

## CONTRIBUTE

### BY EDITORS

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This document provides general information about our submission guidelines, though potential contributors should also consult our recent archive (<https://eefb.org/archive/>) for a better idea of how these notions are put into practice. Unsolicited reviews should be sent to our editors ([editors@eefb.org](mailto:editors@eefb.org)). They are reviewed and discussed by our team, who will usually get back to authors after two weeks (please understand that replies may be delayed during academic holidays). Please note that we are currently unable to provide contributors with remuneration. **Stylistic guidelines** EEFB's philosophy is to bring together journalism and research: our contributions are both theoretically informed and strive for reader accessibility, thus reaching out to professionals and laymen alike. A guiding principle of ours is the belief that a meaningful contribution to a better understanding of Central, Eastern and South-Eastern Europe and its cinemas requires critical thinking which does not refrain from addressing flaws and problems as what they are (be frank, not polite!). **Accepted genres** Our coverage consists of two formats: reviews or essays. **Reviews** address individual films (up to 3 per review, though usually 1 per article), often recent ones, though not exclusively. Reviews should include a plot summary as well as an editorial line that should not omit critical points. Reviews should also list the actors/actresses of key characters in brackets following the character's introduction. Festival coverage should only consist of reviews (and possibly interviews). The suggested length for reviews is 800-2000 words, though we don't enforce length limits with rigidity. **Essays** may address individual films, films grouped under a common theme, or even a looser theme or philosophical topic addressed through the prism of Eastern European cinema. Essays should be considerably longer than reviews with a minimum length of 1000 words, but don't necessarily have to include thorough plot summaries. Where the aim of reviews is to introduce the reader to one or more films, essays follow an argumentative aim that should be stated and developed. We encourage contributors to choose essay topics that relate to their research. **Formal guidelines**

- All submissions must have an article title
- Reviews must be provided with: title of the film (both original and English); year of production; name of director
- Please use the .doc or .pdf formats for your submissions
- Please use American spelling
- We use the APA referencing system (generate your citation through

<http://apareferencing.ukessays.com/generator/>, or refer to <https://owl.english.purdue.edu/owl/resource/560/01/> for more information)

- When quoting films, name the original title in brackets after the English title. e.g. "In Roman Polanski's *Knife in the Water* (*Nóż w wodzie*)
- EEFB encourages authors not to use in-text images unless they are explicitly discussed and/or helpful for the reader (see e.g. <https://eefb.org/archive/may-2013/letter/>); if you want your article to be published with images, please send them to us in the .jpeg format and as separate attachments (as opposed to inserting them into a Word-File) and drop us a few words to explain why you wish to supply your article with images
- Please try to be economical with endnotes, parentheses and other stylistic devices that may lower reader accessibility
- If a given point can be expressed with or without resorting to a demanding reference or citation, go for the latter

**Names** Use English expressions, transliterations and/or names when possible.

Whenever it is not, quote names and expressions with original spelling (i.e. without removing special characters like the Czech č, ď, ě, ň, ř, š, ť, ž) unless they are spelled in a foreign alphabet like Cyrillic (in which case you may resort to the spelling you feel is the most prevalent, and EEFB will make amendments if necessary).

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Konstanty Kuzma and Moritz Pfeifer, editors