

# Stylesheet and Guide

## For Authors

The journal *Media of Control* accepts submissions for publication at all times. Please clearly signal if you are submitting an individual paper or responding to a call for papers for a specific thematic issue.

Our publication addresses a broad audience interested in media of control, across disciplines as well as beyond academia. Please keep your papers accessible for these different kinds of readers: We especially ask you to keep intelligibility across disciplines in mind, to briefly introduce highly specialized terminology and concepts as well as methodologies and recommend sources for continued reading. Advanced theories and methods are welcome and should be introduced as briefly as possible but as extensively as necessary.

We publish in German as well as in English (please stick to either BE or AE throughout and use Oxford commas). Contributors grant the journal an unlimited, perpetual, non-exclusive right to use and reproduce their paper. By submitting, they agree to a CC-BY-SA 4.0 license.

All submissions to MoC are subject to a double single-blind review. We will respond to your contribution as soon as possible indicating acceptance, a request for revision, or rejection. Please assume that revision might be followed by a second and last round of review as needed.

Please find our stylesheet and technical guidelines on the following pages. We humbly ask that you follow these rules as closely as possible and are grateful for your support for a speedy review and publication of your submissions!

## 1 Layout

Please begin your submission with an *abstract* summarizing your paper in English, and if easily possible also in German (3–10 lines each) in italics.

Please follow these formatting rules:

### 1.1 File format:

.doc or .docx

### 1.2 Font

Please format your paper in one consistent type font and size

### 1.3 Section titles:

Please format all headlines and section titles in boldface only. Section titles are enumerated beginning with 1 and may be subdivided on two (1.1), never more than three (1.1.2) levels.

### 1.4 Paragraphs:

- 1) No end-of-line hyphenation.
- 2) Paragraphs conclude with one simple line break, no additional blank lines.
- 3) Long quotations are separated by a leading as well as a concluding blank line and an additional indent of 1cm on both sides, no quotation marks.

## 1.5 Footnotes:

Please use sparingly. All footnotes should be integrated through your word processor's appropriate functions, do not enumerate them by hand and do not use endnotes. Enumeration is Arabic and begins with 1. Reference marks follow after the next subsequent punctuation mark, or directly after an annotated word.

## 1.6 Emphasis:

- 1) italics only; no underscores, boldface etc.
- 2) Please distinguish hyphens (–) from parentheses (–), i.e. n-dashes from m-dashes.

## 1.7 Spaces:

- 1) One space after every punctuation mark
- 2) e.g., i.e. have no blank spaces

## 1.8 Figures and images

- 1) Please submit all figures in a common file format and in at least 600dpi wherever possible. Name your files according to the scheme Fig01.jpg, Fig02.jpg etc.
- 2) Mark the intended position for each figure by including your caption in a separate line in this style: Fig. 3. Caption text goes here (source goes here)

## 2 Gender-neutral and inclusive language

Please consider inclusive and uniform styles and grammatical choices to represent gender, 'race', class, etc. Pick a method for your choice and stick to it throughout your paper.

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<sup>1</sup> The Chicago Style is fully explained here: <https://www.chicagomanualofstyle.org/home.html> (cit. July 20, 2025).

## 3 Citations

### 3.1 In-Text

Please use short citations in the author-style format for all sources in this style:

*As Miller (2001) has argued ...*

*This confirms previous research (Miller 2001).*

*In the course of their own argument, Miller rejects this assumption (2001, 15), but accepts it for other contexts (36).*

*They describe this as „a special kind of nonsense“ (Miller 2001, 15).*

Directly repeating citations from the same source may be indicated merely by the page number; if the same page is cited repeatedly, 'ibid.'.

Several publications from the same author(s) any publication dates are differentiated by added small case letters, e.g. (Miller 1982a, 15; Miller 1982b, 28).

Add timecodes where appropriated when citing videos and similar formats, e.g. (Whedon 1999, 13:00–15:00).

### 3.2 List of references

Please append one comprehensive list of references at the end of your paper, sorted alphabetically by name of (first) author. Do not separate different types of sources or media in separate lists. Please consider the following examples or refer to the Chicago Style Manual<sup>1</sup> and always remember to include the names of editors or translators where applicable:

### 3.2.1 Books

Pepperell, Robert, and Michael Punt. 2003. *The Postdigital Membrane: Imagination, Technology and Desire*. Bristol: Intellect.

