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**The Title of Your Article: The Subtitle of Your Article (If Any)**

**Add the Author details in the authorship agreement form and in an additional .docx file.**

**Abstract: Purpose of the study:** In simple words, tell readers about the aim of this study. No discussion, no story, only aims of this study [50-60 words] **Methodology:** Give name, brand, type of tools, methods, software, review, and survey that has been used to do this study. No discussion or explanation. [50-60 words]. **Main Findings:** Write only the main results in a few words. No discussion or explanation. [50-60 words]. **Research limitations/implications:** where this study can be useful, give the name of the area, disciplines etc. [50-60 words].. **Conclusion:** Write the conclusion in a few words [50-60 words]. **Novelty/Originality of this study:** what is new in this study that may benefit readers, and how it is advancing the existing knowledge or creating new knowledge in this subject? [50-60 words]

**Keywords:** 5 to 7 keywords or phrases that best capture the article which should be mentioned at least once in the abstract and more than four times in the article text.

1. **Introduction**

This is the MS Word-based template for submissions to the Journal of Intercultural Communication, suitable for MS word (.docx) and subsequent editions. It was last revised in may 2023. A template for older versions of MSWord can be made available on request, as can a LaTeX template. Please follow the template closely, including all directions below, to the best of your ability. Please avoid modifying the template. Please use MSWord for composing the submission – preferably 2010 or later – as other word processors (WordPerfect, Open Office, AbiWord, etc.) may interpret the template in unpredictable ways. Papers that do not conform to the template and guidelines may be rejected for publication. The template is intended to make the submission process as smooth and painless as possible for everyone.

The easiest way to use this template may be to cut and paste the text from a text editor like Notepad or Notepad++. (If you cut and paste from MS Word, then you risk bringing the formatting of the old file into the new file.)

Submissions are normally expected to be in English, with a preference for British English. They should have a maximum length of 8,000 words including abstract (100-150 words), citations, bibliography, and appendices (if any). For submissions in other languages, along with any questions, please contact the editorial office (publications@icrp.org.uk).

Submissions should be sent to Beatriz Dorriots. All papers received will be submitted to peer review by members of the board of editors. This process is normally expected to take between two and four months.

To keep reviews anonymous, all authors are kindly requested to replace references to their own work in the bibliography and running text with the text ”to be inserted after review”. Authors who fail to do this risk having reviews that are *not* anonymous.

1. **Literature Review [General organization]**

All submissions should include:

* A title. If there is a subtitle, a colon (:) should follow the main title, and the subtitle should be on the following line. This should be followed on another line by the author's or authors' names.
* The mailing address and email address of all authors, in separate footnotes for each author.
* An abstract, starting with the word “Abstract:” in bold, should precede the text. After the abstract should be four to six key words or phrases.
* Separate methods and results sections, followed by a discussion section, for papers reporting original empirical work.
* A conclusions section.
* A short biographical note at the end, just before the bibliography, in the section titled “About the author(s)”. This should be accompanied, where possible, by a small photo of the author (150x200 pixels is fine).
* A bibliography.

Appendices (if any) should be kept at a minimum, both in terms of number and length.

* 1. **Headings**

All sections, subsections, and sub-subsections should be numbered as follows: **1. Introduction**, **1.1 First subsection**, **1.1.1 First sub-subsection** and so on. If a given section has a subsection, it must have at minimum two; likewise, if a given subsection has a sub-subsection, it must have at minimum two. Note that, in any heading, only the first word is capitalized (unless the word is a proper name).

*"Quote"*

* 1. **Hypotheses**

**Ho:** *Aenean nec lorem. In porttitor. Donec laoreet nonummy augue*

**H1:** *Aenean nec lorem. In porttitor. Donec laoreet nonummy augue*

* 1. **General formatting**

Page size should be set to A4. Note that some parts of the world, including the USA, use a different size of paper by default.

The first line of any new section, subsection, or sub-subsection should **not**be indented. Any subsequent paragraphs should be indented a uniform 1cm. There should be no additional space between paragraphs. Please do **not** do a double return between paragraphs.

The typeface in the template is set to Times New Roman throughout. Please do not change this. Italics should be reserved for foreign words and phrases as well as specialized terms and phrases on first reference. Boldface may be used in moderation for emphasis.

