of the Université catholique de Louvain, 364 f.

Photograph:

Carjat, Étienne. 1861-1862. *Baudelaire*, photograph, 23 x 18 cm. Paris: Bibliothèque historique de la ville de Paris.

Després, Elaine. 2016. *Supermarchés*. Montreal, series of 10 black and white digital photos, unpublished.

Unpublished interview (in person, by email, etc.):

Roubaud, Jacques. 2013. Unpublished interview, content collected by Mathilde Labbé.

Published interview:

Nectoux, Jean-Michel. 2008. "Un projet de ballet", interview by Henri Dutilleux, in Henri Dutilleux, *Tout un monde lointain et Trois strophes sur le nom de Sacher*, and André Caplet, *Épiphanie*, CD. Paris: Æon, 2 min 15 s.

Television series:

Podz (pseudonym of Daniel Grou). 2013. *19-2. Saison 2*, produced by Sophie Pellerin. Montreal: Productions 19-2 Inc., DVD, 3 disks.

Film or film excerpt :

Jonze, Spike. 2002. *Adaptation*. United States: Columbia Pictures, DVD, 114 min.

Demy, Jacques (songwriter) and Michel Legrand (composer). 2014 [1970]. "Recette pour un cake d'amour", *Peau d'âne*, remastered version, directed by Jacques Demy, produced by Mag Bodard. France: Marianne Productions; Parc Film, DVD, 89 min.

Video available on YouTube:

Pasolini, Pier Paolo. 1963. *La Ricotta*, 3rd and 4th parts of *Ro.Go.Pa.G.*, directed by Roberto Rossellini, Jean-Luc Godard, Pier Paolo Pasolini and Ugo Gregoretti. France and Italy: Tartan Video, VHS, 111 min. Available on YouTube.



Art installation:

Doyon/Demers (Hélène Doyon and Jean-Pierre Demers). 2012. *Prenez et mangez*, installation presented at ORANGE, l'événement d'art actuel de Saint-Hyacinthe, 4th edition on the theme Les Mangeurs, in collaboration with Expression, La Ressourcerie, Centre d'exposition de Saint-Hyacinthe, Canada, September 15 to October 28.

Performance:

Kim, Miru. 2010b. *The Mud Bath for Thick Skin*, performance presented at the Łódź Biennale, Poland, September 11, 6 hrs. Online. <https://vimeo.com/19771389>

Exhibition:

Fontcuberta, Joan, curator. 2015. *Virtually There. Andreas Rutkauskas*, Le Mois de la Photo à Montréal, Biennale 2015, la Maison de la culture Frontenac, September 2 to October 11.

Exhibition catalogue:

Bratishenko, Lev and Mirko Zardini (dir.). 2016. *Le temps presse. Une contre-histoire environnementale du Canada moderne*, catalogue of the exhibition presented at CCA from November 16, 2016 to April 9, 2017. Montreal: CCA; Heijningen (Netherlands): Jap Sam Books, 364 p.

Wikipedia article:

ANONYMOUS. 2016. "Alison Knowles", *Wikipedia, the Free Encyclopedia*. Online. https://en.wikipedia.org/wiki/Alison_Knowles

Surnames with particles or initials:

Certeau (de), Michel, Luce Giard and Pierre Mayol. 1994 [1980]. *L'invention du quotidien II. Habiter, cuisiner*. Paris: Gallimard, 416 p.

Triggs, Stanley G. 2000. "Notman, William", *Dictionnaire biographique du Canada*, vol. 12. Toronto: University of Toronto; Quebec: Université Laval. Online. http://www.biographi.ca/fr/bio/notman_william_12F.html

Social media content:

Systrom, Kevin. 2010-. "#foodporn", *Instagram* accessed March 3, 2014. Online. <https://www.instagram.com/explore/tags/foodporn/?hl=en>