# NOTES FOR CONTRIBUTORS

**Aims and Scope**

The *Journal of Writing in Creative Practice* is a creative and academic journal that aims to give art and design practitioners, studio staff, scholars, theoreticians, development and support tutors, learning and teaching coordinators and students an arena in which to explore and develop the notion of 'thinking through writing' as a parallel to visual discourse in art and design practice. Topics include:

Writing as/for/in art
Writing as/for/in craft
Writing as/for/in designing
Writing as/for/in performance
Writing, ethics and practice

**Research articles will be evaluated by double-blind peer review. However, the Editors reserve the right to suggest that the writer work collaboratively.**

**Research articles should:**
- contain original research or scholarship
- not be under consideration by any other publication
- be written in a clear and readable style
- conform to the instructions outlined below

Visual texts are encouraged.

**Format of submitted articles**

Submissions should be sent as an attachment to an e-mail message to the Editors at writingpadjournal@googlemail.com. We require two copies of your article: one should be anonymized, and contain an abstract and up to six key words. This is to retain anonymity during peer review. The second should contain:
- correct Intellect House Style Harvard referencing and in-text citations

- author name and institutional affiliation
- abstract (max 150 words) in English
- author biography (approx. 50–100 words) in English
- a list of works cited in the article
- a word count of the entire document including works cited in the header of the document

The article cannot be sent to the publishers unless the above criteria have been met.

**Submissions:**
- Full-length articles are expected to be around 5000–7000 words.
- Would-be contributors may send shorter, well presented submissions. These should also be congruent with the journal's themes and objectives, e.g. summaries of important ideas, descriptions of experimental activities, works in progress or research findings. They would normally be around 2000–5000 words in length.
- Reviews of appropriate conferences, books, exhibitions, etc., are also welcome. They would normally be 500–2000 words.

**Language**
- The journal follows standard British English. In accordance with the OED, use 'ize' endings instead of 'ise'.
- We encourage the inclusion of neologisms and non-English words; however, they should be adequately translated and contextualized.

**Images**
- 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.

- 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, and as much information as is available should be provided: Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information [use of Courtesy of or © should be consistent].
- Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.
- Some authors may like to submit visual essays consisting predominantly of images with captions.

### Referees
- Articles will normally be selected and refereed by members of the Editorial Board.
- All articles for presentation will be subject to double-blind review by at least two referees.
- All referees are instructed to be open-minded and constructive in their response. However, the journal reserves the right to decline submissions that do not meet with its standards of quality.
- The journal also reserves the right to decline submissions it does not find relevant to its editorial agenda.

### Criteria
Referees will ask the following questions when assessing submissions:

- How relevant is this submission to the aims and ethos of the journal?
- How well does it support the purposeful practice of writing in art and design?
- How original and thorough are the research and/or findings of this submission?

- How clear, well presented and accessible to non-specialists is this submission?
- How interesting, appealing and inventive is this submission?
- If employed, are case studies presented within a suitably self-reflexive or critical framework?

### Style
- Please use the Harvard referencing style.
- Use double spacing, 1.5 cm. margins, 12 point Arial or Verdana font, and paginate consecutively.
- Justify text only on the left margin (not both left and right).

### Structure
Please arrange your article in the following order:
- Author(s) name(s)
- Title
- Institution (please put contact details on a separate page)
- Abstract
- Up to six keywords
- Main text
- Acknowledgements
- Appendices
- References
- Tables

NB: Figures and illustrations, together with their accompanying captions, should be presented in a separate file, not in the text itself.

### Comprehensive guidance
Any matters concerning the format and presentation of articles not covered by the following notes should be addressed to the Editors.

### Presentation
- The following Notes for Contributors (see below) take precedence, especially in the case of bibliographical references.

- If contributors do not present their text in accordance with to the following guidelines, the Editors may return it for amendment.
- Your title should be in bold at the beginning of the file, without inverted commas.
- The text, including the notes, should be in Arial or Verdana 12 point.
- The text, including the notes, must be double-spaced.
- The text should have ample margins for annotation by the editorial team.
- You may send the text justified only on the left margin.
- You may, if you wish, break up your text with sub-titles.
- These must be in ordinary text, not 'all caps'.

**Quotations**
- Intellect's style for quotations embedded into a paragraph is single quote marks, with double quote marks for a second quotation contained within the first.
- All long quotations (i.e. over 40 words long) 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.
- Please note that 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: [...] Note that there are no spaces between the suspension points.
- When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether you are adding it to make a point.

**References**

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

Bashforth, Kirsty (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), Jack Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

Bowie, David (2016), 'Blackstar', *Blackstar*, Sleeve notes, New York: Colombia 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, Claire (1987), *Chocolat*, Paris: Les Films du Paradoxe.

Derrida, Jacques (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, Anja (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.

Stroöter-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*, United Nations: New York.

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, Zimou (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, E. and Høg Hansen, A. (2009), telephone interview, 23 January. Branson, Richard and Doe, John (2014), in person interview, 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.

### Notes

Notes 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 Word's note-making facility, and ensure that your notes are endnotes, not footnotes. Place note calls outside the punctuation, so AFTER the comma or the full stop. The note call must be in superscripted Arabic ([1, 2, 3]).