Stukker, Ninke, et al. 2024. *Multidisciplinary Views on Discourse Genre: A Research Agenda*. New York: Routledge.

Lacan, Jacques. 1996. Seminar VII. *Die Ethik der Psychoanalyse*, ed. Jacques-Alain Miller, trans. Norbert Haas. 3rd edition. Weinheim: Quadriga.

### 3.2.2 Chapter in edited volume

Thon, Jan-Noël. 2013. „Who’s Telling the Tale? Authors and Narrators in Graphic Narrative“. In *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, ed. Daniel Stein and Jan-Noël Thon, 67–99. Berlin: DeGruyter.

### 3.2.3 Paper in Journal

Parks, Lisa. 2015. „Cover Your Webcam. Unencrypting Laura Poitras’s Citizenfour.“ *Film Quarterly* 68 (3): 11–16. DOI: 10.1525/fq.2015.68.3.11

### 3.2.4 Newspapers, magazines etc.

Mohr, Joachim. 2000. „Studieren lohnt sich.“ *Der Spiegel* 46, 13. November: 54–62.

Barnes, Brooks. 2017. „Hollywood Writers and Studios, Scrambling to Avert Strike, Reach Last-Minute Deal.“ *New York Times*, 1. Mai. [www.nytimes.com/2017/05/01/business/media/writers-strike.html?ref=media&\\_r=0](https://www.nytimes.com/2017/05/01/business/media/writers-strike.html?ref=media&_r=0) (cit. May 1, 2022).

### 3.2.5 Film

Wood, Edward D. Dir. 1959. *Plan 9 from Outer Space*. DVD Chatsworth, USA: Image Entertainment 2000, DVD.

### 3.2.6 Television

Moss, Elisabeth, Regie. *The Handmaid’s Tale*. Season 4, Episode 7, “Testimony.” Broadcast June 24, 2021, RTE.

Whedon, Joss. Creator, Script, Dir.. *Buffy the Vampire Slayer*. Season 4, Episode 10, “Hush”. Broadcast December 10, 1999, WB.

### 3.2.7 Online sources

For all online sources, please include authors, journal and website names, and also include the date of publication and the date of citation (your most recent access to the source). For quotations from social media, best practice is to keep full copies of the cited posts and add them as an appendix or keep the archive available.

Examples:

Blum, Dani. 2023. “Are Flax Seeds All That?” *New York Times*, December 13. <https://www.nytimes.com/2023/12/13/well/eat/flax-seeds-benefits.html> (cit. January 15, 2025).

Superdude. 2024. „Knowledge Based Games, and Why You Should Play Them” *YouTube*, February 25. <https://www.youtube.com/watch?v=tkv05ZO7d8I> (cit. January 15, 2025).

## 4 Use of Artificial Intelligence

Generative Artificial Intelligence, including Large Language Models, image generators and tools for delegated programming or data processing, may be implemented in accordance with the following guidelines:

*Transparency.* Any use of AI must be noted explicitly and in detail.

*Documentation.* All use of AI is to be documented in detail. A short form of that documentation should be incorporated in the submitted article, either in the main text or an appendix. A full, comprehensive documentation, which must include all chat transcripts and other procedural work products that involved AI, is to be saved and kept available when needed.

*Responsibility.* Any publication in MoC is ultimately and fully the responsibility of the listed human authors. They have a duty to check and correct any

and all AI work product. They should especially be sensitive to the possibility of hallucinations, to the reproduction of biases and other misleading content, and to the standards for a clear, transparent representation of ideas for human readers.

*Privacy.* Good academic practice includes respect for private and sensitive data and necessitates their protection. Such data may only be shared with AI systems if data protection is secured; for the current state of the technology, this is generally only the case for local implementations of AIs or specifically protected instances that might be offered by universities or other academic institutions. This means that any sensitive data must not be shared with any of the large public AI platforms such as ChatGPT, Grok, Gemini, Claude, etc.

*Reflection.* The reasons for, and results of, AI use in scholarship and research should be explicitly reflected on and discussed in each instance; depending on the specific use, this might be a very brief footnote, a paragraph or even a full separate part of the argument.