

NOTES FOR CONTRIBUTORS

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 (3000–4000 words).

Scholarly articles and features are usually refereed, in which case anonymity is accorded to authors and referees. There are normally two referees, 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 We do not publish articles by artists about their own work, nor reviews by curators or venues about their own exhibitions.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*: <http://www.intellectbooks.co.uk/page/index,name=journalresources/>

For all articles, features and reviews, please submit completed manuscripts. Send all contributions by e-mail in doc or rtf format to: miraj@cream.ac.uk

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

ILLUSTRATIONS

All images should be supplied by the contributor at a resolution of at least 300 dpi. They should be supplied as an attachment. The files should be clearly labelled. Each image should be accompanied by a suitable caption including artist's name, title of work, date, and the contributor must specify the copyright holder. Clearance should be indicated by the contributor and is always the responsibility of the contributor.

METADATA

Contributors must check that each of the following have been supplied correctly:

- Article title
- Author's name
- Author's postal and email address (these do not have to be included in the final article, but are needed for correspondence purposes)
- Author's biography of up to 100 words
- For scholarly articles, an abstract of 100–200 words (this will appear on Intellect's website)
- For scholarly articles, six to eight keywords
- References section entitled 'References'

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 authors and do not necessarily coincide with those of the editors or the Editorial or Advisory Boards.

PERMISSIONS

Copyright clearance is the responsibility of the contributor and should be indicated by the contributor.

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. (Bordwell 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.

Denis, Claire (1987), *Chocolat*, Paris: Les Films du Paradoxe.

Book citations should include: Author's surname, initial (year), *Title in italics*, Place of publication: Publisher. e.g.

Flitterman-Lewis, S. (1990), *To Desire Differently: Feminism and the French Cinema*, Urbana and Chicago: University of Chicago Press.

Article citations should include: Author's surname, initial (year), 'Title in single quotation marks', *Name of Journal in Italics*, volume number: issue number, page numbers (first and last of entire article). e.g.

Hottel, R. (1999), 'Including ourselves: The role of female spectators in Agnès Varda's *Le bonheur and Lune chante, l'autre pas*', *Cinema Journal*, 38: 2, pp. 52–72.

Personal communications are what the informant said directly to the author, e.g. 'This was a key work of that period' (personal communication). This needs no citation in the references list. Equally the use of personal communications need not refer back to a named informant. However, a more formal research interview can be cited in the text and in the references list.

For a website reference, 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. Web pages can change, so there needs to be a date of access as well as the full web reference. In the list of references at the end of your article, the item should read something like this:

Bondebjerg, K. (2005), 'Web communication and the public sphere in a European perspective'. Available online: <http://www.media.ku.dk>. Accessed 15 February 2005.

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