

NOTES FOR CONTRIBUTORS

AIMS AND SCOPE OF *MOVING IMAGE REVIEW & ART JOURNAL*

We invite contributions from art historians and critics, film and media scholars, curators and, not least, practitioners. We welcome articles, reviews, features and opinion pieces on a range of topics including but not restricted to:

- re-reading of standard histories of artists' film and video;
- the development of media arts;
- medium-specificity of film, video and new media, in a 'post-medium condition';
- the proliferation of projected and screen-based images in contemporary art;
- the still and the moving image; the role of sound; the televisual and the interaction of the moving image with other elements including technology, human presence and the installation environment;
- subjectivity and spectatorship;
- the spread of moving images beyond the classical spaces of the cinema and the gallery, across multiple institutions, sites and delivery platforms;
- the uses of the moving image in art: from political activism to pure sensory and aesthetic pleasure, from reportage to documentary testimony, from performativity to social networking.

We welcome writing that intersects with other academic disciplines and artistic practices, and articles that offer new methods of theorizing and writing the moving image.

We publish the following types of writing: scholarly articles (5000–8000 words); opinion pieces, feature articles and interviews (3000–4000 words); review articles of books, individual works, exhibitions and events (2500–3000 words) (see further guidance for review articles here: https://www.intellectbooks.com/asset/65688/1/MIRAJ_call_for_papers_2022.pdf).

Scholarly articles and features are usually refereed, in which case anonymity is accorded to authors and referees. The referees are chosen for their expertise in the subject area. They are asked to comment on the

comprehensibility, originality and scholarly worth of the article submitted.

All writings should propose a central idea or thesis argued through a discussion of the work under review. Articles submitted to this journal should be original and not under consideration by any other publication. We do not publish articles by artists about their own work, nor reviews by curators or venues about their own exhibitions.

Referencing should be in Harvard style and all text should adhere to the Intellect Style Guide: <https://www.intellectbooks.com/journal-editors-and-contributors#style-guide>

For all articles, features and reviews, please submit completed manuscripts. Submit contributions in docx or rtf format at <https://www.intellectbooks.com/submit/miraj-the-moving-image-review-art-journal>

The following guidance is by no means comprehensive and must be read in conjunction with the Intellect Style Guide.

DIVERSITY AND INCLUSION

Intellect is committed to creating a diverse and inclusive space for the benefit of its authors, editors, staff and the wider academic community. For more information and resources, including our Inclusive Language Guide, Author Fund, Language Ambassadors and name-change policy, please consult our website: <https://www.intellectbooks.com/diversity>.

ILLUSTRATIONS

We welcome images illustrating an article. All images need a resolution of at least 300 dpi. All images should be supplied independently of the article, not embedded into the text itself. The files should be clearly labelled and an indication given as to where they should be placed in the text. Print reproduction will usually be in black and white, whereas images can be in full colour in the online version.

The image should always be accompanied by a suitable caption (the omission of a caption is only acceptable if you feel that the impact of the image would be reduced by the provision of written context). The following is the agreed style for captions:

Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information.

Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

LANGUAGE

The journal follows standard British English. Use 'ize' endings instead of 'ise'.

METADATA

The following data are required for all submissions. Contributors must check that each item has been supplied correctly:

- Article title, or
- (for book reviews) *Title of Publication*, Author or Editor Name/s (ed./eds) (Year), Edition number if not first, City: Publisher, number of pages, ISBN 123-1-12345-123-1, h/bk or p/bk, price.
- Contributor name.
- Contributor addresses – the submitted material should include details of the full postal and e-mail addresses of the contributor for correspondence purposes.
- Contributor biography – contributors should include a short biography of up to 100 words, specifying the institution with which they are affiliated.
- Contributor ORCID identifier. This must be supplied in the following format: <https://orcid.org/0000-0002-1825-0097>. If you do not yet have an ORCID identifier, please register here: <https://orcid.org/register>.
- Contributor publishing agreement giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the Intellect website.
- For scholarly articles, an abstract of 100–200 words; this will go on to the Intellect website (not required for book reviews).
- For scholarly articles, six to eight keywords, or two-word phrases. There is a serious reduction in an article's ability to be searched for if the keywords are missing (not required for book reviews).

- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled 'References'.
- Funder name and grant number (if applicable).

NOTES

Footnotes may be used for comments and additional information only. In general, if something is worth saying, it is worth saying in the text itself. A note will divert the reader's attention away from your argument. If you think a note is necessary, make it as brief and to the point as possible. Use Microsoft Word's note-making facility. Place note calls outside the punctuation, i.e. after the comma or the full stop. The note call must be in superscripted Arabic (^{1,2,3}).

OPINION

The views expressed in this journal are those of the contributors and do not necessarily coincide with those of the editors or the Editorial or Advisory Boards.

PERMISSIONS/COPYRIGHT/LIABILITY

Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor. Unless a specific agreement has been made, accepted articles become the copyright of the journal. The contributor publishing agreement should be completed and sent to the editors to accompany every submission.

PRESENTATION/HOUSE STYLE

All articles should be written in Word. The font should be Times New Roman, 12 point. The title of your article should be in bold at the beginning of the file, but not enclosed in quote marks. Bold is also used for headings and sub-headings (which should also be in Times New Roman, 12 point) in the article. Italics may be used (sparingly) to indicate key concepts.

Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the editor.

QUOTATIONS

Intellect's style for quotations embedded into a paragraph is single quote marks, with double

quote marks used for a second quotation contained within the first. All long quotations (over 40 words) should be 'displayed' – i.e. set into a separate indented paragraph with an additional one-line space above and below, and without quote marks at the beginning or end. For quotations within the text, the punctuation should follow the bracketed reference. For a displayed quotation the bracketed reference appears after the full stop. All omissions in a quotation are indicated thus: [...]. When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether it is your own.

REFERENCES

All references in the text should be according to the Harvard system, e.g. (1989: 9). Films, videos, television programmes, music and new media should be incorporated into the main body of references and listed alphabetically by artist or director. e.g.

Please note in particular:

- 'Anon.' for items for which you do not have an author (because all items must be referenced with an author within the text)
- A blank line is entered between references
- Year date of publication in brackets
- Commas, not full stops, between parts of each reference
- Absence of 'in' after the title of a chapter if the reference relates to an article in a journal or newspaper.
- Name of translator of a book within brackets after title and preceded by 'trans,' not 'transl.' or 'translated by'.
- Absence of 'no.' for the journal number, a colon between journal volume and number.
- 'pp.' before page extents.

The following samples indicate conventions for the most common types of reference:

Anon. (1957), *Narrative in Early Renaissance Art*, Oxford: Books Press.

Bashforth, K. (2016), 'The rules for socialising with work colleagues', *Harper's Bazaar*, July, <http://www.harpersbazaar.co.uk/people-parties/bazaar-at-work/news/a37383/how-to-socialise-effectively-at-work/>. Accessed 15 July 2016.

'Blood of My Blood' (2016), J. Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

Bowie, D. (2016), 'Blackstar', *Blackstar*, sleeve notes, New York: Columbia Records.

Brown, J. (2005), 'Evaluating surveys of transparent governance', *6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance*, Seoul, Republic of Korea, 24–27 May.

Denis, C. (1988), *Chocolat*, France: Les Films du Paradoxe.

Derrida, J. (2002), 'The university without condition', in P. Kamuf (ed.), *Without Alibi*, Stanford: Stanford University Press, pp. 202–37.

Gibson, R., Nixon, P. and Ward, S. (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.

Gliesmann, N. (2015), *Denkwerkstatt Museum* ('Think workshop museum'), Norderstedt: Books on Demand.

Overdiek, A. (2016) 'Fashion designers and their business partners: Juggling creativity and commerce', *International Journal of Fashion Studies*, 4:1, pp. 27–46.

Richmond, J. (2005), 'Customer expectations in the world of electronic banking: A case study of the Bank of Britain', Ph.D. thesis, Chelmsford: Anglia Ruskin University.

Roussel, R. ([1914] 1996), *Locus Solus*, Paris: Gallimard.

Ströter-Bender, J. (1995), *L'Art contemporain dans les pays du 'Tiers Monde'* (trans. O. Barlet), Paris: L'Harmattan.

UNDESA (United Nations Department of Economic and Social Affairs) (2005), *Report on Reinventing Government*, New York: United Nations.

Woolley, E. and Muncey, T. (forthcoming), 'Demons or diamonds: A study to ascertain the range of attitudes present in health professionals to children with conduct disorder', *Journal of Adolescent Psychiatric Nursing*.

Zhang, Z. (2004), *Shi mian mai fu (House of Flying Daggers)*, China: Beijing New Picture Film Co.

PERSONAL COMMUNICATIONS

Unless an informal conversation, interviews can be cited in text and included in the references. In the references, the name of interviewer/interviewee, type of communication, location, day and month should be included [if available].

Björgvinsson, Evan (2009), telephone interview with A. Høg Hansen, 23 January.

Branson, Richard (2014), in-person interview with J. Doe, Birmingham City University, 4 July.

WEBSITE REFERENCES

Website references are similar to other references.

There is no need to decipher any place of publication or a specific publisher, but the reference must have an author, and the author must be referenced Harvard-style within the text. Unlike paper references, however, web pages can change, so there needs to be a date of access as well as the full web reference. Website or blog titles should be in roman font. In the list of references at the end of your article, the item should read something like this:

Kermode, Mark (2017), 'Audience appreciation', Kermode Uncut, 17 November, <http://www.bbc.co.uk/blogs/markkermode/entries/61bec71c-916d-4a13-a782-79c3afb3c2b9>. Accessed 20 November 2017.

TRANSLATIONS

If readers are unlikely to understand the title of a non-English-language work in your text

(and references), the title in the original language may be accompanied by an English translation by the author, especially if its sense is not implied by the surrounding text. This applies to all types of work (journal article, book, film etc.).

Unofficial translations (e.g. those by the author) should be placed in quotation marks with parentheses, in roman type with an initial capital on the first word of title and subtitle (see Gliemann in References). After the first mention in text, the original title should be used alone.

The official titles of published translations are set in italics inside parentheses (see Zhang in References). After the first mention in text, the English title should be used alone.

Please note that throughout the journal we favour the following spellings: filmmaker; video-maker.