

Notes for contributors

1. **Submission.** Contributions should be written in English. Manuscripts should be submitted as e-mail attachments to BOTH the editors – Dario Martinelli: dario.martinelli@ktu.lt and Audra Dabaurienė: audra.daubariene@ktu.lt, by no later than the 10th of November 2014.

2. **Length.** Length must not exceed 5000 words, including footnotes and list of references.

3. **Summary and bionote.** A summary (of max. 200 words) of the whole article, and a bionote (of max. 150 words) should also be supplied. Both summary and bionote should be submitted in English.

3.1. Authors may use the same summary and bionote they provided in the occasion of the congress, if they wish, or change it. If they use the same documents they should pay attention to rephrase the text appropriately (using “article” or “essay”, instead of “paper” or “presentation”, etc.) and, in case, update it.

4. **Personal data.** When sending the manuscript to the editors, authors should pay attention to include a suitable airmail address where they would like to receive their complimentary copy (see point 17)

5. **Formatting.** Authors should follow the template enclosed to this document.

Please, pay also attention to the following:

5.1. Manuscripts should be reasonably divided into sections, and where necessary, subsections, with numbered headings. Sections may be numbered as follows: 1. Main heading; 1.1. Section heading; 1.1.1. Subsection heading; etc.

5.2. Do NOT format automatically the article. E.g., do not set your writing program so that a line space is by default produced between two paragraphs. If you need a line space, please type it manually.

5.3. Emphasised expressions should be marked in italics (NOT boldface type).

5.4. Use “double quotes” throughout the article, and ‘single quotes’ only within double quotes.

5.5. When quoting an author/character during the text, specifically UNDESIRABLE are name initials. The first time an author/character is quoted in the text, full name and surname must be written [e.g.: write John Smith rather than J. Smith], unless his/her clear fame makes it evidently unnecessary [e.g.: Kant or Hegel]. From the second time onwards, surname only will be needed. (Name initials are at this point allowed if meant to distinguish one author from a homonymous. E.g.: P. Fabbri and F. Fabbri, when both Paolo and Franco appear.)

6. **Figures, tables, etc.** All figures, musical examples, tables, and other images must be computer-drawn, saved in JPG, BMP, PDF or GIF formats, carefully numbered and labeled. They should then be submitted by email attachment as separate files.

6.1. The text will be printed in black and white, so if a full-color image is necessary in the analysis, authors should rather provide a link to a web-page where the image is displayed.

6.2. **IMPORTANT:** Authors have to be in charge of any possible copyright issue related to the material they wish to publish. If they do not have such permission, or if the “fair use” common sense is not applicable, the material cannot be published.

Examples of “fair use” are:

- a) Quotation of single verses or stanzas (instead of the full work) of copyright-protected poems, songs, or else;
- b) Inclusion of a copyright-protected material within a larger image/scheme/plate, meant to illustrate a given argument or theoretical model;
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In all cases, whenever the author intends to make “fair use” of copyrighted material, s/he should include a note, at the beginning of the article, of the likes of the following:

“FAIR USE” NOTICE: This article contains copyrighted material, the use of which has not been specifically authorized by the copyright owners. I am making such material available exclusively in my efforts to advance understanding of issues of scholarly significance.

6.3. Indicate clearly in the body of the text where examples, figures, tables, etc. are to be inserted. (E.g., “INSERT Figure 1 HERE”) All examples, figures or tables should be numbered consecutively and titled, and must be referred to in the text. Please do not speak of the ‘preceding’ or ‘following’ table, since the printer may not be able to preserve its original position.

6.4. All figures, musical examples, tables, etc. must be accompanied by descriptive captions. The captions should appear in the body of the text. (E.g., “Example 1. Beethoven, Piano Sonata Op. 53/I, mm. 1-13”; or “Figure 1. C. S. Peirce, illustrations of ‘Thirdness’”; etc.).

