TEMPLATE AND GUIDELINES TO FORMAT THE ARTICLE

**General Requirements**

* Article extension: between 5000 and 12000 words.
* Authors should ensure the accuracy of the quotes, charts, tables and maps.
* Do not use irrelevant figures or tables.
* Keywords are very important for search engine positioning. To achieve a better dissemination of the work, please make sure your keywords are clear and precise.

**Format Requirements**

* Do not include the authors' names, institutions they work for or their biographies.
* Figures and tables must be rigorous and with high quality. Avoid using advanced Word functions, as automatic tables of contents and indexes.
* All the figures and tables must have a title and a source. They should be inserted within the text.

**Editorial Quality**

* The peer review process is rigorous in order to ensure the quality of the content published in the journal (double-blind peer review). The authors must review their texts following the reviewers' recommendations.
* Some articles may have an excellent content, but being poorly written. In this case, we can ask the author the complete rewrite of the article, independent of the grading it has obtained. We have an Editorial Service that can be hired by the author to improve the article's writing.
* Please carefully review the peer evaluation rubric before submitting your article.
* An antiplagiarism tool is used in every article that goes to double-blind peer review.

**Rubric**

Please find below the questions that Referees will be prompted to review regarding your submission:

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Grade** | **Explanation** |
| The topic of the article is appropriate for the journal. | All the criteria on the left will be graded as follows:1. Unacceptable.
2. Poor.
3. Satisfactory.
4. Good.
5. Very good.
6. Excellent.
 | Unacceptable (0): the corresponding criterion is not acceptable.Poor (1): the corresponding criterion is of unsatisfactory quality and needs extensive revision.Satisfactory (2): the corresponding criterion is of good quality but needs some careful editorial revision.Good (3): the corresponding criterion is of high quality and may need minor revision.Very good (4): the corresponding criterion is of high quality, but can be improved or completed.Excellent (5): the corresponding criterion is acceptable without additional editorial revision. |
| The abstract is an accurate reflection of the content of the article. |
| Quality of writing and presentation correspond with academic good practices and APA 7ª manual of style. |
| The methodology, analysis, and interpretation of the data are clear and understandable. |
| Figures and tables are clear and justified. |
| The references are relevant, contemporary, and complete. |
| The article is a relevant and significant contribution to this research field. |
| \* Articles normally include: abstract, keywords, introduction, methodology, objectives, analysis, results, conclusions, and references. Changes in the structure of the text are accepted if they are justified. |

Title (12 words maximum)

Subtitle

Author 1 1, Author 2 2, Author 3 3

1 University, Country

2 University, Country

3 University, Country

**KEYWORDS**

*Keyword 1*

*Keyword 2*

*Keyword 3*

*Keyword 4*

*Keyword 5*

*Keyword 6*

*Keyword 7*

**ABSTRACT**

*Abstract in English. 100 words maximum.*

Received: XX/ XX / XXXX

Accepted: XX/ XX / XXXX

1. Heading

T

his is the first paragraph. Please use Cambria, font size 11. The opening paragraph has no indentation.

The second and subsequent paragraphs in sections must have 0.5 first line indentation. Text should be single spaced, and spaces should only exist between paragraphs when using block quotes.

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2. Heading

The opening paragraph has no indentation.

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2.1. Subheading

The opening paragraph has no indentation.

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2.2. Subheading

The opening paragraph has no indentation.

The second and subsequent paragraphs in sections must have 0.5 first line indentation.

Quotations with 40 or more words are written in a separate block, with 1cm indentation, without quotation marks, without italics, with the same font size (Cambria 11). At the end of the quotation, the final punctuation mark is written before the bibliographical information —in quotations with less than 40 words, period is located after that information—. At the end of the block quotation, cite the source and the page or paragraph number between brackets after the final punctuation mark. They should have a left 1cm indentation, without quotation marks and they should end with the cite source between brackets. (Author's Last Name, Year Published, Page Number)

When including tables and figures within the body of the article, place them after the paragraph where they are described. When citing the source information, it should be included at the bottom of the figure in a “source line.” Tables and figures should be numbered and have a short, descriptive title.

**Table 1. Title of table**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Column Title** | **Column Title** | **Column Title** |
| **Row Title** |  |  |  |
| **Row Title** |  |  |  |

Source(s): Author’s Name, Year of Publication.

3. Heading

The opening paragraph has no indentation.

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**Figure 1.** Figure title.

Source(s): Author’s Name, Year of Publication.

3.3. Subheading

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3.4. Subheading

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**4. Acknowledgements** [section at the end of the article, before the final list of references].

The paragraph of the project to which the research or acknowledgments belong should be included here. For example:

The present text arises within the framework of a CONCILIUM project (931.791) of the Complutense University of Madrid, "Validation of models of communication, business, social networks, and gender".

References

The complete list of references (APA 7ª citation style) should appear at the end of the article in Cambria 11, single-spaced, without blank spaces between authors and French indentation. When possible, include the DOI for each article in the bibliography and indicate the URL if you cite an open access paper. It is recommended to shorten URLs in case they take up more than one line. Examples:

Baynes, T. D. (2019). *More than a spasm, less than a sign: Queer masculinity in American visual culture, 1915-1955.* [Doctoral thesis] The University of Western Ontario. Electronic Thesis and Dissertation Repository. 6238. <https://ir.lib.uwo.ca/etd/6238>

Clare, R. (2021). *Ancient Greece and Rome in videogames. Representation, play, transmedia*. Bloomsbury Academic.

Cohen, D. & Anderson S. (2021). *A Visual Language*. Bloomsbury Publishing.

Delicado, A. & Rowland, J. (2021, May 7). Visual representations of science in a pandemic: COVID-19 in images. *Front. Commun*. <https://doi.org/10.3389/fcomm.2021.645725>

Kavka, M. (2019). From the “Belfie” to the Death-of-Me: The Affective Archive of the Self/ie. In J. Riquet & M. Heusser (Eds), *Imaging identity. Text, mediality and contemporary visual culture* (pp. 35-59). Palgrave Macmillan. <https://doi.org.10.1007/978-3-030-21774-7>.

Kinder, M. & McPherson, T. (Eds.). (2021). *Transmedia frictions: The digital, the arts, and the humanities*. University of California Press.

McSwiney, J., Vaughan, M., Heft A. & Hoffmann, M. (2021) Sharing the hate? Memes and transnationality in the far right’s digital visual culture. *Information, Communication & Society*, <https://doi.og/10.1080/1369118X.2021.1961006>

Millepied, B. (Director). (2020). Dance of Dreams [Film]. Sony/ATV Harmony.

Mirzoeff, N. (2011). *The right to look: A counterhistory of visuality*. Duke University Press.

Mirzoeff, N. (2017). *The appearance of Black Lives Matter*. NAME Publications.

Newbury, D., Rizzo, L., & Thomas, K. (2020). *Women and photography in Africa: Creative practices and feminist challenges*. Routledge.

Spyer, P. (2021). *Orphaned landscapes: violence, visuality, and appearance in Indonesia*. Fordham Universities Libraries.

Verstappen, S. (2021, January 14). Hidden behind toilet rolls: visual landscapes of COVID-19. *Focaal: Journal of Global and Historical Anthropology*. <https://bit.ly/3JKqdgw>

Vilela, R. (2021, May 19) A collective of Latin American photographers tell the stories of their countries during the pandemic. *The Washington Post*.