

AUTHOR GUIDELINES

Dastavezi | the Audio-Visual South Asia

Submissions

- Essays in combination with films (max. 120 min) should be around 3000 words
- Photo essays, as well as essays combined with audio files, should be about 5000 words
- Additionally, we ask you to submit the following:
 - An abstract of not more than 300 words
 - Keywords (not capitalized) describing both the audio-visual media and the essay
 - The regional focus of the submission
 - Your E-mail address
- Please read and agree to the [copyright notice](#)

Films, Audio and Photos

Film

- In digital format (if needed, along with password) in the highest possible compressed resolution
- Preferable as h264 in .avi or .mpeg2 format
- A preview link for submission is sufficient, but for publishing the file is needed
- Burned in subtitles if the spoken language is not English

Photographs

- Preferable .jpg or .png format
- Placement of the photographs marked in the essay along with captions and copyright notice
- Images for the final layout as separate files in the highest possible resolution

Audio

- Provide a file either in .mp3 or .wav in good quality
- Provide a cover image for publication on the homepage

Other

- Further audio-visual incorporation can be discussed with the editors and layout team according to the technical possibilities afforded by our host platform

Essays

- Font: Calibri, size: 13pt, line spacing 1,8, grouped style
- Please provide headings and sub-headings for structure
- Headings are not capitalized, aside from the title
- New paragraphs are introduced with a blank line
- We follow the [17th edition of Chicago](#) style of reference (Author, Date)

- Films should be quoted like texts and the time code provided in minutes and seconds.
 - Example: (Kramer 2017, 40:32); or simply (40:32).
- Doubles are used for both quotes and contested terms. The full stop is within them.
 - Then he said: “You want to be a documentary filmmaker? What a waste of time.”
- Extended quotes (more than 50 words) are indented, center aligned, in italics, and without quotation marks.
- We use Oxford comma.
 - “We met Peter, Paul, and Mary.”
- Dates are written in this format: March 15, 2014.
- Film and book titles appear in italics.
- Em dashes (—) without spaces instead of en dashes (–) are used.

Bibliography

Articles:

Mukherjee, Rahul. 2012. “Travels, Songs and Displacements. Movement in Translocal Documentaries Interrogating Development.” *BioScope: South Asian Screen Studies* 3 (1). 53-68.

Books:

Berardi, Franco. 2009. *The Soul at Work. From Alienation to Autonomy*. Cambridge: MIT Press.

Brown, Wendy. 2015. *Undoing the Demos*. Boston: MIT Press.

Edited Volumes:

Lebow, Alisa, ed. 2012. *The cinema of Me: the Self and Subjectivity in First Person Documentary*. London, New York: Wallflower Press.

Hoodfar, Homa. 2001. “The Veil in Their Minds and on Our Heads: Veiling Practices and Muslim Women.” *Women, Gender, Religion: A Reader*, edited by E. A. Castelli, 420–446. New York: Palgrave Macmillan.

Gunning, Tom. 1990. “The Cinema of Attractions. Early Films, its Spectator and the Avant-Garde.” *Early Cinema*, edited by Thomas Elsaesser, 55-62. London: BFI Publishing.

Journals:

Osella, Caroline and Filippo Osella. 2007. “Muslim Style in South India.” *Fashion Theory* 11 (2/3): 1–20.

Appadurai, Arjun. 1990. “Disjuncture and Difference in the Global Cultural Economy.” *Theory, Culture & Society* (7): 295-310.

Webpages:

Izzie. 2013. “Between Sainu and Shahina: a Character Sketch of Two Muslim Women Characters in Indian Cinema.” Accessed May 2018. <http://www.patheos.com/blogs/mmw/2013/11/between-sainu-and-shahina-a-character-sketch-of-two-muslim-women-characters-in-indian-cinema/>

Films:

Nizaruddin, Fathima. 2011. *My Mother’s Daughter*. (film).