7. **Notes:** Please use footnotes only (NOT endnotes).

8. **References.** References are cited in the text in parentheses, by giving the name of the author(s), year of publication, and page number(s). E.g.:

“... as mentioned by Morris (1971: 321)”

“... as has been argued (Morris 1971: 287-294)”

8.1. All citations in the text must be listed in a list of References at the end of the manuscript, in alphabetical order of authors, and with complete bibliographical details.

8.2. Titles of books and journals must be given in full and italicised. Include date, full title, city, name of publisher. Give the complete page numbers of essays that appear within a collection of articles and/or essays in journals.

8.3. Do NOT capitalise nor italicise titles of articles in journals or in anthologies, and do NOT put them in quotation marks.

The Reference list should be presented as follows:

Barthes, Roland (1970). *Elements of Semiology*, A. Lavers and C. Smith (trans.). Boston: Beacon Press.

--- (1985). Semiology and cinema. In: *The Grain of the Voice*. 30-37. New York: Hill and Wang.

Bouissac, Paul (1973). *La mesure des gestes. prolegomenes à la semiotique gestuelle* (= Approaches to Semiotics 3). The Hague: Mouton.

--- (1976a). *Circus and Culture: A Semiotic Approach* (= Advances in Semiotics 2). Bloomington: Indiana University Press.

--- (1976b). The “golden legend” of semiotics. *Semiotica* 17 (4): 371-382.

Eakins, Barbara W. (1972). *Charles Morris and the study of signification*. Unpublished Ph.D. dissertation, University of Iowa.

Fisch, Max H. (1964). A first supplement to Arthur W. Burks’s bibliography of the works of Charles Sanders Peirce. In: Edward C. Moore and Richard Robin (eds.), *Studies in the Philosophy of Charles Sanders Peirce*. 477-485. Amherst: University of Massachusetts Press.

Fisch, Max H. and Cope, Jackson I. (1952). Peirce at the Johns Hopkins University. In: Philip P. Wiener and Frederic H. Young (eds.), *Studies in the Philosophy of Charles Sanders Peirce*. 277-311, 355-360. Cambridge, MA: Harvard University Press.

McKay, Bryan (2005). Of Monsters and Myths: Colonial Representations in King Kong (1933). Retrieved January 6, 2014, from <http://blogcritics.org/of-monsters-and-myths-colonial-representations/>

8.4. If a newer edition of a book is cited, the year of the first edition of the book is given after a slash. E.g.:

Calvino, Italo (1990/1959). *Il Cavaliere Inesistente*. Milano: Garzanti.

8.5. Titles of books and/or articles not written in English, French, German or Spanish should be accompanied by an English paraphrase and/or translation of the title enclosed in [brackets]. E.g.:

Lotman, Jurij M. (1974). *Ogledi iz tipologije kulture* [Essays on the Typology of Culture]. *Treci program* 23: 439-586.

8.6. Include in the list of References ONLY works cited in the body of the text.

9. **Corrections.** Authors are asked to check their manuscripts very carefully before submitting them, in order to prevent delays at the proof stage. Especially, check in-text citations against the works cited in the list of References, to be sure that dates and spelling match, and to be sure that all works cited are listed.

10. **Language.** The authors are responsible for the quality of their English language. Contributions that are not language-edited will not be accepted.

11. **Proofs.** Authors will receive PDF page proofs for correction which must be returned by dates determined by the publication schedule.

12. **Copyright.** Copyright in the articles published rests with both the publisher and the author. This means that both parts have a right to use the material elsewhere after publication, providing that a) prior information is given to the other part, and b) a specific note (“originally published in *The Role of the Humanities in Contemporary Society: Semiotics, Culture, Technologies*, etc.”) is added in the new publication.

13. **Complimentary copies.** Contributors will be sent one complimentary copy (each). If there is more than one author, the copies will be sent to the first-named contributor for distribution.

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Kindest regards
Team ISI