Long quotations (four lines or more) should be indented 1cm and separated from the main text (see template). Shorter quotations should be incorporated into the main text.

Do not add headers or footers, and do not paginate the paper. This will be done in the final formatting process prior to publication. All papers accepted for publication will be published both in HTML and PDF format.

Use footnotes rather than endnotes. The footnotes will be converted to endnotes for the HTML publication of the papers.

1. **Methodology**

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* 1. **Data Analysis**

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* 1. **Tables and figures**

Tables and figures should be placed in the correct position in the text, referenced in the main text (see Figure 1, Table 1), and numbered consecutively. They should be as clear and self-explanatory as possible. Figures should, additionally, be submitted in a standard graphical format, preferably JPG/JPEG, and must include information on copyright. (If the figure is your own, then write – as appropriate – “photo by the author” or “figure by the author”.) Note the caption to Figure 1: the photo is used by permission, under the Creative Commons license.

Tables should be preceded by an explanatory caption; figures should be followed by a caption (for examples, see template). Avoid use of shading in tables. Figures may be full colour, if desired.

**All figures and tables should be in portrait rather than landscape mode.** This is quite important as it is difficult to change later. They should fit comfortably within the margins of the page. It is acceptable to insert a page break so that the figure or table can be as close as possible to the relevant text (in case that would not otherwise be possible).

**Table 1:** A table that neatly summarizes some data.

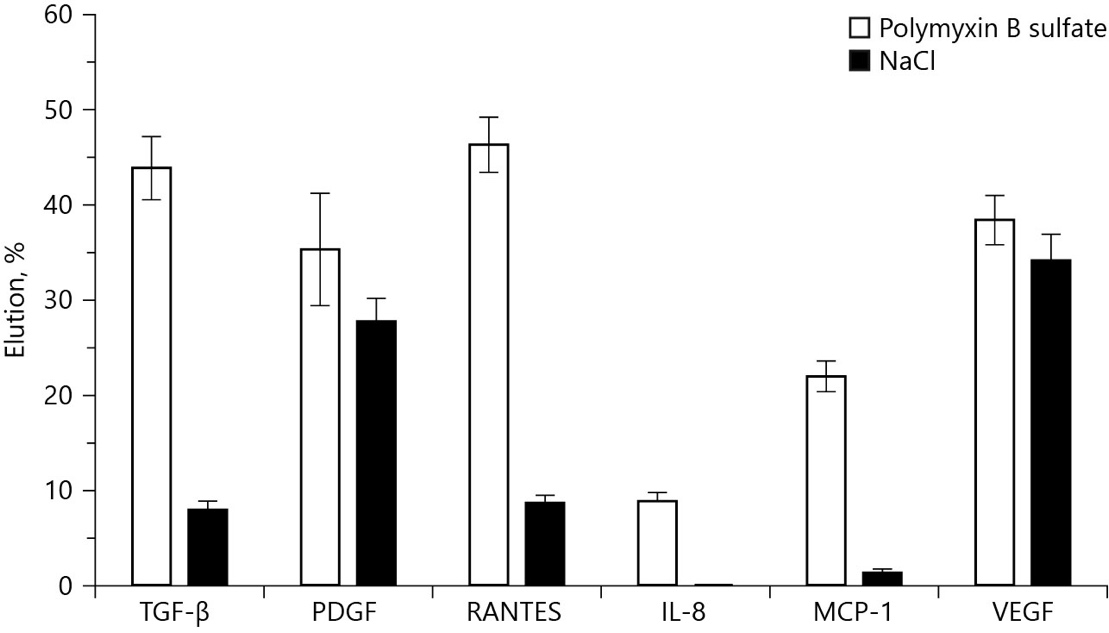
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Source:

Some suitable explanatory text about the contents of the table, if required. Preferably, it should be no longer than 3-4 lines maximum.

Figure 1: Catedrales de Tara, Chile (photo by Diego Delso / CC BY-SA <https://creativecommons.org/licenses/by-sa/4.0>).

* Example Line Art 1
* Definition: Black and white graphic with no shading.
* Do not use faint lines and/or lettering and check that all lines and lettering within the figures are legible at final size.
* Vector graphics containing fonts must have the fonts as editable text.
* All lines should be at least 0.15 mm (0.4 pt) wide.



Example Line Art 2

A graph of the function of a function

Description automatically generated with medium confidence

**Halftone Images**

* If any magnification is used in the photographs, indicate this by using scale bars within the figures themselves.
* The resolution of halftones should be as high as possible and in proportion to the size of the figure (usually a minimum resolution of 300 dpi after scaling is required).

Example Halftone Image 1

A collage of images of a human body

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Example Halftone Image 2

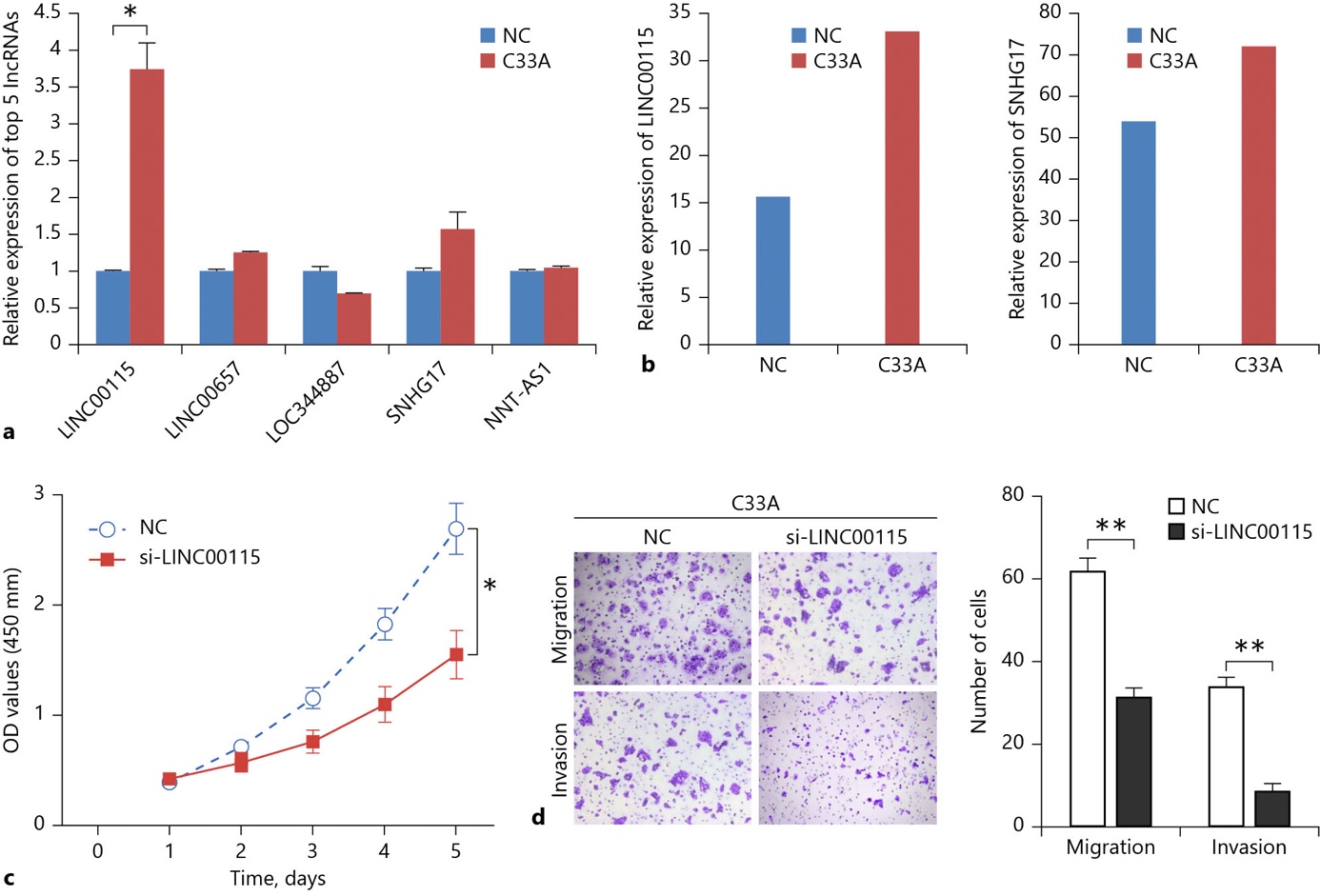
A collage of different cells

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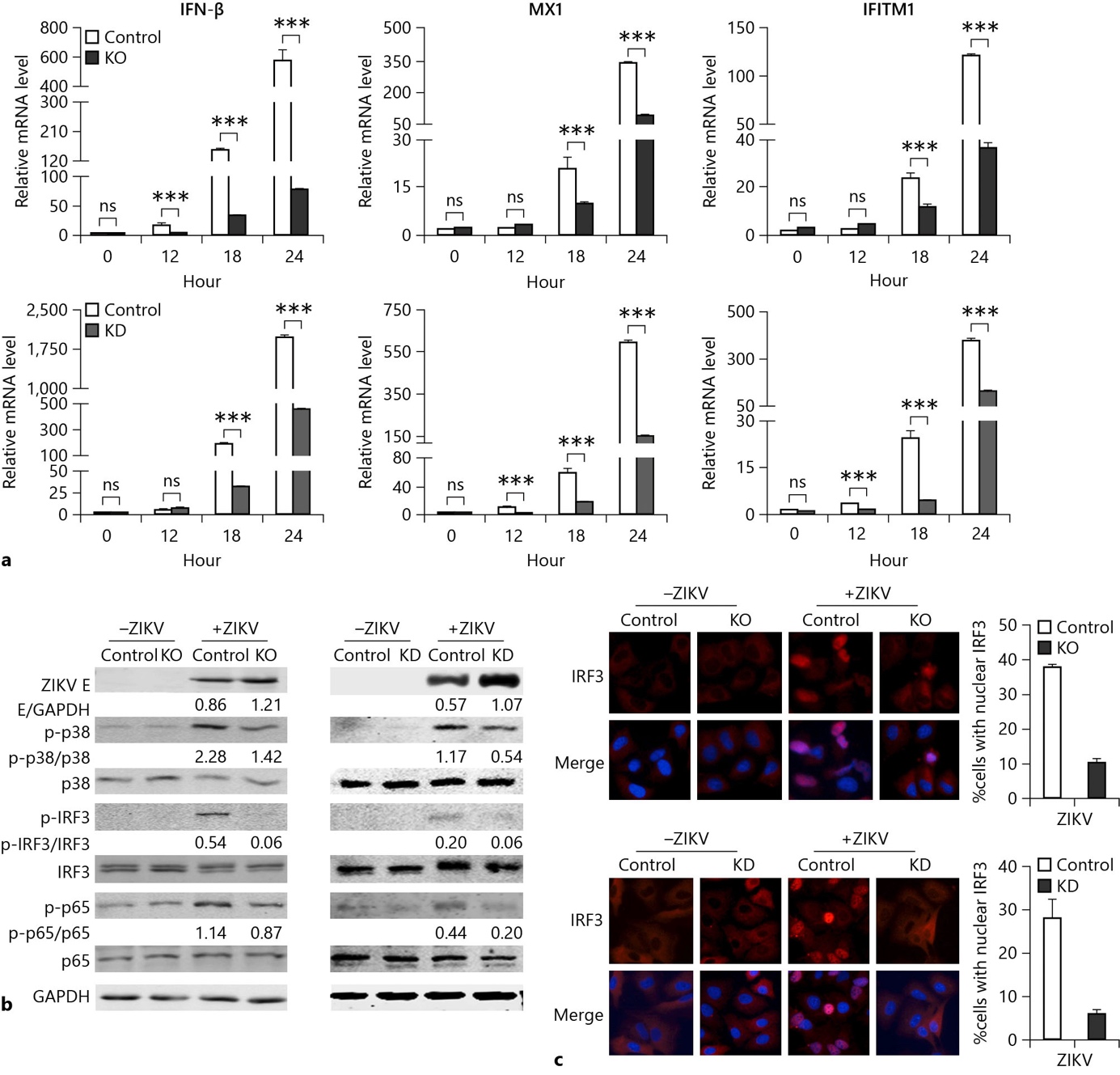
**Combination Halftones/Line Arts**

* The resolution of combined illustrations should be as high as possible and in proportion to the size of the figure (usually a minimum resolution of 600 dpi after scaling is required).
* Combined illustrations with fonts must have the fonts as editable text.

Example Combination Simple



Example Combination Complex



**Flowcharts, Forest Plots, and Combined Tables/Illustrations**

* Must be prepared as editable text.
* Preferred formats: ai, WORD, ppt, pdf (no EXCEL).

Example Forest Plot

A table of statistics with numbers and symbols

Description automatically generated with medium confidence

**Example Flowchart Simple**

A flowchart of records

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**Colour Illustrations**

Color illustrations should be submitted as RGB.

1. **Discussion** Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

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1. **Conclusions**

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**Acknowledgement**

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**References [APA 6th 0r 7th]**

Bhaskaran, S. & Sukumaran, N. (2007). National culture, business culture and management practices: Consequential relationship? *Cross Cultural Management: An International Journal*, *14*(1), 54–76, <https://doi.org/10.1108/13527600710718831>

In-text citations should look like this: (Kennedy 2003), (Kennedy 2003,2005), Kennedy 2003, James 2017), (Kennedy 2003, 2005; James 2017). If page numbers are indicated, they should appear like this: (Kennedy 2003: 14-17). If the author’s name appears in the text, then it is only necessary to indicate the year of publication: e.g., “according to Thomas Kennedy (2007), the net value of the assets is…” or “according to Thomas Kennedy and colleagues (2007)” or “according to Thomas Kennedy (et al. 2007).”

Here are examples of most of the common types of entries you will need for the bibliography. All should have a 1cm hanging indent. When in doubt, contact us.

**2.4.1 Journal article**

Broeder, P. (1991). Learning to understand in interethnic communication. *Issues in Applied Linguistics*, **4**(1): 57-84. https://doi.org/10.1108/13527600710718831

**2.4.2 Book**

Clyne, M. (1994). *Intercultural Communication at Work: Cultural Values in Discourse*. Cambridge, UK: Cambridge University Press.

Nash, M. (2005). *Inmigrantes en nuestro espejo: Inmigración y discurso periodístico en la prensa española*. Barcelona: Icaria Antrazyt.

**2.4.3 Chapter in book**

Dessalles, J.-L. (2015). From conceptual spaces to predicates. In F. Zenker & P. Gärdenfors (eds.), *Applications of Conceptual Spaces*: *The Case for Geometric Knowledge Representation* (17-32)*.* Springer.

**2.4.4 Multiple authors**

Bishop, J.M. & A.O. Martin (2014). Contemporary sensorimotor theory: An introduction. In J.M. Bishop & A.O. Martin (eds.), *Contemporary Sensorimotor Theory* (1-22). Springer.

Wiseman, R.L., M.R. Hammer & H. Nishida (1989).Predictors of intercultural communication competence. *International Journal of Intercultural Relations*, **13**: 349–370.

**2.4.5 PhD thesis**

Osvath, M. (2010). *Planning Primates: A Search for Episodic Foresight.* Doctoral thesis. Lund, Sweden: University of Lund.

Parthemore, J. (2011). *Concepts Enacted: Confronting the Obstacles and Paradoxes Inherent in Pursuing a Scientific Understanding of the Building Blocks of Human Thought*. Doctoral thesis, published electronically: <http://sro.sussex.ac.uk/id/eprint/6954> (accessed 10 June 2020). Falmer, Brighton, UK: University of Sussex.

**2.4.6 Online article or book**

Byram, M., B. Gribkova & H. Starkey (2002). *Developing the Intercultural Dimension in Language Teaching*: *A Practical Introduction for Teachers*. <https://discovery.ucl.ac.uk/1562524/1/Starkey_InterculturalDimensionByram.pdf> (accessed 10 March 2020).

Smith, D.L. (2020). Demonizing black men. *Philosophy Talk.* <https://www.philosophytalk.org/blog/demonizing-black-men> (accessed 10 June 2020).

**2.4.7 Entire website or specific webpage (no author)**

Immigrant-institutet (2020). *Centrum för documentation om invandrare, flyktingar och rasism.* <http://immi.se/> (accessed 10 June 2020).

Konstnärer i Sverige (2016). *Immigrant-institutet.* <http://immi.se/kultur/konst> (accessed 10 June 2020).